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UDC 791:654.197]:793.35(477)**CINEMA AND TELEVISION AS FACTORS
OF RAVE CULTURE SPREADING IN UKRAINE**Lev Rjazancev^{1a}, Ivan Sliesariiev^{2a}

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Abstract

The purpose of the research is to investigate and analyze the main stages of the club techno culture formation in Ukraine in the context of Ukrainian audiovisual art development. The realization of this goal involves solving the following tasks: to determine the role played by cinema, television, and modern media in the growth of techno music popularity; to prove the importance of electronic music in the context of the modern Ukrainian techno culture formation; to learn about the role of club life in shaping the image of a modern country. **The research methodology** consists in the application of the general scientific principle of objectivity, cultural, structural-functional, and analytical methods in the analysis of theoretical works of art, the subject field of which concerns the formation of club techno-culture in Ukraine in the context of Ukrainian audiovisual art development. **Scientific novelty.** The article analyzes the influence of cinema, television, and modern media on the spread of club culture in Ukraine, and systemizes the information obtained from periodicals and scientific domestic and foreign literature. The study can become a springboard for the development of topics in Ukrainian film studies and media theory. **Conclusions.** The article has analyzed the main factors influencing the spread of rave, indicates the stages of Ukrainian club life development; has identified the main factors and socio-political vectors that influenced the spread of club subculture, and has outlined the role of club life as a socio-cultural factor influencing the formation of domestic techno-culture). The development of music festival culture in Ukraine has been outlined as a way of joining the world culture, a stage of entering civilizational achievements, and an opportunity to express oneself in the world and in history.

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Problem statement

Two decades after Ukraine's declaration of independence, the cultural space of our country was still influenced by those models of social and artistic life that were established in Soviet times. Television as well as radio space was still under the influence of modern, especially underground manifestations in music. It was then that rave parties appeared in local music venues, which attracted the unusualness of a constant rhythm, in which the music sounded constantly, changing only the tempo and speed, increasing and decreasing. Electronic technical sounds, their synthesis, and combination in an orchestra of sonic chants, reminiscent of the sound of wheels, the sounds of the machine, the monotony of a laptop keyboard, engine noise or tropical rain combined with timpani bells, clocks, and rattling glass and bass guitar strings. And all this was not a cacophony, on the contrary, the sounds combined and changed each other so that it created a harmonious sound in its own sound.

This is how a new trend in music – rave – is manifested. This direction, as a relatively young direction in music, has always been and is a part of modern music festivals. After all, rave culture is not only a marker of freedom in society, an indicator of its democratization and modernity but also a factor in the development of urban infrastructure, a factor in promoting the development of modern culture in the country. Rave is one of the most popular and controversial formats of the party, which is positioned as a space of absolutely independent free culture, where gender, age, and nationality do not matter, where people dress and behave as they wish. Recently, this area of club culture has been hotly debated and disseminat-

ed, in which the media and especially television, from which, in fact, began to promote this art direction in Ukraine, certainly play an important role.

Recent research and publications analysis

Analysis of the media specifics and their impact on society is quite widely presented in the works of the following researchers: I. H. Mashchenko (2005), J. Millerson and J. Owens (2009), and others. The work of I. Hryshchenko (2016) is devoted to the history of club culture. The popularization of techno was studied by V. Veseliak (2020). The phenomenon of Kyiv raves as islands of freedom was analyzed in their works by K. Vyshneva (2019), and O. Nechai (2019).

The purpose of the research is to investigate and analyze the main developments of club techno-culture in Ukraine in the context of Ukrainian audiovisual art formation; to identify the role played by film, television, and modern media in the growing popularity of techno music; to prove the importance of electronic music in the context of the formation of modern Ukrainian techno-culture and to determine the role of club life in shaping the image of a modern country.

Main research material

The term Rave originated in Britain in the late 1980s, describing large night-clubs, most often held in abandoned industrial areas and open-air fields. The main attribute of the raves at that time was electronic music and an unbridled feeling of freedom.

At this time, a new genre of electronic music *techno* is being formed in the United States, which combines the features

of the sound of such genres as *house*, *synth-pop*, and *electro*. For *techno*, the rhythm is 4/4 and the speed of sound is 120-150 bpm.

We should agree with V. Veseliak (2020) in the article *A Brief History of Detroit, the Bolivian Trinity and How Techno Became Popular*, that despite the fact that the term *rave* originated in Britain in the late 1980s, techno music itself, which consists of the audio part in this direction, first appeared in the late eighties in Detroit, USA. The new genre of music was characterized by machine rhythms, machine sounds, and technical sounds. Audiovisual arts – television, cinema, as well as the World Wide Web have made a great contribution to the development and promotion of the rave among young people. And although in culture this trend did not manifest itself immediately, ahead of all in the promotion of this phenomenon was the art of cinema. It is the films that are still the most informative of all the audiovisual arts. Most of the films made on this subject date back to the late 1990s and early 2000s. That period is considered to be the peak in the world club culture. The most indicative films for understanding the specifics of rave culture are the following feature films:

1. *High-Tech Soul* – about the birth of Detroit-techno;
2. *Groove* – about the illegal rave in San Francisco, in particular, there is a very accurate depiction of the event;
3. *Berlin Calling* – a film that shows the life of a techno DJ who started using drugs and was forced to be treated in a clinic, and thanks to serious work on himself and writing techno music was able to return to normal life. Note that after the release of the painting *Berlin Calling* in Germany, a new wave of rave popularity began;

4. *24-hour Party People* – this feature film can be called a video chronicle of the Manchester music scene. The film depicts events that took place before the rise in popularity of rave culture;

5. *Eden* – the picture differs from others because it shows the rave culture from the point of view of a DJ with twenty years of experience, for whom this direction in music is a normal job, a routine without any embellishments;

6. *Beats* – about a real illegal rave in Britain, which takes place according to all canons in the field fifteen kilometers from the metropolis, away from the police. The film reflects the first years of the formation of rave culture.

As a musical direction and a cultural layer, the rave is an indicator of freedom in society, which can be used to monitor the processes of its coagulation. As, for example, in Russia, where in recent years the pressure on clubs has increased and parties are banned. The government's attempts to destroy rave culture are best illustrated in the documentary *The Amazing Journey to the World of Russian Rave* (Shilin, 2020). The protagonist of the above film is an eighteen-year-old boy who first got on the rave and began to study different aspects of this culture. He focused on history, interaction with the government, the vector of development, and problems of the industry. There are different styles of techno music throughout the film, and video projections of the dance floor are used to immerse the viewer in the process.

Perhaps the first breakthrough of Ukrainian rave culture in the global media space was the documentary film *Exploring Ukraine's Underground Rave Revolution* (Ukrainian – Soul of High Technology) portal I-D, dedicated to a series of Kyiv parties *Scheme* (2016). According to the

film, the revolutionary events of 2014 preserved the usual club life of the city, and spending Saturday night with electronic music, proved to be an impossible mission. The plot of the film acquaints the viewer with the organizational side of the rave, and shows the main stages of the party. The main characters are a group of young people who started having parties as a rave for friends. In three years, the Scheme has become a large-scale event that gathers several thousand people a quarter. Both foreign and local DJs perform here. The film was published on the YouTube channel *Vice* and as of 2021, it was watched by more than two million viewers (I-D, 2016).

To assess and analyze the main significant events in the development of rave culture in Ukraine, it is worth watching in particular a series of video parties *Schemes* filmed by the Boiler Room team. Thus, by 2018, the global music platform Boiler Room offered collaboration to the organizers of the *Scheme*, which resulted in a party at the walls of the capital's plant Tetra Pak stopped a few years ago. The rave was filmed by the Boiler Room team using professional filming equipment. Multi-camera shootings were conducted from different angles, which enhanced the effect of the audience's presence at the event. The peculiarity of the format was the involvement of exclusively Ukrainian performers and the presence of the rave host, who announced the appearance of new DJs. It is interesting that this leader was the People's Deputy of Ukraine Serhiy Leshchenko. The recordings of the rave were published in the global media space the day after the shooting with the help of the Boiler Room music platform (BR x cxema, 2018).

According to Oleksandr Nechai (2019), the author of publications on avant-

garde music, one of the first programs on Ukrainian regional television to focus on the rave was KoZa. Short stories of 8-10 minutes were broadcast on Kharkiv television, in particular on the TV channels *Simon*, *Channel 7*, a *Favorite*. The program immediately became popular due to the coverage of new musical trends, the professionalism of the film crew, and the novelty of the format – a guide to nightclubs. Note that KoZa still exists as a YouTube channel with 5,000 subscribers, with an average of eight issues per month. At that time it was a new and unique phenomenon in Ukrainian music. This trend was especially unusual for people who are accustomed to traditional club formats, pop, and chanson. After its first appearance on television, the rave was mentioned more often. However, very often these mentions had a negative connotation because the word "rave" sounded along with such as "drugs", "fight", "police", preventing the rave from gaining new audiences both on television and in real life. Discos began to open in some clubs, which presented techno songs. Young artists who were looking for themselves in various musical trends were interested in this trend because it provided great opportunities for creativity. It was enough to have a good musical ear and show interest in composing different sounds, and creating unique compositions.

In addition to television, after the proclamation of Ukraine's independence, the rave began to actively promote the club culture of major Ukrainian cities. This is especially true of Kharkiv and Kyiv.

For two decades, two social realities coexisted within one country. The first is in the form of ZhEKs, creative unions for a limited number of artists. The second is in the form of independent media, modern national culture, and public associations.

The 1990 granite revolution, which began with a protest by Lviv students in Kyiv's central square, along with other political processes in the USSR, led to Ukraine's independence and the complete lifting of the Iron Curtain. And in 1992 the first Kazantip electronic music festival took place in Crimea. The format gathered more and more visitors from around the world every year, and over time began to attract the attention of major TV channels. Thus, entertainment TV channels began to pay attention to the event, such as *TET* – in the format of the program *Durnev +1*, *M1* – in the format of the program *POPconveyorXL*.

Parties in the rave format were given some attention by news programs, in particular on TV channels *1 + 1*, *Channel 5*, *Public Television*, *DW Ukraine*. Sometimes the word "rave" could be found in news stories and media articles, along with the word "drugs", which clearly influenced the formation of public opinion among consumers of such television content.

The Revolution of Dignity in 2014 significantly affected the development of rave culture, as Ukraine became incomparably freer. In the same year, the first electronic music festival *SCHEME* was held, which is today the most popular Ukrainian rave. Unfortunately, out of all the variety of Ukrainian TV channels, only Public Television paid attention to the event – in the format of documentary stories that cover the problems and vectors of the rave culture development (Naibilshi media-kompanii v Ukraini, 2013).

Today, some attention to rave culture in Ukraine and its role in the formation of the society's cultural needs are paid in stories on regional and local TV channels, and in articles in the print media.

We should agree with the conclusions of expert Alisa Mullen in the article by I. Gry-

shchenko, "Stories about Club Culture: PR-manager Closer Alice Mullen about Parties in Kyiv", so the rapid development of music culture in Ukraine has led to the fact that the best parties go to Kyiv world DJs, decent venues have started to appear all over Ukraine, there is a rotation of DJs and promoters, there are journalists who write on this topic, as well as specialized media: "Many countries can not boast of such a developed electronic scene, they know about us in Berlin, Amsterdam and so on" (Grishchenko, 2016).

Kateryna Vyshneva in the article "Kyiv Raves: Islands of Freedom and Points on the Music Map of the World" quotes the words of the program director of the independent online radio 20ft Radio Mykhailo Bondareva, whose guests often perform at raves, festivals, and PinchukArtCentre, that the popularity of rave culture can have a positive effect on the development of the city, infrastructure and tourism in general, and Kyiv can become a musical Mecca if local authorities and raves make efforts:

"It may happen that music will begin to affect the life of the city. The dialogue between the authorities and the raves will move forward when both sides realize the need for cooperation and dialogue, and the phrase 'Kyiv – New Berlin' will justify itself, as the history of Berlin – not only in quality parties and developed music culture but also in how parties and partygoers make the city better". (Vyshneva, 2019)

All these plans and ideas are impossible without a constructive dialogue with the authorities, when the tourist infrastructure will be developed, taking into account the needs of club culture in development. In order to reach a truly European level and impress not only with in-

interesting compositions and charismatic DJs, but a music party should also take into account compliance with modern technical requirements and know-how in the arrangement, as well as be able to modernize the premises. For this purpose, the raves are still using their own funds, but with the support of the authorities, they could expand. And this, of course, would affect the development of city infrastructure and intensify tourism. A large proportion of modern tourists traveling to Ukraine are young people who are not indifferent to music and rave in particular, so the active support of the club culture in Ukraine would help fill the country's budget. Mentions of raves are not so common on Ukrainian television – they usually report breaking news about police raids and ravers' protests.

Conclusions

Rave today is an important part of modern culture, and it is impossible to imagine a modern metropolis without it, so the development of rave is a contribution to the formation and improvement of modern infrastructure, which in turn is an important component of modern life. Therefore, it is important for the authorities of the country and its capital to learn to establish contacts with musicians, demonstrate opportunities for dialogue, and optimize the situation to create conditions for further development of the rave direction. Thus, the

development of music festival culture in the country today is a way to join the world culture, the stage of entering the achievements of civilization, and the opportunity to express themselves in the world and in history. In addition, the development of music festival culture is also a factor in the intensification of domestic and international tourism, the revival of interregional and intercultural ties, a factor in the active youth subculture formation. Therefore, today it is necessary to involve television and the Internet as much as possible in this process, as well as not to create obstacles to the promotion of avant-garde music in cinema. After all, to develop modern world cultural trends is to be in trend, on the wave of modern trends and phenomena, to attract the attention of tourists and everyone interested in music. That is why it is so necessary and important now. Moreover (in the context of modern geopolitical shifts and military aggression of the Russian Federation) it is extremely important for Ukraine to distance itself from Russian culture, from its practices of totalitarianism and restrictions on human freedom of expression. And the rave contributes to this because as a modern trend in the art of music, it allows everyone to create and express themselves. Ukraine, developing club culture, positions itself as a modern, modern country that respects the rights and freedoms of the individual, and provides opportunities for creative development.

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КІНО І ТЕЛЕБАЧЕННЯ ЯК ЧИННИКИ ПОШИРЕННЯ РЕЙВ-КУЛЬТУРИ В УКРАЇНІ

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Анотація

Мета дослідження – дослідити та проаналізувати основні етапи становлення клубної техно-культури в Україні в контексті розвитку українського аудіовізуального мистецтва. Реалізація поставленої мети передбачає розв'язання таких завдань: визначити, яку роль відіграли кіно, телебачення і сучасні ЗМІ у зростанні популярності техно-музики; довести важливість електронної музики в контексті формування сучасної української техно-культури; дізнатися про роль клубного життя у формуванні іміджу сучасної країни. **Методологія дослідження** полягає в застосуванні загального наукового принципу об'єктивності, культурологічного, структурно-функціонального та аналітичного методів під час аналізу теоретичних праць мистецького напрямку, предметне поле яких стосується становлення клубної техно-культури в Україні в контексті розвитку українського аудіовізуального мистецтва. **Наукова новизна:** в статті проаналізовано вплив кіно, телебачення і сучасних ЗМІ на поширення клубної культури в Україні, систематизовано інформацію, отриману з періодичних видань та наукової вітчизняної й закордонної літератури. Дослідження може стати плацдармом для розробки тематики в українському кінознавстві та теорії медіа. **Висновки.** У статті проаналізовано основні фактори впливу на поширення рейву, зазначено етапи розвитку українського клубного життя, визначено основні чинники та соціально-політичні вектори, що вплинули на поширення клубної субкультури, а також окреслено роль клубного життя як соціокультурного чинника, що впливає на формування вітчизняної техно-культури. Розвиток музичної фестивальної культури в Україні окреслено як спосіб долучення до світової культури, етап входження до цивілізаційних здобутків, можливість заявити про себе у світі та в історії.

Ключові слова: рейв; техно; клуб; субкультура; кіно; телебачення; засоби масової інформації; аудіовізуальне мистецтво

