

DOI: 10.31866/2617-2674.7.1.2024.302766

UDC 791.633-051'06:791.62

## DIRECTOR IN MODERN CONTENT: FROM IDEA TO IMPLEMENTATION

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### Keywords:

director;  
production;  
media;  
audiovisual art;  
cinema

### Abstract

**The purpose of the article** is to analyse the processes of creating contemporary film products, to determine the role of the director in creating a media product for modern consumers, to prove the importance of the director's ability to navigate different types of content, to have the necessary skills, knowledge and understanding of the intricacies of the profession, and to find the right solutions for creating film and television products. **Research methodology.** The research methodology is based on the following methods: theoretical – for analysing film and television content, researching information sources and reports by directors of the past and present, determining the interdependence of director's skills and structural components that form film and television products; comparative – for studying examples of successful films by famous directors as examples of a quality media product; scientific – for processing technical and scientific material related to the directing profession. **Scientific novelty.** For the first time, the components of modern films and television programmes are analysed, and a detailed analysis of the structural components that form a media product is carried out. In particular, special attention is paid to the director's work at all stages of content creation. The key factors that influence the quality of media production are identified through theoretical analysis of films, TV shows and directors' biographies. **Conclusions.** The article analyses the processes of creating contemporary film products. The role of the director in creating a media product for the modern consumer is revealed. The importance of the director's ability to navigate different types of content, to have the necessary skills, knowledge and creative imagination, to find the right solutions for creating film and television products is proved.

### For citation:

Svanidze, L. and Verchenko, O., 2024. Director in modern content: from idea to implementation. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, 7 (1), pp.77-86.

**Problem statement**

There are fewer and fewer modern artists who aspire to create media content, want to study directing as a science and receive specialised education.

More and more often, authors start creating content without having theoretical knowledge and without understanding technical rules. They use only their inner feelings and copy more famous authors that they like.

Mostly, such self-taught filmmakers do not understand that to hold the attention of a potential viewer, they need to know what, and with what tools, they have to create. Young authors in the film and television industry who want to take the position of director must learn to work consistently and know the basics of the director's profession and all stages of work on audiovisual content. For this, they should learn both theoretical and practical knowledge.

In today's reality, when the viewer is offered a wide range of content choices every day, experienced directors who know exactly how to make media content special and competitive are of great value.

**Recent research and publications analysis**

Noted in his work what technologies are used by modern directors when editing movies by A. Oreshchenko (2013).

Analysed the aspects of admission to the specialty of film director by S. Gorevalov and G. Desiatnyk (2014).

Provided information about working with screen works during their creation by O. Bezruchko (2021; 2023), O. Anikina (2021) and M. Sukhin (2023).

Described the main differences and popularity of the adventure genre over others by V. Kyzlyova (2015).

Defined the director's field of activity during the creation of a media product and his main responsibilities by O. Bezruchko (2013; 2020) G. Desiatnyk (2013; 2018) and V. Chaikovska (2020).

Explained the peculiarities and importance of competent organisation of television production by V. Lazebnyi, V. Bako and O. Omelianets (2018).

Noted the inherent quality of a director working in a team with other participants in the film production process by T. Kokhan (2019).

The role of cinematography in the life of a modern person was investigated by I. Havran and Ya. Popova (2019).

S. Kotliar, V. Mykhalov and D. Pereiaslavets (2022) characterized the role of the main professions related to cinema and television.

News content: from the event to the viewer was investigated by N. Tsimoh and B. Yakym (2021).

**The purpose of the article.** To address the research problem is necessary to analyze the processes of creating modern film productions. Establish the director's role in creating a media product for modern consumers, and resources for showing audiovisual content to the widest audience (streaming services, events, festivals, cinemas). To prove the importance of the director's ability to navigate different types of content, to have the necessary skills, knowledge and understanding of the intricacies of the profession, to find the right and timely solutions for the creation of film and television productions commissioned by film companies and TV channels.

**Main research material**

The bulk of audiovisual content is made up of film and television productions, and

making films requires a director who knows one or another type of content. It should be said that television is divided into different categories: documentary animation, game projects, etc.

Therefore, the director must understand and adhere to the main aspects of this or that type of content. Thus, G. Desiatnyk (2018, p.16) in his work "Profession: film and television director" claims that in a documentary "the director most often translates informational or scripted material into an audio-visual form, preparing the broadcast for broadcasting". He is responsible for the placement of cameras in the studio or during outdoor broadcasts and recordings, for choosing this or that frame during shooting, and for using various means of expression.

The author of the book *From Concept to Screen* notes that "creative work on a screen work of any type and genre is, on the one hand, a deeply individual, integral process of organizing screen images, and on the other hand, it is divided into certain creative and production stages characteristic of screen creativity as an industry of screen spectacles" (Desiatnyk, 2015, p.4).

In this regard, it is appropriate to note that the work of the director, after he approves of the project, begins with cooperation with the screenwriter. He needs to thoroughly study the material with which he will have to work, and also make the necessary adjustments. After all, the screenwriter's thoughts and views can differ significantly from the director's vision (Bezruchko and Desiatnyk, 2013).

After approving the script, each scene and line, the director proceeds to communicate with the actors, or with the characters-speakers, if it is a documentary where they are involved. Work with all other departments is carried out in

parallel because, after the start of the production process, there is a count-down, which may not be enough if everything is done sequentially. As T. Kokhan (2019, p.64) notes in the article "Cinematographic Process as an Example of Collective Creativity: From Dialogism and Communication to Self-expression," "cinematography is a planned production when a certain "footage" must be shot during a specific period.

For example, the director was approved for the production of a game comedy adventure film. It should be noted that this genre is the most popular and widespread among all genres of modern cinema. Adventures appear in the cinema from the very beginning of the formation of the film industry and represent the dominance of the dramatic beginning. V. Kyzlyova (2015) in the work "Ukrainian Literature for Children and Youth: The Latest Discourse" notes that there were works that not only entertained, "but also revealed the process of personality development through the examples of heroes". And therefore, they laid a broader worldview in the structure of the plot.

As for the comedy component, it is also a type of adventure film, moreover, the most common among other types of the genre. That is why comedy and adventure are common. Comedy adventure films include: *Around the World in 80 Days* (2004, directed by F. Koratsi), *Back to the Future* (1985, directed by R. Zemeckis), and *The Secret Life of Walter Mitty* (2013, directed by B. Stiller).

It is worth noting that when discussing the future film with the actors, the director must have the skills of a psychologist because together with the actors, he needs to work out the image of the character, make it understandable both for the authors themselves and for the audi-

ence who will watch the film (Bezruchko and Desatnik, 2013). In addition, one of the most important tasks is to adjust the interaction of the actors with each other so that "chemistry" appears between their characters in the future.

The same applies to the TV director because in his case, he needs to set up the hero speaker, make him behave naturally, without being distracted by the camera crew, etc. Most likely, this is an even more difficult process, because unlike actors, who mostly have a professional education and understand what is required of them and how the filming process takes place, the hero of a documentary film may never work on camera until this moment in his life and at all not to be in the epicentre of events, such as a film set (Tsimokh and Yakym, 2021).

During the preparatory processes with the actors or heroes, work on the selection of technical equipment for shooting is going on in parallel. After all, the genre and direction of future content directly affect the choice of one or another technical support. The requirements of cinemas for showing modern tapes are significantly different from the requirements of TV channels that order documentaries or TV series. In addition to the technical requirements of the customer, the director must imagine what stylistic component his future film should have. This also depends on the choice of camera, etc. Along with this, the work of other departments goes on.

When all the preparations are finished, the necessary locations are found, scenery is built, costumes are sewn and props are prepared, the shooting process begins.

So, based on the genre and type of content, filming can be of different types and levels of difficulty. The author of the work

"Profession: film and television director" notes that "the shooting period also requires the greatest concentration of workers, performers, and equipment and is, therefore, the most expensive, which requires it to be carried out in the shortest possible time, but optimal for obtaining a positive result (Desiatnyk, 2018, p.18). For the director, this is a decisive moment, because months of preparations, rehearsals and coordination will be brought to life in a relatively short period. First of all, the director has the task of fully concentrating on the film. Any tape presents a complete picture only in its final form.

At the stage of development and filming, it is only a set of individual scenes and episodes. Each of these episodes is written in the script and marked for one or another shooting day.

This simplifies the task for the director, he does not need to keep the whole film in his head, only those episodes that are shot that day. But a lot depends on the level of preparation. If the director has not carefully thought through each of the episodes and has not been able to determine what this particular episode will lead to in the further development of the plot, the structure of the film can fall apart. After all, you can forget about the episodes of other filming days only when the director clearly understands what he wants to create.

It's also fair to say that when a director arrives on set, his main job is to get everyone to work the way he needs them to. It is necessary to give instructions to each member of the film crew so that everyone understands what they should do now. If the specialist does not do his job 100%, most likely he did not receive a clear instruction from the director. Directors discover these qualities only

during practical work, but without technical knowledge of each field on the set, the director will not be able to give the necessary instructions.

Accordingly, the director must possess not only theoretical and practical knowledge of creating audiovisual content, but also technical terminology, because the authors of the scientific work "Organization of Television Production" note that for correct work it is necessary to convey information quickly, because "excessive discussions and explanations will lead to an unacceptable loss of time" (Lazebnyi, Bakiko and Omelyanets, 2018, p.112).

But even in well-coordinated teams, there are cases when one of the members of the film crew cannot understand the director's requirements. To prevent such situations, according to the statements of the above-mentioned authors, they create a special document – the project passport: "In such a document, the statements-commands of the director are indicated with transcripts of the meaning of such commands and the professional duties of each member of the team are prescribed" (Lazebnyi, Bakiko and Omelyanets, 2018, p.112).

Television directors, in turn, belong to the highest hierarchical level, because they manage a certain number of middle-level employees of the audiovisual arts. The main task of a TV director is not much different from his colleague in the film industry, namely: to monitor the progress of the shooting process according to the approved script, and to create opportunities on the site for the realization of all participants in the process.

But directors should not do everything themselves, since, according to the authors of the book "Introduction to the Speciality of Cinema and Television Art" S. Horevalov and G. Desiatnyk (2014,

p.97), "all creative and production activities are carried out by the film crew under the direction of the director, ensuring the screen realization of his ideas of thematic and creative design". That is, the TV director needs, with the help of the creative potential of other employees, to create processes that will lead to the fulfilment of the assigned tasks.

It is worth agreeing with the opinion of the above-mentioned authors that "one of the functions of the film crew is to comply with the established deadlines and the production estimate while unconditionally ensuring the artistic level of the film and program" (Horevalov and Desiatnyk, 2014, p.98). The director recruits specialists for the film crew from the moment of launch until the project is fully completed.

One of the most important stages of the creation of a film and television film begins after the completion of the film's shooting process. In general, montage is a universal tool not only in filmmaking but also in literature and public speaking. Artists have the opportunity to use their own words, thoughts, and feelings, combining them, that is, mounting them together. The ability to add or delete, getting the desired result, is the main purpose of montage.

In the technical process of creating a film, editing consists of viewing the footage and using the necessary frames through selection. If the project was filmed with digital equipment, the footage is coded during further processing using a computer editing program and then becomes the object of the next stage of processing.

In the scientific publication "From Concept to Screen" the author H. Desiatnyk (2015, p.159) states that "in-game cinema, the best takes are first selected, or

those that can become the basis for creating new screen versions of the scene. In non-play screen forms, all material is grouped into episodes (or by thematic features) and only then analyzed for the final dramaturgical construction".

After selecting the necessary materials, the installation process begins directly. Today, the authors of tapes have a large assortment of resources and devices for comfortable and successful work on the film.

This is especially true of computer effects and graphics, which allow artists to render fictional fantasy worlds realistic. Considerable success in creating films with a large number of special effects was achieved by the American director D. Cameron in the film *Avatar* (2009) and its sequel *Avatar: The Path of Water* (2022). The artist was able to successfully combine footage with live actors and computer graphics, editing one of the most beautiful films in the history of cinema.

Special equipment and skills are required to produce such high-quality films. Thus, A. Oreshchenko (2013, pp.172-173) in the article "Three-dimensional graphics for cinema: emergence and development" notes that most often "when creating effects, authors prefer to shoot fragments and combine them by montage than to make a complete frame in one program".

This is necessary in order not to load the computer's operating system too much, as well as because some fragments of the montage of effects require the use of different programs.

It is also appropriate to say that modern directing requires fast dynamics of actions on the screen. Spectators of the 21st century have enough viewing experience, so they primarily need dynamics.

Such requests create a kind of challenge for directors because if their film is boring, the audience will instantly switch to another, even if the film has an interesting story that would gain momentum over time. The online article "Dramaturgical principles of editing" (Dramaturhichni pryntsyypy montazhu, 2011) states that "for the director, editing begins already during the reading of the literary script". Therefore, only in the case of detailed planning and visualization of the final result can success be achieved in the creation of a motion picture.

The director's goal, during the editing process, is to make the film as attractive as possible to consumers, because nowadays each film competes with many others, and risks being forgotten in case of insufficient visual appeal and dynamics.

Among the most popular techniques in montage, we can highlight as transition from general or medium plan to detail or close-up, transition from detail to whole, and alternation of details. Such techniques make it possible to combine frames, forming a scene, in addition, increasing the dynamic pace of the plot, and enabling the viewer to comfortably observe the action on the screen.

For a documentary filmmaker, the process is slightly different. After the completion of the shooting process, the director together with the editor of the project works on preparing the program for broadcast, using the best opportunities and checking with the source in the form of a script. According to H. Desiatnyk (2018, p.16), "technologically, the work of a television director begins with approving the topic of the future program, receiving a task to create a program based on a script, script plan, or simply a plan of operational filming, for which the editor is responsible", to the final airing of the project.



### Conclusions

Summarizing the above, it can be noted that the profession of a film and television director is closely related to interaction with other participants in audiovisual production, because the director, as a single figure, does not create anything. Only during joint work with other participants of the filming process under the guidance of an experienced professional can a competent audiovisual product be produced.

It was established that the director must know and understand all stages of creating media products, have theoretical knowledge and the ability to apply them

in practice. Otherwise, he, as a specialist, will not be able to be competent and work on the set and manage the processes that his position entails. During the competition with other specialists, such a director will not be able to adequately present all his skills and abilities.

In the modern Ukrainian screen space, the profession of "director of film and television art" is gaining more popularity every year, because the number of new film studios, streaming services and TV channels is increasing, and therefore the demand for professionals in their field, who can create in difficult conditions and a short period quality content for viewers, becomes more.

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## РЕЖИСЕР У СУЧАСНОМУ КОНТЕНТІ: ВІД ЗАДУМУ ДО РЕАЛІЗАЦІЇ

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## Анотація

**Мета дослідження** – проаналізувати процеси створення сучасної кінопродукції. Встановити роль режисера у створенні медіапродукту для сучасних споживачів. Довести важливість уміння режисера орієнтуватися в різних типах контенту, мати необхідні навички, знання та уявлення про тонкощі професії, знаходити правильні рішення для створення кіно-, телепродукції.

**Методологія дослідження** полягає в застосуванні таких методів: теоретичного – для аналізу кіно-, телевізійного контенту, дослідження інформаційних джерел і доповідей режисерів минулого та сучасності, визначення взаємозалежності навичок режисера і структурних компонентів, які формують кіно-, телепродукцію; порівняльного – для дослідження прикладів успішних стрічок відомих режисерів як взірців якісного медіапродукту; наукового – для опрацювання технічно-наукового матеріалу, що стосується режисерської професії. **Наукова новизна.** Вперше проаналізовано складники сучасних кінофільмів і телепрограм, проведено детальний аналіз структурних компонентів, які формують медіапродукт. Зокрема, особливу увагу приділено роботі режисера на всіх етапах створення контенту. За допомогою теоретичного аналізу кіно-, телефільмів і біографії режисерів визначено ключові чинники, які впливають на якість створення медіапродукції. **Висновки.** У статті проаналізовано процеси створення сучасної кінопродукції. Розкрито роль режисера у створенні медіапродукту для сучасного споживача. Доведено важливість уміння режисера орієнтуватися в різних типах контенту, мати необхідні навички, знання та творче уявлення, знаходити правильні рішення для створення кіно-, телепродукції.

**Ключові слова:** режисер; виробництво; медіа; аудіовізуальне мистецтво; кіно