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EDITING AS A CREATIVE DIRECTOR'S METHOD IN MODERN AUDIOVISUAL CULTURE

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Abstract

The purpose of the article is to analyse the theory of editing in contemporary film and television production. To define the role of the director in the process of editing audiovisual projects. To explore the mechanisms of editing theory. To argue the relevance of the editing principles of contemporary film and television production for today's directorial practice. **Research methodology.** The methodology of the study is based on the following methods: theoretical – for analysing available information sources and studies, empirical – for systematising own experience. The article uses a systematic and analytical approach to define the goals and strategies of scientific research: using special methods, the author analyses editing as a creative method of the director in creating audiovisual works and outlines the features of editing in contemporary film and television production. **The scientific novelty** of the study lies in the testing of a scientific problem, in particular, in determining the features of editing, taking into account its research and analysis in contemporary film and television production. For the first time, the author analyses the components of editing in the course of a director's work on screen production in contemporary cinema. The influence of the director's work on the viewer's worldview and further actions is studied, and a detailed analysis of the use of editing tools in audiovisual works is carried out. The work of the director on the screen work is studied from the point of view of the main creative means of forming and building the dramatic framework of the audiovisual work. **Conclusions.** Following the goal, the article has analysed the theory of editing in contemporary film and television production. The role of the director in the editing of audiovisual projects has been defined. The mechanisms of the editing theory have been investigated, and the relevance of the editing principles

of contemporary film and television production for today's directorial practice has been argued.

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Problem statement

One of the most important and popular topics for discussion in contemporary audiovisual art is editing, which is a technical and creative process in film art, which allows the combination of separate fragments of the original recordings to obtain a complete, compositional unified work. It is the most important part of the language of screen art. Since editing for the director is important from the point of view of comprehensive disclosure and explanation in works of audiovisual art of the connections between the phenomena of real life, it is important to consider the issue of analysis and mechanisms of editing with their application in modern practice. Gaining experience by domestic directors and insufficient study of the peculiarities of editing today make this topic relevant. That is why the author is convinced of the expediency of conducting such a study, the results of which can be useful for both students and various representatives and specialists of the media sphere.

Recent research and publications analysis

The specifics of the director's work and his cooperation with other participants in the creative process were outlined in his book by L. Tirard (2002).

G. Chmil and K. Pshenychna (2018) successfully analyzed and revealed the topic of the inheritance of creative techniques

from the film avant-garde by modern editing practices.

I. Havran and M. Botvyn (2020) analyzed a contemporary documentary film in the domestic market from the point of view of the functioning of cinema discourse.

V. Myslavskiy and others (2020), determined the role of directors Dziga Vertov and Oleksandr Dovzhenko in the editing of their films *The Eleventh*, *The Man with a Movie Camera* and *The Earth*.

S. Kotliar, V. Mykhalyov and D. Pereyaslavets (2022) determined the problems and prospects of modern audiovisual works.

O. Bezruchko (2020; 2021), V. Chaikovska (2020) and O. Anikina (2021) conducted a detailed analysis of the components of audiovisual art.

The article by T. Lukianets (2019) considers the models of cinematic editing techniques in the aspect of their implementation in a literary text. The descriptive and visual means of creating the effect of editing in a literary work are investigated. It is shown that emphasizing the objects of description or shooting contributes to the creation of special emotional significance.

The main means of cinematic expressiveness were characterized and presented by O. Bulbachynska (2018).

Purpose of the Article. Is to analyze the theory of editing in the context of modern film and television production, as well as to determine the role of the director in editing audiovisual works. It is important

to study the mechanisms of editing theory and argue the relevance of the editing principles of modern film and television production for today's directorial practice.

Main research material

Television is a polyphonic art form that can transmit events that interest us, first of all, real-life facts that a person does not directly encounter.

S. Kholodynska in her article "Cinema and television – "polyphonic" art forms (aesthetic and artistic features)" quotes the words of S. Freilich, who notes that "television is threefold: it is a means of information, education, entertainment. The balance between these three points determines the quality of TV as a new art. Already inside TV as a mass medium and based on its technique the phenomenon of television art is created" (Kholodynska, 2012, p.100). She continues: "TV can not only transmit through its channels a finished film or a finished performance but also create what is called a television play or a television film" (Kholodynska, 2012, p.100).

One of the special possibilities of television is serial films and series. Through serials, audiovisual art has direct contact with an audience of millions for a long time. Such an opportunity is absent in other art forms. The key person in the creation of the series is the director.

Each representative of this profession has his style, view, and vision, which cannot be taught. The director must constantly develop and deepen the ability to comprehensively cognize the world in all its manifestations or certain spheres of life, to seek and develop forms and means of figurative, analytical, informational disclosure of the signs and pro-

cesses of life, to be able to practically use the technical arsenal of various expressive means, combining the creative, technical and organizational efforts of the team based on a combination of maximum creative effect and optimal production and financial solutions (Bezruchko and Anikina, 2021).

In addition to the creative component, the functions of the director on television have become a complex set of creative, organizational and technical professional skills.

An important feature of this type of activity is that he creates the image of the final product only in his own imagination, using for this the results of the material and psychophysical actions directed by him by other participants in the creative process – specialists in creative professions: the director works with the editor on the preparation of the film, determining the best ways implementation of the scenario framework; together with an artist and a cameraman, he creates a visual solution for a telefilm; thanks to acting, conveys the form, content, imagery, emotional meaning of the TV picture, creating and revealing the conditions for revealing the personality of the actor, his psychophysical artistic qualities, knowledge of characters and life in the frame; creates the final version of the film's soundtrack together with the sound engineer; with the editing director, finally combines all the filmed materials of the work into a complete picture; together with the producer of the telefilm, the director is responsible for the optimal organization of production, expenditure of funds and material resources (Bezruchko and Desiatnyk, 2013).

Despite the close cooperation of the director with other participants in the creative process, it is the director who has to

make the final decisions. L. Tirard (2002, p.40) in the book *The Profession of the Director. Master Classes* quotes Woody Allen, who believes: "The director should always remain the master of the picture. If he becomes a servant of the film – everything is lost".

Thus, the director is the head of the creative team, a professional in the field of synthetic arts, culture and information, who unites the combined efforts of specialists of individual creative professions to create works by synthesizing various expressive means based on civic and own creative worldview.

Today, the directing profession in cinema has gained great popularity. This is evidenced by the large number of amateurs who write scripts and shoot commercials, films, clips, programs, etc. However, the desire to create is not enough. There is a long way to go to a high-quality, professionally made audiovisual product, one of the segments of which is editing. It leads the viewer to the disclosure of the topic, the manifestation of emotions, empathy with the characters of the film, and understanding of the course of events.

This type of work is the main creative method of forming and building the dramatic framework of an audiovisual work and is the most important part of the language of cinema, which gives the story clarity and expressiveness with minimal means. Many special works of practitioners and theorists of cinema are devoted to this field. Most books on directing have chapters on editing. This type of activity, as an independent discipline, is taught in the best film schools in the world.

The idea to shoot a scene not in one piece, but in separate shots, creating the illusion of a single time and space on the screen belongs to the American director

D. Griffith. It was he, as L. Briukhovetska notes in her book *Cinema Art*, who began to use editing as a creative method of the director, and not only as a technology that simplified and reduced the cost of film and television production. He was one of the first directors who discovered a cause-and-effect relationship in the editing of frames, which is based on the simplest logic: after this, it means as a result of this. D. Griffith discovered parallel editing – alternating scenes and shots in which the event takes place at the same time, but in different places (Briukhovetska, 2011, pp.96-99).

In the article "Film editing: from the Soviet film avant-garde to modern editing practices" G. Chmil and K. Pshenychna successfully highlighted the work with editing of the director L. Kuleshov, who was one of the best masters of cinema and paid great attention to the editing process and studying its possibilities. The director formulated the psychological foundations of editing and discovered new techniques, the most famous of which are the "geographical experiment" and the "Kuleshov effect". Kuleshov's "geographical" experiment consisted of the correct organization of the actors' actions in adjacent frames so that after editing the actions of the characters could be perceived by the viewer as an event that continuously takes place in a single space. The "Kuleshov effect" was the emergence of a new meaning from the juxtaposition of two different shots placed side by side. These editing techniques are used in the work of every director today (Chmil and Pshenychna, 2018).

S. Eisenstein (1951, p.38), one of the founders and propagandists of the theory and practice of editing cinema wrote: "If you compare editing with anything,

the phalanx of editing pieces of 'frames' should be compared to a series of explosions of an internal combustion engine, multiplied into editing dynamics by the 'jolts' of a moving car or tractor".

We should agree with the above opinion of the author. Editing has turned from a purely technical means of creating a film into a pronounced creative process. Correct editing and well-thought-out directing have a unique power of influence on a person. Films and television programs created on these principles have great educational value, which does not depend on party affiliation, politics, or fashion whims on television and cinema. These are the stages of art creation and they do not change.

We should not treat editing only as an arrangement of images. Its principles are influenced by sound, light and colour. All these elements mutually determine the editing style, so you cannot combine sound in one manner and image in another unless it is a condition for solving a certain artistic idea.

Thus, V. Barannik (2020) in his online article "Nomination "Best Editing" for those who put the last point" notes:

"The undoubted talent of the director, great acting, and impressive work of the operator can spoil the film. It is the editing directors who put the final point in the process of creating a film and it depends on them how the film will turn out in the end: whether the audience will like it and impress film critics".

It is important to note that in Ukraine, the Best Editing nomination is one of the most prestigious among the awards of the Golden Jig national film award. According to V. Barannik, the list of nominees includes the following editing directors: Mykola Bazarkin – nominated for edi-

ting the documentaries *Askania Reserve* (2019, directed by A. Lytvynenko), *The Story of the Winter Garden* (2019, directed by S. Mozgovyi); Tetiana Khodakivska – nominated for the feature film *Foxter and Max* (2019, directed by A. Mateshko); Oleksandr Chorny – nominated for his work in the feature films *My Thoughts Are Quiet* (2019, directed by A. Lukich) and *Home* (2019, directed by N. Aliev) (Barannik, 2020).

As L. Skrypnyk (1928, p.65) notes in his book "Essays on the theory of cinema art":

"Editing is the organization of the visual impact on the viewer (visual attractions) prepared during the shooting of the material, which aims to force the viewer by experiencing the desired emotions of a certain content and strength in a certain order during certain periods to take into consciousness the whole film as a whole and create as a result a very definite concept of everything seen".

An interesting thought in his article: "Visual-spatial Models of Realization of the Cinematic Technique of Editing in the Artistic Text" was formulated by T. Lukyanets. The author believes:

"Cinematic editing covers localized spaces in a relatively short period, which largely excludes the long-term depiction of the object's movement. This does not mean, however, that in films compositions built with the help of editing lose their dynamism. Instead, they acquire emotional expressiveness, which is achieved due to the contrast between the static point of view or shooting at the moment of presenting the largest scale of the object and the moving components of the model of its image: the distant plan, which changes to the middle and then close-up". (Lukianets, 2019, p.19)

Scientist O. Bulbachynska (2018, p.27) in her article "Film Poetics: reconstruction of the Concept" quotes the theorist M. Romm: "is such a collision of frames or such a collision of episodes, such a collision of sound and image, when from their collision, as from the blow of steel on flint, something new is born, a part of the fire is born, which must pay the thoughts and feelings of the viewer". The author continues:

"Therefore, we can say that thanks to editing it is possible to achieve the author's vision of a work of art. However, ill-considered editing can disrupt the entire thematic series, time and space of artistic thought. Therefore, it should be noted that the means of editing – the thought that is embedded in the frame, the camera, the angle of view, the pace that is embedded in each frame, which, according to Romm, are decisive." (Bulbachynska, 2018, p.27).

In the article by M. Hurska (2019) "Nariman Aliyev, director of *Home* – frankly about his film, which can take the Oscar, N. Aliyev's thought is given, who noted that: "Editing is, first of all, building the

temporal pattern of the film so that the film is perceived in one breath. The main task of editing is to accurately place accents and compose the story so that it is perceived more comfortably".

Conclusions

One of the main tasks of the director is to fully convey a certain story to the viewer. The importance of editing as one of the main ways of editing the content of the presented material in this sense is difficult to overestimate. Editing is the main tool and you can't do without it. The study of the specifics and features of editing in modern film and television production is undoubtedly a relevant topic.

Thus, editing is a technical and creative process in cinematography, which allows combining separate fragments of the original recordings to obtain a coherent, compositionally unified work. It is the most important part of the language of cinema. Editing for the director can be defined as a comprehensive disclosure and explanation in works of audiovisual art of the connections between the phenomena of real life.

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МОНТАЖ ЯК ТВОРЧИЙ МЕТОД РЕЖИСЕРА В СУЧАСНІЙ АУДІОВІЗУАЛЬНІЙ КУЛЬТУРІ

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Анотація

Мета дослідження – проаналізувати теорію монтажу в сучасному кінотелевиробництві. Визначити роль режисера у процесі монтажу аудіовізуальних проєктів. Дослідити механізми дії монтажно́ї теорії. Аргументувати актуальність монтажних принципів сучасного кінотелевиробництва для сьогоденної режисерської практики. **Методологія дослідження** полягає у використанні таких методів: теоретичного – для аналізу наявних інформаційних джерел і досліджень, емпіричного – для систематизації власного досвіду. У статті застосовано системно-аналітичний підхід щодо визначення цілей і стратегій наукового дослідження: за допомогою спеціальних методів проаналізовано монтаж як творчий метод режисера у створенні аудіовізуальних творів, окреслено особливості монтажу в сучасному кінотелевиробництві. **Наукова новизна дослідження** полягає в апробації наукової проблеми, зокрема у визначенні особливостей монтажу з урахуванням його дослідження та аналізу в сучасному кінотелевиробництві. Вперше проаналізовано складники монтажу під час роботи режисера над екранним твором у сучасному кіномистецтві. Досліджено вплив роботи режисера на світогляд та подальші дії глядача, проведено детальний аналіз використання засобів монтажу в аудіовізуальних творах. Досліджена праця режисера над екранною роботою з погляду основного творчого засобу формування й побудови драматургічного каркаса аудіовізуального твору. **Висновки.** Відповідно до поставленої мети у статті проаналізовано теорію монтажу в сучасному кінотелевиробництві. Визначено роль режисера під час монтажу аудіовізуальних проєктів. Досліджено механізми дії монтажно́ї теорії та аргументовано актуальність монтажних принципів сучасного кінотелевиробництва для сьогоденної режисерської практики.

Ключові слова: аудіовізуальне мистецтво; монтаж; режисер; кінотелевиробництво; телевиробництво; кінематограф