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## TOPICAL ISSUES OF MODERN DIRECTING EDUCATION

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### Abstract

**The purpose of the research** is to identify the problems of training directors in the field of audiovisual art and production; to outline the prospects for modernization of the educational process in higher educational institutions of artistic direction in Ukraine. **The research methodology** is based on the methods of scientific analysis, comparison, and generalization. Analytical and systematic methods were used to study the art historical aspect of the problem. The empirical method was used to observe and study the educational process and production practice in the Kyiv National I.K. Karpenko-Kary Theatre, Cinema and Television University, Kyiv National University of Culture and Arts, and Kyiv University of Culture. The scientific novelty of the study is that the problem of directing education in Ukraine in the context of the state support programs functioning time became the subject of a special study for the first; the concept's content of "directing education" as specific integrity and unity of interrelated elements is argued; the worldview principles of training directors in the field of audiovisual art and production are singled out and characterized; the expediency of using communicative methods in the educational process of training directors is proved. **Conclusions.** Familiarization with the materials presented in the article expands the arsenal of knowledge about the specifics of providing quality educational services in higher education institutions of artistic direction in Ukraine and enables their use in pedagogical practices.

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### Problem statement

At the present stage of the development of Ukrainian art culture, there are topical issues of directing education in the field of audiovisual art and production. These

problems are the separation of the educational process from the realities of film production and film product distribution. Inadequate funding for art institutions of higher education leads to mass recruitment for directing specialties. This

approach does not always provide the construction of a quality individual educational trajectory for the student.

### Recent research and publications analysis

The theoretical basis of this research was the works of scholars and cinematographers, who study and analyze art education.

Studies of a whole constellation of domestic foreign practitioners and film theorists, both modern and past decades, are devoted to the problems of art education and its modernization. Research by V. Andrushchenko, M. Antonioni, O. Bezruchko, R. Brumberg, H. Chmil, D. Hershey, E. Hoffmann, V. Gorpenko, J. Jacobs-Lawson, K. Keslovskiy, O. Kohan, O. Kopievska, F. Modigliani, O. Rodnyansky, K. Stanislavska, A. Vaida, V. Vasyanovych, L. Visconti, V. Viter, S. Volkov, K. Zanussi, I. Zubavina are devoted to the problems of art education and its modernization. V. Andrushchenko (2004, p. 37) believes that "art education and upbringing helps a person to penetrate the boundless world, to be enriched by it and to become an omnipotent personality". S. Volkov (2010, p. 14-15) in the monograph "Institutionalized socio-cultural systems: regional specifics and dynamics" says that artistic educational institutions form the spiritual elite of the nation, are the basis of the "spiritual development of national culture, and are the guarantor of personal development". O. Kopievska emphasizes the significant "discrepancy between the structural elements of the educational process and the future practical activities of students". The researcher notes that the art education system of Ukraine has "poor curricula and programs, and students' knowledge does not meet the

modern needs of the labor market". She is convinced that it is expedient to use the European experience, "which convincingly demonstrates the effectiveness of involving practitioners and future employers in the formation of curricula and programs" (Kopievska, 2014, p. 244). Polish director A. Vaida mentioned studying at the Krakow Film School and stated that lectures and practical classes gave students very little. The director said that the students were not acquainted with the technique of building the stage, with the principles of working with actors. Teachers talked a lot about filmmaking. The artist mastered the technique of directing only during his internship with O. Ford when he worked as his assistant in the film *Chopin's Youth* (Wajda, 2000, p. 17).

Monographs and articles by Ukrainian and foreign scholars, memoirs, interviews with Ukrainian and foreign directors, producers, curriculums, and educational programs of universities that teach directing are the materials of this study.

Methods of scientific analysis, comparison, and generalization were used to study current issues of directing education. The empirical method was used in the observation and study of the educational process and production practices at the I.K. Karpenko-Kary Kyiv National University of Theater, Film, and Television, Kyiv National University of Culture and Arts, and Kyiv University of Culture. The analytical method was used to divide the learning process into separate components and their in-depth study. The comparative method allows considering common and different principles in educational directors in Ukrainian and foreign universities. The system of theoretical methods (induction, deduction, identification, complex art analysis, synthesis) made it possible to work out

the historical and factual basis and clarify the terminological apparatus of the study; methods of systematization and generalization were used to argue the uniqueness of the directing profession, its place in modern cultural processes of determining the objective patterns that characterize cinematic practices in modern cultural space.

The research was carried out in four stages: studying the practical experience of Ukrainian universities that train directors; study of scientific works, which describe the experience of foreign universities; study and comparison of cinematographic practices of Ukrainian and foreign directors and producers who teach students; materials and research methods were used to build an optimal model of modernization of directing education in Ukraine.

**The purpose of the article** is to identify problems of training film directors in the field of audiovisual art and production and to outline prospects for modernization of the educational process in higher art institutions of Ukraine.

### Main research material

Education and art are special areas through which the process of development and formation of the human personality is carried out, its worldview is realized, the results of human experience and consciousness are synthesized, one's essence is realized, the spiritual world is formed, knowledge is acquired and accumulated. This art is entrusted with an extremely honorable and at the same time responsible mission to involve a person in the knowledge and development of the world, to expand his life experience, to educate moral and ethical qualities, to form aesthetic and artistic

tastes, and to crystallize worldview positions. Therefore, to improve the methods and techniques of modern directing education, special emphasis should be placed on the development of both the worldview basis of a creative personality and knowledge of production technologies, especially when it comes to art education.

Cinematography and filmmaking should involve people in cognition and exploration of the world, expand their life experience, bring up moral and ethical qualities, and form aesthetic and artistic tastes, and ideological guidelines. The development of the worldview of the creative personality and the presentation of new cinematic technologies should become the basis for improving the methodology and technology of modern directing education.

Higher education should provide fundamental scientific and practical training for film directors, students should receive qualifications by their vocation, interests, and abilities. The training of film professionals should be based on the latest conceptual foundations of the competency approach. The concepts of competence and competency are the central categories of the competency approach in modern art education. It should be borne in mind that art education is a specific social phenomenon, which, satisfying the interest of society in art, socially lays in the subconscious of the individual a system of value orientations, the main of which is not material incentives, but the desire for spiritual (intellectual, moral, volitional) improvement.

Modern requirements for the training of a specialist in the field of culture and art require a systematic review of scientific content and teaching methods, the selection from the arsenal of scientific knowledge of exactly those that are

needed for the training of highly qualified creative personnel of the necessary profiles, further forecasting, and modeling of their professional structure.

Professors of art universities pay considerable attention to the development of professional models of specialists. Many scientists understand the model of a specialist in a certain field to be his generalized image of a certain profile, which is reflected in the main characteristics. Scholars prefer a model that reflects curricula, programs, and other documents that regulate the learning process in higher education. The model of professional training of a specialist in the most general form is a schematic representation of the scope and structure of socio-political, specific-professional, organizational management, specific professional, ethical knowledge, qualities, and skills that are necessary for work. They believe that the most acceptable concept is such a model of a specialist (for example, a creative field), which is based on the essence of the professional's activity in a certain field. This allows us to consider the problems of planning and the use of specialists in the artistic field, in particular in cinematography. According to the Ukrainian culturologist S. Volkov (2010, pp. 13-14), "empirical experience shows that art education as a system is based on the purposeful process of forming the spiritual sphere of the individual through the conscious understanding of the aesthetic value of art objects created and accumulated by mankind and the simultaneous production of works of art in the process of learning". At the same time, it is known that the professional structure of the personality (especially creative) consists of its knowledge, skills, experience, and mastery, which are associated with the

attitude and motives of the specialist, manifested in a particular type of activity (for example, in film direction), taking into account the psychological processes that occur in a person.

In our opinion, the development and implementation of the model of a film industry specialist should be reduced to the production activities' analysis of a specialist from a prognostic position; fixation of knowledge, skills, abilities, qualities, construction of the system of educational disciplines providing its formation; optimization of this system based on logical and didactic requirements to the structure, content, and organization of the educational process.

We believe that the most important stage of building a model of specialists in a certain field is not only the definition of their knowledge, abilities, and skills, that is, the development of professional qualification characteristics of the specialty, but also their implementation in specific pedagogical practices. In the context of the problem of directing education, the following questions remain important: what is the purpose of studying future specialists in film directing in Ukraine; what topics, ideas, and thoughts will be conveyed to the viewer? After all, the director must trust the viewer, and the best thing is to make him a co-participant in the creation, to be captivated by the plot of the work so that he loves and believes in the characters. In this context, the opinion of the Polish director Andrzej Wajda (2010), in his book *Cinema and Everything Else* emphasized that "the most difficult thing in teaching future artists is to convince them that, in addition to their views and tastes, there is an audience that also has something to say" (p. 16).

The difficult socio-economic situation has led to the decline of film production

in Ukraine. Nowadays, educational institutions of higher education in Ukraine (and art ones in particular) in difficult conditions of "constant delays with budget funding <...> received the opportunity to supplement their budgets at the expense of paid services" (Volkov, 2000, p.155). Educational institutions of higher education are placed in such conditions that they are forced to resort to the graduation of a large number of directors. "Professional art interests and economic interests collide in contradictions. Persons who did not pass the competition at the expense of the state budget began to be enrolled for training at the expense of legal entities and individuals. This lowered the general level of creative talent of the contingent of students" (Volkov, 2000, p. 155). The problem of public demand for film directors and the artistic and aesthetic, ethical orientation of their work is topical. Methods and techniques of modern directing education should be aimed at educating a powerful creative person who can have a decent dialogue with the recipient of the film, to educate him.

Producer O. Kokhan believes that the Ukrainian educational system is incapable and needs to be reformed within the entire film industry. He says that "Ukrainian students are deprived of communication platforms, not involved in filming" (Desiateryk, 2011). Producer O. Rodnyanskyi (2018) points out that American directorial education "does not divide students into directors, producers, screenwriters, cameramen, they study together and gradually find their artistic functions".

The problem of the attitude of young directors to their film debut is also important in Ukrainian education. Practice shows that sometimes debutants do not realize that the first film, like the

next, should be made as if it were the last and requires a lot of effort. In our opinion, the main task of artistic directors is to focus on such concepts as *relevance, film search, film culture, and film tradition*. L. Visconti reasoned as follows: "You always learn from someone, you do not invent anything yourself, and if you invent, you are still under someone's strong influence, especially when you make your first production" (Bacon, 1998, p. 220).

It is important to develop students' research functions, to teach them to research the audience, its social psychology, requests, and expectations, which are the result of their own life experiences. Well-known Ukrainian director V. Vasianovych is convinced that the director first of all needs talent to recognize which story will interest the viewer. He believes that a talented director must be able to comprehend heard, and seen stories, to imagine psychological characters (Bondareva, 2020).

The creation of young directors studying in the studio of V. Viter (Kyiv National University of Theater, Film, and Television named after I.K. Karpenko-Kary) is positive. They founded two creative associations *Atelier 9* and *Free*. Students produce, distribute and promote such Ukrainian film projects as a film trilogy about the revival of churches: *St. Michael's Golden-Domed, Assumption Cathedral, Vladimir Cathedral in Chersonesos*, and others. Screenings of films by young cinematographers are gaining more and more resonance, gathering viewers from Ukraine and abroad.

The great aspirations of students of directing specialties, the desire, despite the lack of professional competencies, festival awards, quick satisfaction of material needs, and success under any circumstances, even in the short term, is also

a problem of Ukrainian education. Polish director K. Zanussi notes that the easiest way to material success is a shame. In this sense, it is unprofitable to be a decent person, although there is a belief that it is morally necessary. The artist believes that honesty gives a sense of self-worth, but sometimes a person is ashamed of it (Zanussi, 1999). Another Polish film director, K. Kieslowski (2010), was also biased toward success. He believed that the artist in his creative field should be difficult, his suffering, and feelings of pain are useful, because they shape a person, and allow him to understand not only his own life but also others. However, he was convinced that popularity makes life easier for the director: it is easier to find money, invite good actors and solve other similar problems.

The current problem of film education in Ukraine is not the desire to master directing and the technological basics of the profession, but the desire to create a film to express oneself in any way. Debutants are often not responsible for the artistic result. Italian director M. Antonioni noted that the "basis of any work is the artist's relationship with his conscience. This is what primarily determines the degree of his responsibility" (Chatman and Duncan, 2004, p. 16). In our opinion, the director's self-expression is possible only when he has a formed worldview, has a wide arsenal of cultural and artistic knowledge, has deeply mastered the technology of film production, mastered professional skills and abilities, which will reveal his personality.

The formation of future directors' ability to "see" a film on paper, and to identify and analyze their own mistakes is also a problem of Ukrainian education. Ukrainian scientists Yu. Bohutskyi, N. Korablova, H. Chmil (2013, p. 88) be-

lieve that to teach vision and understanding, you should "know the rules, axiomatics, laws and contemplation, and vision, because the film view is based (from the basis) on the ability to think, the rest – a matter of experience and the ability to conclude". Scholars point out that "to think does not mean to blindly build syllogisms" (Bohutskyi, et al., 2013, p. 89).

The practice of the so-called "artificial" selection of applicants and the mandatory age criterion, which allowed people with a certain life experience (and sometimes the first higher education), a system of values, guidelines, aspirations, and preferences, people full of certain ideas and ready to convey them to the world, has long disappeared in Ukraine. This reduced the overall level of creative talent of the student body. However, directing is a profession that should be mastered deeply. Learning to direct requires the construction of an individual student trajectory.

Testing the ethical qualities of entrants, based on awareness of such concepts as goodness, honor, dignity, conscience, shame, responsibility, decency, respect, tolerance, love of neighbor, self-awareness, and national consciousness is an important criterion in selecting future students of directing. However, such qualities are ignored by professors in the entrance exams to higher education institutions in Ukraine. In our opinion, teachers ignore the fact that in the worldview as spiritual and practical development of the world is realized by society's concepts of goodness, justice, and happiness. Moreover, the soul of the director is obliged not only to be open to kindness but also to create it. Creation of educational programs that would include the national component and stim-



ulate students of directing specialties to realize the national basis of works of art and empathic and emotional attitude to the national essence of artistic images; carrying out in the process of learning artistic parallels between works in different types of art on national-stylistic grounds, encouraging students to deeply conscious reproduction of national signs using cinema in their work can give a positive result in Ukrainian education.

The selection of entrants to directing specialties should take into account the psychophysiological characteristics of the young person. A prominent place in this selection should be the assessment of the nervous system type of applicant, but professors do not pay attention to this factor. Teachers should keep in mind that the directing profession is inherently dictatorial and requires the artist to demonstrate strong-willed qualities, good health, endurance, perseverance, and patience because the filmmaking process takes more than one year and the director must be able to make the best use of his creative potential, be able to wait patiently.

The ability to organize the creative process, to manage a large number of creative specialists is an important component of the directing profession, but the identification of communicative abilities and development of communication skills of entrants is a big gap in the modern Ukrainian education of a film director. Professors do not teach students to form and manage a creative team or use the thoughts and ideas of members of the film crew, which accelerates the pace of work on the film and makes it high quality.

In our opinion, communicative methods in the training of film directors can give a positive result, so you can work in closer contact between students and teach-

ers in the creative workshop. The use of communicative methods in the educational process of film directors could increase the effectiveness of their acquisition of professional competencies: to master and accumulate modern methods of historical, theoretical and general aesthetic analysis of artistic phenomena; to navigate in the process of historical development of world art; to analyze, generalize and evaluate historical phenomena to create them in their creative activity; to analyze modern problems of society development; to have deep knowledge of the history, theory and practice of the art of film directing, to constantly deepen them; to form and defend one's own civic position in creative activity; to form own moral and aesthetic criteria of an estimation of various phenomena of art culture, to create on their basis own analytical device; to introduce the latest technologies into the cinematographic process; to use in practical artistic and creative activity cultural heritage, folk traditions, customs, rites; to determine the artistic direction of the work, its stylistic features; manage the creative and production process of making a film; to develop together with the author of the script the ideological and artistic concept of the film and to embody it by cinematic means; to have a method of professional education of the film production team; choose the cast of the film and rehearse, because, according to Andrzej Wajda (2000), "in teaching directing, the focus of young followers should be on working with actors, not building the stage" (p. 62). Ukrainian scientist O. Bezruchko (2009, p. 157) believes that the use of communicative methods in teaching helps to accelerate their integration into real film production and the acquisition of creative experience on the set.

O. Popovych, and O. Kostrytsia (2017, p. 6) analyzed the problem of the emigration of Ukrainian scientists and university professors, promising Ukrainian students in recent decades. The outflow of scientists, aging of the teaching staff, loss of motivation of university teachers, and the need for qualitative renewal of the teaching staff are urgent problems in Ukrainian and world education. F. Modigliani and R. Brumberg (1954) developed "a model of the financial life cycle of a person", as well as "a model of financial planning of the future person" (p. 346). D. Hershey, J. Jacobs-Lawson (2012, p. 406) point out that "the scientist and professor as a person is a central element in the process of both scientific and teaching activities". However, a scientist and a professor do not make economic sense to engage in scientific or teaching activities in Ukraine. The decline in the social status of scientists over the past twenty-five years is typical of Ukrainian education. The systematic reduction of professors' motivation to work, and the reduction of requirements for qualification works is a problem in the system of Ukrainian education.

In the article, we have indicated and analyzed the current problems of Ukrainian education in the field of audiovisual art. In the conclusions, we will try to indicate ways to solve these problems and prospects for the development of education in Ukraine.

### Conclusions

The author of the article believes that the problems of directing education in Ukraine can be solved by the following steps: to revise and update the content of curricula and give preference to the formation of practical skills of students; to update the technical and technological base of training that meets modern world standards;

to reduce the licensed volume of student recruitment, as directors are in low demand in the domestic labor market due to the "overproduction" of creative personnel; to use empirical and experimental criteria in assessing the knowledge and creative potential of applicants. The main selection criteria should be intellectual, moral, ethical, artistic and aesthetic, psychophysiological, and communicative; the selection of future directors should take into account the level of intelligence, general education, and most importantly – the ability to acquire knowledge; students should undergo internships in the systems of national and foreign film production. It is necessary to teach students to create audiovisual products in demand on the market, and only then to produce films intended exclusively for film festivals.

We are convinced that the modernization of directing education is the optimal combination of holistic worldview development, outlining worldviews, attitudes, and positions, mastering professional competencies in directing and related specialties (production, screenwriting, cameraman, sound design, acting), formation of such professional skills and abilities: to orient in the process of the historical development of cinema; choose socially demanded ideas and topics; create a literary, director's script, explication; to develop the ideological and artistic concept of the film; to form a creative team; to communicate with creative co-authors of the film; use the means of plastic expression; have the latest technologies to create an audiovisual product.

The author proves that the director's deep mastery of professional competencies, skills in studio filmmaking, and experience with foreign internships are the basis for creating a cinematic model of the author's cinema.



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## АКТУАЛЬНІ ПРОБЛЕМИ СУЧАСНОЇ РЕЖИСЕРСЬКОЇ ОСВІТИ

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## Анотація

**Мета дослідження** – виявити проблеми підготовки режисерських кадрів у галузі аудіовізуального мистецтва та виробництва; окреслити перспективи модернізації освітнього процесу в закладах вищої освіти мистецького спрямування в Україні. **Методологія дослідження** ґрунтується на методах наукового аналізу, порівняння, узагальнення. Застосовано аналітичний і системний методи – для вивчення мистецтвознавчого аспекту проблеми. Емпіричний метод використано для спостереження та вивчення навчально-виховного процесу та виробничої практики в Київському національному університеті театру, кіно і телебачення імені І.К. Карпенка-Карого, Київському національному університеті культури і мистецтв, Київському університеті культури. **Наукова новизна дослідження** полягає в тому, що проблема режисерської освіти в Україні в контексті функціонування програм державної підтримки вперше постала предметом спеціального дослідження; аргументовано зміст поняття «режисерська освіта» як певної специфічної цілісності та єдності взаємопов'язаних елементів; виокремлено та схарактеризовано світоглядні засади підготовки режисерських кадрів у сфері аудіовізуального мистецтва та виробництва; доведено доцільність використання комунікативної методики в навчальному процесі підготовки режисерів ігрового та неігрового кіно. **Висновки.** Ознайомлення з матеріалами, викладеними у статті, розширює арсенал знань щодо специфіки надання якісних освітніх послуг у закладах вищої освіти мистецького спрямування в Україні й уможливорює їх використання у педагогічних практиках.

**Ключові слова:** освіта; заклад вищої освіти; режисер; світогляд; фільмовиробництво; комунікативна методика; стажування