

DOI: 10.31866/2617-2674.6.1.2023.279231  
UDC 654.197:791.633]:534.85

## SOUND DIRECTOR IN MODERN PROGRAM CONTENT OF TV CHANNELS

Iryna Gavran<sup>1a</sup>, Yelyzaveta Nikolaichenko<sup>2b</sup>

<sup>1</sup> PhD in Pedagogy, Associate Professor;

e-mail: yarynka.77@gmail.com; ORCID: 0000-0002-6777-3038

<sup>2</sup> Master of Audiovisual Arts and Production;

e-mail: b.liza3618@gmail.com; ORCID: 0000-0001-6920-0201

<sup>a</sup> Kyiv National University of Culture and Arts, Kyiv, Ukraine

<sup>b</sup> Kyiv University of Culture, Kyiv, Ukraine

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### Keywords:

sound director;  
content;  
mass media;  
television channel;  
television program;  
cultural studies

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### Abstract

**The purpose of the article** is to determine the place of the sound director in the creation of a global information space that would ensure effective interaction of people, their access to global data resources and satisfaction of needs for information products and services using the content of television programs. **The research methodology** consists in the application of special methods: source analysis of the main publications on the topic (to find out the level of scientific development of the problem); historical and cultural, which led to a holistic approach to the analysis of the process of the historical development of sound engineering in Ukraine. The work also used general scientific methods: methods of analysis and description, for the general characterization and understanding of the essence of the sound director's profession. **The scientific novelty** of the work lies in the fact that for the first time, the process of sound director's work in modern TV channel programming is highlighted. The process of formation of sound engineering and the sound director's activity in the Ukrainian cultural space is described. Based on the study of the source base, the author outlines the trends and reasons for the emergence of the sound engineering profession and clarifies the aesthetic foundations of the formation of sound engineering in Ukraine. The article deals with the interaction between technology and art in contemporary culture, emphasizes the interconnection of technical and technological and artistic components in artistic culture, and points to several artistic trends inspired by scientific and technological progress. The qualification requirements for a modern sound director are considered. The issue of rethinking the creative activity of sound directors in the media has been further developed. **Conclusions.** The review

of the source base proved that the work of a sound director on television has many difficulties related to the technical support of studios, the conditions of filming, and the creative process. But also due to the importance of television as a way of communication and a source of information, sound design on TV has prospects for development and improvement.

**For citation:**

Gavran, I. and Nikolaichenko, Ye., 2023. Sound director in modern program content of TV channels. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, 6 (1), pp.29-37.

### Problem statement

At today's stage, Ukrainian television in most cases needs significant changes, both in the general management system and in the context of air filling. The main part of the entire media space is filled with a significant number of commercials, thanks to which the TV channel continues to work, news releases and a partial or complete absence of high-quality, informative content. That is, we are currently observing a lack of interesting, information-attractive content for various segments of the population, especially young people. That is why a problematic aspect in the work of TV channels is the creation of material that could attract the attention and maintain the interest of different age groups and segments of the population for a considerable period, namely for dozens of issues and several seasons.

### Recent research and publications analysis

The creative activity of Ukrainian sound directors was considered by V. Diachenko in the article "Definition of the creative activity of a sound director." (2015) and the dissertation research "Creative activity of Ukrainian sound directors of the second half of the 20th – beginning of the 21st century" (2018).

The peculiarities of the sound director's profession are highlighted by H. Desiatnyk, and S. Badion (2019). The issue of the formation of the sound director's profession in Ukraine is covered by M. Uzhynskyi (2022), O. But (2018) in the article "Dialogue of classical and modern trends in sound engineering". Principles of the work and the organizational component of the sound director profession were analyzed by Lazebnyi V.S., Bakiiko V.M., and Omelianets O.O. (2018) in their joint work "Organization of television production", etc.

The processed material for the work became: data from Internet sources; Internet resources on the theory of studio, concert, television sound engineering, and radio sound engineering; survey of specialists regarding the creative and technological activities of a sound director.

**The purpose of the article** is to determine the place of the sound director in the creation of a global information space that would ensure effective interaction of people, their access to global data resources and satisfaction of needs for information products and services using the content of television programs.

### Main research material

Synthesis of art, technique and technology is characteristic of the modern cultural and artistic space. The development

of artistic technologies not only changed the sound image of the world but also inspired the emergence of new professions, among which sound engineering has gained key importance as a speciality that organically combines technical, technological and artistic components. Sound engineering is an integral part of theatre, music, choreography, circus, pop, cinematography and television. Each art form has its specifics, but it performs the same task - using technical means to create a holistic artistic and sound picture.

The creative component of sound engineering was analyzed by V. Diachenko (2018), who in his dissertation study "Creative activity of Ukrainian sound directors of the second half of the 20th – beginning of the 21st century: theory, history, practice" paid considerable attention to the creative activity of sound directors. In his study, the existing traditional classification of types of sound engineering activity was partially supplemented, differentiating it according to the signs of the use of sound technologies, evaluation of the quality of phonograms, creative-practical activity, and creative-technological interpretation. The researcher interprets the latter as "the creation or transfer with the help of technological means of the structure, form and author's concept of the work" (Diachenko, 2018, p.191).

Today, as M. Uzhynskiy (2013) assures us, we can say with confidence that in the modern world, sound engineering is an integral part and a necessary component of the modern cultural space, possessing specific means of artistic expression, which are constantly modified and enriched, objectively reflecting changes and innovations in artistic technologies. A person engaged in this activity, as a rule, has the technical aspects of the profession, knows the physics of sound well, is

oriented in acoustics, and psychoacoustics, and has a musical education (p.283).

It is appropriate to note that in English Sound Director is an audio producer, in German, it is *ton-meister*, in American usage Sound Director is an engineer producer. So, no matter what name you choose, sound engineering in itself is not only a craft, it is an art, a creative profession related to the creation of sound art images, the concept of sound, the formation of sound dramaturgy, the search for new sounds and their subsequent processing using complex sound engineering tools, while also solving cultural and artistic tasks.

In this regard, it should be said that high-quality sound is the most important task of any professional sound director. This is, first of all, the maximum reflection of the real sound of instruments, singing voices, without extraneous sounds – clicking valves, etc. the creaking of piano pedals, the rustle of turning a page, etc. To determine the role of sound engineering in the formation of sound space, its priority subdivisions should be characterized. Each of them has its characteristics and features. According to M. Uzhynskiy (2013), there are currently five main directions or types of sound engineering: concert sound engineering; theatre sound engineering; TV and RM sound engineering; multimedia (archive) sound engineering; sound design (Uzhynskiy, 2013, p.285).

Therefore, the task of the sound director, together with the composer and the performer, is to create a sound image and convey it to the listener using sound recording, sound amplification, radio broadcasting, and soundtracks for movies, television, etc. Although technical and creative tasks are different aspects of information and communication activity (which also includes sound record-

ing), these areas should be considered as branches of a single cultural space.

In the course of our article, we offer to dwell in more detail on sound engineering in the field of television. In this regard, it is worth emphasizing that in Ukraine, the regulation of TV channels is mostly handled by the National Council of Ukraine on Television and Radio Broadcasting. Also, the work of Ukrainian TV channels is regulated by several state documents: the Law of Ukraine On Information (1992), the Law on Public Television and Radio Broadcasting (2014), the Law of Ukraine On the National Council of Ukraine on Television and Radio Broadcasting (1997), Law of Ukraine On Radio Frequency Resource of Ukraine (2000).

It should be noted that television is a huge, extensive organizational and creative system, which is also divided into two main industries – television itself and cinema, and two main, albeit conventional, genres – documentary and fictional (staged) television. That is why the functions of the director have a dual nature. In documentaries (apart from television films), where the main dramatic and organizational role belongs to the editor, the director most often translates the informational or scripted material into an audio-visual form, preparing the broadcast for broadcasting. He is responsible for the design and placement of cameras in the studio or during out-of-studio broadcasts and recordings, for choosing an image from all the options that appear on the control monitors, for using various expressive means at his disposal (sound, light, video and film, documents, etc.). Working at the director's console, the director through the communication system manages the activities of creative and technical workers and controls the actual timing of individual stages and

the overall duration of the program and advertising materials.

We completely agree with H. Desiatnyk (2018) opinion that television is, without a doubt, the biggest socio-cultural phenomenon of the second half of the 20th century. It significantly influenced the development of civilizational processes throughout the world, and the further globalization of the socio-political, economic, and cultural life of mankind, fundamentally changed the cultural life of billions of people (p.15).

At the same time, as the author notes, television influenced the direct development of culture itself, becoming at the same time a relay of the best cultural and artistic phenomena, and the creator of an unprecedented flow of mass culture, designed for the undemanding cultural level of huge masses of people. A similar process takes place in the plane of, relatively speaking, socio-political television broadcasting, which is both a means of activating the civic position of television viewers and a means of total propagandistic influence, which dulls civic consciousness. All these features are associated with an exceptional degree of on-screen credibility, a one-moment systematic impact, which distinguishes television from other means of mass communication (Desiatnyk, 2018, p.15).

Television sound engineering began to take shape in the 1930s based on the general principles of theatre and radio sound engineering. By the way, in Ukraine, the term "sound director" was officially used for the first time in the early 1930s. Then, in the capital Kharkiv, at the recording factory of the All-Ukrainian Radio Committee, a group of tone masters was awarded the qualification category Sound Director (Uzhynskyi, 2022, p.122). The specifics of television sound directors' activities

depend on the type of television broadcasting. They develop music and noise design for the programs, including advertising ones, in informational programs. They act in almost the same way as radio sound directors, ensuring the quality of voice messages and performances; in more complex documentary forms – talk shows, television essays, entertainment programs, etc., sound directors provide the necessary level of emotional adjustment of the viewer, using musical phonograms, synthesized sound reflections, etc.

During various recordings, the sound director manages the work of sound operators and other sound technicians who directly service the sound recording equipment (Desiatnyk and Badion, 2019, p.25).

When working in hardware live broadcasting, the sound director provides high-quality synchronous sound accompaniment of television programs, if necessary equipment, including microphones installed in the pavilion and on the facilities from which the live broadcast is carried out.

For high-quality performance of this scope of work, the sound director must be able to:

- choose the necessary microphones and install them in a certain way in the studio and the objects of shooting and broadcasting;
- to ensure the necessary level of sound recording and broadcasting when working in any objects where filming or television broadcasting is conducted, without allowing significant distortions of natural sound;
- ensure an optimal balance of various sounds, highlighting the main ones at each specific time of shooting or broadcasting;
- ensure constant intelligibility of speech.

The creative work of a sound director during various non-studio television broadcasts is extremely complex and versatile.

Many microphones can be used to reproduce the sound reality of symphonic and variety concerts, theatre performances, sports competitions, and mass events. It is necessary to constantly, depending on the spatial changes of the screen action, change the acoustic perspective, switch to the reproduction of sound on different microphones, and in addition, constantly maintain the general sound atmosphere of the event, a spectacle on the air, using for this purpose the specific sound characteristics characteristic of each specific venue television broadcasts and reportage shootings.

The acoustic expressiveness of the frame, which fills the planar image with the volume of sound reality, is the best indicator of the sound director's skill. And it is created by manipulating the five main parameters of sound perception: loudness, timbre, pitch, duration and spatiality (Desiatnyk and Badion, 2019, p.26). For this purpose, a wide range of modern sound equipment should be used. And it makes it possible not only to effectively manage the tonal, spatial, timbre, loudness and other characteristics of sounds but also to synthesize new sound structures, forming a truly artistic sound score of the most complex television programs in terms of content. At the same time, the most important means of expressing television sound is the human voice namely its synchronized sound. This feature of television, primarily documentary programs, makes the recording and broadcasting of speech phonograms one of the most important areas of activity of a television sound director.

In particular, when preparing phonograms for broadcast, the sound director has to correct various errors and shortcomings in the construction of phrases of presenters, announcers, and participants in TV programs. For this, he must also have a certain lexical activity knowledge and basic language and sound editing skills. The latter consists of processing the edited, revised text so that the audience does not notice any traces of interference. The same applies to the formation of the necessary pauses in voiceover. At the same time, the sound director's mastery consists in the phonogram's processing, and such use of musical design, which will make pauses a natural form of speech.

An important task of a television sound director is to prevent auditory discomfort when watching TV programs. Among the most common forms of such discomfort are cases when the music interferes with the perception of the text, either when there is too much music or when fragments of music suddenly stop. The sound director must check when the musical design does not correspond to the style of the program, its pace is monotonous, the on-screen language is clogged with the off-screen sound of the song, or the content of the speech contrasts sharply with the content of the running line at the bottom of the frame. Choosing the announcer's voice when voicing TV programs is also important. The inconsistency of the announcer's timbre characteristics with the program's content can negate the creative team's

entire work (Desiatnyk and Badion, 2019, p.27).

So, a sound director has many creative and technical tasks, and you can successfully cope with them if his technical knowledge and skills are organically combined with general musical culture, and developed artistic taste, formed in the continuous cultural development of the personality.

### Conclusions

Summarizing the above, we can say that in conditions of active integration of broadcasting professions, when recording original musical phonograms, the sound director is responsible for production in the absence of a music editor. The sound director of television and radio has to select music and noise material for programs, serials, radio shows, etc., that is, take responsibility for which artists will be presented to the public tomorrow, which music will be heard from our radios and televisions. The work of a sound director on television has many difficulties related to the technical support of studios, the conditions of filming, and the creative process. But also due to the importance of television as a way of communication and a source of information, sound design on TV has prospects for development and improvement. Thus, people working with sound on television and radio are masters with a multidisciplinary focus in this field, although their main task is linear and non-linear editing of music, noise and speech phonograms.

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## ЗВУКОРЕЖИСЕР У СУЧАСНОМУ ПРОГРАМНОМУ КОНТЕНТІ ТЕЛЕКАНАЛІВ

Ірина Гавран<sup>1а</sup>, Єлизавета Ніколайченко<sup>2б</sup>

<sup>1</sup> кандидат педагогічних наук, доцент;

e-mail: yarunka.77@gmail.com; ORCID: 0000-0002-6777-3038

<sup>2</sup> магістрант кафедри кіно-, телемистецтва;

e-mail: b.liza3618@gmail.com; ORCID: 0000-0001-6920-0201

<sup>а</sup> Київський національний університет культури і мистецтв, Київ, Україна

<sup>б</sup> Київський університет культури, Київ, Україна

### Анотація

**Мета дослідження** – визначити місце звукорежисера у створенні глобального інформаційного простору, який би забезпечив ефективну взаємодію людей, їх доступ до світових цифрових ресурсів і задоволення потреб щодо інформаційних продуктів і послуг за допомогою контенту телевізійних програм. **Методологія дослідження** полягає в застосуванні спеціальних методів: джерелознавчого аналізу основних публікацій із теми (для з'ясування рівня наукової розробленості проблеми); історико-культурного, що зумовив цілісний підхід до аналізу процесу історичного розвитку звукорежисури в Україні. Також у роботі були використані загальнонаукові методи аналізу та опису (для загальної характеристики та розуміння сутності професії звукорежисера). **Наукова новизна** роботи: вперше висвітлено процес діяльності звукорежисера в сучасному програмному контенті телеканалів. Описано процес становлення звукорежисури та діяльності звукорежисера в українському культурному просторі. На основі вивчення джерельної бази окреслено тенденції й підґрунтя виникнення професії звукорежисера, уточнено естетичні засади у формуванні звукорежисури в Україні. Розкрито питання взаємодії техніки та мистецтва в сучасній культурі, наголошено на взаємозв'язку техніко-технологічного й мистецького компонентів у художній культурі, вказано на низку напрямів у мистецтві, поява яких інспірована науково-технічним прогресом. Розглянуто кваліфікаційні вимоги до сучасного звукорежисера. Набули подальшого розвитку питання переосмислення творчої діяльності звукорежисера в мас-медіа. **Висновки.** Огляд джерельної бази засвідчив, що робота звукорежисера на телебаченні має багато труднощів, пов'язаних із технічним забезпеченням студій, умовами проведення зйомок, творчим процесом. Однак завдяки значущості телебачення як способу комунікації та джерела інформації, звукорежисура в українському телевізійному просторі має перспективи для розвитку та вдосконалення.

**Ключові слова:** звукорежисер; контент; мас-медіа; телевізійний канал; телевізійна програма; культурологія

