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SPECIAL ASPECTS OF THE CAMERAMEN'S WORK AT THE "A" LIST FILM FESTIVALS

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Abstract

The purpose of the study is to analyze the details of the media representatives' accreditation to one of the "A" list film festivals; to determine the specifics of the cameramen's work at such cultural events; to highlight the process of preparing audiovisual material from the "A" list film festivals for the broadcasting on Ukrainian TV channels. **The research methodology** of this work includes the use of such methods as a generalization – the author's search for and establishment of similar signs of the large film festivals functioning, the theoretical method – the analysis of the available scientific works on this topic by our foreign colleagues, the empirical method – the description and systematization of the author's own experience gained while working at the major film festivals. **Scientific novelty.** For the first time a Ukrainian cameraman, who, not in theory, but practice, managed to study the work of the world's most outstanding film festivals, summarizes and systematizes his experience, adding to this the relevant information from foreign sources, and teaches cumulative developments in this scientific work. **Conclusions.** In the process of researching a given topic, the author was able to investigate and analyze both the specifics of the "A" list film festivals functioning and the nuances of the cameramen's work on them. The aggregated analysis of our own experience and the insufficiently studied works of foreign researchers made it possible to structure useful information, creating a foundation for further research, both for beginners and specialists in this area.

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Problem statement

Today, the largest “A” list film festivals are real markers of changes in the field of film and show business. There are both high-profile commercial premieres and impressive film debuts, world-renowned film professionals, millions of dollars in local film markets, and the red carpets of these festivals are covered by the entire world’s leading media. However, despite the importance of such events and their impact on trends in cinema and culture in general, hardly one can see there often some representatives of Ukrainian media. But once you get there, you can easily get confused by the scale of events and lose the main goal – to get quality exclusive material. And while French, American, German cameramen and photographers have been working there for years and gaining vast experience, it is difficult for a Ukrainian representative of the audiovisual sector to get and work there, not only because of lack of funding but also because of lack of knowledge. In fact, no one teaches or shares this experience with us. That is why we aim to close this gap, share the information gained during our own work at film festivals and add here observations and analysis from other sources on a given topic.

Thus, the relevance and need for an international experience of Ukrainian cameramen at major film festivals make this study interesting and popular, both for students and for various representatives and professionals in the media, including cameramen, videographers, bloggers etc.

Recent research and publications analysis

The accreditation process and algorithm for media representatives’ distribution to

different areas and types were described at www.festival-cannes.com by the press office of the Cannes Film Festival.

The important place of the Cannes Film Festival in the world hierarchy of film events was explored in an article by the BBC (Brook, 2014).

The structure and organization of major film festivals was reviewed in detail by a film critic of *Los Angeles Times* Turan K. (2002).

The basics of TV reports are explored in the work of Lisnevskaya A. and Kozhenovskaya T. (2013).

The transition process from the standard TV into modern multimedia was described by Kachkaeva A. (2010).

The theory and practice of the Internet media were described by Lukina M. (2010).

The creative and technical approach to the filming process was explored by Goldovskaya M. (1986).

The methods and techniques of filmmaking during the research were described by Yeliseeva Y. (2011).

The purpose of the study is to analyze the peculiarities of media accreditation representatives for one of the top film festivals; determine the specifics of the cameraman’s work at such cultural events; cover the process of preparation of audiovisual material from film festivals of “A” list for broadcasting on Ukrainian TV channels.

Main research material

Going to work at one of the top film festivals, each media representative has to overcome primarily the first barrier of access to this event – to get accreditation. The scheme of its acquisition is more or less similar at all film events of so-called “A” list festivals, so for this study, the au-

thor chose as an example one of the most desirable to visit by all members of the media – Cannes Film Festival.

In this context, the author would like to agree with the American film critic Kenneth Turan (2002, pp.15-16), who stated in his work "Sundance to Sarajevo: Film Festivals and the World They Made": "For many film people, the first trip to Cannes is kind of a grail, a culmination that tells you, whether you're a journalist with a computer or a filmmaker walking up the celebrated red carpet to the Palais du Festival for an evening-dress only screening, that you've arrived".

In general, despite the prestige and limited access to many events, the organizers of the above-mentioned film festival strive to accredit as many media as possible. Therefore, despite the serious competitors like Berlinale and the Venice Film Festival, the numbers of media accredited in Cannes are always higher. Thus, the author absolutely agrees with the BBC journalist Tom Brook. In his article "Is the Cannes Film Festival still number one?" Tom mentioned:

"It is one of the most media-saturated spaces on Earth, making Cannes a particularly desirable platform for the big studios seeking maximum publicity for their pictures – and the press presence continues to grow. Last year four thousand journalists were accredited to cover the festival; forty years ago, there were just over a quarter of that amount". (Brook, 2014)

It is necessary to mention that accreditation is usually obtained after submitting an online request through the official website, and further work between media representatives and the film festival is carried out through a special department of the audiovisual press. After all, even after receiving the main accreditation badge,

the media representative could still not be able to work at the gala shows and the red carpet. According to the official website of the Cannes Film Festival, this requires a separate registration: "For Gala Screenings, accredited television channels and photographers may sign up with the Audiovisual Press Department which will provide them, according to the number of available emplacements, with an authorization to access the sites reserved for filming and installing technical equipment" (Festival de Cannes).

Based on the author's own experience at the Cannes Film Festival, we would like to emphasize the importance of prompt application for registration to work on the red carpet, because during the premiere of a headline-making film and celebrities' appearance, access to this very event may be limited due to many requests from various media representatives.

Concerning the shooting of artists during the so-called "photo calls", then a separate registration should be held for already accredited photographers, but cameramen are not given access there. The organizing committee of the film festival announces more about this on its official website: "The photo calls, which usually precede the press conferences, allow accredited press photographers, who are also in possession of a special authorization provided by the Audiovisual Press Department, to take pictures of the filmmakers and actors of the films in Official Selection. Only TV Festival de Cannes is authorized to film photo calls" (Festival de Cannes).

Press conferences can be considered as separate media events within the framework of the film festival. They do not require additional accreditation. However, entry for all types of journalists depends on the category of their badge and is car-

ried out on a first-come-first-served basis, because there may not be enough space to accommodate everyone in the press hall. But there is a significant advantage here for cameramen and technical staff, who are allowed to enter earlier than journalists. More about this one can be read on the official website of the Cannes Film Festival: "The press conferences for the films in the Official Selection are exclusively reserved for accredited journalists according to their accreditation card category and the availability of seats. Television crew access to the press conference room is organized by the Audiovisual Press Department of the Festival" (Festival de Cannes).

Finally, despite the fact that there is a large gradation of accreditation badges for the press, the author, based on his own observations, would like to note that any type of accreditation, that a media representative will receive, definitely allow him or her to gain exactly that professional experience, which is currently impossible to obtain in our native land.

Each year, major film festivals attract not only screen artists, but also technical staff from various types of media from around the world. Their main task is to transmit the atmosphere, to catch images of different personalities and to reveal news from this very film event, which might be not only interesting but also historically important in terms of modern culture and art. To realize it professionally and to a high standard, one could use not only his or her creative ingenuity but also implement new technical equipment and software. However, despite the rapid progress in this area, the author, based on his own experience, is often faced with the fact that not everyone seeks ways to master the new technical decisions, but continues to work with outdated methods and no

longer modern technology, although the difference in content's quality is obvious. To a greater extent, this is typical to media managers, to a lesser extent – directly to the cameramen themselves, who adapt to the technical changes far more quickly.

In this context, it is necessary to agree with the opinion stated in the proceedings of the scientific-practical conference "Artist and film image. From the experience of a film artist": "Most cameramen and artists welcomed the arrival of digital technology. Because they consider this process as the formation of unprecedented technical possibilities while working with the image, as a unique tool" (Eliseeva comp., 2011, p.11).

So, right now, having relevant skills and access to modern technology, the cameraman has the opportunity to create at important cultural events, such as film festivals, in fact, different types of audiovisual content at the same time: it means, one could shoot and broadcast-quality sound and picture, plus have the opportunity to get high-quality photos from this material while shooting Full HD or 4K video with a high frame rate.

Thus, we would like to agree with researcher Kirillova (2020, p.10), in her work "Paradoxes of Media Civilization: Selected Articles", she states: "The digital form of audiovisual communication gradually leads to the convergence of different screens into a single cultural and communication union – multidimensional virtual reality".

The gradation of cameramen, which deserves our attention, was described by the once outstanding filmmaker Eduard Tisse, who was quoted in the work "Creativity and Technology: the experience of screen journalism" by Marina Goldovska:

"There are three levels of the concept of "cameraman" that simultaneously

develop and complement each other: the first one is just a person with a camera, whose role is passive and is limited by the maintenance of the film camera... The second one is a person with a film camera. The role of the cameraman changes: from the usual staff he turns already to the technical manager... And, finally, the third one, the highest gradation: the artist with a film camera". (Goldovska, 1986, p.39)

According to the author's mind, this apt quote by Eduard Tisse does not lose its relevance even today. Based on our own experience, the gradation of cameramen accredited to work on the red carpet of film festivals can also be divided into 1) "man with a camera": usually such specialists shoot standard news content on reportage cameras, their main task: just to film the general and mid-shot, without spoilage in production, but also without certain artistic or cinematic techniques; 2) the second type – is a "man with a film camera": such cameramen are working already with more modern cameras and special optics, which help them to achieve a better and clearer picture, which is already suitable for modern infotainment magazines and morning shows; 3) and, finally, the third type – "artist with a film camera": these are the most experienced professionals, whose talent is supported by the presence of modern and expensive cameras and optics, they work mostly for specialized TV or Internet publications in cinema, fashion and style. Such specialists can work for themselves as well, filling their portfolio with artistically filmed shots, or they can send such content to competitions or exhibit it on video stocks for sale.

Considering the specifics of the Ukrainian television production's realities,

namely the constant lack of funding, TV channels, for the most part, cannot send a full-fledged film crew abroad. That is why positions of a journalist, administrator, editor, cameraman, sound engineer, editing director and photographer often combine just 2 people. Taking into account the status and exclusivity of events that take place at film festivals, the responsibility for acquiring such high-quality material is doubled.

Leonardo da Vinci's apt quote was given by Alexander Makhov (2008, p.15) in the book "Fairy tales, legends, parables": "In nature, everything is wisely thought out and arranged, everyone should do his work, and this wisdom is the supreme justice of life". However, in the context of the profession of the modern media representative, the author does not fully agree with the opinion of the legendary philosopher. Leonardo himself was so-called "homo Universalis" and in many aspects, thanks to the fact that he combined the positions of an artist, writer, musician, scientist – this helped him to achieve such results that he is still quoted even 500 years later. Similarly, in the process of preparing material for the broadcasting, when one person combines the positions of operator, sound engineer and editing director – it has a positive effect on the final result, because such a specialist integrated into material deeply, quickly understands what he needs, controls all stages of production and can promptly send already cut material for broadcast.

In this regard, we would like to agree with the opinion of Professor of the Faculty of Communications, Media and Design of the Higher School of Economics Anna Kachkaeva. In her work "Journalism and Convergence: why and how traditional medias turn into multimedia" she noted: "Speed, mobility, multimedia, universali-

ty, interactivity – these are the keywords of modern editorial and modern media space” (Kachkaeva ed., 2010, p.6). That is why, in the conditions of general demand for universal and operative media producers, the author claims that a team of 2 people is the best option for preparing high-quality broadcast material from major cultural events, both in terms of mobile communication with each other and with video protagonists as well.

The advent of digital technologies at the beginning of the 21st century, which assumes that the transmission, processing and storage of video and audio material are carried out in digital form, has led to revolutionary changes in media activities. In modern conditions, the preparation of a quality broadcast product requires a minimum set of equipment that is responsible for: video recording (camera, lenses and tripod), sound recording (recorder, microphone, in-camera sound) and a laptop with software capable of processing video of high quality.

And considering that today all TV channels already have their own web resources, it becomes more important not only to prepare materials for broadcasting but also Internet publications or so-called “streams”: live broadcasts on social networks or websites. In this regard, the author agrees with researcher Maria Lukina. In her book: “Internet Media: Theory and Practice” she said: “Now you can report simultaneously with the event, live, achieving a real effect of presence... Ability to quickly publish and frequently update filled this “old” genre with new meaning” (Lukina ed., 2010, pp.254-255). Therefore, thanks to new technologies, in the process of editing, one could also make photo reports, which are prepared from the stills of the shot Full HD or 4K video. So, before the broadcasting of the main

video, viewers or followers can watch the author's exclusive material first-hand.

The specifics of filming at film festivals suggest that during filming a random blitz interview, there is no time to change the size of the shots, so the author, based on his own experience, offers to use at least 2 cameras for shooting, mounted at one rig (otherwise use phone or GoPro), it allows you to shoot several plans at once.

Alina Lisnevskaya (2013, p.99) in her work “The Art of Television Reporting” noted: “General and mid-shot convey more expressive information. They give the effect of continuity of life in its screen version; show the event, the action as a whole. They give an idea of the place of action, and how the objects are located. The author, on the other hand, wanted to emphasize the importance of a detailed shot that will add cinematography, both when filming interviews and when filming on the red carpet.

Thus, as the author's practice shows, for the shooting of such events, the minimum set of equipment with which you can achieve maximum quality is could be the following:

- for video recording: Sony A7sIII camera, Sony 18-105 universal lens (medium and close-ups), Samsung Galaxy s10, iPhone or analogue (general plan), shoulder focus – for festivals where it is possible to record a blitz interview. Sony A7sIII camera, Sony 70-200 lens, tripod – for red carpets without an interview;
- for sound recording: Sennheiser hand and button microphones;
- laptop (often gaming one) with a minimum amount of 32 GB of RAM, for processing 4K and UltraHD video files with a frequency of 100 frames.

Finally, many Ukrainian TV channels do not think about the fact that one can

send their representative to such events because it is much easier and cheaper to buy a subscription to a video from Reuters or even plagiarize footage from the Internet and just blur the logos of other channels. However, based on our own experience, the proposed alternative in the form of a team of 2 people, who are capable to do the entire production cycle and can quickly create quality content, gives us a chance to realize such a project.

Conclusions

Thus, according to the author, regardless of the above type of cameraman, the so-called "A" list film festival will always

be that very creative platform that will provide new opportunities and a further improvement in the practice of technical and artistic skills in the filming process. All related professions to the cameraman, namely: photographers, video bloggers, and other audiovisual content makers, also have a high chance to improve their professional level, especially considering that each film festival often welcomes newcomers by granting accreditation to shoot on the red carpet. That is why the author emphasizes that film festivals, especially major ones, should be considered as well as a kind of accelerator for those who plan or are already involved in cinematography.

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ОСОБЛИВОСТІ РОБОТИ ТЕЛЕОПЕРАТОРІВ НА КІНОФЕСТИВАЛЯХ КЛАСУ «А»

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Анотація

Мета дослідження – проаналізувати особливості акредитації представників медіа на одному з кінофестивалів класу «А»; визначити специфіку роботи телеоператора на подібних культурних заходах; висвітлити процес підготовки аудіовізуального матеріалу з кінофестивалів класу «А» до ефіру на телеканалах України. **Методологія дослідження** полягає у використанні загальнонаукових і спеціальних методів, зокрема узагальнення (пошук і встановлення схожих ознак функціонування великих кінофестивалів), теоретичного (аналіз доступних наукових напрацювань закордонних колег на цю тему), емпіричного (опис та систематизація здобутого власного досвіду під час роботи на відповідних кінофестивалях). **Наукова новизна**: вперше досліджено роботу найвизначніших світових кінофестивалів, узагальнено та систематизовано досвід, додано відповідну інформацію із закордонних джерел та викладено сукупні напрацювання. **Висновки**. В процесі роботи над заданою тематикою вдалося дослідити та проаналізувати специфіку функціонування як самих кінофестивалів класу «А», так і нюанси роботи телеоператора на них. Сукупний аналіз власного досвіду та маловивчених робіт закордонних дослідників дозволив структурувати корисну інформацію, створивши фундамент для досліджень як для початківців, так і для досвідчених фахівців цього напрямку.

Ключові слова: кінофестиваль; телеоператор; телебачення; медіа; телевиробництво; Каннський кінофестиваль; акредитація

