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UDC 7.091.4:070-051]:791(100)**SPECIFIC FEATURES OF TV JOURNALIST'S WORK
AT THE WORLD FILM EVENTS**Iryna Gavran^{1a}, Rosina Hutsal^{2b}, Denys Kushnarov^{3c}¹ PhD in Pedagogy, Associate Professor;
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e-mail: denchic@ukr.net; ORCID: 0000-0002-0303-2417^a Kyiv National University of Culture and Arts, Kyiv, Ukraine^b Khmelnytskyi Academy of Humanities and Pedagogy, Khmelnytskyi, Ukraine^c Kyiv University of Culture, Kyiv, Ukraine**Keywords:**film festival;
TV journalist;
interview;
media;
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Cannes Film Festival;
celebrities**Abstract**

The purpose of the study is to analyze the current relationship between media and "A" list film festivals. Determine the specifics of a TV journalist's work at such events. Establish the necessary steps to prepare for interviews with celebrities who attend these events. To prove the importance for a modern media representative of being able to work at "A" list film festivals and other large events of a similar scale. **The research methodology** consists in the application of such methods: theoretical – analysis of studies by foreign authors, available information sources, systematization of their own experience and determination of the relationship between film festivals and the media. **Scientific novelty**. For the first time, a Ukrainian TV journalist, who has worked at most of the world's film events, undertakes to summarize the experience gained, analyze foreign sources and systematize all this in domestic scientific work, thus combining a theoretical and practical approach. **Conclusions**. In the course of the article, we analyzed the specifics of the work of a TV journalist at large-scale film events. With the help of an analysis of foreign sources, the developments of other researchers and the author's own experience of work at the aforementioned cultural events, the nuances of the relationship between media and film festivals are highlighted in detail, and the main stages and nuances of preparing for an interview when working at such forums are identified.

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Problem statement

Almost every day various film festivals are being held all over the world. The most important of them are now becoming a source of information not only in the sphere of cinema but also kind of news breaks in the world of music, fashion, show business etc. Unfortunately, most of these events are left unnoticed by the domestic media, which causes Ukraine to fall out of the cultural context of Europe and the rest of the world, focusing purely on domestic and local news.

Nowadays, one can get footage from the red carpet or other events by subscribing to well-known Reuters or Getty Images, without spending a budget for sending its own film crew to the highly anticipated events. This way is the most preferable for our domestic Media. But it's quite a different case when one doesn't get just a b-roll video but also gets an exclusive interview with a famous person – such material can already be considered image-making, and that's a real reason to send a TV crew to the top film festivals.

Thus, the importance of gaining necessary experience by domestic TV journalists at such events and insufficient study of the relationships between media and film festivals – make this topic relevant. That is why the author is convinced of the expediency of conducting such research, which results could be useful both for students and various representatives and professionals of the media sphere.

Recent research and publications analysis

The classification of the largest modern film festivals was successfully highlighted in the book of "Los Angeles Times" film critic K. Turan (2002).

The specifics of the journalist's work with film studios and celebrities were studied by K. Jungen (2005).

The diversity of film festivals and the people who attend them was analyzed by C. Hin-Yuk Wong (2011).

The history of film festivals, the practice of attending them and working from the inside were researched in their work by M. De Valck, B. Kredell, S. Loist (2016).

Professional guide on different types of interviews with celebrities systematized and presented in his work K. Rhodes (2017).

The art of finding important information during the preparation for an interview has been explored by S. Brinkmann, S. Kvale (2014).

The practical side of preparing for the interview was identified and described by D. Nelson (2019).

The purpose of the study is to analyze the current relationships between media and "A" list film festivals; determine the specifics of the work of a TV journalist at such events; identify important stages of preparation for interviews with celebrities attending these events; prove the importance of the modern journalist's ability to work at "A" list film festivals.

Main research material

Hosting any top film festival is inextricably connected to building relationships with numerous media resources. After all, a wide range of people usually learns about all the important messages and news of the chosen event, not from reports of film critics or even the main site of the film festival, but from media resources, whose representatives are attending the chosen event.

That is why, despite the so-called "elitism" of "A" list film festivals, they are often

willing to provide accreditation to various types of media, trying to reach the widest possible audience. Working on these events, the author saw representatives not only of large media brands but also of small provincial newspapers or radio.

However, film festivals are still grading the media, giving the well-known media companies much more opportunities to get to the exclusive event. Therefore, as Los Angeles Times film critic Kenneth Turan (2002, p.13) rightly remarked in his work "Sundance to Sarajevo: Film Festivals and the World They Made": "It's where you need a press pass to get a press pass, and where those passes come in five hierarchical (and colour – coded) levels of importance".

In this case, we are talking about the Cannes Film Festival, where such a filter of media gradation works with different types of accreditation badges. Based on our own observations, it is necessary to note that each film festival builds its work with media representatives through separate press offices and communication departments, which send press releases and up-to-date information about planned events and the presence of certain celebrities to the registered e-mail. However, as mentioned by the author above, depending on the type of your badge, you will not be able to get access to all events.

Press conferences can be called a separate type of communication between the film festival with the media. Without the opportunity to conduct a personal interview with a representative of a certain film, journalists have the opportunity to put their questions in person during such conferences. Considering that such film festivals are not just places of screenings, but also huge film markets, where studios need to sell their video product, such press conferences can be held even for

films, which didn't enter the official program, to promote them better.

As German researcher Christian Jungen (2005, p.298) points out in the work "Journalist, Business Partner Studios: Star Interviews as a Means of Promoting Film": "The first such press conferences were organized in the 1980s, when studios began to concentrate their production on blockbusters. And such mass interviews were to raise attention to the film, but at the same time to neutralize film critics, who are still focused on auteur films, and traditionally set negative about blockbusters". Thus, given the global trend of video content development, and the increasing number of presentations at major film festivals, even serial films from online distributors such as Netflix, it is clear that cooperation between the film festival and the media will always be relevant and continue to intensify.

In this regard, it is important to note the relevance of such a study, which is given insufficient attention, both in domestic and foreign scientific circles. In this context, we agree with Cindy Hing-Yuk Wong (2011, p.3), a researcher of the film festival movement and head of the media culture department at Staten Island College, who noted in her work "Film Festivals: Culture, People, and Power on the Global Screen": "Despite their global importance and publicity appeal, discussion of festivals has remained for the most part the domain of journalists and memoirs, institutional practitioners and festival publications... Only recently has there emerged a more systematic interest in film festival studies, with the increased presence of film festival panels in academic conferences".

Currently, the significance of TV journalist's job specifics at major film festivals is still poorly investigated in Ukraine, but if we are going to take into consideration

different Western works, then one could reveal much greater interest in such research subjects and general comprehension of the film festivals' influence on global culture. For example, a senior lecturer at the Pennsylvania University Meta Mazaj, who works at the local Department of Cinematography, states authoritatively in her review of Marijke de Valck's book "Film festivals: history, theory, method, practice": "Festivals, no doubt, offer the most fruitful ground on which to investigate the transnational dynamic of cinema, but they are a complex phenomenon and anything but easy to study. Because they present such a dizzying convergence of numerous elements – cinephilia, tourism, art, business, geopolitics" (De Valck, Kredell and Loist, 2016, p.256).

Providing associative series to the word combination "film festival", one can definitely get such options as "red carpet", "film premieres", "stars", "paparazzi", etc. Although, based on the author's own experience, often behind the glamorous facade of these events, there are many other socially useful motives that will be interesting to cover for an audiovisual specialist of a different profile. In this regard, we would like to agree with the idea of Utrecht University's Professor of Media and Culture – Marijke de Valck, which she described in the above-mentioned book: "These events can generate daily news, as well as a promise to influence history and social change" (De Valck, Kredell and Loist, 2016, p.20).

Usually, the most influential, prestigious and highly regarded film festivals are those, which once were accredited by the International Association of Film Producers. To make sure of it, we would like to quote Cindy Hin-Yuk Wong, an American investigator from Staten Island College. In her research project "Film Festivals:

Culture, People and Power on the Global Screen" she explains: "The "A" festival designation is widely used by all in the film festival circle to refer to a FIAPF-endorsed general competitive film festival where an international jury is constituted to give prizes" (Hin-Yuk Wong, 2011, p.3).

Among them, for our further research, we would like to highlight the top three most prominent European film festivals: Cannes, Berlin and Venice. The author of this work visited all of them not only as a guest but worked on each of them as an accredited TV journalist. Gained experience gave him an opportunity to gather necessary information and knowledge, both theoretically and practically, which were used by him for this very research. The author emphasizes the importance of conditions created for TV journalists at these festivals, namely: high level of organization, networking between press office and accredited media, well-equipped space for journalists, well-thought-out technical aspects for cameramen and photographers, high level of security at such festivals and the positive impact they have on the host city.

Taking the Cannes Film Festival as an example, we would like to quote American film critic Kenneth Turan (2002, p.13): "Normally, a city of 70.000, Cannes sees its population increase by 50 per cent during the twelve days it functions as the stand-alone epicentre of the international film world".

We'd like to underline that working in such epicentres of cultural events really hardens and improves emotional-volitional, professional, moral, ethical values and qualities of a TV journalist as much as possible. In addition, significant competition among the represented media should be considered, according to the author, only as an advantage. After all, it is that

very place, where TV journalist gets the opportunity to observe the way of work of foreign colleagues, taking into account both the technical aspect and the creative one. So, at the top film festivals, there is always someone and something to learn from.

During our study, we would like also to consider the statistics on accredited media for the Cannes Film Festival in 1999, provided by Kenneth Turan (2002, p.13) in his work "Sundance to Sarajevo: Film Festivals and the World They Made": "3893 journalists, 221 TV crews, 118 radio stations representing 81 countries".

Unfortunately, among them usually, there are not so many representatives of Ukraine. Domestic media, as the author's experience shows, do not care too much about international cultural events, focusing more on our local market, which in the long run reflects the lack of professional growth of Ukrainian TV journalists, creates a lack of skills and ability to work quickly at major cultural events, especially with foreign colleagues and specialists.

Considering that international film festivals and film awards are always attended by first-tier stars, not only from the world of cinema but also from areas such as fashion, sports, music and others, so for any TV journalist or video blogger – this is a good opportunity to learn how to get exclusive material and to take the content they create to a new level.

The specifics of TV journalist preparations for such interviews differ only in the limited time because at such events everything happens quickly. If we analyze in general, we should agree with the opinion of the American journalist, producer and Emmy Award winner Kenny Rhodes. In his book "Good Question! The Professionals Guide to Celebrity Interviews" he divides the process of creating an interview into

3 stages: 1) pre-production, preparation; 2) production, recording of the interview itself; 3) post-production, editing interviews (Rhodes, 2017, p.6).

In the process of the first stage and preparation, it is important to gather the maximum number of interesting facts about the chosen person, as well as to watch or read previous interviews with him or her on this or a similar topic. This will help to build the right questions. According to the author, it is obligatory to search and get acquainted with original sources in foreign media, but not with translations or adaptations in domestic information resources.

Regarding the shooting stage, as you know, the best improvisation is that one, which is thought out and prepared in advance. However, based on his or her own experience, the author believes that during the interview one should be able to respond quickly to any new information received from the interlocutor and adjust the course of the conversation. In this context, we should agree with the well-known American journalist and teacher Dean Nelson. In his work "Talk to Me: How to Ask Better Questions, Get Better Answers, and Interview Anyone Like a Pro" he notes: "One thing that that all interviewers must confront is that we all carry assumptions about people we talk to. It's unavoidable. Even good scientists make assumptions as they go into an experiment... Good interviewers must be aware of their biases as they head into an interview and must be equally ready to abandon or at least adjust those assumptions as the interview progresses" (Nelson, 2019, p.27).

A distinction should also be made between scheduled static interviews, which must be arranged in advance, and blitz interviews, which TV journalists can film by chance, being at the right time in the right

place or following the route of the stars. Based on our own experience, everyone can master the latest option of obtaining exclusive material. And if a TV journalist is supported by a powerful media brand, which will arrange a full-fledged static interview for you, so the blitz variant becomes the best alternative.

Despite its short form and inner sense, a blitz interview can be even more attention absorbing for the viewers due to the feeling of being present at the event, which is amplified by the sounds of the crowd from the place of filming and camera flashes. Such events and blitz interviews are often recorded unexpectedly. The main thing is to capture this moment in time and not get confused, to be able to put your question to the star, despite the ambient pressure and noise. In this context, the author completely agrees with his American colleague, journalist Kenny Rhodes noted in the above-mentioned work: "In live theatre, if during the play, a cat were to wander out onto the stage, no matter how brilliant the performances, the audience would start watching the cat. Simply put life before art. There's unmistakable energy to authentic, real-time events that always trump the rehearsed. Interviews are that rare combination of both" (Rhodes, 2017, p.2).

So, considering the constant demand for quality interviews, both on TV and among Internet resources, as well as their growing share of viewers during the broadcasting of different types of media, the author would like to mention the opinion of Pro-

fessor of Communication and Psychology at the Aalborg University Svend Brinkmann. In his book "InterViews: Learning the Craft of Qualitative Research Interviewing", he notes: "Interviews have also become part of the common culture. In the current age, as visualized by the talk show on TV, we live in an "interview society", where the production of the self has come in focus and the interview serves as a social technique for the public construction of the self" (Brinkmann and Kvale, 2014, p.15).

That is why, covering major cultural events, a TV journalist must be able to film such interviews efficiently and quickly, because this is that very thing, which makes modern video content so popular and enhances the image of the interviewer himself.

Conclusions

Therefore, it is the author's opinion, that modern international film festivals and cinema awards should be considered as a real catalyst, both in general and individual branches of audiovisual art: photography, music writing, design, video blogging, television. So, working at major film festivals any journalist will definitely strengthen his or her professional skills; provide an opportunity to reach out international level in this sphere and find new professional connections. In other words, any opportunity to work at such events should be considered an investment in your professional capacity.

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СПЕЦИФІКА РОБОТИ ТЕЛЕЖУРНАЛІСТА НА СВІТОВИХ КІНОПОДІЯХ

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Анотація

Мета дослідження – проаналізувати сучасні відносини медіа та кінофестивалів класу «А»; визначити специфіку роботи тележурналіста на подібних подіях; встановити важливі етапи підготовки до інтерв'ю зі знаменитостями, які відвідують ці заходи; довести важливість уміння працювати сучасному представнику медіа на кінофестивалях класу «А». **Методологія дослідження** полягає у застосуванні теоретичного та емпіричного методів (для аналізу досліджень закордонних авторів та наявних інформаційних джерел, систематизації власного досвіду, визначення відносин кінофестивалів та медіа). **Наукова новизна**: уперше український тележурналіст, який працював на більшості світових кіноподій, береться узагальнити отриманий досвід, проаналізувати закордонні джерела та систематизувати все це у вітчизняній науковій роботі, поєднавши теоретичний та практичний підхід. **Висновки**. У статті проаналізовано специфіку роботи тележурналіста на кінофестивалях класу «А». За допомогою аналізу іноземних джерел, напрацювань інших дослідників та власного досвіду роботи автора на вищезгаданих подіях, детально висвітлені відносини медіа та кінофестивалів, а також визначені основні етапи підготовки до інтерв'ю під час роботи на кінофестивалях.

Ключові слова: кінофестиваль; тележурналіст; інтерв'ю; медіа; червона доріжка; Каннський кінофестиваль; знаменитості



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