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CINEMATOGRAPHY AND MODERN MEDIA

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e-mail: dmpereyaslavets@gmail.com; ORCID: 0000-0002-8119-805X^a Kyiv National University of Culture and Arts, Kyiv, Ukraine^b Kyiv University of Culture, Kyiv, Ukraine**Keywords:**media;
traditional media;
modern media;
information;
audiovisual art**Abstract**

The purpose of the study is to analyze modern and traditional media; identify problems and prospects, compare modern media with its traditional analogues; describe the role of main professions associated with film and television; to reveal the problems of modern media. **The research methodology** consists in applying the following methods: theoretical – analysis of television programs, films, information sources, generalization of the influence of media on world transformations and determination of the interdependence of the structural components that form the whole television space. **Scientific novelty.** For the first time the components of modern media are deeply analyzed, a detailed analysis of the interdependence of the structural components that form the television space is carried out, using a theoretical analysis of television programs, the factors affecting the quality of the television product are determined. **Conclusions.** In the course of the article, we analyzed modern and traditional media. With the help of the ongoing analysis, we have established the differences between modern media and traditional ones, problems were identified and possible ways of solving them were analyzed. The components that form modern media were considered in detail and the role of the main film and television professions was determined. The factors, which are influencing the quality of television content were summarized by the author as well.

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Problem statement

Media formation and development date back to the 18th century, when appeared first newspapers and the bourgeoisie started to establish themselves. The transformation of the media was going on, at the cusp between the 20th and 21st centuries, the first digital online publications were emerging and stood immediately in fierce competition with the print media. During its development, the media had a significant impact on social change and eventually became a symbol of the modern world.

Traditional media, such as television, radio and cinema, are gradually changing, taking on new forms, modernizing and moving to the Internet. According to statistics, at the moment there are almost 5 billion Internet users in the world and their number is constantly growing. The majority of Internet users are users of modern media, which is why they are becoming more and more popular and reaching a growing audience. In this regard, it should be noted that the Internet is presented on all continents, including Antarctica, which contributes to the very rapid and comprehensive distribution of information.

New forms and ways of presenting information are being emerged, so print publications such as newspapers and magazines have found new digital life on the Internet, it means that information has become more accessible, ways of entering there are more accelerated, and print materials are now illustrated not only by photographs but also by video images.

Television and cinema are going through a period of transformation into a more interactive mode. The Internet offers to use new TV features, like watching missed programs or pausing. Cinema is trying to

take advantage of opportunities that can be provided by the World Wide Web, for example, the authors of the show series “Black Mirror” during their experiment on the streaming platform Netflix gave viewers the opportunity to choose the ending of the series (Kopylov, 2018).

With the development of modern technologies, they are becoming more accessible to a wide range of people. The process of creating and distributing information is simplified. On the one hand, humanity has been able to receive information from anywhere in the world in seconds, on the other hand – there is the problem of uncontrolled spreading of fake and inaccurate information created by Internet users who have nothing to do with television.

Recent research and publications analysis

The process of media development, transformation and models of coexistence was successfully described by Naumenko Y. (2011). The features of the latest communication systems were described in detail in the relevant article.

All stages of modern film production and the importance of each member of the film crew were researched by Romanenko Y. (2018).

The details of the cameraman’s work concerning composition and image formation with the help of lighting devices are written by M. Volynets (2007). The author intends to teach readers how to professionally “look” and “understand” works of audiovisual art, which are created by cinematographers in films and programs, and how to work with imagination during one’s daily work.

The purpose of the study is to analyze modern and traditional media; identify

problems and prospects; compare modern media with traditional analogues; describe the role of the main professions related to film and television; identify the problems of modern media.

Main research material

According to Naumova, the media is considered now a union of interactive communication technologies and digital broadcasting; which means there are some changes in interaction conditions. She emphasizes that various types of communication have undergone the process of digitalization, and have already become more interactive (Naumova, 2011, p.86).

The impetus for those very transformations was the computerization and virtualization of information. With the help of computers, mankind has been able to present all kinds of information – text, audio and video in digital form. The World Wide Web, along with the possibility to watch everything immediately, has also contributed to a significant increase in accessible knowledge, a huge expansion of information boundaries and the creation of a new global information world (Naumova, 2011, p.88).

However, the idea of using modern technologies in all spheres of our life, the radical transformation of production, processing and data transmission has affected the emergence of unqualified representatives of this industry (Shevchenko ed., 2012, p.5). It means that such trends are going to affect the process of training and developing highly professional new faces in modern media.

Verutska I. in her online article “Entertainment TV program: concept and classification” provides a list of media workers, whose professions are related to the creation of television programs. According to

her statement, the film crew in most cases consists of a producer, director, cinematographer, sound engineer, screenwriter, screenwriter, editors, TV presenters and others. The author of the publication emphasizes that one of the main conditions for creating a quality media product, both in film and on TV, is the joint coordinated work of all members of the film crew. According to the author, the filming process, regardless of the project type, has several stages, among the main ones, it distinguishes the stages of preparation, filming and post-production (Verutska, 2015).

It is worth agreeing with the opinion of director Gerasimov S., quoted by A. Golovnya in his book “The skill of the cameraman”, that at the initial stage of film and television production script development is usually carried out by the director together with the cameraman, art director and sound engineer. According to the author, the cinematographer, the cameraman should be involved in all stages of script development, especially if it is related to the visual solution and directly to the shooting process (Golovnya, 1965).

According to Pudovkin V., at this stage, the cameraman also creates his own treatment, so-called explication, which determines the light and colour solution of the future project. Based on cameraman’s explication all the further technical preparations in a shooting pavilion are carried out. That very explication also includes a storyboard in which the script of the prospective TV program will be presented in the form of pictures (Pudovkin, 1926).

Meanwhile, Romanenko Y. (2018) in her Internet article “The main stages of film production”, describes the next stage of filming – the stage of production, otherwise direct shooting. According to her statement, the work in the shooting pavilion begins with the scouting of the lo-

cation. In the process of such scouting perspective composition, lighting and shooting technique are specified. The production director with the cameraman usually conducts rehearsals in the pavilion and finally sets up *mise-en-scenes* for the presenters, choosing the shooting points. The cameraman sets lighting devices together with the director to avoid changes in further lighting equipment and to use shooting time properly.

In his study "The skills of the cameraman" A. Golovnya (1965, p.45) emphasizes that the cameraman's responsibilities on the set include: "the choice of shooting points (together with the director), compositional and lighting building of the frame, its material content (putting in order all the stuff, which is visible in the subject space of the frame), as well as testing and preparation for the shooting of all technical means and devices".

It should be noted that the process of building frame composition occurs during all stages of creating an audiovisual work: during script development, when determining the image-editing solution of the work, on the shooting set, while developing the lighting scheme, and directly during filming and final editing. Golovnya A. (1965, p.67) draws attention to the fact that the cameraman's work on the compositional solution includes not only specifying the location of figures and objects in the frame to build a proper montage frame but gives the main tasks of the composition, including attracting the viewer, confidence in acting, achieving expressiveness and artistry (in terms of tone, light, shade and colour), the use of all possibilities of psychophysiological action of pictorial techniques, like angle shooting, frame sizing, etc.

In this regard, it should be noted that the compositional construction of the frame

depends on the various techniques and rules used by the author of the audiovisual work. One of the key rules of composition is the rule of thirds. The essence of this rule is to divide the plane of the frame into 9 equal parts. The key feature is that the horizon line should not be in the centre, but divide the frame by 1/3, and the main object can be moved from the centre to the left or the right by 1/3 of the frame. This frame construction gives the effect of accentuation and greater tension. But many techniques can be used by the cameramen in their work. Golovnya A. (1965, p.70) identifies several ones – shooting different shots with lenses with different focal lengths, foreshortening or angle shooting, rapid filming and slow motion, panning, viewing effect, tracking effect, the effect of arrival and departure, and others.

To create an image, the light must enter the camera lens. A. Golovnya (1965, p.107) stated in his study "Cinematography", that light, reflected from the object should fall on the lens, which reflects the optical image of the object on the light-sensitive layer of the film, where it is finally fixed.

Light helps to fulfil the tasks, said by the director to the cameraman to create the desired artistic effect. Light helps to emphasize the three-dimensional shape of the object, tone, colour and texture of materials. The illuminated object is fixed on the film in the form of light and colour pictures on a light-sensitive material. With the help of light, different light effects are reproduced in cinema, which helps to determine the time and place of action.

We should agree with A. Golovnya (1965, p.109), who believed that "lighting, during the process of improving cinema as an art, has become an artistic and creative work and has become an integral part of the cameraman's skills".

To express his creative ideas, the cameraman uses different types of light. M. Volynets classifies in his book "Profession: Cameraman" all types of light: light that draws, light that fills, light that emphasizes the contour, modelling light and background light. The so-called painting light, the author calls the light from the directional lighting devices. Their main task is to create a black and white picture on objects, figures or faces. It should be noted that the painting light, in his opinion, clearly separates the light and shadow side of the object, emphasizing the volume, shape and texture.

Under the fill-in light, the author means that very light, which is created by diffused light devices, is covered with white material to evenly fill the entire space of the scenery. It is known that the equal filling of space helps to identify plastic shapes of objects, highlight the shadows on the actors' faces or used for a greater psychological perception of the state of the characters.

Concerning the light that emphasizes the contour, the author refers to the so-called backlight, which emphasizes the figure and separates it from the background. It is known that backlight promotes a sense of depth and expressiveness, and overcomes the feeling of two-dimensionality.

Under the modelling light, the author means that very light is used for fine light treatment of the face and focusing on the large details. By directing narrow beams of light from the lens at the actor's figure or face, one can get small spots that emphasize the feeling of volume.

Under the background light, the author means that very light, which helps to create a picturesque background for the actors, separates the architectural forms of scenery and reveals the depth of space (Golovnya, 1965, pp.105-107). So, the ability

to work with light plays the most important role in the work of the operator on the audiovisual work. Lighting in cinematography has many functions, including illuminating objects and giving them volume, shape, colour and emotional colour.

Summarizing all the above-mentioned information, it should be said that the final stage of the filming process is post-production. This stage begins when the operator is collecting all the footage. We would like to agree with the opinion of the editing director, designer, production director Pavel Tsybenko, given in the Internet article "Main stages of film production", where he said that in order to save shooting material for sure, it is better to store it on at least three video storages (Romanenko, 2018).

The next steps are to watch the footage, create a draft version, and do the editing itself. The last stage is colour correction, which means bringing all the captured material into a single product.

Conclusions

During our study, we have analyzed modern and traditional media. The analysis helped to reveal the differences between modern and traditional media. Thus, traditional media have created the basis of modern media, setting the trend for their further development and creating a whole culture of information, which is absorbed by modern media.

While studying we identified relevant problems and analyzed possible ways to solve them. The main problem is the comprehensiveness and easy availability of the creation and dissemination of information to a wide range of Internet users, and thus the dissemination of inaccurate or poor-quality information, in other words – fakes. The role of the main film

and television professions, in particular cinematography, was also defined in detail. All stages of production of a quality film product were described and the role of each member of the film crew was determined. The factors that affect the quality of television content were summarized by the author as well.

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КІНОТЕЛЕОПЕРАТОРСТВО ТА СУЧАСНІ МЕДІА

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Анотація

Мета дослідження – проаналізувати, порівняти, визначити проблеми й перспективи сучасних та традиційних медіа; схарактеризувати роль основних професій, які пов'язані з кіно та телебаченням, зокрема кінотелеоператорства. **Методологія дослідження** полягає у застосуванні теоретичного аналізу телевізійних програм, кінострічок, інформаційних джерел; узагальненні впливу медіа на світові перетворення; визначенні взаємозалежності структурних компонентів, які формують телевізійний простір. **Наукова новизна**: уперше проаналізовано складники сучасних медіа, проведено детальний аналіз взаємозалежності структурних компонентів, які формують телевізійний простір. За допомогою теоретичного аналізу телевізійних програм визначено чинники, які впливають на якість телевізійного продукту. **Висновки**. У статті проаналізовано сучасні та традиційні медіа. За допомогою аналізу встановлено відмінності сучасних медіа від традиційних, виявлено проблеми та проаналізовано можливі шляхи їх розв'язання. Детально опрацьовано компоненти, які формують сучасні медіа, визначено роль основних кіно-, телевізійних професій, зокрема кінотелеоператорства. Узагальнено чинники, які впливають на якість телевізійного контенту.

Ключові слова: медіа; традиційні медіа; сучасні медіа; інформація; аудіовізуальне мистецтво