

Master's Thesis

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Traditional elements as part of state's
presentation during mega sport events



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mega sport events

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INTRODUCTION

The research area of my project covers the field of using traditional elements in a states presentation of itself during a mega sport event like the Olympic Games and the European Football Championship (UEFA). My main focus will be on the XVII Olympic Games in Lillehammer in 1994 and the UEFA-2012 in Ukraine. I chose these events because they had a huge importance for the above mentioned countries. For Norway, for example, it was an excellent way to promote the country and the city and to maintain its international, political and cultural position in the world. In the case of Ukraine it was mostly a demonstration of ability to host a mega event as an independent country. Also the event created an international image and raised international awareness of the country while also promoting tourism. Ukraine showed a well-organized event, but it is too early to talk about the results and legacies for the country and too early in general to tell about the impact on Ukraine. There are not many overviews about the event so far.

Mega events promote not only the countries, but the cities which host the event, as was the case during the Olympic Games in Norway in 1952 and 1994, when the main attention was focused on Oslo and Lillehammer. The same situation occurred during UEFA-2012 in Ukraine and Poland. There were many hosting cities like Warsaw, Kiev, Donezk, Krakow, etc. I chose Kiev, as capital of Ukraine, to present the country during the event, because the world's attention during the event focused on the capital of the country. My main research covers city's and countries' presentations through the use of traditional elements for the visual identification, presentation of the whole state. I will trace the symbols that states usually use for presenting themselves to the world (national, religious, historical, traditional, etc). I will focus on the visual communication of the Games - the Olympic posters - to define the way, the type and the elements used for identification, self-presentation and promotion of the country and the city in the space of the posters.

The UEFA-2012 in Ukraine showed the level of organization, presentation and developments in infrastructure (roads, hotels, airports, and stadiums); the level of culture, the use of traditions in presentations (museums, exhibitions, cultural talismans, posters etc.). The Football Championship 2012 allowed to put Ukraine on the European map and promoted Ukraine to the world. The presentation of the

event and the state, the traditional elements that were used, the benefits, the mistakes and results of UEFA-2012 in Ukraine I will describe in the chapter 4. I chose UEFA-2012, because it was an important event for Ukraine in the recent century.

The main focus of the research will be on the Olympic Games as a traditional manifestation that unites sport and culture from ancient times. The Winter Olympic Games in Lillehammer in 1994, according to the president of IOC (International Olympic Committee) Juan Antonio Samaranch, were “the best ever” Games. The program of this event focused on the environment and the connection between human and nature. Norway presented the first "green" Games in the history of the Olympic Games. The Olympic Games in Lillehammer was a unique opportunity to profile Norway and to put the country and the city on the world’s map. At the cultural level it created a “national image”, that showed the uniqueness of the country by using historical and traditional elements. At the political level it was an aim to demonstrate stability and independence (Lesjø, 2000, p. 12).

Studying the traditional art in Norway I discovered the possibility of using the traditional cultural elements in the country’s presentation. Traditions can be main distinctive features which demonstrate the uniqueness and richness of the nation, and can be used as a part of the identification and representation of the state. Norwegian traditions became a part of a national revival process and a symbol of national pride. The experience that I got during my studies here, gave me the chance to know Norwegian folk culture and traditions; and to rethink the traditions of Ukraine in this perspective. In Norway I started to pay more homage to the culture of my own state and to put more value on traditions, folk culture and history of my country. My plan is to define the symbols that would represent Ukrainian culture and traditions to the world. For this purpose I plan to use the experience of mega sport events as an excellent way to present a nation, Ukraine. To define the traditional symbols that have been used as representative elements, I will do a pictorial analysis of the Olympic posters as a way to present the country and the city.

Nowadays, the Olympic Games and UEFA championship (including the World Championship) are the most profitable and popular mega events in the World (Puijk, 1997). Sport, especially such events, has not only become great entertainment, manifestation or demonstration of lifestyle, but big business with huge profit as well. The Olympic Games today are a global arena that involves

investors, participants, residents, the best athletes, tourists, visitors. It is a venue for unity and cooperation of people around the globe all over the world. From the beginning of the 20th century, the Games have acquired a powerful advertising (promotion) function. It is both a global market in itself as well as a marketing device. In the world of sports, promotions, publicities or commerce are the fundamental tools for generating huge profit. But in this project I will not focus on the economic, political and profit strategies of the Games. In the current project I will explore the issue of mega sport events using the example of Olympic Games and will study the use of traditional elements as a part of promotional strategy of the event and the state. The issue will be discussed both in theoretical and practical parts of the project. The main focus will be on analyzing the Olympic Games as a cultural, less than as a sports phenomenon, which unites traditions, religion, sport, art, entertainment, business and history. The Games expose high ideals and values, promote the state and country, and spread the idea of peace and positive human aspirations.

The arrangement of the Olympic Games represents the national state, the diversity and the uniqueness in culture. Each Games have rituals and ceremonies like the opening and closing ceremonies, the art and cultural festivals, the ceremony of torch relay, the design of visual communication, the demonstration of traditions and culture of the hosting cities, etc. The history of the Games begins at least 3000 years ago in ancient classical Greece (first Games took place in 776 B.C.). In their ancient form it was a ritual celebration combined with sport competitions, religious ritual and exaltation of the gods. Nowadays, the Games also may be considered as a ritual that takes place every four years that obey these rules and laws. The tournaments pay homage to traditions and athletic activity, play a cultural and economic, and often a political role.

The theoretical framework of the project is divided in three parts. The first part of my research is to try to understand the meaning of mega sport events with focus on the Winter Olympic Games in Norway in 1994 and UEFA-2012 in Ukraine. I will analyze the type of presentation and experience during the hosting of the mega sport events. The second part is a discussion of the meaning of traditions as a process of changing in time and as a mechanism of selection, collection and representation. In the contemporary societies, traditions used as a unifying symbol that unite nations, create a feeling of uniqueness and trust.

The third part is dedicated to an analysis of the existing visual presentation of the state through posters during the Olympic Games, to define the tendencies, the changes in the graphic design. This analysis I hope will help me to discover the use of traditional elements in visual presentation. Olympic posters reflect the spirit, the programme, the idea of the Games; they stimulate, inform, inspire and also represent the state arranging the Olympic Games. Also they are a part of the national identity and often patriotism; they unite cultural, historical, political, traditional symbols. Posters combine the images and symbols that reflect the general idea of the Games, the program of the Games and the visual presentation of the event and the state. The results of the structural analysis I want to use in the practical part of the thesis.

The practical part of the project is to design posters that can visualize and promote Ukraine in a good way by using Ukrainian cultural, historical and religious elements. I chose posters because they are a common way of information that has been used as a way of communicating since the early nineteenth century. They are effective both as announcements and as metaphors, whetting and inflaming imagination and expectation (Timmers, 2008, p. 130). Posters can attract, create an image, advertise, influence, identify and define the event. The challenge of the practical part is to find traditional/cultural approaches in defining, understanding Ukrainian traditions and traditional elements, and in finding the way to present them as a part of national identity. To find the elements that could be an understandable and memorable communication. I will show tradition and traditional elements are used, as a representative phenomenon that show the identity of the nation in a more general way without connection to the Olympic Games.

METHOD

My project consists of two parts: the theoretical and practical parts. The theoretical part includes analysis of literature, video and electronic sources. The practical part is the result of my theoretical investigation.

In the first part of the thesis I have used a method of theoretical discussion in relation to the theoretical concepts that I use in the analysis of traditions related to my materials, the Olympic posters. This method of theoretical analysis helps me to get into the essence of the studied phenomenon by analyzing different facts, systematizing them and establishing the common principles and rules of the research. Theoretical methods are necessary for definition of problems, formulation of hypotheses and for an assessment of the collected data. Theoretical methods are connected with studies of different information sources: scientific literature; general and special works; documents; periodicals, electronic resources, video documents etc.

In the second part of the thesis I have used the method of pictorial analysis. This method is applied in the analysis of the Olympic posters. I focused on the motifs and composition of the posters. This is not a detailed formal analysis of the posters as pictures, but an analysis of their structures which carry the meaning and significance of the posters - this is the theme of my thesis. The main structure is presented on a tabula. The analysis of the 52 Olympic posters, for Summer and Winter Olympic Games, is presented in chronological order in two tables (see attachments I, II). Such structure helps to trace the changes of the visual materials, images, colors, traditional symbols, body depiction, styles, etc., in posters. The pictorial analysis in this case is the determination of visual materials in structure to trace the changes and transformation of the elements and objects depicted on the Olympic posters.

The main focal point of the analysis was focused on the following questions: *How do countries define national phenomenon in posters?; what symbols and codes are used in posters to present an image of the country?; what colors (not only Olympic) are related to the country?; what elements of nature are used?; how is the human body depicted on the posters?; how are the stylizations of typical symbols, colors, natural or historical phenomenon reflected?* The goal of the research is to define

the functions of cultural and traditional symbols of national identity in Olympic posters and also to analyze a way of presenting the image of the country during the Games through a form of visual promotion.

This analysis could help me in my practical and aesthetic work by defining elements (symbols) that have been used for promoting a state during mega sport events.

Also I decided to do a poll to define the public opinion and my own personal opinion about elements which attract and motivate people to visit the country or the city. The purpose of this poll is to determine the efficiency, degree of recognition, motivation and perception of the promo video 'Switch on Ukraine' (see attachment III, IV, V). Also to find out what elements and symbols are most associated with Ukraine (nature, traditions, culture, architecture, etc.).

Chapter four of the project is presented as the practical work of my project, where I applied the insights that were gained during the theoretical and pictorial analysis. The practical part of my project is to design posters that can visualize and promote Ukraine in a good way by using Ukrainian cultural, historical and traditional elements. The chosen Ukrainian symbol could be used generally, not only in sport events, but as a part of the country's general presentation.

MAIN QUESTION

The main question of my project is: *How the use of traditional cultural elements could be used as a part of promotional strategy of the events and the countries (the cities) presentation during the mega sport events? Also what elements (historical, national, religious and traditional) are used in a process of creating the visual presentation of the state? Use, meaning and role of posters as a part of visual communication during mega sport events.*

Cities have long used mega events such as sport events, championships, World Fairs, expos as a means of developing infrastructure, revitalizing economies and improving an image of the state (Woodside & Martin, 2008). Today the mega events have become extremely popular and lots of countries bid for hosting such events. This trend can be linked to the general increase in competition between cities for the attention of stakeholders, including investors, visitors, and participants. Interesting in this context is how cities want to maintain and promote their individuality and identity by using culture or traditions. I will try to understand how cities find ways of distinguishing themselves among others.

The topic of the research was chosen not accidentally. In the summer of 2012 Ukraine hosted the European Football Championship (UEFA-2012). In this project I focus on the graphical presentation of Ukraine during the Championship - what symbols (cultural, traditional, and historical) were used to represent Ukraine to the world?

I chose mega sport events like World Olympic Games and UEFA-2012 as a way of representing the state, because such events could be an excellent way of forming the nation's image, to maintain its position in the World, to attract tourism, investments, to present the culture and tradition of the nation (Gold & Gold, 2011). With the growth of popularity of mega events, culture has become increasingly important as a means of promoting the country and the city. Today use of the cultural elements according to Zukin's view of "culture" include "high" culture attraction like museums, festivals, concert halls, but also includes elements of "popular" culture, such as fashion, pop music, parades (Zukin, 1995). For example, during UEFA-2012 in Ukraine a lot of exhibitions were organized, like

the exhibition “Citius, Altius, Fortius”/Sport and Art in Kyiv National Museum of Russian art; First Ukrainian Biennale - 2012 for guests and visitors of the event; Celebration of Ivana Kupala (traditional) Day in Museum of Folk Architecture and Rural Life in Ukraine. Consequently, for the event, a cultural symbol was chosen, inspired by Ukrainian traditions – zozulica (Ukrainian souvenir) (fig.1)



Fig.1 The cultural symbol of UEFA-2012. Kyiv

Culture and traditions became distinguished elements in presenting the countries and cities, providing an easy way of showing typical and recognizable traits (national costumes, dances and music, musical instruments, etc.). Mega events have emerged as a means of improving the image of cities, adding life to city-streets and promoting civic pride. This enhancement of community pride and creation of the feeling of common euphoria for the event is referred to as a “halo effect” or so-called “feel-good effect” (Klausen, 1999). The feeling of happiness, national pride, and eminence could be felt during mega events in my native country and city.

1.1 Mega sport events

*Sport ... is an unrivaled medium for the
promotion of education, health,
development and peace.*

Adolf Ogi, Under Secretary General, United
Nations (Girginov, 2008, p. 130)

Sport became a successful, a recognizable and a fashionable industry in the 20th-21st centuries. Sport as a unique and a specific field of activity possesses a high welfare status, has huge humanistic potential (by spreading the idea of peace, motivating people to achieve high results, by developing the body and mind and best human aspirations, etc.), ability to realize diverse sociocultural functions, including the participation in the formation of a city's image for internal and external audiences (Kiselev, 2007). Sport events today, especially mega sport events like Olympics or FIFA World Cup are more than a competition. They are a symbiosis of sport and culture, traditions and ideals, achievements and hopes.

The organizing and hosting of mega sport events is a prestigious project in modern society. "Mega-events" according to Maurice Roche, a prominent researcher in this field, describes them as: 'large-scale cultural (including commercial and sporting) events which have a dramatic character, mass popular appeal and international significance' (Roche, 2000, p. 1).

Sport events are a unique attraction that leads to different types of results, outcomes and impacts. J. Higham explains the events "are motivated by and therefore associated with rich and diverse visitor experiences, and contribute to uniqueness of tourism destinations" (Higham, 2005, p. 1). A recent industry publication declares that sport events could be a significant catalyst for changes, elevating the host's global position and advancing its economic, political, and social development. Sport events attract tourists; involve capital investment and media attention to the host city, through enhanced economic activity. These opportunities afforded through sport events have become considered in our contemporary societies as solutions to economic, social and environmental

rejuvenation. In many cases they are seen as a favorable policy strategy for overall socioeconomic development. Governments around the world are bidding to host and stage mega/ large-scale sport events as it is a great opportunity for economic and environmental improvement, for presenting and promoting the nation.

The system of the organization of such sports events which substantially depends on the historical traditions, the cultural developments, type of a state system, political, social, economic, demographic conditions, material well-being, development of a science, technics and culture, a religious specifics and many other factors, are inherent in each country. According to the Russian researcher of sports P. Vinogradov, «the physical training and sports are integrally connected with functional bases of a social system and society development. In many aspects they can represent itself as a thermometer, i.e. show the level of its development, and also if it is healthy or not» (Alekseev, 2009). Sport and especially mega sport events influence many aspects of society, its ideology and political orientation. Sport and sport events create an image, promote the country and the city, encourage young people, create places to work, unite nations, etc. Also hosting such sport events create awareness about a nation in the world.

Therefore level of achievements in sport of sportsmen of any country is often considered as an eloquent indicator of durability of that state which they represent, and moreover – viability of the nation as a whole. And, it is applicable practically for any political system as a promotional device. According to the New Zealand scientist R.Thomson, sport can serve as a universal indicator of affluence, as unique aspect of modern life which has strongly become usage both in industrially developed, and in developing countries. Sport incorporates art, education, policy, economy, mass media and even the international diplomatic relations (Alekseev, 2009). Sport and sport activities can be used as a part of the ideology of existing political regimes, to promote and maintain its position in the world. This thinking was firstly displayed at the beginning of the 20th century when the USA was the first to calculate the number of medal's collected at the Olympic Games. They began to use sports for self-advertisement. Later it was used by other countries like Germany, USSR, and China.

Thanks to the Games, and its wide popularity around the world, people from different places know about the Olympic Games, UEFA and other mega events. Along with this, people around the globe know the countries and cities that have hosted, are hosting or will host such events. The Games attract, influence almost on

the each person around the globe. They create an image of the country, place it on the map, introduce its cultures and traditions and create national and international heroes. For example the famous Ukrainian football player Andrey Shevchenko, great Olympic figure skater Sonja Henie, Finnish runner Juho Pietari or Russian former speed skater Lidia Skoblikova, along with many others. Their names promote and present the nation. In people mind these heroes associate with the country, they presented during the Games.

In the 21st century mega sport events like World Olympic Games or FIFA World Cup are the leading festivals of sports (Poynter & MacRury, 2009). During the events the worlds' attention focuses on the hosting country/city and the Games. Every country wants to show the best during the preparation and realization of world sport event (to better then lasts). The result might demonstrate a good level of development, create or maintain positive (or negative) image of the state. The presentation and preparation takes lots of time (the process for hosting next Games start 5-7 years before the event) and money to define correct, understandable, unique elements that will identify the event and the hosting state. The promotional presentation of the city, country or event use all modern types of communication as television (promo video, media translation, sponsorship adv.) that traditionally constitute 50% of the Olympic revenue; radio, that was historically the second media; the Internet. And, of course, the printed media as newspapers, billboards, posters, magazines, brochures etc.

World sport events have lots of benefits for the host country (city) like: to raise the city's profile in a world stage; to stimulate large scale of urban renewal and to reshape the city's image; to attract investors and tourisms; to attract world media, business, advertisers, and billions of spectators from over 200 cities. Of course, hosting such sport mega events mean the huge spending that not all covers by advertisement, broadcasting rights sale, sponsorship or other different aspects of marketing (promotion). I don't want to debunk the Games as a form of partnership between market and state or as a form of commerce and politics. It is understandable that modern world and Games as a part of entertainment connect to commerce. In the same time the Olympic Games, the FIFA and other mega events create sport ideals, aspirations for fame, culture of the healthy beautiful body and unite best human hopes. Sport and sport actives control the deviant behavior of children and young people; sport activity support best human's aspirations and hopes, raise the national prestige and build international communication.

Because of their importance and attendance, there are two main sporting events that represent the main attraction for sponsors: The Olympic Games and the FIFA World Cup. They are held every four years in different countries/cities. The demands of hosting an Olympic Games are much more intense for the host city compare to football tournaments. Olympic Games are framed by ceremonies (Olympic Flame, opening and closing Ceremonies, etc.). A great number of competitions, requiring a wide variety of stadiums and infrastructure, are held over an action-packed two week period. At the same time, the growth of football as an international sport has also increased the requirements for hosting the World Cup. More teams, more games, and greater audiences pose enormous logistical and infrastructural challenges. Of course, the advances in air travel, marketing and promoting, these mega-events also attract more visitors from across the globe than ever before. Football today became almost as a “religion” for fans, participants and a solid business as well. The World Football Championship is a great entertainment, promotion and a tool of rising popularity and profits of the state. For Ukraine, hosting such event in 2012 was an opportunity to create new image of the country (not as a part of USSR, but an independence state), to create a good impression from the country. Of, course not everything was good during this preparation and presentation.

Besides all critics those were in media, Ukraine held an event on quite high level; and the tournament has already given a huge boost to Ukraine’s tourist industry, opportunity to host other sport events and other benefits. The spirit of patriotism and hospitality of local people allow introducing Ukraine as a peaceful, nice place with rich culture.

1.2 Olympic Games in Norway

“16 days of Glory”

(Lesjø, 2000)

Olympic Games in Norway (1952, Oslo and 1994, Lillehammer) showed the spirit of a nation that respect nature, nations and who is proud of it's own culture. Norway demonstrated itself to the World as well organized; peaceful (presenting a Saami culture), stable rich country with high develops in winter sports competition. It was a great opportunity to provide a tremendous boost to the local travel industry and provide a new growth impulse that would stimulate the entire region (*An Olympic fairy tale*, 2004, p. 5). Also it's a way to promote the host country as a modern state with high technological expertise and rich in culture. Norway showed how serious the country was taking various environmental issue and challenges (*An Olympic fairy tale*, 2004). Of course, conflicting opinions arose around the petition to host the Games. Not everyone in Lillehammer supported the idea of the Olympic Games, because the event could destroy the nature, could change the character of the city, etc. But the Games' organizers decided to use the nature, the connection between human and nature, the environmental friendliness as a main idea of the event. Environmental friendly materials like stone and wood were important elements in the designing and building of the Olympic arenas and sport facilities (for example, the Olympic arena in Gjøvik was built in mountain). The Olympic Games in Lillehammer presented a unique opportunity to profile Norway. At the cultural level it was to create “national image”, to show the uniqueness by using historical and traditional elements. The official film produced by Bud Greenspan described the Games as “16 days of Glory” (Lesjø, 2000, p. 282). It was not only a sport competition, but also a national celebration with a focus on Norwegian culture and traditions. The atmosphere, the organization and even the weather during the Games helped to create a general positive impression about the country and the event.

The graphical presentation of the city (country) were created to introduce the Norwegian's “innate love of winter sports, combined with a sensitivity to the

environment ...” (Timmers, 2008). The poster for the Games which has been designed according to rules of the design program of the Games in Lillehammer included three main aspects: originality and features of Norway's communication with humans and the interaction between humans and nature. The visual identification, for example, of the Winter Games in Lillehammer (fig.2) included the historical, traditional elements: the official poster contains the sport symbols that were inspired by Norwegian rock carving and the traditional Norwegian colours which are in common use in countryside (*An Olympic fairy tale*, 2004); also the emblem include motives of the natural phenomenon that indicate the north position of the country (aurora borealis) and snow flurry.

Bildet finnes kun i den trykte utgaven



Fig. 2 Official poster for the Winter Olympic Games 1994, Norway, Lillehammer

The XVII Winter Olympic Games in Lillehammer were the most successful manifestation of Norway and the Norwegian nation in modern times (Bjørnsen & Greve, 1994). The main goal of the Games was defined as follows: “The Winter Olympics should be an event that unites and involves the whole country, one to make the national proud, to inspire and stimulate and to ensure for Norway lasting competitive advantages. The Winter Olympics should create a strong, positive and united impression of Norway, reaffirm its already established position as a major winter sports nation, enhance respect for Norway’s fundamental values and international role, and a boost Norwegian enterprises and the country’s trade and industry in general” (Bengston, Elton, & Moshus, 1995, p. 14).

Also the post-Olympic period demonstrated “the international attention that came from the Olympics, made it now possible to show what Norway as a nation represented, not least of all to show sides of Norway that were perhaps not as well known outside of the country’s borders. The Olympics would be used as a showroom for Norway and that would promote Norway as a modern country with a business community with high technological expertise and rich in culture, also within modern artforms. Norway would also be able to show how seriously the country was taking various environmental issue and challenge” (*An Olympic fairy tale*, 2004, p. 11).

These examples indicate both the general usability of the Olympic mega-event for promoting the nation and the event. In addition to being a successful sports event, the Olympic event was going to be a national celebration with a focus on Norwegian culture and traditions in a broad context. The Games have a huge success and more than 150,000 persons visited Lillehammer on some of the Olympic days to see the events and participate in the celebration. (*An Olympic fairy tale*, 2004).

Organizing and hosting sport events are important as much for cities and for local communities because they view it as a means of enhancing their local economies and rising local tourism. Communities host sport events for entertainment purposes, to enhance community pride, and to stimulate spending; however, the latter is generally considered the primary motive because economic impacts are used to validate events and determine their continuance. Also every mega events are an occasion to promote a national image on the international arena, to promote potential economic increase, tourism, social, and/or environmental legacies. The whole World in that period is focusing in the event and host city.

The German sport researcher Holger Preuss in his work “Economic dimension of the Olympic Games” pointed the lists a number of objectives that countries had in hosting the Olympics. These include putting the country ‘on the map’; showcasing the region; promoting the political system; creating new trading partners; attracting investment; boosting tourism; creating jobs and business opportunities; urban renewal including housing and infrastructure; building a legacy of sports infrastructure (Preuss, 2002). The Olympic Games in Lillehammer demonstrated the high level of preparation, reaffirmed the position of Norway as a major winter sport nation, maintained international role of the country and presented the unified design program of the games with a focus on culture, connection between nature and people. The Lillehammer Winter Olympics, 1994 “were a ritual of making Norway as a

modern country, but still a nation rooted in tradition” (Norsk Olympisk Design, p.14).

1.3 Presentation of Ukraine during UEFA-2012

In this chapter I want to describe how Ukraine was presented during UEFA -2012 (European Football Championship). I could not find as many literatures about football tournament, as about the Olympic Games. So, mainly I used information from the Internet to discover UEFA-2012 as a mega sport event and its meaning for Ukraine.

UEFA is the main association for competitive football, contested by the senior men's national teams of the members of the *Union of European Football Associations* (UEFA), the sport's European governing body. The tournament held every four years since 1960. The last championship was co-hosted by Poland and Ukraine in 2012.

Preparation, carrying out and covering of UEFA-2012 created a feeling of unity between nations. Sport competitions are perceived not only as one of globalization manifestations, but also as the key factor promoting symbolic association of the states in future. Such perception amplifies thanks to the organized information support (advertising companies, media coverage, and sponsorship), development of sports infrastructure, improvement of technologies of the organization and carrying out competitions, creation and support of the sports industry, education, and close interaction of national and international federations. All this aspects raises the sports status as important factor in presenting and promoting the state. Hosting UEFA-2012 was a great experience for Poland and especially for Ukraine.

Bildet finnes kun i den trykte utgaven

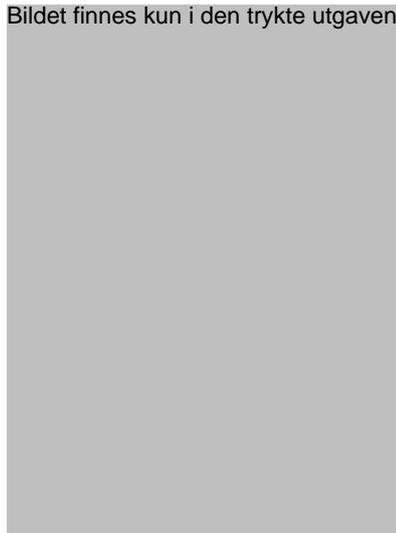


Fig. 3. The lightbox of the EURO-2012, Kiev

The growth and popularity of football as an international sport has increased in the mid. 20 century. More teams, more games, and greater audiences pose enormous logistical and infrastructural challenges. Of course, the advances in air travel, marketing and promoting, these mega-events also attract more visitors from across the globe than ever before. Football today became almost as a “religion” for fans, participants and a solid business as well. For Ukraine, hosting such event in 2012 was an opportunity to create new image of the country, to introduce visitors and guests with great culture, art, traditions (exhibitions, festivals, museums, graphics etc.) of the state.

The hosting of such a mega event as UEFA-2012 had an influence on the presentation and image of Ukraine. The image/reputation of the state was spoiled by the information/gossip about the complicated political situation in the country, the problems in organizing the event, the corruption and other negative information. But after the Games the impression had been changed, not only because the Ukrainian team won some football games, but also because Ukraine demonstrated a high level of organization of the tournament. Ukraine held an event on quite a high level. This was confirmed by Michel Platini, the president of UEFA, who praised Ukraine and Poland for hosting "a fantastic tournament which has been unique in its atmosphere and will remain in our memories."(Sindelar, 2013). Many of the visitors and football fans admitted that the atmosphere in the country and cities was friendly and safe. The

tournament has already given a huge boost to the Ukrainian tourist industry and other benefits.

The spirit of patriotism, national pride and faith for the better future allow introducing Ukraine as peaceful, nice place with a rich culture. Ukraine demonstrated a well-organized cultural programme like the: opening and closing ceremonies of UEFA-2012; presentation of the cultural symbol of the Games (“Zozulitsa”) see Figures 5,6; organizing the FAN-zone (the presentation of traditional clothes, music, national emblems, entertainments etc.) see Figure 7; exhibition “Citius, Altius, Fortius” / Sport and Art in Kyiv National Museum of Russian art;

First Ukrainian Biennale - 2012 for guests and visitors; celebration of Ivana Kupala (traditional pre-Christian celebration) Day in Museum of Folk Architecture and Rural Life in Ukraine and other museums, parks, galleries.



Fig.4, 5 Zozulitsa - the cultural symbol of UEFA-2012. Fan zone. Kiev



Fig.6 Fan zone, 2012. Kiev

Culture and traditions became a distinguished element in city's presentation during the tournament. Cultural events emerged as a means of improving the image of the city, adding life to it, giving citizens renewed pride in their home city. This enhancement of community pride and filling of common euphoria of event referred to as a "halo effect" (C. M. Hall, 1993) or so-called "feel-good effect" (Allen, O'Toole, Harris, & McDonnell, 2008). The feeling of happiness, pride, eminence could be felt during mega events in native country/city.

In the presentation of Ukraine I did not like the symbols that were chosen to represent the state as the 'symbols of UEFA-2012' (fig. 7). These figures dressed in traditional cloth, have traditional haircut and colors, but looked like heroes from Chinese cartoons. They are a very bad example of visual identification of Ukraine and after the long discussions they were not used in media as a representative symbol of the country.

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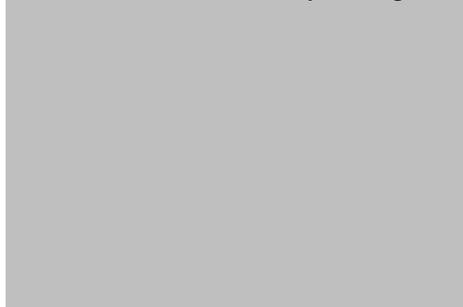


Fig.7 The symbols of UEFA-2012

UEFA-2012 not only promoted the country, the cities and contributed the infrastructure development, but also put Ukraine on the European map as a cultural, advanced and developed country. Of course, Ukraine is a quite young independent country and in mind of many still associated with USSR. But hosting such prestigious competition has a tremendous meaning because the World attention focuses on city (country) before, during and after the event.

2. The meaning of tradition

This chapter focuses on the understanding of the use of traditional elements in the process of presenting and promoting the state to the world. The term tradition has many definitions, but all of them have repetition in common and are connected to the past. The concept includes a number of related ideas; the combining one is that tradition refers to beliefs, objects or customs performed in the past, originating in the past, transmitted through time from one generation to the next, and performed or presented in the present. The English word 'tradition' comes from the Latin *traditio*, the noun from the verb *traderere* or *tradere* (to transmit, to hand over, and to give for safekeeping). It was originally used in Roman law to refer to the concept of legal transfers and inheritance ("Oxford Dictionaries online," 2012) The concept of tradition was explored in the works of many scientists such as E. Shils, Max Weber, Max Radin, Rolf Polanyi, Eric.J. Hobsbawm and T.Ranger, etc., starting in the 20th century.

The meaning of tradition can be considered in many ways. In this chapter I will observe 'tradition' as a process and as a mechanism of selection, collection and representation. In contemporary societies, traditions are used as unifying symbols that unite nations and create a feeling of uniqueness and trust. We use the word "tradition" when we talk about everyday habits, clothes, ceremonies, celebrations, folk costumes, songs, dances, rituals, styles in architecture, fashion, art, nature, etc. Most new holidays and celebrations are quite new but most of the people perceive them as traditional (Labour Day, St. Valentine's Day, the Parade on Red Square in Moscow, Independence Parades etc.). It is the same situation with traditional costumes, songs, dances, rituals, etc. All these attributes and events are usually new, but almost all of them acknowledge traditions.

Tradition can be seen as a way to show who we are as a nation, and to demonstrate how we are different from others, how we identify ourselves. Also tradition shows that we can communicate thanks to our shared values and foundations. Politicians and governmental organizations might use traditions to manipulate people's minds, to gain the support of the electorate, and to conquer the love of the people by using selected traditions and repeating them overtime. According to E. Shils (Shils, 1981, p. 12), tradition in its basic sense refers to 'anything [traditum] which is transmitted

or handed down from the past to the present.’ All traditions are changing at times. Also, Shils points out that there must be ‘two transmissions over three generations’ before an object can be accurately described as a tradition (or the content of a tradition) (Shils, 1981, p. 15). A generation can be seen as a period of thirty years. So, a criterion of tradition is that it changes over time. Traditions are a part of a nation’s “soul”, its knowledge, type of behavior. Tradition, according to Rolf Polanyi, might be defined as “transmission of knowledge between generations which implies personal contact, social relation and social contact” (Mats Johansson. Autumn 2011. *Different approaches to the concept of tradition*). Each generation reinterprets the tradition transmitted to it; and each individual who engages the tradition “adds his or her own shade of interpretation to it”. For Polanyi tradition is rather dynamic and unpredictable than static (Mitchell, 2006, p. 104).

A tradition is a set of beliefs or behaviours with symbolical meaning and special significance within a society or a group of people. Common examples include holidays, celebrations, festivals, sport events; also norms of social behaviour like greetings, blessings, dealings, business relations; and different types of clothes, sometimes impractical things like wigs, uniforms, gowns, different attributes etc. While it is commonly supposed that traditions have ancient history, many of them have been invented with the purpose of political or cultural change, control, etc.

The traditions which we perceive as old are often quite new and sometimes invented according to researcher Eric Hobsbawm and Terence Ranger. In their famous work “The invention of tradition” the authors pointed that ‘traditions’ which appear or we claim to be old are often quite recent in origin and sometimes invented” (Hobsbawm & Ranger, 2012, p. 1). They distinguish the "invention" of traditions in this sense from "starting" or "initiating" a tradition which does not then claim to be old. Hobsbawm wrote that invented traditions are governed by ‘overtly to tacitly accepted rules...of a rituals or symbolic nature’ whose repetitions infer continuity from the past. A great example “is the deliberate choice of a Gothic style for the nineteenth century rebuilding of the British parliament, and the equally deliberate decision after World War II to rebuild the parliamentary chamber on exactly the same basic plan as before”. Such examples have been used by politicians at different times. The use of tradition repeatedly as a symbol or ritual creates a feeling of trust. People usually believe in something traditional easily because it has a connection to historical and glorious occasions, and has been

approved over the generations. Traditions are not permanent, they change, are transformed in time, or are even invented. Eric Hobsbawm writes of invented traditions “constructed, and formally instituted and those emerging in a less traceable manner within a brief and dateable period – a matter of a few years perhaps – and establish themselves with great rapidity...” (Hobsbawm & Ranger, 2012, p. 1). This phenomenon is particularly clear in the modern development of the nation and nationalism. The concept of the nation is the most important element in the organization of a new type of state structure. Political and national symbols are used for self-presentation of political elites that stand behind them. All national symbols used to be a part of authority and symbols of power.

“...The National Flag, the Coat of Army, the National Anthem are the three symbols through which an independent country proclaims its identity and sovereignty...” (Hobsbawm & Ranger, 2012, p. 11).

These symbols can be inherited and/or invented, but the most important thing is that they are understandable by the majority and maintain the feeling of solidarity, patriotism, nationalism and pride. National symbols serve to provide a visual representation of the state. And it is very common that such symbols have a connection to, or are invented from, the past that represents the nation in present times.

Similar "invention" is typical for the modern era (the last quarter of the 20th century) when the first national states appeared in Europe (with the idea of the nation as a unifying factor), during precipitant political, economic and social changes (urbanizing society, industrial growth, etc.). The new societies started to create new traditions and culture. This also happened with older societies that had been fundamentally transformed. They needed certain bases, which they found in connection with the past. People needed stability in this quickly changing environment, when the present, not imaginary, traditions were quickly being swept aside and dying away. Therefore traditions were required to be invented. This situation was common for Ukraine (and for other countries of the social camp) after 1991, when the country became independent from the USSR. Ukraine tried to define and strengthen the sense of national unity. This period was characterized by inventing and restoring national symbols like the National flag, The Coat of Arms, the National Hymn etc. Also this period was characterized by strengthening of religious and nationalist movements, the organization of ethnic festivals, the emergence of new holidays and ceremonies, "reanimation" of national languages,

rewriting history, creating a new type of national state - an independent one. According to Patrick H. Hutton, tradition gives an illusion of immunity before changes, even if these changes were no more than representations of modern ideas of the past (Hutton, 2004).

The national revival period in Norway started earlier in 1905 when the country became independent from Denmark and Sweden. It was a period of national consolidation and reinvention of culture, history, language, celebrations, etc. The process was characterized by collection and invention of national symbols, traditional music, dance, costumes, etc. This was done to create a unified Norwegian culture as a distinctive and representative part of the nation (Bjørnsen & Greve, 1994; D'Agati, 2011; Klausen, 1999).

Tradition is a living and changeable phenomenon which is usually adapted to time, place and societies. Each country tries to define and represent their traditions using unique and meaningful elements. To present the new independent country, Ukrainian scholars also rediscovered the past, historical, linguistic and literary traditions to create mythical pasts and to fill a space in the social spheres opened by changes in power relationships. They focused on collecting, saving and renovating the traditions and rituals of the Ukrainian nation that were forbidden for more than 75 years by Soviet Russia. For example, folk techniques like pysanka, embroidery, paper-cutting, woodcarving, food making etc. were almost lost. And also language, traditional dances and clothes, even religion. The process of restoration has continued into the 21st century.

The use of national and traditional symbols as a way to represent and promote Ukraine in a good way is the main topic for my project.

2.1 Traditions and images associated with Ukraine

The main question of my project concerns the use of traditional symbols in representing a country. In my case I must define the traditional elements that represent Ukraine. This is difficult because Ukraine is a big country which has been influenced throughout history by neighbors, invaders, other nations and nationalities etc. Traditional elements like clothes, music, costumes, colors, elements of landscape and architecture are often used to represent the country. So, I tried to analyze the traditional symbols of Ukraine and define the most noticeable, understandable and representative images of the country.

Ukraine is a country in Eastern Europe with a population of approximately 45 million people. Ukraine borders the Russian Federation to the east and northeast, Belarus to the northwest, Poland, Slovakia and Hungary to the west, Romania and Moldova to the southwest, and the Black Sea and Sea of Azov to the south and southeast, respectively. It has an area of 603,628 km², making it the second largest country on the European continent, after the Russian Federation. The culture and traditions of Ukraine are unique and diverse, as it has been influenced by its eastern and western neighbors for many centuries. These influences are reflected in the music, architecture and art of Ukraine. Folk culture is a basic and rich fundamental of Ukrainian national culture. Folk culture had an influence on the development of professional science, literature and ethnicity in Ukraine. The originality of Ukrainian culture has been defined by the influence of special geographical conditions (Ukraine situated in the center of Europe), specialties of the historical process (for 75 years Ukraine was a part of USSR) and interaction with other nations.

An important historical stage in Ukrainian culture was the adoption of Christianity in 988, the 10th century. The Orthodox religion has been and is very strong, and has influenced the culture of the state. People in Ukraine are very religious and pay homage to the traditions of their religion. One of the biggest celebrations, which has pre-Christian roots, is Easter. Celebration of Easter has a sacral, consecrated meaning. The main part of this celebration – *pysanka* or Easter egg (fig.8), has old roots in Ukrainian culture and traditions. These eggs were drawn on with wax to

create a pattern; the dye was then applied to give the eggs their chosen colors. The dye did not affect the previously wax-coated parts of the egg. After the entire egg was dyed, the wax was removed leaving only the colorful pattern.



Fig.8 Ukrainian pysanka

This tradition is many thousands of years old, and precedes the arrival of Christianity in Ukraine and other Slavic countries (Russia, Slovakia, Czech Republic, Poland, Latvia, and Belarus etc.). The confirmation of the high popularity of the *pysankas* in Ukraine can be seen in the museum of the *Pysanka* in the city of Colomia (near the Carpathian Mountains). The museum was built in 2000 and won a nomination for the monument of modern Ukraine in 2007, part of the Seven Wonders of Ukraine action (fig. 43). I will tell about *pysanka* and its high popularity in Ukrainian culture and traditions in the next chapter.

Other traditional elements of decorative art in Ukraine, which is always associated with the country, are **embroidery** (fig. 9). Embroidery has a rich history and long exists in Ukrainian folk dress and has played an important role in traditions and celebrations (weddings, christenings, religious celebrations, sacraments, funerals etc.)

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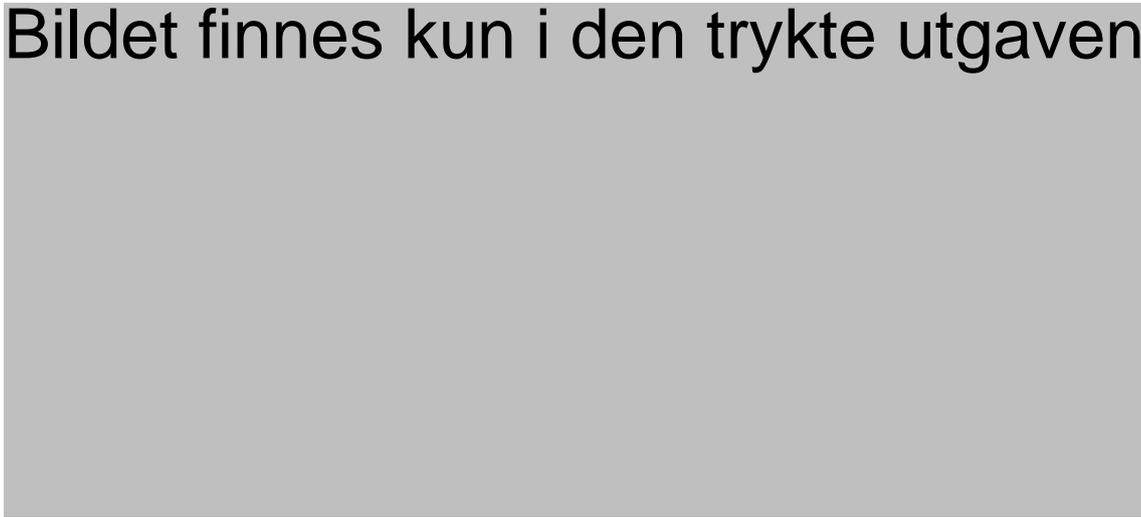


Fig. 9 Ukrainian embroidered clothes

Embroidery varies from region to region, even from village to village (fig.10) - from Poltava, Kiev, and Chernihiv in the centre and east, to Volyn and Polissia in the northwest, to Bukovyna and the Hutsul area in the southwest. Ornamental motifs, composition, colors and types of stitches of embroidery have a long history and wide variations. All these differences define different local styles of Ukrainian embroidery. Red and black were the most notable and widely used colors. Embroidered cloth garments have a symbolical meaning connected with a great number of myths, beliefs, rituals and superstitions such as beliefs in fertility or different mystique. Embroidery is a part of Ukrainian cultural and national identity that has a great and long history.

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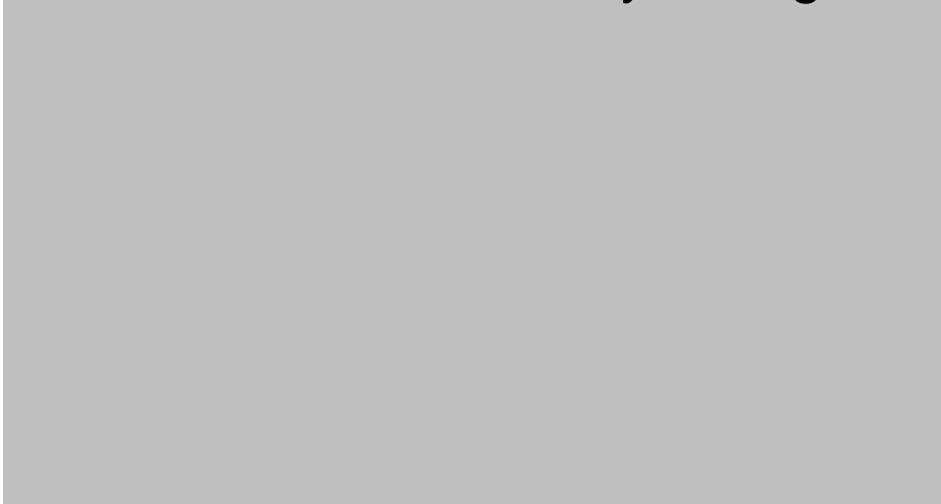


Fig. 10 Map of Ukrainian embroidery

Most Ukrainian traditional symbols have come from its magnificent landscapes. In some embroidery and *pysanka* ornaments it is possible to see motives taken from the rich Ukrainian nature and surrounds (ears of wheat, flowers, plants, animals, etc.). In the minds of the people, Ukraine is always associated with wide steppe and bright blue sky (fig. 11), rich and fertile land. This combination can be seen also in the Ukrainian flag. Blue and yellow colors are very common for Ukraine.

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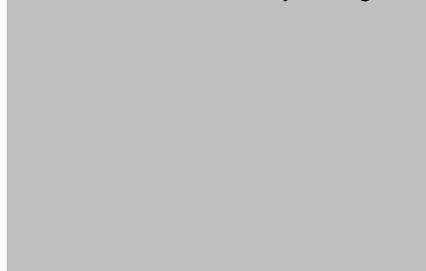


Fig. 11 Picture of Ukrainian nature

As it was mentioned before the Ukrainian people are very religious and pay homage to the traditions of their church. All over the state you can find churches. The majority of churches in Ukraine are Orthodox churches (like Kyiv Pechersk Lavra, Pochaiv Lavra, St. Michel Church etc.). The main church is located in Kyiv and is a recognizable feature of the city. It is The Kiev Pechersk Lavra or Kyiv Pechersk Lavra (Ukrainian: Києво-Печерська лавра, *Kyievo-Pechers'ka lavra*), also known as the Kiev Monastery of the Caves. It is an historic Orthodox Christian Monastery. The church is a symbol of Ukraine, understandable and recognizable all over the world. Every year thousands of people make a pilgrimage to this relic.



Fig.12 Kyiv Pechersk Lavra

It is hard to imagine the nation without its national musical instrument, the bandura. Bandura (*Ukrainian: банду́ра*) refers to a Ukrainian plucked string folk instrument. It combines elements of a box zither and a lute, as well as its lute-like predecessor, the konza. It has 30 to 68 strings (Mizynec, 1987)

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Fig.13 Traditional Ukrainian musical instrument ‘bandura’

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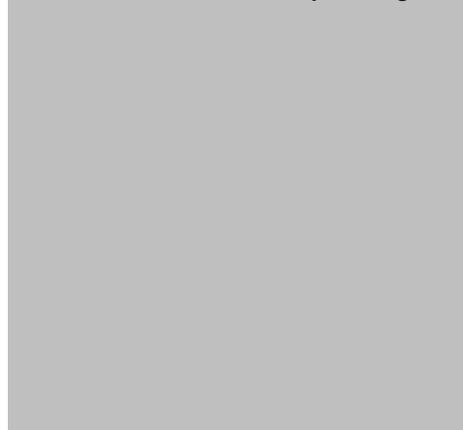


Fig. 14 Audio CD cover “Songs & Dances of Ukraine”

The mentioned traditional symbols have a connection to Ukrainian culture, its national identity and traditions. They represent the spirit of the nation, unite and identify it. Ukraine became an independent country only 20 years ago, after more than 75 years of being a part of the USSR. In the past few years, after the end of the USSR, the Ukrainian government, museums and private collectors have tried to collect, save, find and restore traditions, history and the language of the country. The symbols which I described are a small part of the rich Ukrainian culture.

2.2 Traditional elements used in UEFA-2012 presentation

The use of traditional elements in the state's presentation should demonstrate diversity and great historical and cultural heritage. Traditional elements are elements of tradition, common for a group of people who identify themselves with those traditions. In the process of creating an image of the hosting country, often elements/symbols, that are associated with the host country, are used. Presentations include distinctive, unique and unifying elements connected to culture, traditions, customs, and history. These elements may include national symbols such as the national flag, coat of arms, pledge, national colors, national birds, animals, flowers, trees etc. These elements came to be seen as traditional during the visual presentation of the state, event, and occasion. These symbols are always used to demonstrate uniqueness, nationality, identity and also to maintain the power and place of a certain state in the world.

For the Winter Olympic Games in 1994, Norway showed and used traditions for presenting the country and the city. For example stone carvings, religious motives, traditional knitting techniques, knife-making, wood-carving, natural phenomenon such as the northern lights, fjords, cold winters etc., myth and fairy tales, national heroes and folklore heroes (Hakpin and Kristin). The Olympic Games in Norway in 1994 were a national celebration with a focus on Norwegian culture in a broad context. More than 150,000 people visited Lillehammer on some of the Olympic days to see the events and participate in the celebration. The whole country was involved in the manifestation of sport and culture "... the torch relay, covered a total distance of 12,000 km, and was a national project where each part of the country was able to promote its local traditions and culture " (*An Olympic fairy tale*, 2004, p. 13). All the traditional attributes that were used for attracting and representing might have been exaggerated, sometimes, in order to better present the unique characteristics of the country. It was all a part of promoting the country and a way to introduce traditions to others.

During the visual presentations in Ukraine and Poland, when hosting UEFA-2012 (fig.19), the traditional Slavic decorative technique *vytynanky* was used. This

technique is widespread in Ukraine, Poland and Belarus as a type of art form of papercutting. Historical evidence suggests that *vytynanky* began to be made in Ukraine at the end of the 15th - early 16th century. It became an integral part of the decorative arts. During the 19th century decorative paper cutouts spread all across the Ukrainian countryside. This folk craft is still popular in Ukraine and is used as a part of celebrations, decorations for Easter, Christmas, weddings, etc. *Vytynanky* are used as gifts, presents and decorative elements during the celebrations. To represent the event and the hosting countries, designers took this tradition and used it as part of a representative, informative, distinctive and promotional strategy. The chosen symbols could demonstrate and promote the event, spread sport ideals, attract visitors, tourists, participants etc.

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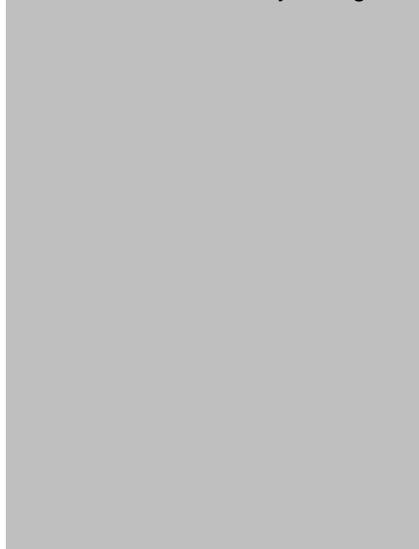


Fig.15 Official poster for the EURO-2012

The culture and traditions are not as important elements for the football championship as for the Olympic Games. Traditional elements however can be a distinctive part of the general presentation for UEFA games and the countries and cities also. Ukraine, during UEFA-2012, used traditional symbols such as *Zozulitsa* (fig.16) (Ukr. *Зозулиця*). This is a whistling musical instrument and was made by ancestors of Ukrainians more than 7 thousand years ago in the times of the Tripolska civilization. It has been revived as a Ukrainian cultural symbol. Traditional symbols were also used for the decoration of the ball for the Games (fig.17) and traditional costumes, songs, music, embroidered clothes etc.



Fig.16 Zozulitsa – the cultural symbol of UEFA-2012



Fig.17 The decorated ball for UEFA-2012, Ukraine, Kyiv



The traditional elements that were presented as cultural symbols during UEFA-2012 have a long history and are traditionally associated with Ukraine. They connect past and present, as well as demonstrating the cultural level and pride of the nation. Their depictions are simple and understandable, common and native almost for every Ukrainian.

3. Posters as a part of visual presentation

The poster is one of the most common and most effective types of visual presentation. In modern life poster has a wide application and a broad spectrum of activity. The poster can be used for theatre or film, as political propaganda or as a recreational visual presentation and also as an advertising element for presentation of objects in public places.

In modern art the poster has the accurate visual message which involves, informs and induces action. Posters as a type of visual presentation can attract, influence, inform, send a message or can present events, countries, states, cities, etc. As a part of visual advertisement, posters are usually situated in public places to reach the biggest audience to inform about occasions, occurrences, new products or sales.

Posters may be used for many purposes. They are a frequent tool for advertisers (particularly for events, festivals, concerts, musicians and films), propagandists, protestors and other groups trying to communicate a message. Posters are the most common way of spreading information that became popular and widespread in the early 19th century. They are effective both as announcements and as metaphors, whetting and inflaming imagination and expectation. They can attract interest, create an image, advertise, influence, identify and define an event. The most important function of the poster is to inform the public about events and news that occur in cultural life. Thus, one of the main cultural events in a country/city and in a human's life are the Olympic Games.

This sports competition has a long history. The first Olympic Games took place in 776 B.C. in Greece. The Games were held as a big cultural event, which connected sports competitions and religious rituals in honor of the Gods. In Ancient Greece there existed a cult of the body, which was equal to the space (cosmos eternal), harmonious and perfect. According to the Russian researcher A. Losev, considered the body as a flesh of the world, but this flesh belongs to a human. Human bodies were equal to space (cosmos), to the harmonious-body-sensitive organisms (Лосев, 1989).

The visual arts, which depict the beauty of the human body, became popular and widespread. Accordingly sport activities developed and cultivated physical and bodily prowess. The competitions and sports events became national celebrations with their own laws and traditions. The Olympic Games were abolished by

Emperor Theodosius I in 393CE, a Christian, because of their pagan influences. They were revived only in the 19th century by French baron Pierre de Coubertin. The Olympic Games became very popular in Eastern Europe in the 19th century (the first Games were held in 1896 in Greece) and became a periodic tradition which takes place every four years in different countries all around the globe.

The poster is an important part of the general visual presentation of the Olympic Games. Posters reflect the idea of the Games, stimulate interest, inform, inspire, and also represent the country/city to the world. The Olympic posters became a vital means of advertisement for the Games starting from the beginning of the 20th century. Thus the first official poster was created in 1912 for the summer Games in Stockholm (fig.23).

The contribution of the poster is essential for preparing and realizing the Olympic Games as a part of the general visual presentation of this grandiose event in the sports world. The posters play a major role in the publicity of the Games, reflect its concept and present the country/city to the world during the event. In the second part of the 20th century, with the development of graphic design, they became “a key element in sophisticated visual identity programs that covered every aspect of the Games, presentation. Even today, with diverse means of instant communication, posters still play an important part in establishing the look and feel (the “brand”) of an Olympic Games; indeed, since practical information such as precise dates and location can be relayed via other media, they are increasingly free to project more intangible messages, such as the chosen values and ideals of a Games, in telling graphic shorthand” (Timmers, 2008, p. 8). Olympic posters, as periodic mass print snapshots, offer means by which it is possible to see the links between art and sport, culture and politics, commerce and education, future and past. They also reveal the development and evolution of the modern Games. The Olympic posters are popular and effective as announcements, visual identifications and publicity. They are widely used in the 21st century as a part of visual presentation and promotion of the Games (Timmers, 2008).

3.1 The pictorial analyses of the Olympic posters

There are many different approaches in poster research: its influences on the viewer, the role, the meaning, the functions, the transformations, etc. Early studies of the phenomenon of the poster were made by artists, writers, critics, philosophers, poets, journalists, etc. Scientific research on the poster as a type of visual communication (it's influences on the viewer, the formalizations, the verifications, the functions etc.) we find in works by such researchers as: Philip B. Meggs, Alston W. Purvis, Lowell Bovee, William F. Arens, Umberto Eko, Rolan Bart, N. Tarabukin, N. Plisky, Margaret Timmers, Max Gallo and many others. But the role and meaning of posters are still not identified completely.

I decided to make a pictorial analyses of the content of mass visual sources - the Olympic posters, to trace the reasons and ways of using national symbols (emblems) in visual presentations of Olympic Games of the various countries. The created database has allowed me to study the functions of traditional elements/symbols of national identity in posters and also to trace changes and transformations of the images, and existing tendencies in poster production.

The results from the pictorial analyses of the Olympic posters I will use in the practical part of the project. In the practical part I will create a new poster which will represent Ukraine. For this purpose I need to define the symbols that would be easily associated with Ukraine. The pictorial analyses of the Olympic posters will help in understanding the concepts, tendencies, techniques and symbols that are used to represent a country and city during mega events.

I decided to make the structural analysis of the content of Olympic posters from the end of the 19th to the beginning of the 21st centuries, to show the changes and transformation of the Olympic posters through history. I focused on the structure of motifs of the posters. This is not a detailed formal analysis of the posters as pictures, but of the structures that carry the meaning and significance of the posters that are the theme of my thesis. The main structures were presented on a tabula. The analysis of the 52 Olympic posters, for the Summer and Winter Olympic

Games, were presented in chronological order in two tables see Attachments I, II. Such structure helps to trace the changes of the visual materials, images, colors, traditional symbols, body depiction, styles, etc. in posters. The pictorial analysis in this case is the determination of visual materials in structure, to trace the changes and transformation of the elements and objects depicted the Olympic posters.

According to the collected database the use of different visual elements in the Olympic posters are presented:

Visual elements	Summer Olympic Games, %	Winter Olympic Games, %
The Official Olympic symbols	70	100
Decoding of place and time of the game	100	100
National emblems (flag, coat of arms)	43	38
Religious or mythical symbols	23	9
Architecture, landscapes, geographical location, famous landmarks	53	38
Elements of flora and fauna	37	52
Depiction of human	73	33

The results of the structural analysis show that such visual elements as verbal decoding (identifying the time and place (title of the hosting city, date/year) are 100% for both the winter and summer Olympics. Olympic symbols represent 100% for the Winter Games and 70% for the Summer Games in the Olympic posters. These symbols (five rings, colors, motto, sing the “games”) keep the connection with the great sport competition. National symbols (national emblems, religious symbols, architectural elements, elements of flora, fauna) are used to demonstrate nationality of the hosting state, the national identity.

Stylization

The tendencies in contemporary posters focus on stylizations of images of the human body, historical, traditional, natural, architectural elements etc.; also on accentuations on the idea and the message of the Games; the use of national colors and traditional symbols, with the shapes based on understandable elements.

The elements of stylization simplifications could be seen on the posters for the Olympic Games at the end of the 20th – beginning of the 21st centuries (fig.18-fig.22). Posters and depicted images have become more realistic, geometrical and easily remembered. During the history of the Olympic Games, from the first games in 1896 to 2012, posters have transformed into more simple and understandable presentations (Timmers, 2008). Each Games is unique, so posters must reflect the idea of the event, show differences, specifics and innovations. For example, use of psychedelic design for the Mexico Games in 1960 (fig.18) were considered as a triumph of graphic communication. The poster showed the Olympic program and Olympic identity. According to the concept and the idea of the designer Eduardo Terrazas, the poster created the image of the city (“Mexico 68”), showed its vastness, reach and unique culture (Meggs & Purvis, 2012). Other examples – the Games in Japan Sapporo, 1972 (fig. 21) combined three symbolic elements, which are associated with Japan and its culture: the Rising Sun (the symbol of the country of the rising sun), a snow flake (symbolizing winter), the Olympic rings (symbolizing the greatest sport event) and the written word “Sapporo 72”. The poster represents the pure geometric, eye-catching forms – the snowy tops and the reflection of the sun, and the sign “XI Olympic Winter Games”. The poster for the Winter Olympic Games 1976 Innsbruck, Austria, made by Arthur Zelger, represent an abstract composition of the ski jump or ski run, with the motif that could be interpreted as the “I” – the Innsbruck (fig.20). The Games’ emblem of the Winter Olympics in Calgary, Canada in 1988 was designed by Gary Pampa, showing Canada’s national emblem the maple-leaf metamorphosed into a stylized snowflake (fig. 21).

The visual identity concept for the Winter Olympic Games, 1994 Lillehammer, Norway (fig.22) “aimed to emphasize Norway’s distinctive features, traditions and national character, the spirit of community among people, and the close link between people and nature” (Margaret Timmers.2008, p.117). So, the poster had the torch bearer (“Fakkelmannen”), the sign of the games, the Olympic rings, the emblem which combined a stylized image of aurora borealis and a snow flurry, to focus on the main motif of the games – connection between human and nature.

All these elements symbolize national patriotism and the honor of hosting the Games. The idea of the official poster and emblem was inspired by Norwegian nature, traditions and other distinctive elements which are associated with the nation.

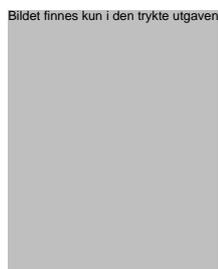


Fig. 18 Poster for the Summer Olympic Mexico City, 1968

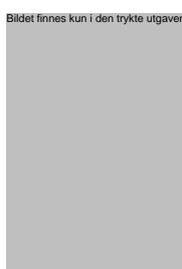


Fig.19 Poster for the Winter Olympic Games, 1972 Japan Sapporo

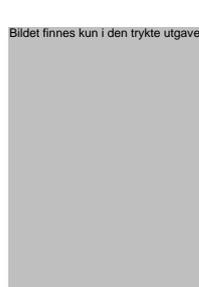


Fig. 20 Poster for the Winter Olympic Games, 1976, Innsbruck, Austria

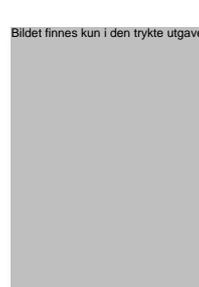


Fig. 21 Poster for the Winter Olympic Games, 1988, Calgary, Alberta, Canada

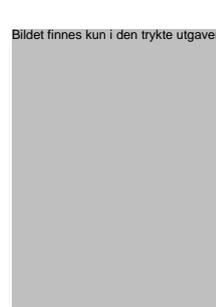


Fig.22 Poster for the Winter Olympic Games, 1994, Lillehammer, Norway

Depiction of the human body

The Olympic posters reflect not only on the growing internationalism, unrealism and globalization of the Games, but also on changing attitudes to races, social classes, beauty canons. Modern tendencies in graphic design are different from the first posters. Starting from the first Games in 1896, and up until World War II, Olympic posters were characterized by the depiction of the human body as an ideal of physical beauty and in accordance with the canons of those times (see fig. 23-279). That concept was emblematic of Pierre de Coubertin's vision of the Olympic Movement and the ideals of the Games. He wrote, “Sport must be seen as producing beauty and an opportunity for beauty. It produces beauty because it creates the athlete, who is a living sculpture ...” (Margaret Timmer, 2008, p.26). This series of posters, which present the perfect muscular human bodies as specially glorified and honored as physically beauty, started from 1912 (first official Olympic poster) and lasted till the middle of the 20th century. For example, the Olympic poster for the Summer Games in Stockholm, made by Swedish designer Olle Hjortzberg, depicts the “parade of nations”, the athletes bearing flags

blowing in the wind, with the Swedish flag prominent at the fore (fig. 23). The poster shows an old tradition of depicting white nude human body as a symbol of perfection, aspiration of beauty, combined with the symbols of power and propaganda of nationalism. These tendencies are kept till the Games in Helsinki in 1952.



Fig.23	Poster	Fig.24	Poster	Fig.25	Poster	Fig.26	Poster	Fig.27	Poster
for	the	for	the	for the	Summer	for	the	for	the
Summer		Summer		Olympic	Games	Summer		Summer	
Olympic		Olympic		1924	Paris,	Olympic		Olympic	
Games	1912	Games	1920	France		Games	1936	Games	1948
Stockholm,		Antwerp,				Berlin,		London,	
Sweden		Belgium				Germany		England	

The stylized body depiction

The changes in poster design, particularly since the 1950s, display more simplified, stylized images. For example, in some official posters, graphic designers have rendered the human body in emblematic form – a deconstructed figure made up of three bold strokes for Barcelona 1992, the ‘Millennium Man’ Sydney 2000 (fig. 30), the dancing human figure resembling the Chinese character ‘jing’ on the emblematic poster for Beijing 2008 (fig. 31). The graphic symbol for the Vancouver Games in 2010 (fig. 32) showed an interpretation of the human body, using rock formation, (used as guideposts all over the territory of Northern Canada) as a symbol of friendship and hope. These figures, conceived as elements within a whole visual program, are designed to appeal to a universal contemporary audience more familiar with the graphic vocabulary or branding and identity than notions of Greek beauty.

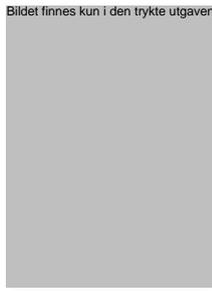


Fig. 28 Poster for the Winter Olympic Games 1984, Sarajevo, Yugoslavia

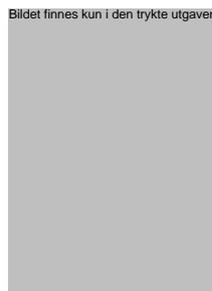


Fig.29 Poster for the Summer Olympic Games 1992, Barcelona, Spain

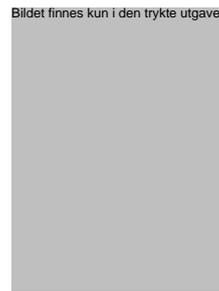


Fig.30 Emblem poster for the Summer Olympic Games 2000 Sydney, Australia



Fig.31 Poster for the Summer Olympic Games 2008 Beijing, China

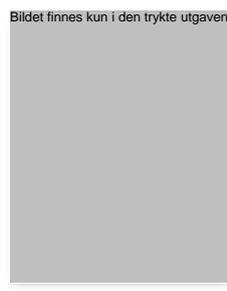


Fig.32 Poster for the Winter Olympic Games, 2010, Vancouver, Canada

The importance of organizing sport events today has major significance for the hosting of such festivals. Many countries today are interested in arranging mega sport events, not only because of an interest in sport as such, but also because of economic and political advantages of hosting such a prestigious competition.

Starting from the middle of the 20th century, sport began to be used as an element of propaganda of the political regimes. Like in the Summer and Winter Olympic Games in Germany, 1936, the Games were considered as a supreme opportunity to promote the Nazi regime on a world stage through Olympic spectacle. “Hitler and Goebbels had recognized very early the opportunities for Nazi propaganda in hosting the Olympic Games in Germany with its international presentation and the appropriation of the classical Olympic ideal.”(Gold & Gold, 2011, p. 217). The ideas of the event were shown on posters, proclaiming Germany, and the cities of Berlin and Garmisch-Partenkirchen as the host cities. These posters depicted the Games in an effective and internationally understandable manner (Timmers, 2008) and presented Germany as a nation that paid homage to Olympic ideals of beauty, tradition and canons (fig.33, 34).



Fig.33 Official poster for the IV Winter Olympic Games, 1936, Garmisch-Partenkirchen, Germany

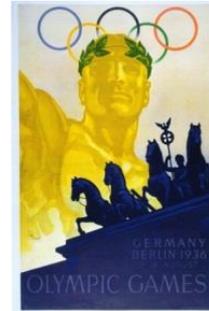


Fig.34 Official poster for the XI Summer Olympic Games, 1936, Berlin, Germany

Bildet finnes kun i den trykte utgaven



Fig.35 Photo of Adolf Hitler and Joseph Goebbels. The Winter Olympic Games. Garmish-Partenkirchen, Germany, February, 1936.

Later in 1980 the Summer Olympic Games in Moscow were used for communistic propaganda (D'Agati, 2011). Hosting the Games in the USSR, the government aimed to popularize the sport and the Olympic movement, promote friendship between nations and demonstrate the diverse cultures of the Soviet people. It was made by different media, publications, press, visual propaganda (posters, exhibitions, performances, etc.)

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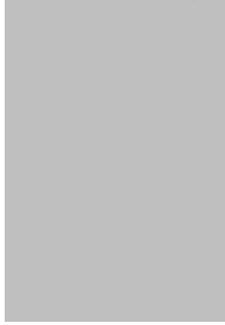


Fig.36 Poster “Moscow Capital of the XII Olympic Games” for the Summer Olympic Games in USSR, Moscow, 1980

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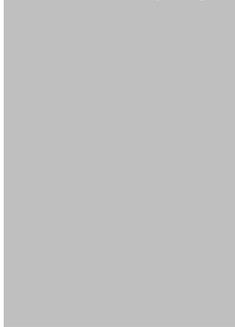


Fig.37 Poster “The USSR has supported and will support the Modern Olympic Movement” for the Summer Olympic Games in USSR, Moscow, 1980

The Olympic Games, as an opportunity to present and promote the Games and the city, were used also by the USA, Yugoslavia, China, and Japan, etc. The Games also were used to promote national traditions and identity of the hosting country (city). Host nations have traditionally used, and continue to use, the Olympic Games for a variety of nationalistic reasons, including such things as the promotion of nationalistic ideology, marking a new stage in nation-building, expressing particular national (multinational) complexities as it was during the opening ceremony for the Summer Games in USSR (the 15 Union Republics presented their culture and traditions). All host nations want to use the Olympic Games to promote their nationalistic ideology and this is an underlying and pervasive theme of most occurrences of the Games events since their recreation in the modern period. In 1896, at the first of the modern Olympic Games, the Greek nationalist hosts tried to get the Olympic event based permanently in Athens, on the model of the permanent siting of the ancient Olympic Games in Olympia. However, the IOC (International Olympic Committee) had already decided that the event should rotate between nations (even between continents), and they successfully resisted this pressure. (Mautice

Roche,2006). For example, the Summer Games in Berlin aimed to promote the regime and glamor of the Games, by inventing images from antiquity, to associate it symbolically with the classical world and ancient Greece (M.Timmers, p.45). Antique canons and motifs had been used till the end of the 20th century. This easy to follow tendency in Olympic posters has been replaced with the new tendencies in graphic design, historic and cultural styles.

According to Professor John R. Gold “during the first half of the nineteenth century, a series of separate initiatives consciously sought to use Olympic sport to cement nationalist or pan-national aspirations (Olympic cities,2011). The Scandinavian Olympic Games of 1834 and 1836, founded at Ramlösa (Sweden) by the sports educator Gustav Johan Schartau, were designed as national festivals for the ‘strong sons of Scandinavia’ (Olympic cities,2011 , p.21). The Anglophone community in Montreal staged an Olympics in 1844 to assert their identity against the Francophone majority. The influential Much Wenlock Games, founded by Dr William Penny Brookes, grew from an initially limited affair to subsequent grander aims. Founded in October 1850 and still held annually, they aimed ‘to promote the moral, physical and intellectual improvement of the inhabitants of the Town and neighbourhood of Wenlock’ (WOS, 2006)”. (John R. Gold and M.M. Gold, 2008, p.21)

Contemporary tendencies

Contemporary tendencies impact on the posters of the 21st century. For example, the posters made for the Games in Sydney 2000 (fig. 38), Turin 2006 (fig. 39), Beijing 2008 (fig. 31), Vancouver 2010 (fig. 32) and up to the last Summer Games in London 2012 (fig. 40). These posters have simple, understandable, catchy designs and graphical presentation. The poster made by Armano Tesla for the Games in Turin, 2006, in Italy represent a stylized view of the Mole Antonelliana, Turin’s landmark building, tilted onto a downhill ski slope. The poster and emblem for the Summer Olympic Games in London, 2012 show a shape - understandable numerals of ‘2012’ that present the energy and spirit of the Games. This poster design could easily be downloaded to mobile phones and other modern sources of communication, yet was still emblematic.

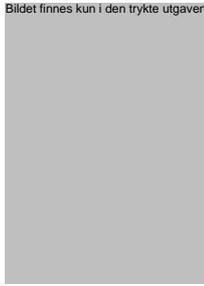


Fig.38 Official poster for the Summer Olympic Games,2000, Sydney, Australia

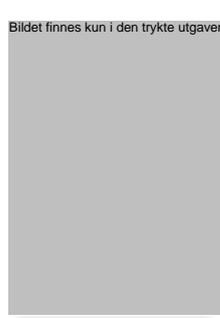


Fig.39 Official poster for the Winter Olympic Games,2006, Turin, Italy

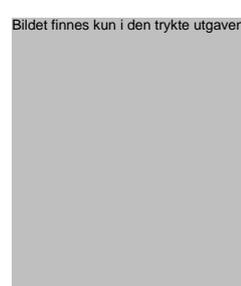


Fig.40 Official poster for the Summer Olympic Games, 2012, London, England

The Olympic posters have a wide diversification in depiction of images, in presentation, in stylizations, in use of traditional, natural, cultural elements that identify the spirit and the idea of the Games. The posters answered the purposes of the time, they react to new technologies and techniques in graphic design. According to them we can understand the demands of the society, the tastes of people, needs of time, styles, etc. The Olympic posters have changed a lot from the first games in 1896 to the last in 2012. These changes were reflected thanks to the pictorial analysis of the Olympic posters. The analysis demonstrates the changes in depicted images, the use of national, religious, historical, traditional elements and the tendencies in graphic design and style.

Olympic posters are still a popular type of graphic presentation for advertisement and visual propaganda in the 21st century. Poster have transformed their format and moved from the walls, boards and public places to iPhone, iPad, iTouch, PC to be closer to humans in a rush and the busy times of recent century.

4. Practical part

The practical part of my project is to design posters that can visualize and promote Ukraine in a good way by using Ukrainian cultural, historical and traditional elements. Such posters should not show the cliché images of Ukraine, like fields of wheat, girls in traditional costumes, kozaks in red pants or national colors. They should contain the traditional elements as a connection to the past and to the culture of Ukraine. Posters are still popular in present day as a type of visual communication. They can be used as informative sources in many types of media: in modern electronic gadgets like smart phones, laptops, tabs and other technical innovations. They are effective both as announcements and as metaphors, whetting and inflaming the imagination and expectation (Timmers, 2008). The most important function of the posters is to inform the public about events and news that occur in cultural life.

The challenge of the practical part is to find traditional/cultural approaches, to understand Ukrainian traditions and to find the elements that could be understandable and memorable. In the process of creating the graphical presentation of Ukrainian traditions I will use the results from the pictorial analyses of the Olympic posters and the results of the poll (“Switch on Ukraine”). The posters should reflect the purposes of the time, the ideas in graphic tendencies and the changes in society. Modern tendencies in graphic design show the simplification and stylization of the images in the poster which is more graphical.

My aim is to create a unified visual profile by using the elements, motifs and colors connected to traditions, which will harmonize with the image of Ukraine. Posters that I design will demonstrate more general images to present and promote Ukraine without connection to sport or other events. Following the trends in graphic design, the visual presentation of Ukraine should contain understandable and easy-catching graphical images. I plan to use an embroidered *pysanka* as the main motif and a photo of the hand as the photorealistic object. This symbiosis has the potential to demonstrate a new presentation of the poster and the country in general. Pysanka and embroidery are Ukrainian traditional elements that have a long history and are strongly connected to the culture, history, beliefs, celebrations, decorations and customs. They can represent and promote the country. I will focus mostly on

describing the *pysanka* as the main symbol in the visual presentation. In the next chapter I will explore the popularity of the *pysanka* in Ukrainian culture.

To make sure about my choice of symbols, I decided to make an overview to define what could be associated with Ukraine. I asked people in Ukraine and Norway to define symbols that could represent the nation and help me in the process of creating my practical work. The main questions are: *What is associated with the country? Traditional elements? History? Nature? Architecture? Colors?*

I made a short poll form with questions to define the elements that might be associated with Ukraine. I used the advertising video “Switch on Ukraine” that was part of the promotional campaign for EURO- 2012 (Ulibin, 2010). The video shows Ukrainian traditions, sightseeing attractions, beautiful nature, people, architecture and modern cities. The purpose of this poll is to determine the efficiency, the degree of recognition, motivation and perception of the promo-video, also to find out what elements are the most associated with Ukraine.

My target group - people who like to travel; persons between 22 - 60 years old; high/middle socio-economic class, educated and interested in travelling. Most of the people are Ukrainians (about 9 people) and Norwegians (6 people) who like to travel and discover new cultures, traditions and places. I did not split the group, because I am interested in the general opinion from Norwegians and Ukrainians. The example of the poll with questions (made in English and Russian) can be seen in Attachment III. The target group consists of 15 people (Attachment IV). I focused on questions that could help me to define the elements that are associated with Ukraine and attract tourists, visitors. The results from the poll showed that 99 % of the group focused on traditional elements (see Attachment V). Of course, it is not a complete answer as the group was small. But before a trip, people usually read about traditions and habits of the locals; make a plan of which places to see (museums, galleries, parks, exhibitions etc.) and which souvenirs to take home as a memory.

The purpose of the poll is to define the understandable, acceptable and representative symbols which could promote Ukraine, the symbols that could be associated with the country. I decided to use traditional symbols of Ukraine, the *pysanka* and embroidery. They take a significant place among the diversity of Ukrainian folk art and have a connection to past and present.

These elements can create a feeling of trust, confidence and safety. They are understandable and memorable elements.

4.1 Ukrainian *Pysanka* as a representative symbol of Ukraine

“When you hold a pysanka - a small miracle, created by the hands of a simple peasant from a remote Ukrainian village – in your hands, it is difficult to imagine that several thousand years ago, an ancestor held a similar egg in his hands, decorating it with symbols of the sun...or a dynamic cross or a refined spiral...or rain suddenly pouring down in tiny lines...or seeds of sown in the form of tiny dots...or an ancient god...”

(Manko, 2005, p. 5)

The pysanka is one of the brightest elements in the history of decorative art in Ukraine. Their origin reaches back to the past of the Ukrainian folk, and is connected to the pagan rituals of praise of spring revival of life on the earth. Different motifs and plots of the colored eggs decoration display the high level of art of the Ukrainian people, its ability to create wonderful geometrical, vegetable and animal ornaments.

The tradition of colored eggs has a long history in Ukraine. It started more than two thousand years ago. A pysanka is a Ukrainian Easter egg, decorated by using a wax-resist (batik) method. The word comes from the verb *pysaty*, "to write", as the designs are not painted on, but written with beeswax. The word *pysanka* refers specifically to an egg decorated with traditional Ukrainian folk designs, and is not a generic term for any egg decorated using wax resist. Many other eastern European ethnic groups decorate eggs that are very similar to *pysanky*, such as Belarusians, Bulgarians, Czechs, Hungarians, Poles, Slovaks, Lithuanians and Serbs.

The sets of legends, popular beliefs, customs, traditions and ceremonies which arose during pagan times is connected with *pysanka* and colored eggs, such as Easter as the main religious celebration. The symbolical meaning of *pysanka* is an important part of the tradition of celebrating the new birth of nature, rebirth of God and the fertility of soil. According to Ukrainian legends, *pysanky* were the source of bounties, health, wealth, and also they protected people from all natural disaster

and disease (Manko, 2005). Pysanka was given as a gift when visiting relatives, friends and neighbors. There are a lot of rituals in Ukrainian traditions that have a connection with Easter celebration and with pysanka as a main symbol. Our ancestors believed that the pysanka had a magic force - it brings goodness, happiness, prosperity and protects the person from all evil. They dug pysanka into the earth, because they believed that the force of the egg would give a generous harvest and pysanka was also put on graves of relatives and friends as a ritual of commemoration. Young men in love and girls usually gave it to each other as a symbol of affection.

Over time the customs connected with a pysanka partly lost their original symbolic meaning. An ancient pagan symbol received new interpretation with Christian content which is close to the celebration of the Christ's birth.

In earlier times the pysanky had its own ornament, color and type of decorating which depended on the region, occasion or purpose. For example, red color egg represents love and joy, as well as hope of marriage for the young people. Black color eggs were sacred also - most often associate with belonging to the "other world", representing immortality and life after death. In the process of egg painting most often the black is put as a background to increase the force of other colors. The yellow color symbolizes the stars, the moon and the harvest for farming. The blue color - sky and air - symbolizes health. The green color represents spring, the beginning of new life, the resurrection of nature. The brown color represents the earth and peace; multicolored pysanka symbolize love, family prosperity, faith, peace and hope.

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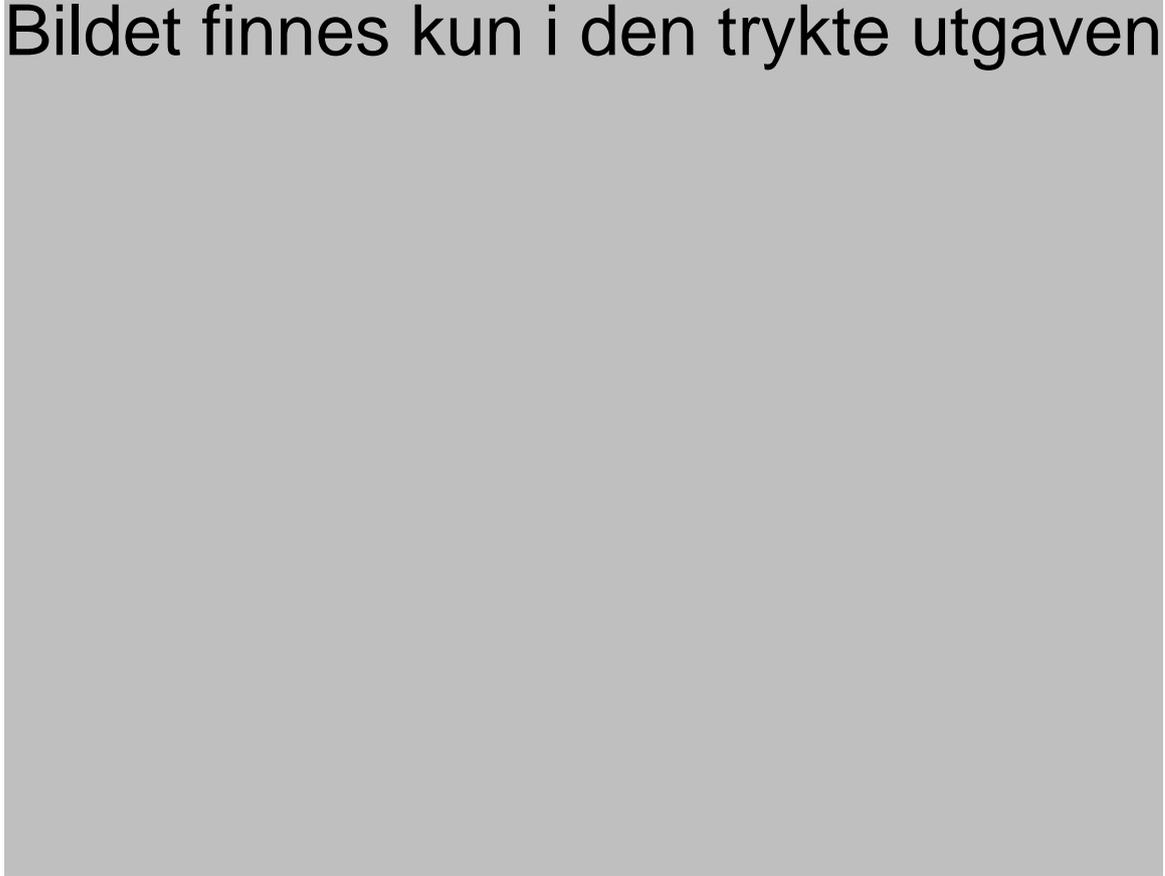


Fig. 41 Post-card. Easter eggs from different regions of Ukraine, 1976

Pysanka has different ornaments from region to region as shown on the Figure 41. The symbolism of Ukrainian pysanka has a connection with the mythological belief of our ancestors. The most popular symbols of the pysanka are symbols of nature, heaven, gods and the universe. The signs were used to mark everything to protect them from death, evil and the «bad eye». To understand all these signs a special system was developed. Of course, it is very difficult for us to decode these symbols. Because of the lack of historical documents, we do not have enough written sources about the beliefs of ancient Ukrainians (Manko, 2005, p. 20).

The lack of literature about pysanka and other types of applied folk art in Ukraine can be explained by the fact that our country has always been part of different country for many centuries, the last being for more than 75 years of USSR occupation. During the era of Soviet occupation in Ukraine (from 1917 to 1991), all forms of traditional, folk, applied arts and religion were subject to total destruction. For example, pysanka as a part of applied art was associated with religious ritual, and the atheist authorities tried to exclude it from national life. The pysanka became a relic. There were no books, practices, exhibitions or researches

in Ukraine. Only individual women in villages continued to keep the tradition. Religion and religious celebrations were considered as « an opium for the people» (part of communist propaganda). Many traditions were forgotten or lost. Only after 1991, when Ukraine became independent from Russia, the spirit of nationality awoke. It was the beginning of the discovery of the traditional roots, and to identify Ukraine as a separate nation. The national identity process starts with the collection of folk and applied art; with an understanding of the necessity to keep and maintain the traditions for future generations.

The tradition of creating the pysanka in Ukraine has achieved the highest level of its development and has become its own unique art form, and recently it became one of the cultural symbols of Ukraine. Printed eggs introduce us to different aspects of Ukrainian culture and show a spirit of the nation.

Evidence of the high popularity of the pysanka is shown in the memorial of pysanka in Canada, the museum of pysanka in Eastern Ukraine in the city of Colomia (it's the only museum in the world about Ukrainian Easter eggs that has a collection of over 6000 pysanky) (fig. 44, 45), the annual Easter exposition in the museum of Kiev Pechersk Lavra (National Historic-Cultural Sanctuary / Monastery), the museum of I. Gonchar and many others; the demonstration of printed eggs from different regions of Ukraine on Independence Day (fig. 46); and private collections.



Fig. 42 Museum of pysanka, Ukraine, Colomyia

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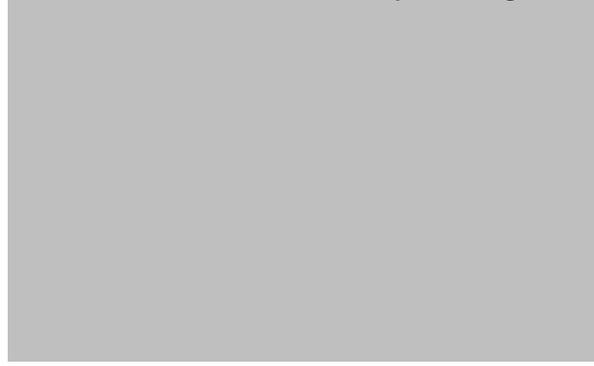


Fig. 43 The post card of the museum of the pysanka in Kolomyia, Ukraine



Fig. 44 The exposition of the pysanka on the Independence Day of Ukraine

In Kiev, in May, 2012 on Sofiyskaya Square, the Altar of nations was built – a huge composition of 250 thousand pysanka which represent the copy of the Gent altar, a work by the Flemish artists of the 15th of brothers Van Eykov, Renaissance masterpiece.

The work was recreated by Ukrainian artist Oksana Mas: "...After all this the project which unites people of all beliefs and nationalities round high idea of revival of soul. I think that the project will be interesting to all who want to understand and join it", the artist mentioned. On separate wooden elements, in the form of eggs from which the altar is created, human signs, desires, fears and

complexes are represented. More than 42 inhabitants from different countries took part in a painting of wooden details - from prisoners to monks, from children to pensioners. According to the artist, everyone who wanted and tried to understand this work would undergo a transformation of the soul and a transformation in their perception of the world ("Correspondent", 2012).

Popularity and interest in folk art among artists, painters, craftsmen and the average person in Ukraine rises from year to year. Understanding our own roots, traditions, history becomes a significant characteristic of nationality.

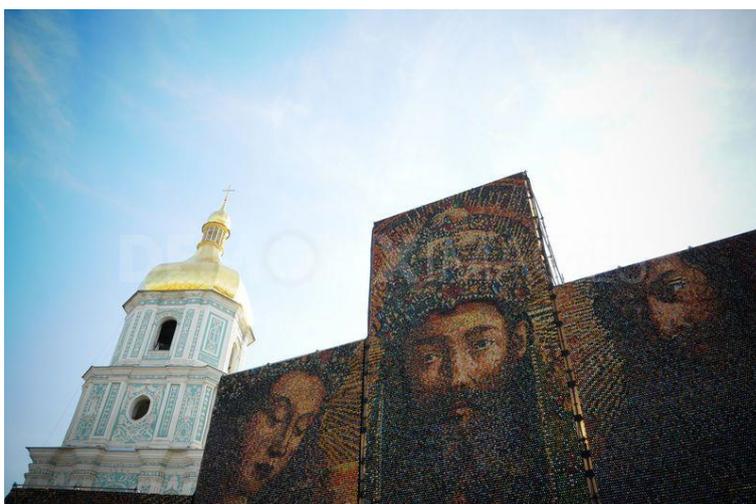


Fig. 45 The Altar of nations

4.2 Hand as a symbol of trust

The practical part of the project is the visualization of traditional elements as a way to represent the state. I have made posters that depicted the *pysanka* in human hands.

The depiction of the human hand also has a symbolical meaning. The hand image is a widespread symbol of trust in many cultures. The open right hand is an image used as a sign of protection in many societies throughout history. It also represents blessings, power and strength. In Islam, Judaism (fig. 46), for example, people believe that the hand provides a defense against the evil eye (G. Hall, 1996).

Depictions of hands are possible to find on the earliest of known works of cave paintings all over the world. Possibly, in the image of a hand, we see first of all a print of the identity of ancient person, some kind of "signature" which connects it with the tribe, and with forces of the highest order, with social and material position. The symbolical meaning of the "hand" is trust, faith and gift. Today the symbol of the hand is widely used in advertisement because of its ability to appeal, to attract and to create positive associations. I believe advertising is the sphere which unites commerce and cultures. Advertising uses the most recognizable objects, ideas from art, traditions, culture, and history to represent the image of the object. These recognizable objects or archetypes help to create an image of the product, event, person, and occasion.

The mytheme (mythologema) of the hand as a part of visual presentation helps to create an image of safeness, protection, trust, sincerity and goodness. At the same time the hand is used in many official rituals as a part of conversation and in some legal official ceremonies. For instance the hand is used to bind a bargain or purchase of sale by hitting hands or exchanging a handshake. The hand is used to take an oath by raising the right hand or putting it on a given object (for example the Bible, the Constitution, the Tore). The hand of the priest blesses a marriage. A raised hand is a symbol of attention or salutation. Two raised hands are a symbol of trust, peace, and faith, for example the Oranta icon in St. Sofia's Cathedral in Kiev (fig.47) and the famous painting by Michelangelo, *The Creation of Adam* (fig.48), etc.



Fig. 46 Hamsa (“the hand of God”)

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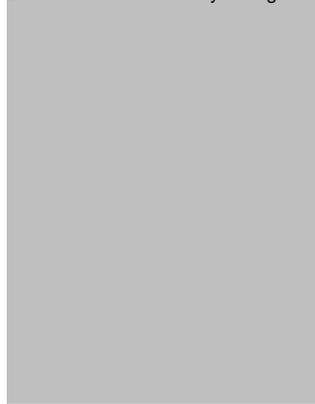


Fig. 47 Mother of God (Oranta). Mozaik. Kiev. 11 c.

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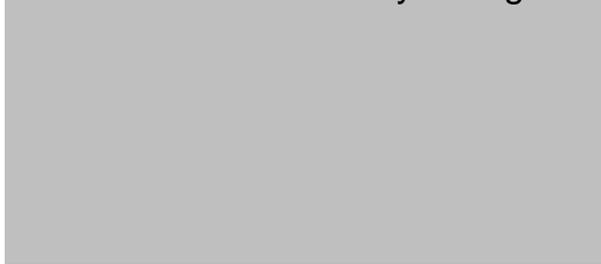


Fig.48 The painting by Michelangelo

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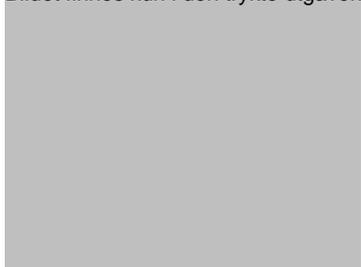


Fig.49 Picture of the Nokia presentation (‘Nokia connecting people’)

Information contained in print advertisement has to be easy to understand and remember, otherwise otherwise it won't be effective. Practically almost every advertising message appeals to archetypical mythemes (like a hand, road, gold, the human body, etc). Types of visual advertisement like posters appeal if they are eye-catching, simple, understandable and easily remembered images. I choose the pysanka and the hand because they have a strong connection to traditions, customs, culture, religion, folk and applied art. These symbols can unite, identify and define a nation, Ukraine. A poster with such elements would raise a positive association with the country, its history, roots and heritage.

4.3 The posters design

My practical presentation is the poster design that combines such Ukrainian traditional elements as the *pysanka*, the hand and embroidery. Ornaments from embroidery were used to decorate eggs and vice versa during historical and cultural development. Many similar symbols exist in embroidery patterns, in tapestry and in ceramic design etc. In my practical presentation I tried to use *pysanka* held in a pair of hands and embroidery as the most traditional, common Ukrainian symbols. These symbols became distinctive and representative parts of the posters.

The composition of the posters show a pair of hands which are holding the embroidered *pysanka*, and the text. The posters should connect the idea of traditions and religion, traditions and peace, traditions and Ukraine, traditions and hope.

The posters contain traditional motifs from Ukrainian folk art (fig.51,52). They aim to reflect the concept of tradition as a creative and cultural background. The practical part of the project will be the combination of photography printed on textile, with the use of embroidery technique. The photorealistic element is photography and the graphical part is embroidery. The combination of these techniques shows a modern way of presentation using traditional elements and traditional techniques and colors.

The design process needs some experiments and approvals in colors, images, techniques and motives. Also the future work should contain two main aspects, content and form. Content implies the story that the author wants to communicate to the viewer. Form is the visual aspect.

4.4.1 Design process and the combination of elements

First try: The *pysanka* and the hand as a symbol of trust.

First of all I chose the main visual image of my future visual presentation – the *pysanka* (V.Manko, 2008 and post-card, 1976) from the Kiev region where I was born

and grew up. I made a copy of the image and treated it in Adobe Photoshop. I worked with colors, brightness, contrast and framing. I arranged the elements of the composition to form a visual pattern (symbol of the pysanka and the hand, and the font/text). In this poster I used vertical format to make the position of the focal element more expressive. The vertical layout is easy to read and perceive by the viewer.

In posters the images are usually combined with fonts. We read the words to understand and memorize the information. The font of the text helps to identify the place, idea and create a complete picture of the poster. I chose the Maiandra GD style of font because it has organic lines which are similar to the pysanka's ornament. The color of the font matches the color of the focal element of the poster. I combined the position of the font and the other images in Adobe Photoshop to complete the poster.

The color of the background is black as it creates a contrast to the pysanka and the font. I combined all elements of the composition to design the poster by using Adobe Photoshop (see Figure 50). The poster reflects the idea of Ukraine as a religious country that pays homage to its traditions. The content of the poster is the union and communication between people, nature and traditions. The motifs of the poster are traditional elements from Ukrainian art: the pysanka, a symbol of rebirth and the hand as a symbol of trust.

The poster shows a good example of a visual solution to my plan of creating a visual presentation to promote Ukraine. The hands with the pysanka and the written word "Ukraine" are essential parts of communication. The textual part also helps to identify the country/place. The use of all these components helps to reinforce the purpose and message of the poster. Of course, the message of the poster can be interpreted differently by different people and on different occasions.



Step 1.

Step 2.

Step 3.

Fig. 50 Steps of creating the posters

Second attempt: The poster that combines the Ukrainian traditional embroidered ornament with photography.

The embroidery pattern on these posters is a dominant element. Embroidery is the most traditional and common folk art in Ukraine. It shows the “soul” of the whole nation, its traditions, beliefs, customs and rituals. . Embroidery originates in extreme antiquity and it never stops developing - since immemorial times and up to now. Elements symbolic of modern ornaments of Ukrainian national embroidery we find on cloth, tapestry, pysanky, wood, metal and clay objects. The embroidered garments, clothes, towels etc., are used as Ukrainian souvenirs, gifts and as a part of celebration and rituals.



Fig. 51 Posters with traditional ornaments

The posters (fig. 51) contain Ukrainian embroidery and a photo of Ukrainian nature, countryside and traditional elements. The posters show the traditions, uniqueness and union of the nation. The motif is of embroidery and photos of Ukrainian sights and nature. I did not choose these posters because the Ukrainian embroidery is quite often used as a representative symbol. However I will use the embroidery technique for my practical work as a part of Ukrainian tradition.

Third attempt: The use of traditional Ukrainian colors (the colors of the National Flag: blue and yellow).

As a part of experimenting with the design of the posters, I tried to change the colors of the depicted object and background. I did not like the result of my experiment. The image looked unnatural and artificial. Also according to the history of *pysanka* in Ukraine, and literature sources, changing of colors are contradictory to the traditions, customs and beliefs. Each color and ornament in Ukrainian *pysanka* has a special symbolic meaning. This tradition has a long history. The ornaments and colors are connected to cultural heritage and have symbolical interpretation for the people who believe, produce and maintain these traditions.

The posters on fig. 52 and fig. 53 show a type of visual presentation of traditional elements in another interpretation (more graphical, with artificial colors). The posters depict the *pysanka* with the written word “Ukraine” in Olympic colors (fig. 52) and the colors of the National Flag (fig. 53). Such variations in colors are contradictory to the idea of the posters and the symbolic meaning of the *pysanka*. The symbols lose their meanings when they cross national, ethnic, or religious borders (Lauer & Pentak, 2008). These posters could be used as postcards, stamps, logos, etc., but not as a visual presentation of Ukraine.

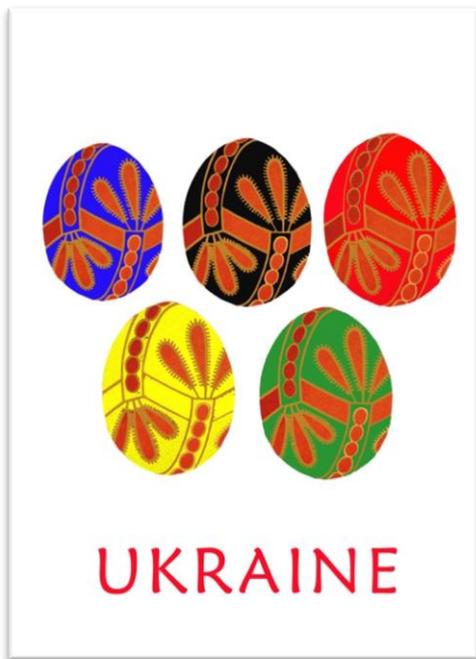


Fig. 52 Poster



Fig. 53 Poster

For the practical part of the project I will use the first variant of the poster (fig. 50). This poster has a strong communicative and representative element, the hand with the pysanka and the text reading “Ukraine”. These elements are pertaining to, and symbolizing, the traditions, the nation and the culture.

I am going to print 6 posters on paper and 2 printed on canvas with embroidered elements. The posters are a combination of photography as a modern type of presentation and embroidery as an old traditional technique. Embroidery is an important part of traditional arts in Ukraine. It was a significant part of traditional costumes for hundreds of years which played, and still plays, the role of ethnic identifier, which also connects to region, country, nation.

I have chosen to print the poster on cotton fabric called cross-stitch canvas. The embroidered ornament has to fit the volumetric effect - that is why I tried to define the proper techniques and materials for creating the volumetric pattern. First I tried to use cross stitches as an experiment. I experimented also to find out which technique and type of embroidery that would fit best. But the cross stitch technique did not give a volumetric effect. I then tried to make the embroidery in satin stitches, which is more common for Ukrainian embroidery traditions and also allowed me to make a volumetric pattern.



Fig.54 The process of embroidery

Later I decided to create the poster with another composition of the hands (fig.56-64). First I took a photo of the hands, then I created the posters using Adobe Photoshop. I experimented with the color of the background and embroidery techniques (see fig.56-59). I printed a bigger picture (A4) of the egg and started to make embroidery using the satin stitches to see how it would look on the finished poster (A3 format).

Satin stitches



Fig. 55 Elements of embroidery

4.4.2 Experiments with the color of the background

Color is an important part of the composition of a poster because it appeals to our emotions. The color creates an atmosphere to which the viewer responds before he 'reads' the subject, idea or defines the form.

The posters on fig. 56-58 have the same composition of the hands, but different colors backgrounds. The content of the posters is to show Ukraine as a country with rich culture and traditions. The main elements are the open hands which are holding the pysanka as a symbol of trust and faith.

The changes of background color of the posters complete the composition like it's shown on fig. 56 and fig.58. The poster on fig. 58 (black background) creates a contrast between hands, egg and the written word. It makes the composition

heavy and the message unclear. The background on fig.57 (red background) detracts attention from the objects and the written word. It can irritate and disturb the viewer. The poster on fig. 56 expresses the idea of the art object by using light colors (light gray).

The poster on fig. 59 has a black and white background. The focal element (the pysanka) and the text are dominant elements. The black and white colors look unfinished in this case and also the hands look less important. The color of the background does not suit the whole image of the poster.

The posters on fig. 60 have blue and yellow colors in the background, the colors of the Ukrainian flag. The use of such colors should intensify the impression of the posters and identify the country, but instead it creates a feeling of artificiality of the depicted objects.

The posters that have black, gray and light brown colors create a positive emotion. It attracts the attention of the viewers. Gray, yellow and light brown colors are warm, close to nature, neutral and give an instinctive feeling of warmth and happiness.

4.4.3 Choosing the font

I made some posters with a different shape and position of the hands and also using different fonts (see fig. 56-64). The color, the focal element and the font of the text are important parts of the process of perceiving the art object. The font or typeface is an extremely important part of the composition. It gives the full information about the visual media. It is important that the audience easily reads and understands the text. There are two main categories of fonts: serif and sans serif. A serif has the little ‘tick-like shape’ at the end of a character, like Times New Roman or Gorgia (Gaimster, 2011, p. 238). Sans serif like Arial or Maiandra GD, can be easier to read than serif fonts. The following are examples of the fonts:

UKRAINE - Times New Roman (fig.58)

UKRAINE - Georgia (fig. 56)

UKRAINE - Arial (fig.57)

UKRAINE - Maiandra GD (fig. 59-64)

Also in posters and other printed media fancy fonts (see below) are used, but they are not always relevant to the content.

UKRAINE UKRAINE UKRAINE UKRAINE

I already mentioned that I have chosen the Maiandra GD as it is the most organic, simple and easy-to-read font. The size of the font should fit the size of the poster. The written information needs to be read from a distance, so I chose a large type (48 point) for the different audiences. The color of the font matches the color of the focal element. The font helps to create a feeling of a finished composition.

4.4.4 Experiments with form of the hand

The shape or the form of the hand is an important element of the composition. The hands help to create and maintain a positive impression from the posters. Some of the posters contain an open hand, others have two open hands with the pysanka. The pysanka is the dominant element of the posters. It is this symbol that should attract the viewer's eye and present the idea of the posters as the main part of the overall design. Another main element of composition is the hand which holds the pysanka. Together these elements should create a harmonious impression. The shape of the hand helps to create a positive impression. On the posters in fig.56, 57, 58, 60, 63 the form of the hand has a shape of a heart that intensifies the general impression. The central elements of the composition are the pysanka and the hands. The colors of the background are black, gray, and brown.

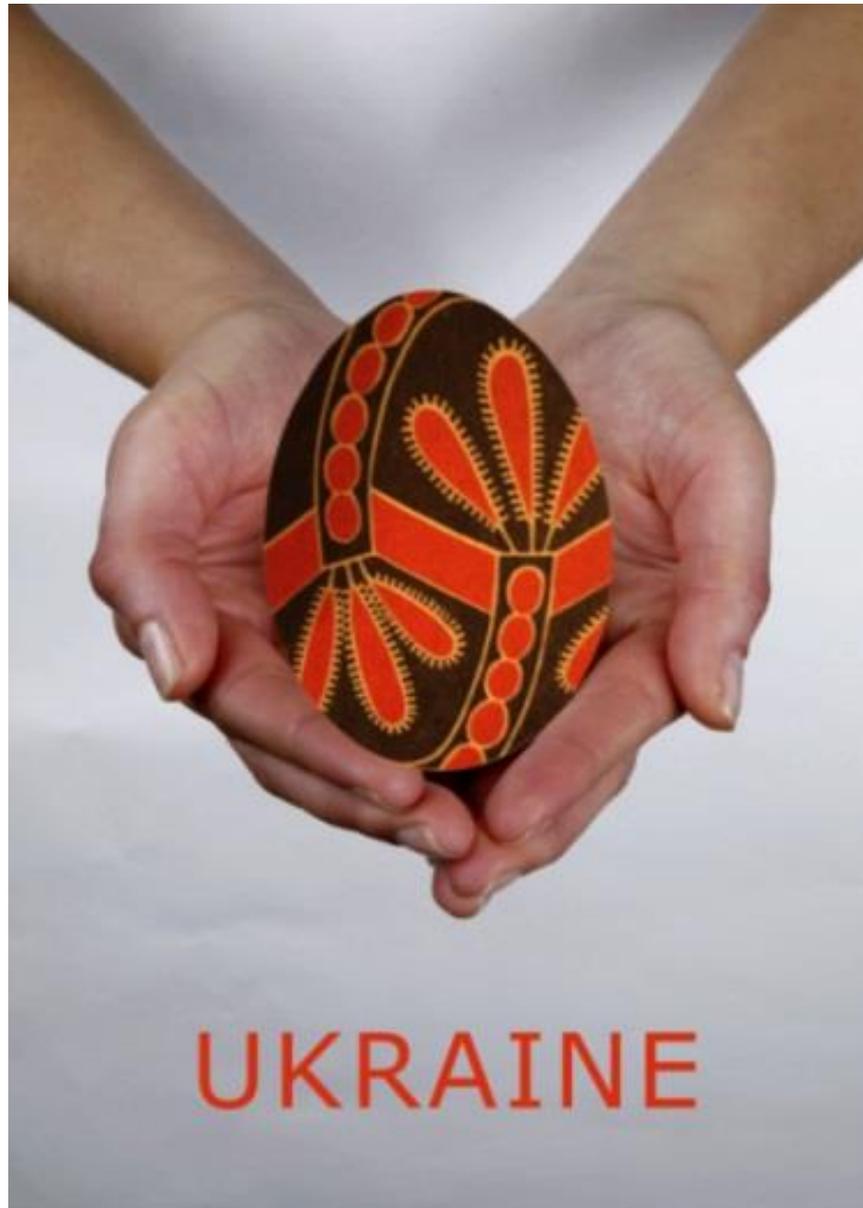


Fig. 56

The composition is symmetrical.

The color is light and creates a positive emotion. At the same time the color of the background looks unfinished. The focal element shows harmony of color compounds and rhythm of pattern. The outline of the pysanka and the hand are strong, the poster has a vertical direction, the text is a bit hard to read.

Message of the poster - the hands as a symbol of trust are open. This gesture creates a positive emotion.

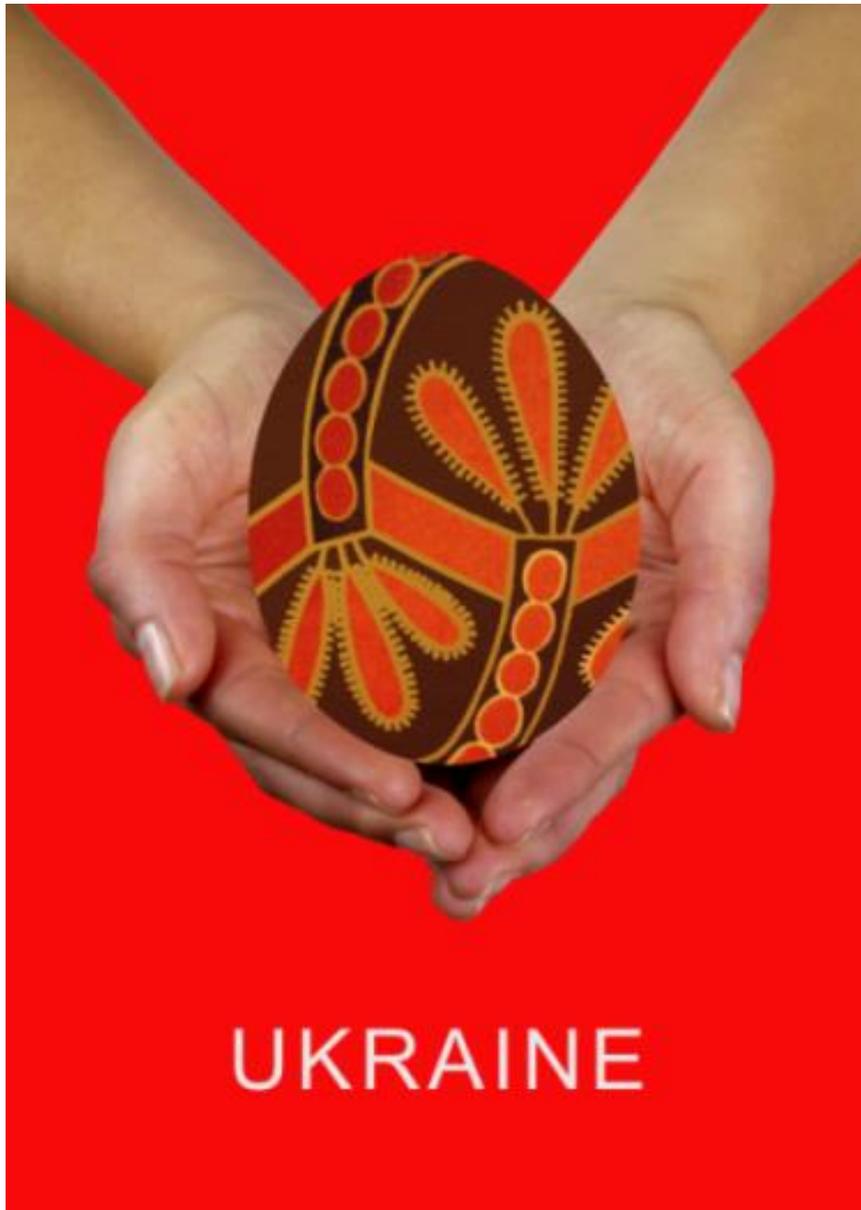


Fig. 57

The composition is balanced.

The color of the background is 'artificial' and creates a negative, disturbing impression. The color of the text is not sharp. The focal element is not clear, because the color of the background is too bright. The text is easy to read, but it does not fit to the whole composition. The outline of the hand and pysanka are strong, clear.

The direction of the poster is vertical, directed to the viewer.

The message of the poster - the hands as a symbol of trust are open. This gesture creates a positive emotion, but the color is too bright and detracts attention from the images of the poster.

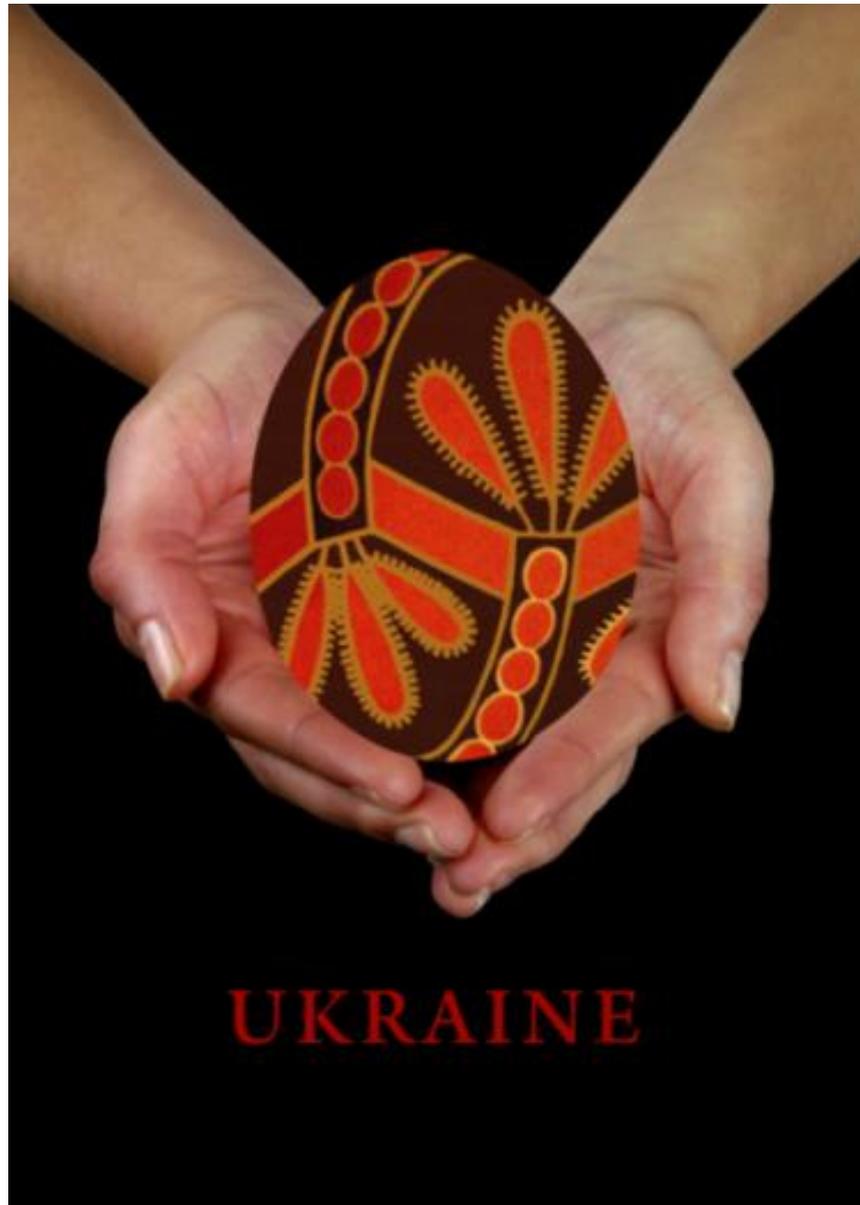


Fig. 58

The composition is balanced.

The black color of the background is too 'strong', it disturbs and creates a negative emotion. It also detracts attention from the images of the poster. The text "Ukraine" is hard to read (serif font Times New Roman). The poster has a vertical direction.

The message of the poster - the hands as a symbol of trust are open. This gesture creates a positive emotion.



Fig. 59

The composition is assymetrical.

The background is black and white. The other colors of the poster are dominant. The focal element shows harmony of color compounds and rhythm of pattern. The text “Ukraine” is easy to read (sens serif font Maiandra GD).

The direction is vertical. Directed to the viewer.

The message of the poster - the hand shows the pysanka as a traditional symbol. This gesture creates a positive emotion and attracts the attention of the viewer. The message of the poster is clear.



Fig. 60

The composition is symmetrical with the dominant element, the pysanka. The hands create the shape of a heart. This maintains a good impression.

The colors of the background are the colors of the Ukrainian flag. The colors are light. They create a positive emotion and association with summer. But at the same time, the colors are too artificial.

The text "Ukraine" is easy to read (sans serif font Maiandra GD). It helps to make the main message understandable and completes the composition while having an organic shape.

The poster has a vertical direction. The message of the poster is clear - the hands as a symbols of trust are open. This gesture creates a positive emotion.



Fig. 61

The composition of the poster is asymmetrical. The composition of the poster is the hand holding the pysanka with the written word "Ukraine". All elements create and express an idea of the poster.

The background is natural, and maintains positive emotions. The warm bright colors of the pysanka and the font create contrast to the cold color of the background.

The font completes the composition and has an organic shape (sans serif font Maiandra GD)..

The direction is horizontal. From the right to the left.

The message of the poster is clear, the hand as a symbol of trust is open. This gesture creates a positive emotion.

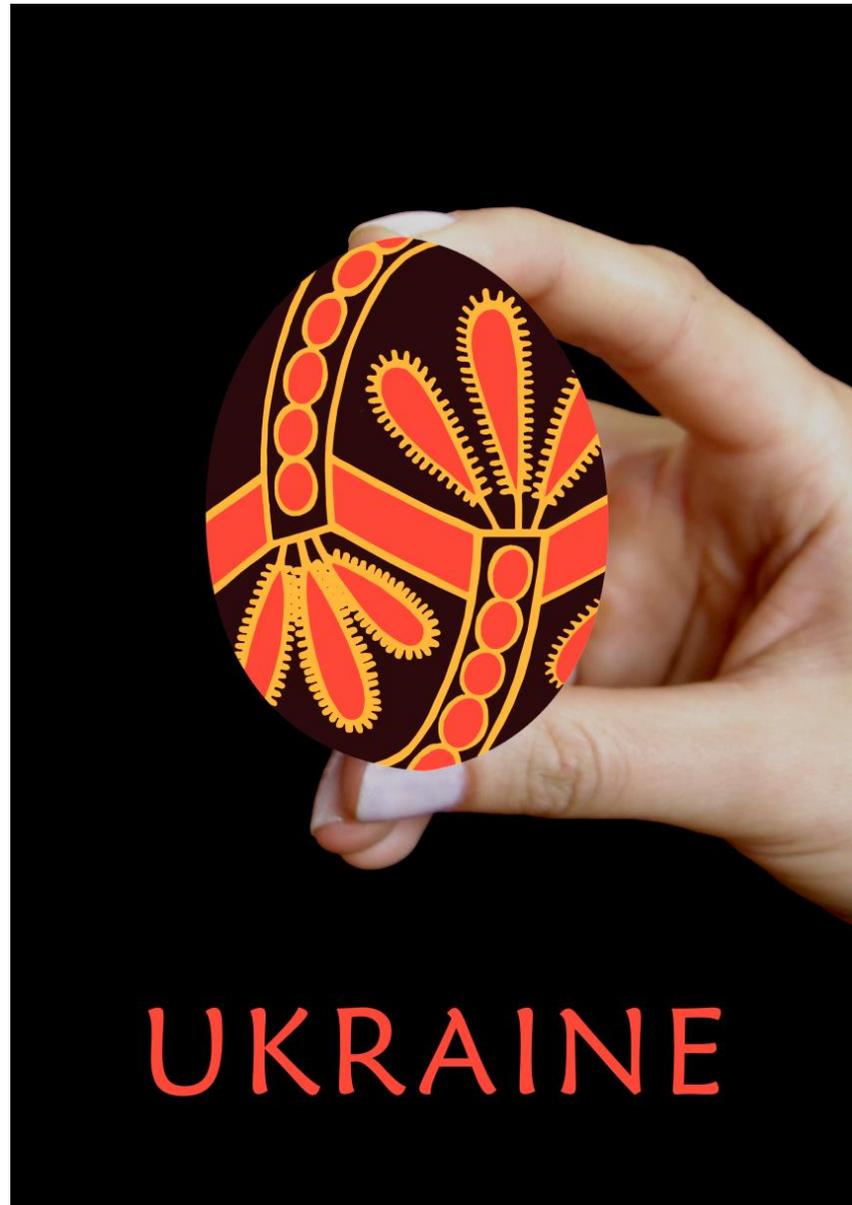


Fig. 62

The composition is asymmetrical.

The composition contains the hand that shows or demonstrates the pysanka to the viewer. It is also a typical gesture during the drawing of the pysanka.

The font completes the composition and has an organic shape (sans serif font Maiandra GD). It is a complete composition.

The focal elements have a strong line. The direction is horizontal - from right to left.

The message of the poster is – demonstrating and presenting the traditions of Ukraine.



Fig. 63

The composition is symmetrical.

The background is neutral and natural. But the composition is too cold and incomplete.

The outline of the hand and pysanka are strong and clear. The font completes the composition and has an organic shape. The direction is vertical, directed to the viewer.

The impression is positive. The hands are open, as a symbol of trust.

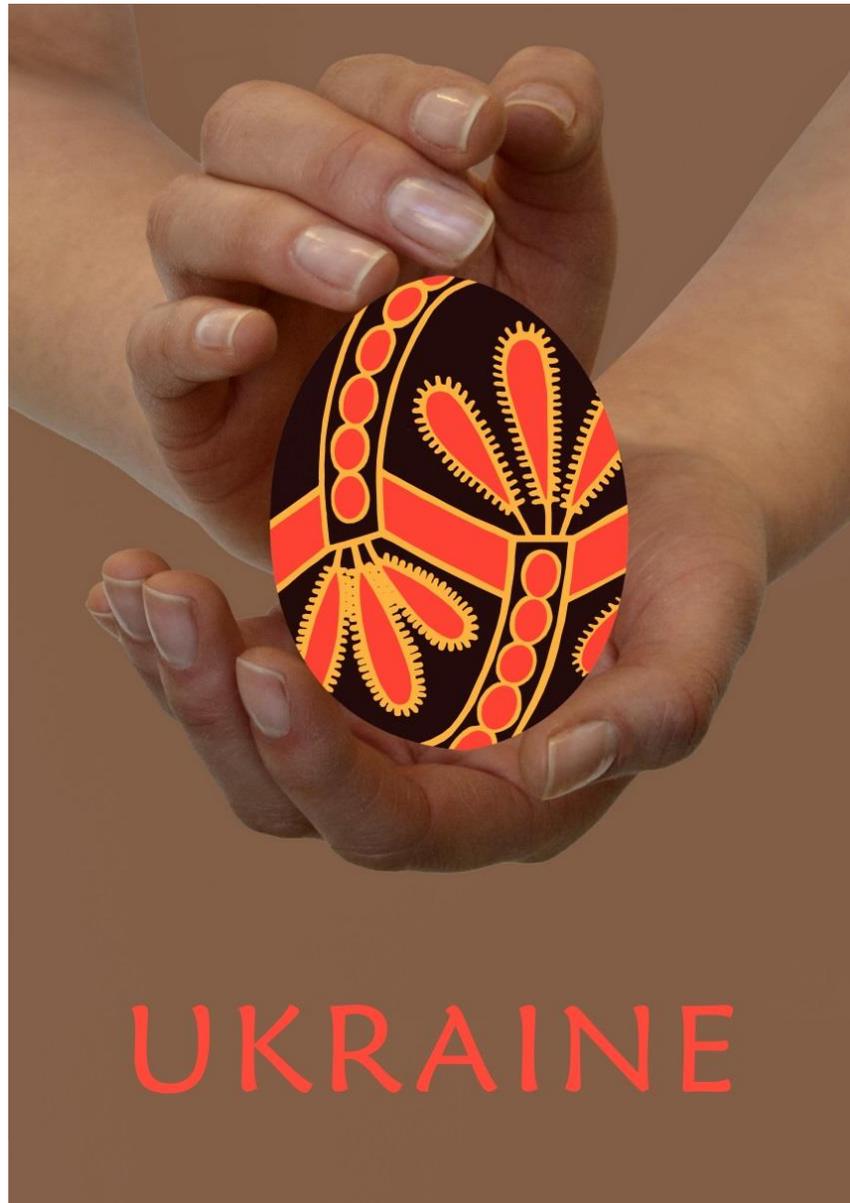


Fig. 64

The composition is assymetrical.

The background is light brown (not intense), natural, warm and light.

The outline of the hand and pysanka are strong and clear.

The written word completes the composition and has an organic shape (sans serif font Maiandra GD). The poster creates the feeling of safety, coziness and harmony.

For the practical part of the project I chose four posters that reflect the main idea – to create a visual profile to promote Ukraine in a good way by using

traditional elements. The posters have strong communicative and representative elements, the hand with the pysanka and the word “Ukraine”. These elements can pertain and symbolize the traditions, the nation and the culture. The colors of the posters are natural (close to nature) and create a feeling of union and connection to traditions (fig. 65-68 and fig. 69).

The layout for the poster will be vertical in standard A3 format (42×59,7 cm). The vertical layout is easier to read and retain for the viewer. Four posters are printed on paper (fig. 65-68). Two of them I printed on cotton canvas and made the embroidery the focal object – pysanka (fig. 65 and 68). The posters on canvas are a combination of traditional techniques with traditional elements of Ukrainian culture. They present the Ukrainian pysanka and the hands in an artistic image. I wanted to present Ukrainian traditions in a modern style by using posters as a type of visual presentation.

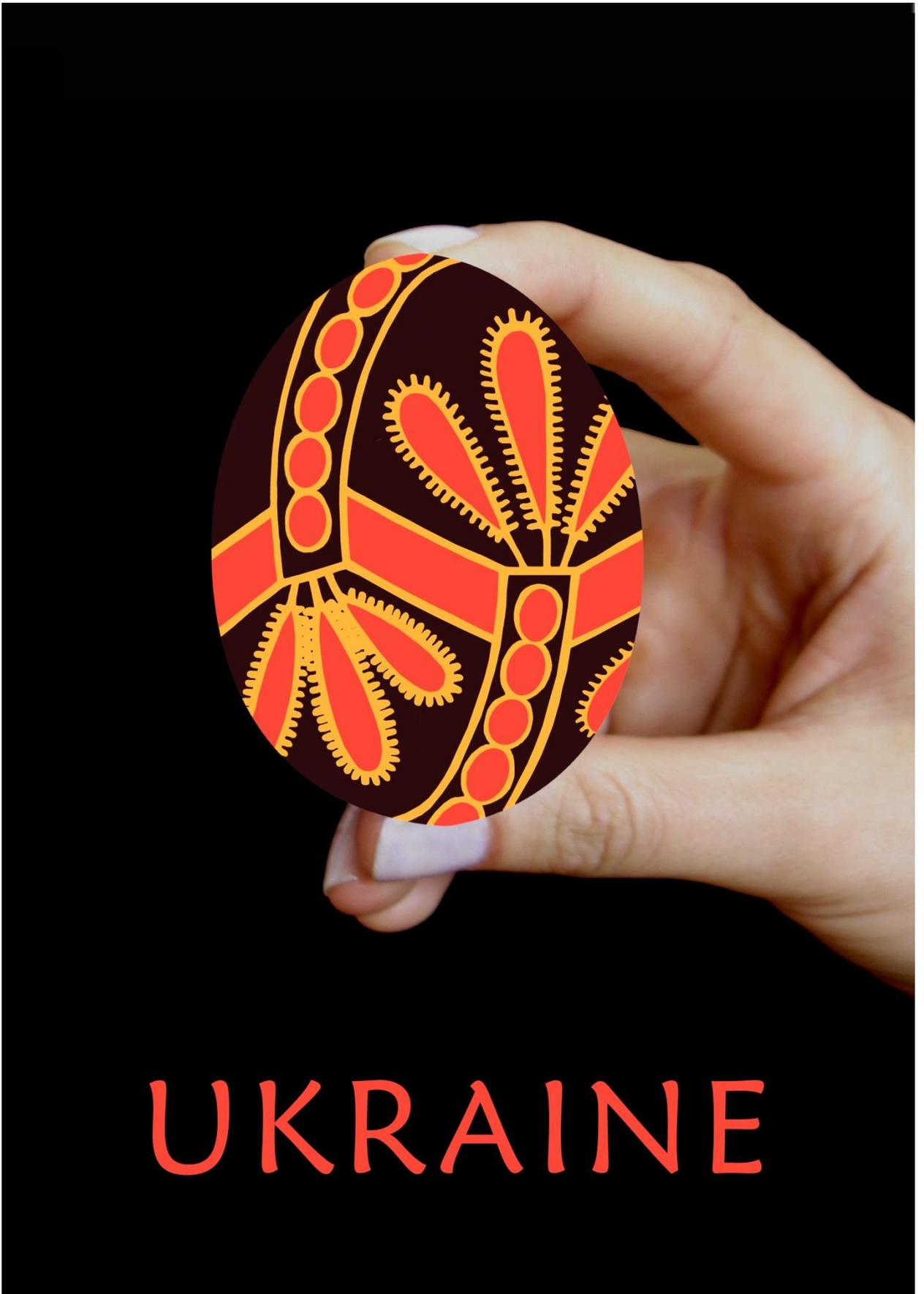


Fig. 65 Series of posters "Ukraine"

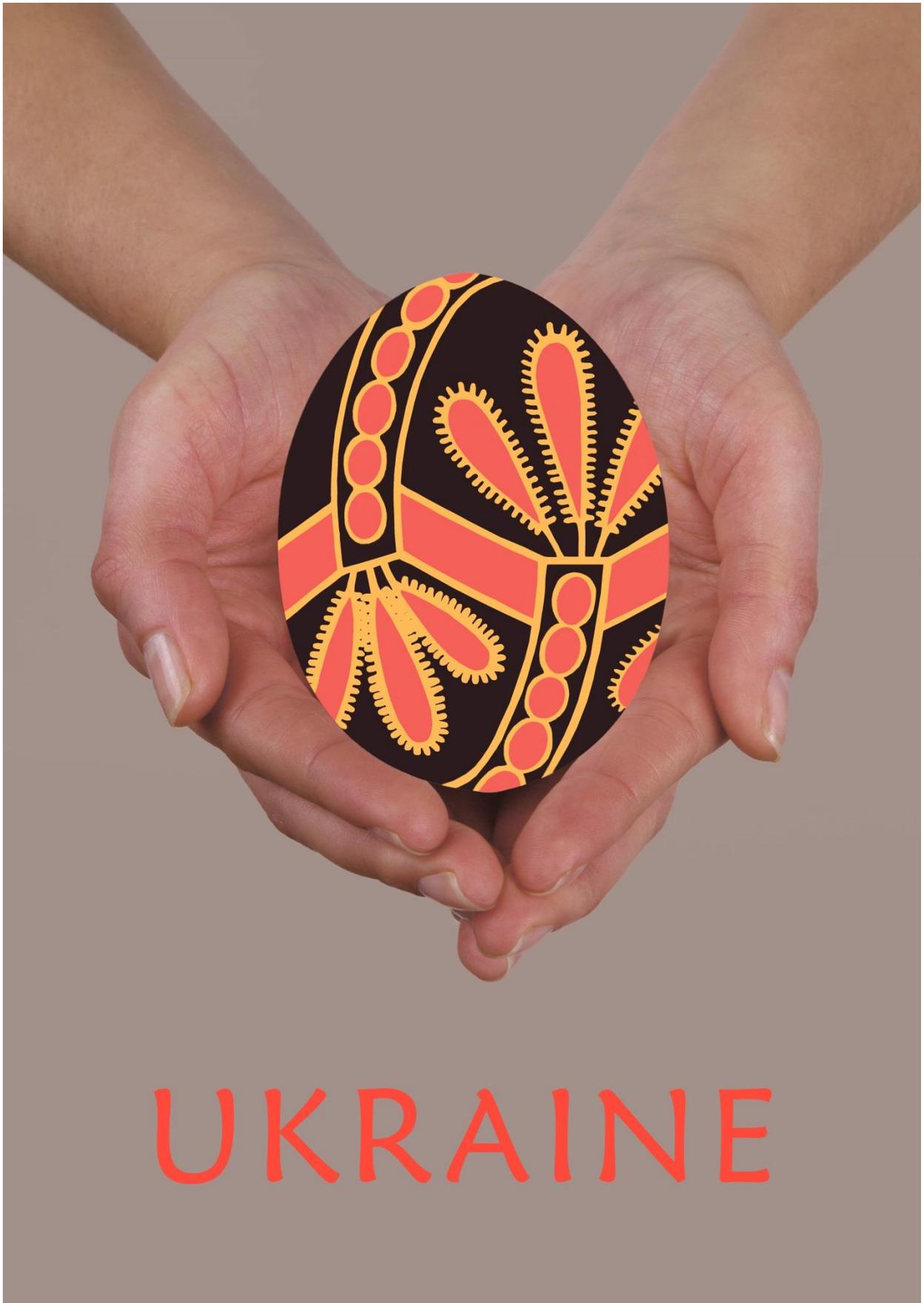


Fig. 66 Series of posters “Ukraine”



Fig. 67 Series of posters "Ukraine"

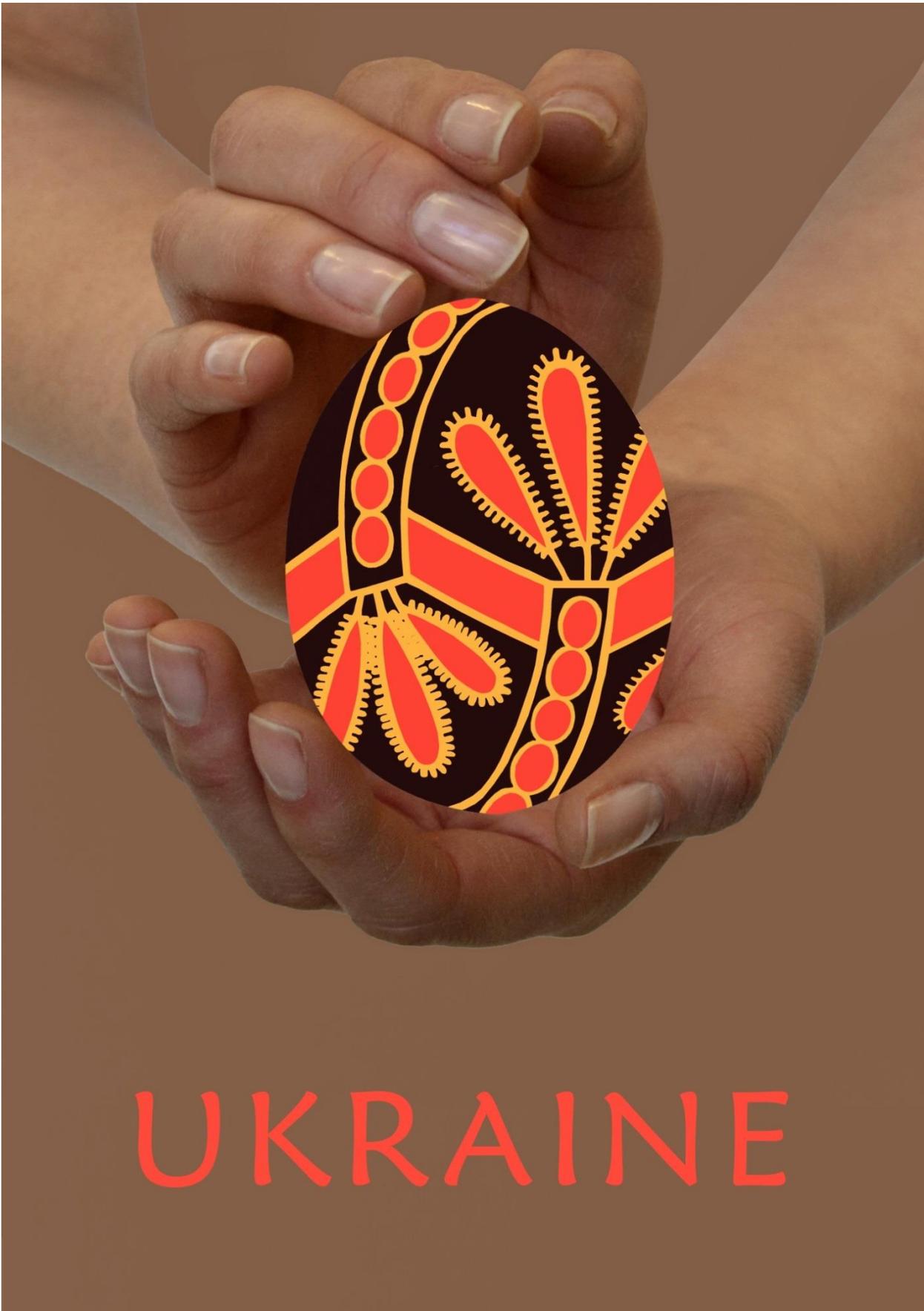


Fig. 68 Series of posters “Ukraine”

The final presentation of the posters:



Fig.69 The presentation of the posters

Conclusion

The main question of my project is: *How the use of traditional cultural elements can be used as a part of a promotional strategy for events and a countries' (cities) presentation during mega sport events.* During my theoretical investigation I verified that traditional elements can build the image of a country and can represent the state during mega sport events.

I discovered the meaning of mega sport events and sport in modern society. I chose mega sport events as they are an efficient way to promote and present a country, to create an image and maintain a country's position in the world, to attract investments and tourists, etc. These sport events play a major role in confirming national identity, presenting uniqueness, traditions, level of culture, economics, politics, safety, etc. I chose the Olympic Games and UEFA because they are the most profitable and popular mega events in the world. The Olympic Games today are a venue for unity and cooperation of people from all over the world. In addition to that, from the beginning of the 20th century, the Games have acquired a powerful promotional function. It is both a global market in itself as well as a marketing device. The mega sport events are both a cultural and a sports phenomenon, which unites traditions, religion, sport, art, entertainment, business and history. The Games espouse high ideals and values, promote the state and country, and spread the idea of peace and best human aspirations.

I focused on the XVII Winter Olympic Games in Lillehammer in 1994 and UEFA-2012 in Ukraine, because these events had a huge importance for these countries. For Norway, for example, it was an opportunity to promote the country, and the city, and to maintain its international, political and cultural position in the world. The XVII Winter Olympic Games in Lillehammer “were the most successful manifestation of Norway and the Norwegian nation in modern times” (Norsk Olympic Design, 1995, 6). The Games showed the “face” of Norway, its unique traditions and culture, heroes and myths, history and architecture and people's love of nature.

In the case of Ukraine the Football Championship was mostly a demonstration of ability to host a mega event as an independent country. The sport event also created an international image that raised the awareness of the country in the world, it ‘put’ the country on the map. The football championship was organized and held on quite

a high level according to Michel Platini, the president of UEFA, who praised Ukraine and Poland for hosting "a fantastic tournament which has been unique in its atmosphere and will remain in our memories."(Sindelar, 2013). Many of the visitors and football fans admitted that the atmosphere in the country and the cities was friendly and safe. The tournament has already given a huge boost to Ukraine's tourist industry and other benefits. Ukraine showed a well-organized event, but it is too early to talk about the long-lasting results and legacies for the country.

The visual presentation of the country and city was not successful. The chosen symbols reminded people of Chinese anime heroes (see Figure 7). There is potential for improving the visual presentation of the country. That is why I decided to create a visual presentation of Ukraine as the practical and aesthetical part of my thesis. Tradition became a distinctive characteristic in the process of defining the element that could represent Ukraine to the world.

The term tradition has many definitions, but all of them have repetition in common, and also connection to the past. According to E. Shils, tradition in its basic sense refers to 'anything which is transmitted or handed down from the past to the present' (Shils, 1981, p. 12). So, tradition is a criterion that changes over time. Each generation reinterprets the traditions transmitted to it; and each individual who engages in the tradition "adds his or her own shade of interpretation to it". For Polanyi tradition is rather dynamic and unpredictable than static (Mitchell, 2006, p. 104).

Interesting in that situation is the concept of 'invented traditions' that were proposed by Eric Hobsbawm and Terence Ranger. They pointed out that all traditions we perceive as old are often quite new and sometimes invented. Traditions are not permanent, they change, transforming in time, and are even invented, "constructed, and formally instituted and those emerging in a less traceable manner within a brief and dateable period – a matter of a few years perhaps – and establish themselves with a great rapidity..." (Hobsbawm & Ranger, 2012, p. 1). This is especially common when a country is rebuilding, when a change of government occurs or when a new political organization is being established. In Ukraine this happened during the period after the end of the USSR in 1991, when Ukraine became an independent country. This period is characterized by rewriting history, "reanimation" of the language, inventing national symbols, rituals, celebrations,

traditions, etc. In Norway the nation building process started much earlier in the 19th century, when the country became an independent kingdom from Denmark (1814) and Sweden (1905). It was also a period of national consolidation and reinvention of culture, history and language. That is why in the 21st century it is easy to define Norwegian traditions and culture as a representative, conventional and communicative phenomenon. The nation building process in Norway can serve as a great example for Ukraine. In Ukraine the nation building process, after 20 years of independence, is still frozen. Government almost does not support this process. After more than 75 years of being a part of the USSR, Ukraine is still trying to define itself. The problem with self-identification was shown last year, when Ukraine prepared to host UEFA-2012 and tried to find really Ukrainian symbols to present the country and the event. The chosen symbols, to some small degree, reminds us of Ukraine and of its traditions (despite using Ukrainian traditional attributes like costumes, colors) (fig. 7).

Traditional elements (ornaments, techniques, forms, shapes) have often been used as a part of presentation and identification of events and nations. For me, working with this thesis, they were a source of inspiration in a process of defining symbols which could represent Ukraine. That is why I decided to try to define traditional elements that could represent and promote Ukraine in a good way. The process of defining the symbols was quite long and complicated. It was also difficult because Ukraine is a big country which has been influenced throughout history by neighbors, invaders, nations and different nationalities. Traditional elements like clothes, music, costumes, colors, elements of landscape, architecture and nature have often been used to represent the state. I tried to analyze the traditional symbols of Ukraine and define the most noticeable, understandable and representative. Pysanka and embroidery are the most noticeable elements in the history of decorative art in Ukraine. The history of their origin reaches back to the past of Ukrainian folks, and is connected to the pagan ritual of the praise of spring and life revival on the earth. Different motifs and plots of the colored eggs and embroidery decoration display the high level of art of the Ukrainian people. The colored eggs and embroidery decoration is able to depict the generalized perception of blossoming nature of the homeland through talented forms of stylization and creation of wonderful geometrical, vegetable and animal ornaments. These elements of folk art have always been associated with Ukrainian culture and traditions.

The aim of my practical part of the project was to design posters by using traditional elements. I have discussed the meaning and role of posters as a part of communication and visual presentation. I chose posters as a common way of informing and presenting. Posters are still popular as a type of visual communication. They can be used as an informative source in many types of media: modern electronic gadgets like smartphones, laptops, tabs and other technical innovations. They are effective both as announcements and as metaphors, with the ability to inflame imagination and expectation (Timmers, 2008). The most important function of the posters is to inform the public about events and news that occur in cultural life.

To trace the tendencies and the changes in modern graphic design, I made a pictorial analysis of the Olympic posters. The Olympic posters have a wide diversification in depiction, in presentation, in stylizations, in use of traditional, natural and cultural elements that identify the spirit and idea of the Games. The posters reflect the topics and ideas of the time, the ideas in graphic tendencies and changes in society. The analysis of the Olympic posters and tendencies in modern graphic design show that today's posters have simple graphical presentations, stylizations and simplifications of the depicted objects. I made this analysis to understand the technology, the type of thinking, the symbols and elements that were and are used to promote the state and the Olympic Games.

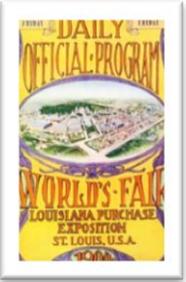
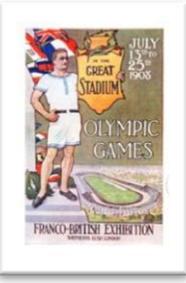
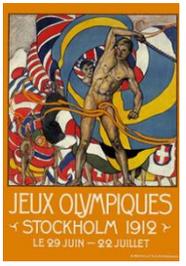
In the process of creating the graphical presentation of Ukraine I used the results from the pictorial analyses of the Olympic posters and the results of the poll ("Switch on Ukraine"). The posters I designed should have the ability to demonstrate a more general image of the Ukraine to present and promote without connection to sport or other events. Following trends in graphic design, the visual presentation of Ukraine contains understandable graphical images and components (the pysanka and the hand). I designed four posters that reflect the national character and traditions (fig. 66-69). Two of them are a combination of photo, printed on canvas (textile), with embroidered elements as a graphical component.

The posters that I designed reflect the idea of Ukrainian traditions as representative elements of the nation. The composition of the posters is the pysanka and the hand as a main object, photography as presentation and embroidery as a technique. Embroidery represents an old technique, traditions, and customs of Ukrainians.

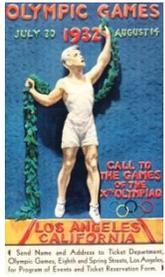
Photography printed on the canvas demonstrates the changes in visual presentation of posters. I chose embroidery and the pysanka because they take a significant place among the diversity of Ukrainian folk art. These examples of Ukrainian folk art have a high aesthetic power as decorative ornaments and motives. These ornaments have been used to decorate clothes, towels, tablecloths and houses. The composition of the posters contains two focal elements, the pysanka and the hand. Both these symbols should create a positive, trustful impression on the viewer. I hope this series of posters can create a positive impression and good association with Ukraine for the future. These posters promote Ukraine as a nation, but not in an aggressive or nationalistic way. It is mostly a general presentation of the country through tradition, as a symbol of peace, unity, pride and patriotism.

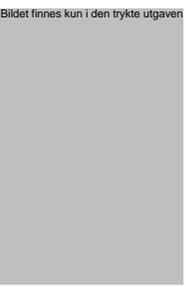
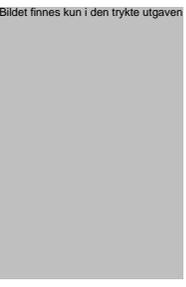
Attachment I. Pictorial analysis of visual materials of the World Olympic Games (posters) Summer Olympics

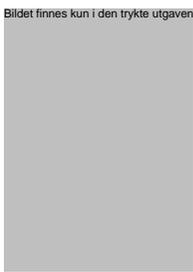
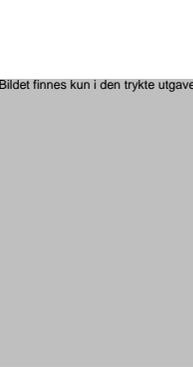
	Country	Year	Poster	Specifics	National emblem (flag, coat of arms)	Religious , mythical	Architecture, landscapes, geographical location	Flora and fauna	Human (depiction of body)	Olympic symbols (colors, rings)	Logo	color	Style (movement)	Mascot
I	Athens, Greece	1896			-	Goddess Athena holding an olive branch and a victor's wreath	+ (Acropolis and stadium)	Olive branch, sea	+ Physical beauty	-	-	-	(Use elements of Greek classism)	-
II	Paris, France	1900		+ International Exhibitions	-	-	+ (Eiffel tower)	-	+ Physical beauty	-	-	+	Art Nouveau (Timmers, 2008)	-

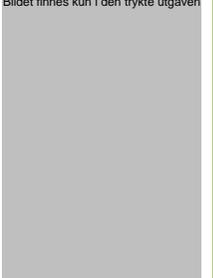
III	St Louis, Missouri, USA	1904		+ Internation al Exhibitions	-	-	+	-	+	-	-	+	Art Nouveau (Timmers, 2008)	-
IV	London, England	1908		+ Internation al Exhibitions	+	-	+	-	+	-	-	+	Plakatstil: Poster Style(Meggs & Purvis, 2012)	-
V	Stockholm, Sweden	1912		+ Increased participatio n of women	+	-	-	-	+		-	+	Art Nouveau (Timmers, 2008)	-
VI	Berlin, Germany	1916	Because of the First War the Games were cancelled.											

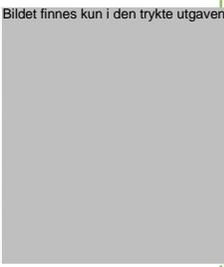
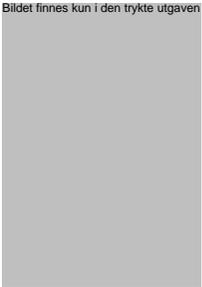
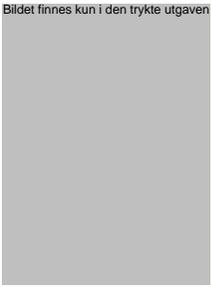
VII	Antwerp, Belgium	1920			+	-	+	-	+	-		+	Art Nouveau (Timmers, 2008)	-
VIII	Paris, France	1924			+	+	+	+	+	-	-	+	Modernism (Timmers, 2008) French colors	-
IX	Amsterdam, Holland	1928		1st radio broadcast; 1st used of Olympic symbols (rings)	+	-	+	+	+	+	-	+	Realism (Timmers, 2008)	-

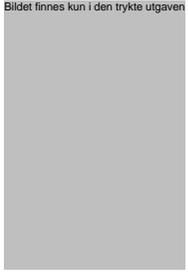
X	Los Angeles, California, USA	1932			+	-	+	-	+	+	-	+	Realism (Timmers, 2008)	-
XI	Berlin, Germany	1936		Nazi propaganda; promotion of the regime/ 1st TV broadcast of the Games	+	+	+	+	Aryan ideal of physical beauty	+	-	+	Heroic realism (Timmers, 2008)	-
XII-XIII Games were cancelled because of War World II														
XIV	London, England	1948		System of pictorial symbols to denote the various sports and events	-	+	+ House of Parliament	+	+	+	+	+	Social-art (realism) (Meggs & Purvis, 2012)	-

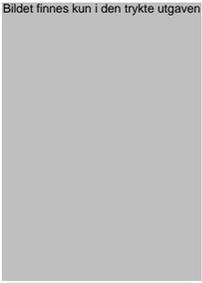
XV	Helsinki, Finland	1952	Bildet finnes kun i den trykte utgaven 		+	-	+	+	+	+	+	-	Social-art (realism) (Timmers, 2008)	-
XVI	Melbourne, Australia	1956	Bildet finnes kun i den trykte utgaven 		+	-	-	-	-	+	+	+	International Typographic Style (Meggs & Purvis, 2012)	-
XVII	Rome, Italy	1960	Bildet finnes kun i den trykte utgaven 	Back to classical world	+	+	+	+	+	+	+	+	Combination of modern style with classical elements	-

XVII I	Tokio, Japan	1964	Billedet finnes kun i den trykte utgaven 		-	+	-	-	+	+	+	+	Minimalism (Meggs & Purvis, 2012)	-
XIX	Mexico City, Mexico	1968	Billedet finnes kun i den trykte utgaven 		-	+	-	-	-	+	+	+	Op-art (optical art of 60s) (Timmers, 2008)	-
XX	Munich, Germany	1972	Billedet finnes kun i den trykte utgaven 	1 st official mascot	-	-	+	-	+	+	+	+	International style. (Abstractionism) (Timmers, 2008)	+

XXI	Montreal, Quebec, Canada	1976	Bildet finnes kun i den trykte utgaven 		-	-	-	-	-	+	+	-	International style (Timmers, 2008)	+
XXII	Moscow, USSR	1980	Bildet finnes kun i den trykte utgaven 	Boycotting by USA. Communistic propaganda	+	-	+	+	-	+	+	+	Social-art (realism) (Timmers, 2008)	+
XXII I	Los Angeles, California	1984		Boycott by communistic countries	-	-	-	+	+	+	+	+	International style (Meggs & Purvis, 2012)	+

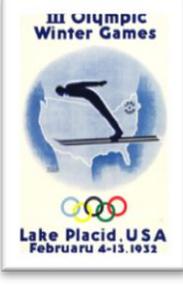
			Bildet finnes kun i den trykte utgaven 											
XXI V	Seoul, South Korea	1988	Bildet finnes kun i den trykte utgaven 	-	+	-	+	+	+	+	+	+	International style (Timmers, 2008)	+
XXV	Barcelona, Spain	1992	Bildet finnes kun i den trykte utgaven 	-	-	-	-	+	+	+	+	Contemporary + (Timmers, 2008)		

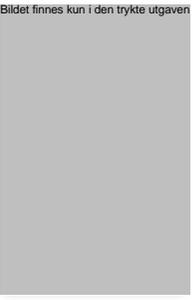
XXV I	Atlanta, Georgia, USA	1996	Bildet finnes kun i den trykte utgaven 		-	-	-	-	+	+	+	+	Contemporary	+
XXV II	Sydney, Australia	2000	Bildet finnes kun i den trykte utgaven 		-	-	+	-	+	+	+	+	Contemporary	+
XXV III	Athens, Greece	2004	Bildet finnes kun i den trykte utgaven 	-	Four colors palette drawn from natural colors found in Greek landscape	+	+	+	-	+	+	Greek national colors of blue and white	Contemporary	+

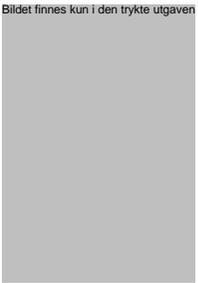
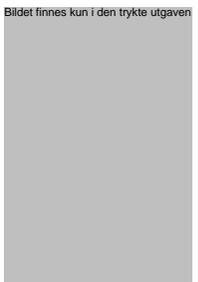
XXI X	Beijing, China	2008			Red and white – symbolic colours of China	+	-	-	+	+	+	+	Contemporary	+
XXX	London, United Kingdom	2012			-	-	-	-	-	+	+	-	Contemporary (Timmers, 2008)	+

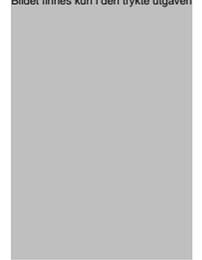
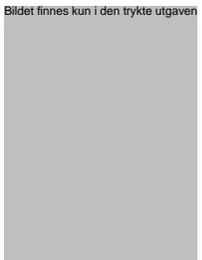
Attachment II. Pictorial analysis of visual materials of the World Olympic Games (posters) Winter Olympics

	Country	year	Poster	Specifics	National emblem (flag, coat of arms)	Religious, mythical	Architecture, landscape, geographical location	Flora and fauna	Human (depiction of body)	Olympic symbols (colors, rings)	Logo	color	Style (movement)	Mascot
I	Chamonix, France	1924			+	-	-	-	+	-	-	+	Modernism (Timmers, 2008)	-

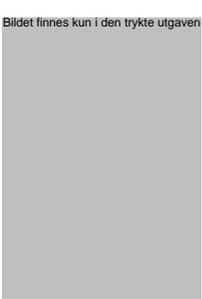
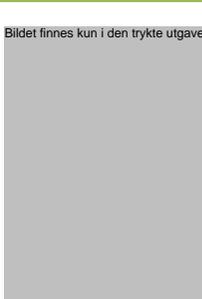
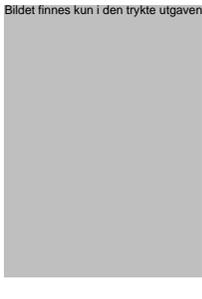
II	St.Moritz, Switzerland	1928			+	-	+	+	-	+	-	+	Constructivism (Meggs & Purvis, 2012)	-
III	Lake Placid, New York, USA	1932			+	-	+	+	(stylized body)	+	-	+	Modernism (Timmers, 2008)	-
IV	Garmisch- Partenkirchen, Germany	1936		Nazi propaganda.	+	+	+	+	(body perfection)	+	+	+	Heroic realism (Timmers, 2008)	-

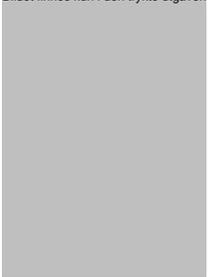
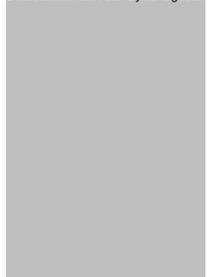
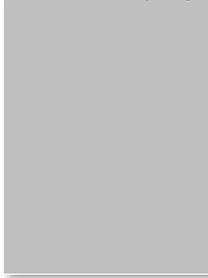
V	St. Moritz, Switzerland	1948	Bildet finnes kun i den trykte utgaven 		-	-	+	+	+	+	+	+	Modernism (Timmers, 2008)	-
VI	Oslo, Norway	1952	Bildet finnes kun i den trykte utgaven 		+	-	+	+	-	+	+	+	Mid-Century Modern (Meggs & Purvis, 2012)	-
VII	Cortina d'Ampezzo, Italy	1956	Bildet finnes kun i den trykte utgaven 		+	-	+	+	-	+	+	+	Modernism (Timmers, 2008)	-

VIII	Squaw Valley, California, USA	1960	Bildet finnes kun i den trykte utgaven 		-	-	-	-	-	+	+	+	International (Meggs & Purvis, 2012)	-
IX	Innsbruck, Austria	1964	Bildet finnes kun i den trykte utgaven 		-	-	-	+	-	+	+	+	International (Timmers, 2008)	-
X	Grenoble, France	1968	Bildet finnes kun i den trykte utgaven 		-	-	-	-	-	+	+	+	International (Meggs & Purvis, 2012)	-

XI	Sapporo, Japan	1972	<p>Bildet finnes kun i den trykte utgaven</p> 		+	-	-	+	-	+	+	+	Modernism (Timmers, 2008)	+
XII	Innsbruck, Austria	1976	<p>Bildet finnes kun i den trykte utgaven</p> 		-	-	-	-	-	+	+	+	Abstract design (Meggs & Purvis, 2012)	+
XIII	Lake Placid, New York, USA	1980	<p>Bildet finnes kun i den trykte utgaven</p> 		-	-	-	-	-	+	+	+	Abstract design	+

XIV	Sarajevo, Yugoslavia	1984	<p>Bildet finnes kun i den trykte utgaven</p> 		-	-	-	-	-	+	+	+	Abstract design	+
XV	Calgary, Alberta, Canada	1988	<p>Bildet finnes kun i den trykte utgaven</p> 		-	-	+	-	-	+	+	+	modernism	+

XVI	Albertville, France	1992	Bildet finnes kun i den trykte utgaven 		-	-	-	+	-	+	+	+	Cartoon-like design (Timmers, 2008)	+
XVII	Lillehammer, Norway	1994	Bildet finnes kun i den trykte utgaven 		-	+	-	-	+	+	+	+	Stylization of abstract vision (Timmers, 2008)	+
XVIII	Nagano, Japan	1998	Bildet finnes kun i den trykte utgaven 		-	-	+	+	+	+	+	+	Contemporar y (graphic stylization) (Timmers, 2008)	+

XIX	Salt Lake City, Utah, USA	2002	Bildet finnes kun i den trykte utgaven 		+	-	-	+	-	+	+	+	Modernism	+
XX	Turin, Italy	2006	Bildet finnes kun i den trykte utgaven 		-	-	-	-	-	+	+	+	Contemporar y (graphic stylization)	+
XXI	Vancouver, Canada	2010	Bildet finnes kun i den trykte utgaven 		-	-	-	-	+	+	+	+	Contemporar y (graphic stylization)	+

Attachment III. The question table for the poll ‘Images of Ukraine’

1. How often do you travel:

- a. Very often (more than 4 times a year)
- b. Often (less than 4 times a year)
- c. Not often (1-2 times a year)

2. How do you pick the place to visit (pick no more than 2):

- a. Advises from friends, relatives, colleagues
- b. TV (other courses)
- c. Internet
- d. Travel agencies
- e. Other (personal invitations, busyness, competitions etc.)

3. What are the most important elements for you to see in new place? What attract you most? (pick 2-5)

- a. Architecture
- b. Traditions
- c. Historical places
- d. Nature
- e. People
- f. Entertainments (clubs, pubs etc.)
- g. Atmosphere (the spirit of the city)

4. Do you often watch video about place you are going to visit?

- a. Yes, often
- b. Not, often
- c. Never

5. When you were watched promo-video about Ukraine what caught your attention most? (pick 2-5)

- a. Nature
- b. Traditional elements (clothes, rituals etc)
- c. Architecture
- d. People’s appearance and behavior
- e. Music
- f. National symbols (flag, coat of arms etc.)
- g. Other

6. What is the level (degree) of motivation of this video?

- a. Very height
- b. Height
- c. Not enough

7. What do you think about plot of that video? Positive and negative impression?

8. Could that video motivate you to visit Ukraine if you have not been there before?

- a. Yes
- b. No
- c. I am not sure

9. What is the idea of this video for you?

- a. To attract tourism
- b. To advertise state
- c. To show state to others
- d. To attract investors
- e. Own answer

10. What do you think about country after this video? (2-5)

- a. Rich In traditions and culture
- b. Developed
- c. Rich history
- d. Beautiful nature
- e. Peaceful place
- f. Careless about future, people, nature
- g. Power
- h. Ready for changes
- i. The frightening
- j. Own variant

Attachment IV. The table of results of the poll ‘Images of Ukraine’. Revelation of the motivating elements

№		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
1	A	+	+	+		+		+	+			+	+	+	+	+	12
	B				+		+			+							3
	C										+						1
2	A	+			+		+						+	+	+	+	7
	B		+								+					+	3
	C			+				+	+			+				+	5
	D			+	+											+	3
	E	+				+				+				+			4
3	A	+	+	+			+	+	+	+	+	+		+	+	+	12
	B	+		+	+	+		+	+					+	+		8
	C				+			+			+			+		+	5
	D	+				+	+					+		+	+	+	7
	E		+	+		+			+								4
	F									+	+		+				3
	G		+			+	+		+				+			+	6
4	A	+	+										+	+			4
	B			+	+	+	+	+				+			+	+	8
	C								+	+	+						3
5	A		+	+	+	+	+	+			+	+		+		+	10
	B	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	15
	C	+		+		+		+	+	+	+	+	+	+	+		12

	D	+		+	+		+	+	+				+		+	+	9
	E	+					+		+		+	+	+	+	+	+	9
	F																0
	G		+			+	+			+							4
6	A	+													+		2
	B		+	+			+	+	+	+	+		+	+		+	10
	C				+	+						+					3
8	A	+	+	+	+		+					+	+			+	8
	B					+		+						+	+		4
	C							+		+	+						3
9	A	+	+	+					+			+	+			+	6
	B				+									+	+	+	4
	C					+	+										2
	D							+									1
	E									+	+						2
10	A	+		+		+	+			+	+		+	+		+	9
	B			+						+		+	+				4
	C	+				+			+	+	+			+			6
	D	+		+	+	+	+	+		+	+		+	+		+	9
	E	+	+		+		+		+		+		+	+			8
	F										+	+			+		3
	G		+		+	+	+	+									5
	H		+						+						+	+	4
	I						+	+								+	3

Attachment V: The poll 'Images of Ukraine'.

The results of the poll:

% of the group
100% - have the higher education
80% – travel very often
47% - listen to advices from friends, relatives about places to visit
33% - use Internet
80% - attracted by architecture
53% - attracted traditions
47% - attracted historical places
40% - attracted atmosphere
53% of the group do not often watch the video in media
99% of the group focused on traditional elements (clothes, rituals etc)
80% of the group focused on architecture
67% of the group focused on the nature
67% of the group think that video has height motivation
53% said that video could motivate to visit Ukraine
40% of the group think that idea of the video to attract tourists
60% of the group think that country are rich in traditions and culture
53% prefer the peaceful place
40% of the group value the rich history

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Fig.1 The cultural symbol of UEFA-2012. Kyiv. Own photography, July, 2012

Fig. 2 The official poster for the Winter Olympic Games 1994, Norway, Lillehammer.

Timmers, M. (2008). A century of Olympic posters. London : V & A Publishing, p.117

Fig. 3 Own photography, July, 2012

Fig. 4, 5 Own photography, July, 2012

Fig. 6 Own photography, July, 2012

Fig.7 The symbols of UEFA-2012.

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Fig. 8 Own photography, July, 2012

Fig.9 Own photography, July, 2012

Fig.10 Map of the Ukrainian embroidery.

<http://skrynka.blogspot.no/2012/10/ukrainian-embroidery-map.html>

Fig.11 Picture of Ukrainian nature.

http://www.dipity.com/tickr/Flickr_ukraine/

Fig.12 Kyiv Pechersk Lavra

<http://ruslana-tour.com/sightseeing/eight-wonders-of-kyiv/>

Fig. 13 Traditional Ukrainian musical instrument ‘bandura’

<http://mysteryofmusic.blogspot.no/2011/01/bandura.html>

Fig. 14 Audio CD cover “Songs & Dances of Ukraine”

<http://www.amazon.com/Dances-Ukraine-Ukrainian-Bandura-Players/dp/B000001015>

Fig.15 The official poster for the EURO-2012. Retrieved from 15.12.2011

http://www.kinoya-x.ru/load/kategorii/filmy_v_vysokom_kachestve_hd/54-4-2

Fig.16 Own photography, July, 2012. Kiev.

Fig.17 Own photography, July, 2012. Kiev.

Fig.18 Poster for the Summer Olympic Mexico City, 1968 Mexico

Timmers, M. (2008). A century of Olympic posters. London : V & A Publishing, p.78

Fig.19 Poster for the Winter Olympic Games, 1972 Japan Sapporo

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Fig.20 Poster for the Winter Olympic Games, 1976, Innsbruck, Austria

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- Fig. 22** Timmers, M. (2008). A century of Olympic posters. London : V & A Publishing, p.117
- Fig. 23** Official Poster for the Summer Olympic Games, 1912 Stockholm, Sweden
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Timmers, M. (2008). A century of Olympic posters. London : V & A Publishing, p.130
- Fig.32** Poster (official emblem) for the Winter Olympic Games, 2010 Vancouver, Canada
Timmers, M. (2008). A century of Olympic posters. London : V & A Publishing, p.132
- Fig.33** Official poster for the Winter Olympic Games, 1936, Garmisch-Partenkirchen, Germany
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- Fig.34** Official poster for the Summer Olympic Games, 1936, Berlin, Germany
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- Fig.35** Photography of Adolf Hitler and Joseph Goebbels give autograph to members of the Canadian national team on figure skating on Winter Olympic Games. Garmish-Partenkirchen, Germany, February, 1936. — US Holocaust Memorial Museum (<http://www.ushmm.org/wlc/ru/article.php?ModuleId=10005680>)
- Fig.36** Poster for the Summer Olympic Games, 1980, Moscow, USSR
Timmers M. (2008). A century of Olympic posters. London : V & A Publishing, p.98
- Fig.37** Poster for the Summer Olympic Games, 1980, Moscow, USSR
Timmers M. (2008). A century of Olympic posters. London : V & A Publishing, p.98
- Fig.38** Official poster for the Summer Olympic Games, 2000, Sydney, Austria

Timmers M. (2008). A century of Olympic posters. London : V & A Publishing, p.122

Fig.39 Official poster for the Winter Olympic Games,2006, Turin, Italy

Timmers M. (2008). A century of Olympic posters. London : V & A Publishing, p.129

Fig.40 Official poster for the Summer Olympic Games, 2012, London

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Fig.41 Post-card. Easter eggs from different regions of Ukraine. Philadelphia, USA, 1976

http://pysanky.info/Postcards/Map_Card.html

Fig. 42. Museum of pysanka, Ukraine, Colomyia.

<http://en.wikipedia.org/wiki/File:PysankaMuseum.JPG>

Fig. 43 The post card of the museum of the pysanka in Kolomyia, Ukraine

<http://pysanky.info/Postcards/Albums/Pages/Kolomyia.html>

Fig.44 Own photography, August, 2012

Fig. 45 <http://www.demotix.com/news/1208456/altar-nations-mounted-kiev#media-1208415>

Fig. 46 Hamsa (“the hand of the God”)

<http://commons.wikimedia.org/wiki/File:Khamsa.jpg?uselang=ru>

Fig. 47<http://en.wikipedia.org/wiki/Orans>

Fig. 48 http://www.centre.smr.ru/win/pics/pic0116/p0116_1024.htm

Fig. 49 Nokia. runok.com.ua

Fig. 50 Design and photo: Ganna Silko

Fig. 51 Design and photo: Ganna Silko

Fig.52 Design and photo: Ganna Silko

Fig.53 Design and photo: Ganna Silko

Fig.54 Design and photo: Ganna Silko

Fig. 55,56 Own photography, September, 2013

Fig. 57,58,59,60,61,62,63,64,65 Design and photo: Ganna Silko

Fig. 66 Photo: Ingolf Endersen, design: Ganna Silko

Fig. 67, 68, 69 Design and photo: Ganna Silko