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## SPECIAL FEATURES OF FILMING TELEVISION PROGRAMMES IN THE INTERIOR

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### Abstract

**The purpose of the research** is to examine the distinctive characteristics of the process of filming television programmes in the interior and their impact on visual art and audience perception. In order to gain insight into the crucial elements that shape the quality of the resulting television content, this study will investigate the use of light, shot composition and mise-en-scène. Furthermore, this study will examine the factors that influence the choice of interior locations for filming, including financial constraints, availability of resources and equipment, and the specifics of the programme content itself. **Research methodology.** The following methods were employed: a theoretical approach was used to analyse existing scientific literature and publications within the field of media studies. This enabled the concepts that reveal the essence and functionality of camera crews filming television programmes to be systematised and organised. The empirical method was employed to conduct practical research, collect data and conduct interviews with experts. The resulting data was then processed and analysed to study the impact of these programmes on the audience and their perception. The system-analytical method was used to analyse the relationships between various elements of authoring television programmes and their effect on viewers. **The scientific novelty.** The article presents a novel scientific contribution to the field. The study emphasises the necessity of comprehending and considering these elements for professionals producing television programmes and visual arts. It also identifies potential avenues for enhancing the quality of television content and optimising its impact on the audience, ultimately determining the programme's success. **Conclusions.** The study highlights the necessity for further advancement and enhancement of knowledge in the domain of television programme production within interior settings. Examining the author's programmes illustrates the significance of lighting and

shot composition for creating premium television content. A comprehensive comprehension of the constraints and prospects of interior filming is a pivotal element in enhancing its quality and impact on viewers.

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**Problem statement**

The filming of television programs in interior settings presents several aspects related to lighting, frame composition, and mise-en-scène that impact the visual artistry and viewer perception. These characteristics become essential features in creating high-quality television content and require the attention of professionals in the fields of television production and visual arts. Factors determining the selection of interior filming locations, including financial constraints, resource and equipment availability, and program content specifics, also influence the quality and perception of television content.

**Recent research and publications analysis**

In his book *Cinematography: Theory and Practice Image Making for Cinematographers and Directors* (2016), Blain Brown emphasises the importance of good composition for viewer perception and attention control and focuses on lighting and frame composition.

In his book *The Filmmaker's Eye. Learning (and Breaking) the Rules of Cinematic Composition* (2022), Gustavo Mercado highlights the importance of choosing the correct focal length and camera placement to create a relationship between the character and their environment. He argues that this helps emphasise the interior's importance and connects the character and the space.

Oleksandr Bezruchko, Iryna Gavran, Nadia Korablova, Svitlana Oborska, and Hanna Chmil in the article "Stage Costume as an Important Element of the Subject Environment in Cinema and Theatre" (2024) and Oleksandr Bezruchko, Galyna Pogrebniak, Nadia Korablova, Svitlana Oborska, Hanna Chmil in the article "The Scenery as Compositional and Artistic Components of the Subject Environment in Ukrainian Screen and Stage Culture" (2024) explored the importance of stage costume decoration in audiovisual arts and production. They emphasise that this helps emphasise the importance of the interior and creates a connection between the character and the room.

John Jackman (2010) and Alla Medvedieva, A. and Oleksandra Rosliakova "Peculiarities of Using Lighting in the Process of Film Shooting" (2023) have pointed out that creating great lighting requires creativity and flexibility in real-world conditions.

Harry Box (2010) has indicated the importance of contrast between light and shadow for creating volume and depth in the image.

Steven Asher and Edward Pinkus (2019) emphasised that fewer lights can facilitate preparation and filming and provide comfort for actors. They also point out that framing can be seen as a way to control the viewer's attention, directing them to specific elements in the frame.

Joseph V. Mascelli's (1998) research in his work "The Five C's of Cinematography: Motion Picture Filming Techniques" focuses on the importance of choosing the

right camera angles and frame size to influence viewer perception. His work also emphasises the importance of the background in the frame.

Svitlana Kotliar, Volodymyr Mykhalov, and Dmytro Pereiaslavets, in the article "Cinematography and Modern Media" (2022), highlighted the importance of using different levels of lighting to create visual appeal and manage viewer attention.

David Bordwell and Kristin Thompson (2008) noted that framing determines which elements are included in the episode and how they are framed. It can be vast if the entire plot space is contained in the frame or narrow, focusing on specific details.

Michael Rabiger and Mick Hurbis-Cherrier analysed the impact of movement on frame composition and considered how the eye perceives moving and static composition. Michael Rabiger and Mick Hurbis-Cherrier (2020), in their book *Directing: Film Techniques and Aesthetics*, emphasise the importance of production design in creating a film.

According to Robert Solo's research in psychology, viewers analyse images based on specific cues, and this process can be influenced by the movement of characters, the camera, sound, editing, and the film's structure (1994).

André Bazin (1978) believed that shots with deep focus give the viewer more freedom of perception, allowing their gaze to travel across the screen.

In his book "Television Production Handbook", Herbert Zettl (2006) discusses different lighting methods for different program genres. He emphasises that lighting dramatically impacts the look and mood of scenes and actors, and it is essential to use it properly to achieve visual goals.

Among the publications of recent years, it is worth highlighting the research

of J. Maschell (2005), H. Zettl (2006), M. Rabiger and M. Hurbis-Cherrier (2020), B. Brown (2016), and G. Mercadal (2022), which investigated various aspects of interior filming and the specific features associated with creating interior scenes.

D. Bordwell and K. Thompson (2008), H. Bochs (2010), D. Schaefer and L. Salvato (2013), B. Brown (2016), S. Asher and E. Pincus (2019) focused on the importance of lighting and frame composition for influencing the viewer's perception and emotional content.

**The purpose of the article.** This study analyses and reveals the specific features of filming television programs in interior settings. It focuses on aspects such as lighting, frame composition, and mise-en-scène, as well as their impact on visual artistry and viewer perception. The study also emphasises how these features become essential aspects of creating quality television content and require attention from professionals in television production and visual arts. It also examines the factors that determine the choice of interior locations for filming, such as financial constraints, resource and equipment availability, and program content characteristics, and their impact on the quality and perception of television content.

### Main research material

Creating interior scenes in film and television presents a distinct set of challenges and considerations. This topic holds significant relevance for several reasons. While location shooting has gained traction in the 21st century, many programs still necessitate interior filming. This can be attributed to budgetary limitations, resource and equipment constraints, or the specific content demands of the program itself.

Interior filming offers the opportunity to develop unique programs with distinct styles and atmospheres, which is not achievable in more traditional television formats. Additionally, it grants more significant control over the final product's quality by manipulating lighting, sound, and composition.

Lighting in interior filming plays a crucial role in shaping visual appeal and atmosphere. In his book *Television Production Handbook*, Herbert Zettl (2006, p.158) observes: "In the news, comedy, and game shows, actors and sets are frequently illuminated brightly, with minimal facial shadows. However, crime dramas and dramatic series may employ deep shadows on actors' faces, extensive use of shadows, and even colour effects that occasionally distort the visual appearance".

For instance, within the author's research domain, it is frequently observed that video productions, particularly on sets, lack sufficient space, time, and personnel to achieve cinematic lighting quality. Lighting time is often severely limited, leaving the sole option to flood the studio or location with bright, diffused light, regardless of the event's nature. While this approach might satisfy the technical requirements of the camera and camera operator, it often falls short of the production's aesthetic needs. A dramatic scene in a dark alleyway loses its conviction if bathed in even, soft light. Conversely, events like news broadcasts, interviews, or CEO speeches do not necessitate elaborate lighting. In such cases, even lighting suffices (Zettl, 2006, p.158).

Light is crucial in cinematography, creating appropriate illumination, emphasising the scene's mood, highlighting key objects, and evoking the desired atmosphere.

John Jackman (2010, p.97), in his book *Lighting for Digital Video and Television*,

underscores the importance of "creativity and flexibility" as key elements in achieving adequate lighting in practical settings.

The selection of lighting, from the cameraman's perspective, is influenced by several key factors. Firstly, genre and content play a pivotal role. News broadcasts, for example, may utilise bright, even lighting to enhance clarity and detail visibility, while dramatic series might employ soft, moody lighting to accentuate emotional scenes. Secondly, lighting contributes to creating depth and space within the frame. Mixing various light sources, such as key, fill, and accent lights, highlights objects in the foreground and background, establishing a sense of realism and depth. Further, cinematography lighting serves to create mood and emphasise emotions. Warm light tones evoke a cosy and romantic atmosphere, while cool tones can generate a more tense or mysterious scene.

Light in interior filming constitutes a powerful tool, crafting a rich and emotional atmosphere, emphasising the individuality of objects, and enhancing the image's depth. Understanding the physics of light and its interaction with objects is crucial to achieving optimal indoor lighting results. Additionally, meticulous planning and utilisation of appropriate equipment and technology play a key role in achieving the desired effect and atmosphere aligned with the genre and content of the media content. In confined spaces with limited light availability, the camera operator must devise optimal solutions to create the desired atmosphere and highlight key elements of the scene.

The selection and placement of light sources are significantly influenced by several factors, including the room's size, shape, colour, and the presence and orientation of windows. Experimenting with various types of light sources allows for

the creation of diverse effects and ensures high-quality filming.

For instance, larger spaces often necessitate more light to achieve adequate illumination, whereas smaller spaces might benefit from more directional light. The room's shape also dictates the light sources' optimal placement and orientation. Dennis Schaefer and Larry Salvato (2013, p.135), in their book *Masters of Light: Conversations with Contemporary Cinematographers*, cite Bill Freaker, who emphasises the impact of room colour: "The room's colour and the colours reflecting off the walls create reflections on the faces. You can achieve good skin tones by raising the key light to the optimum level, keeping it there, and setting the exposure for that key light".

Furthermore, O. Bezruchko and A.-N. Manuliak (2019, p.213), in their article "The Impact of Colour on the Audience of Interactive Television," posit that "colour harmony in the perception of the viewer is not a reflection of objective reality, but rather reflects a developing aesthetic consciousness. Colour in television programs enhances the perception of audiovisual works as part of their artistic solution".

The colour of light additionally influences the perception of objects and their shapes.

Cinematographer H. Box (2010), in his book *Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution*, analyses the impact of mood and tone on emotional content, exploring methods to achieve desired effects. For instance, within his research domain, Box H. (2010) observes how camera and lighting specialists can manipulate any scene based on narrative demands, imbuing it with a range of emotions, be it fear, beauty, menace, or any other desired mood, through the strategic use of lighting, lens, and camera.

Using different lighting levels helps to highlight objects and create visual interest. Additional light sources illuminating individual objects or areas help control the viewer's attention. David Bordwell and Kristin Thompson (2008, p.150) note in their book *Film Art: An Introduction*: "In cinematography, lighting shapes the composition of the frame, directs the viewer's attention, and emphasises textures. Light and dark areas create tension and draw attention to key objects. Lighting plays a role in revealing details and gives aesthetic power to images".

Planning the placement of fixtures and using additional elements, such as filters and smoke, can also create specific effects and moods. The placement of light sources should be carefully considered to ensure optimal visibility for the lighting technician and other crew members. Steven Ascher and Edward Pincus (2019, p.1325) note in their book *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*: "As a general rule, the less light you need, the faster your lighting setups will be. This means you will spend less time preparing and adjusting your lighting sources". In the field of cinematography, it has also been observed that using less light can provide more comfort for actors and participants in the filming. Bright or excessive lighting can be exhausting, so ensuring comfortable conditions during filming is essential.

The set and decoration also play a significant role in creating the mood and visual appeal of the program. The selection of appropriate furniture, decoration, and colours helps to achieve the desired effect. In addition, details that add visual interest can emphasise the scene's context.

Herbert Zettl (2006, p.355) emphasised: "The television camera observes detailed but simple decor from different distances.

Understanding the concept of the program, communicating with the director, and creating a spatial environment helps to ensure a realistic look and optimal communication.

Michael Rabiger and Mick Hurbis-Cherrier, in their book *Directing: Film Techniques and Aesthetics* (2020, p.112), focus on two crucial aspects of filmmaking. First, the production designer plays a pivotal role in planning the film's visual style from the initial reading of the script. They strive to create a visual design that reflects the screenplay's characters, moods, and complexities. This encompasses creating an entire world with all its elements, such as characters, costumes, sets, furniture, props, and colour schemes.

Second, lighting significantly impacts how the sets are displayed on the screen, making collaboration with the cinematographer of paramount importance during the planning stages of the shoot. In cases of limited budget, utilising real locations instead of a studio set becomes a viable option. Therefore, it becomes crucial to consider each location's theme and mood and the message it intends to convey. The author posits that it is necessary to consider how to light each set and select appropriate props and the objects surrounding the characters: "The characters' clothing plays an important role in their characterisation, and its changes from scene to scene should be consistent. Additionally, it is worth considering the colour palette and its progression, which will contribute to developing the film's theme" (Rabiger and Hurbis-Cherrier, 2020, p.112).

The frame and composition correlate with other aspects of the filming process, such as lighting and set design, to create a harmonious image for the program. They enhance the scene's impact, emphasise its significance, and effectively convey information to the audience.

Blaine Brown (2016, p.48), in his book "Cinematography: Theory and Practice Image Making for Cinematographers and Directors," notes: "A frame is more than just a picture – it is information. The importance of individual parts and the order of perception affect the viewer's perception. The order of perception is important because we do not perceive the image all at once".

In the modern world, visual art plays an important role in the perception and transmission of information. As noted by S. Kotlyar and V. Fedorenko (2018, p.16) in their article "Author's Program as the Face of Domestic Television": "Regardless of the rating and "format", an author's television program requires the presence of personalities who have "their" expressive face".

Frame composition and mise-en-scène in an author's program are key elements that help to create a clear and compelling impression on the viewer. The impact of frame composition and mise-en-scène in an author's program can be significant for the content, emotional perception, and aesthetic satisfaction. In each field of art, the concepts of frame composition and mise-en-scène acquire their characteristics, considering the artistic and ideological tasks, the specifics of expressive means and the technology of creating works.

According to Joseph V. Mascelli (1998, p.135) in his book *The Five C's of Cinematography: Motion Picture Filming Techniques*, the author states: "Composition is the arrangement of pictorial elements to create a unified, harmonious whole".

The composition of the frame is formed at each stage of media product creation, starting from the development of the director's concept, where the visual and editing solution of the video frame episodes is determined, continuing on the set, where

the frame is selected, the *mise-en-scène* is built, lighting is developed, and shooting is carried out, and ending with the film editing process, when the film's images and its artistic style are specified and finalised.

In an author's program, the composition of the frame includes the arrangement of objects, perspective, camera angle, distance between objects, and their relationship to the frame. The creator can freely manipulate these elements to achieve a particular visual effect or emotion. For example, symmetry can create an impression of harmony or balance, while an asymmetrical composition can emphasise tension or dynamism.

Blaine Brown (2016, p.106), in his book *Cinematography: Theory and Practice Image Making for Cinematographers and Directors*, notes: "Good composition reinforces the way the mind organises information. In some cases, it can consciously oppose the way the combination of eye and brain works".

Frame composition and angle are essential aspects of creating an image or video frame. They determine how objects and elements are arranged in the frame space, including the choice of angle, framing, placement of primary and secondary objects, and using lines and shapes. Choosing the right angle can significantly change the viewer's perception and emotional response to the image.

Steven Ascher and Edward Pincus (2019, p.39), in their book *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*, state: "Framing can be seen as a way of controlling the viewer's attention: directing it to certain elements in the frame, excluding others, and creating a visually satisfying image".

The angle reflects the perspective from which the observer perceives the image. For example, a high angle can create an

impression of grandeur or passivity, while a low angle can convey power and drama. The eye-level angle is the most natural; every day, it reflects the image from the observer's level. The angular side, in turn, creates an unexpected effect and can distort the shapes and proportions of objects.

In addition to the angle, framing determines which elements of the image are included in the episode and how they are framed. Framing can be broad, where the entire plot space fits into the frame, or narrow, focusing on specific details. David Bordwell and Kristin Thompson, in their work "Film art: An introduction" (2008, p.150), note: "The film frame is like an artist's canvas: it needs to be filled, and the viewer needs to be told what to pay attention to (and what not to)".

The author can use various composition methods to create a harmonious, engaging, and compelling image. These methods include the rule of thirds, the golden ratio, and the use of depth of field. Choosing the appropriate angle and composition can significantly improve the perception and aesthetics of the frame, as well as help the author convey their ideas and message to the audience.

The placement of objects in the frame is an essential aspect of composition. Choosing the location of primary and secondary objects can determine their weight and interaction in the frame. The rule of thirds is often used, which divides the frame into an imaginary grid with horizontal and vertical lines. Placing the main objects at the intersection points of these lines and using empty space in front of or behind the main object can create a harmonious and balanced composition. Another composition technique is the golden ratio. It is based on using Fibonacci proportions, which are considered pleasing to the eye. The golden

ratio can help create a harmonious composition where the main objects are positioned according to these proportions.

Cinematographers Michael Rabiger and Mick Hurbis-Cherrier (2020, p.112), in their work "Directing: Film Techniques and Aesthetics," examine the basic principles of composition, including internal and external composition, as well as the impact of movement on frame composition. For example, in his research field, the cinematographer analyses how the eye perceives a static composition and a composition that arises during movement. He also analyses the impact of static and moving composition on the eye's reaction, exploring such frame elements as lines and shapes (Rabiger and Hurbis-Cherrier, 2020, p.112).

Lines and shapes also affect the perception of the frame. Lines can create rhythm, direction, and depth in an image. For example, vertical lines can create an impression of stability and power, horizontal lines can create calmness and balance, and diagonal lines can create dynamism and tension. The shapes of objects, such as circles, rectangles, and triangles, can also affect the perception of the frame, creating a certain mood or highlighting certain elements. The use of these composition techniques helps the author create a harmonious, engaging, and compelling image that will interest and engage the viewer.

Research in the psychology of visual perception indicates that viewers scan an image-guided by specific landmarks. In cinematography, static visual cues "when and where to look" can be enhanced or weakened through the movement of figures or camera, soundtrack, editing, and the film's overall structure. Psychological studies described in the book *Cognition and the visual arts* by Robert Solso (1994, p.129) support this phenomenon.

In his book "Figures Traced in Light: On Cinematic Staging", David Bordwell (2005, p.150) explores how directors use aspect ratio, frame composition, and *mise-en-scène* to control the viewer's frame scanning.

In an author's program, *mise-en-scène* reflects the relationship between objects, characters, and the environment in the frame, creating captivating combinations. This relationship can manifest in the interaction of objects or characters with each other and the environment, which evokes various emotions and reveals aspects of the plot. The interaction between characters is an important aspect of *mise-en-scène*, which can be expressed through gestures, movements, mutual touches, and other forms of physical interaction. These elements, such as hugs or kisses, can convey feelings of love or closeness while conflicting positions and lack of physical contact can express hostility. *Mise-en-scène* can also reflect interpersonal relationships between characters, such as friendship, love, family ties, or conflicts. This can be conveyed through various elements that indicate closeness, trust, tension, or hostility, such as smiles, touches, cold looks, or averted positions. The author can use all of these elements of *mise-en-scène* depending on their intentions and goals. They help to create the desired effect and convey their ideas, relationships, and dialogues between characters and objects in the author's program.

Frame composition and *mise-en-scène* interact with each other, contributing to mutual reinforcement. These two aspects are of great importance for the viewer's perception. A successful frame composition lets you draw the viewer's attention to specific details and create an impression of depth and space.



Film critic André Bazin (1978, p.34) expressed the opinion that shots taken with a great depth of field and deployed in depth give the viewer more freedom of perception, compared to flat, less deep shots, the viewer's eye can freely move around the screen. However, film theorist and filmmaker Noël Burch has a different view, arguing in his work "Theory of Film Practice" (1981, p.34) that all elements in the film frame are perceived as equally important.

Interior filming also helps protect intellectual property by controlling the use of works and preventing their illegal distribution. This helps protect the rights of creators and the rights of consumers to quality television content.

Understanding and applying the principles of frame and composition is critical for successful indoor television filming. Using the right camera angles, effectively using space and perspective, and positioning cameras according to program goals create an engaging and dynamic visual image. Harmony between these elements helps to create a balanced and visually pleasing frame that matches the genre and mood of the program. Camera placement affects the look of the scene and conveys the necessary information. Camera angles, such as frontal, lower, or upper, add dynamism and highlight the features of the interior.

According to Joseph V. Mascelli (1998, p.65) in his book *The Five C's of Cinematography: Motion Picture Filming Techniques*, "using the right camera angles can be crucial to the viewer's perception: the size of the frame and the vantage point determine how much detail of the subject matter the viewer will see and from what perspective.". The author argues that special attention should be paid to the background and size of the room when

shooting, as these elements are of great importance (Mascelli, 1998, p.65).

For example, for interviews in news chronicles or other documentary filming, it may be necessary to use a close-up or a series of close-up shots from a distance or medium shot. In such cases, it is especially important to avoid background elements that can distract or upset viewers. The viewer should not be shown an unfamiliar background in a close-up when it consists of parts of signs, place names, posters, etc. Feeling the need to figure out what is in the background, the viewer may pay less attention to the subject. Fancy curtains or wallpaper designs can also be distracting, especially when they are prominent and visible in the background of a person's close-up. The most suitable backgrounds for such close-ups are neutral greys, pastels, or simple curtains, simple materials, according to Joseph V. Mascelli (1998, p.194).

Interiors can be divided into three categories: closed, semi-open, and open. Closed interiors with no windows, such as corridors, cinemas, underground metro stations, internal stairs, and other rooms without natural light, require artificial lighting, such as lamps, hidden lights, and chandeliers, to create a natural look lighting. Semi-open interiors with standard-sized windows include apartments, classrooms, shops, offices, and other rooms. The presence of windows requires mixed lighting for shooting in such an interior, including daylight from windows (5500 K) and artificial lighting from lighting fixtures with a colour temperature of 3200 K. This can complicate the camera operator's work. However, the use of appropriate technical methods allows for the achievement of high-quality results. Open interiors are rooms in which one or two walls from floor to ceil-

ing are glass, or there are no walls at all, and daylight predominates, for example, on the terrace. In such interiors, natural (daylight) lighting with a colour temperature of 5500 K and above prevails during the day.

When choosing an object for shooting, we need to find the moment when the interior lighting is most expressive during the sun's movement. Parts of the walls opposite the windows will be brighter than the shadow areas between the windows. Therefore, it is necessary to illuminate the shadow areas. To do this, you can use reflected lighting or electric lamps with a colour temperature of 5500 K. To preserve the expressiveness of the interior; it is essential to carefully select the frame composition, the focal length of the lens and angle, as well as to determine in what tone (light or dark) the shooting will be carried out.

Regardless of the chosen tone, the colour characteristics of objects (from lightest to darkest) should fit into the dynamic range of the camera's matrix. To revive the architectural space and avoid a static protocol image, you can use light spots, reflections and patterned shadows from windows and curtains. Gustavo Mercado, in his book *The Filmmaker's Eye. Learning (and Breaking) the Rules of Cinematic Composition* (2022, p.70) notes: "Using the correct focal length and camera placement plays an important role in the visual impression and conveying the connection between the character and the room in the shooting. This helps emphasise the interior's importance and create a feedback loop between the character and their surroundings".

At the same time, as in the landscape, the artist can contrast the tragedy of the hero and the calm, harmonious state of the interior, or the hero, in a joyful, happy-excit-

ed mood, enters a dirty, gloomy, disgusting room. The interior in the cinema can be perceived as an image or a symbol. The cameraman tries to convey the feeling of the interior through the eyes of the hero, who can be in different physical and psychological states. This leads to varying perceptions of the interior by both the hero and other characters. In addition, the camera angle can change depending on the characters' position, movement and action. All these elements add depth and variability to the visual perception of the interior in cinematography.

Quite often, the interiors where filming takes place are masterpieces of architectural creativity that are of museum value. Then, the cameraman's task becomes even more complicated: it is necessary to preserve and emphasise the creative findings of the architect completely. Lighting fixtures are usually installed behind columns, in doorways, behind existing corners and ledges. If the walls in the interior are white, the beams of some of the devices are directed at the walls that are out of camera range or at the ceiling, obtaining even filling light throughout the shooting space. These areas can be illuminated with beams of directed light that draw and add light spots to highlight the main elements of the composition. It is necessary to ensure that the main object, the light, reveals the volume well and emphasises the speaker's personality. At the same time, due attention should be paid to the second plan – there is also action and life there.

According to O. Priadka and Yu. Harnasha (2016, p.46) noted in their article "Accentuated Light and Shadow Lighting in the Technology of Screen Painting": "Any accentuated lighting effect that needs to be created always consists of two components – directed and reflected light in

different ratios. Sources of natural light also give directed light (sun), directed-scattered (sun in a haze with a small number of clouds) and scattered (sky on a cloudy day)".

Using the direction, character, intensity and shade of light, as well as the ratio of light fluxes, the photographer or cinematographer can not only convey the time of day and atmospheric state but, more importantly, create dramatic accents and more fully reveal the essence of the frame or scene (Priadko and Har-mash, 2016, p.46).

The first option is shooting using Windows. In this case, the windows and the space near them act as the background in the frame. The subject can sit with their back to the window or be shot at 3/4 turned to the camera. The light coming from the window is used as a backlight. The primary source of light illuminating the subject is the light from the camera. If the windows occupy a large part of the frame, the camera operator adjusts the aperture to reproduce the illumination outside the windows. Thus, to maintain the light balance, the light used to illuminate the subject must have a corresponding intensity that matches this aperture.

The second option is shooting along the windows. In this case, the light from the windows falls directly on people's faces, such as students sitting in a classroom. When the shooting point is near the wall where the board is located, and the students are facing the camera, daylight (5500K) from the windows mainly illuminates the scene. Electric lighting (3200K), which works from the camera, complements the illumination.

The third option is shooting using Windows. This approach is used when there is no need for artificial lighting, and we use only natural light that comes through

the windows. In this case, the shooting occurs in a natural environment, where daylight from the windows is the primary lighting source.

Shooting occurs in a natural environment in open interiors, such as rooms with glass walls from floor to ceiling or terraces.

## Conclusion

Developing and improving knowledge about shooting television programs indoors is necessary to improve the quality of television production and meet the needs of viewers for high-quality content. Essential aspects to consider when shooting indoors include space constraints, lighting, acoustics and sound design, set design and details, and camera movements and framing. Indoor shooting requires a creative approach and quality control to create the right atmosphere and convey the intended concept of the program.

Lighting plays a vital role in creating the mood and emphasising the emotional component of the program. Acoustics and sound design are essential for sound quality and audio transmission. Set design and details affect the creation of the atmosphere and the transmission of the message – camera movements and framing help to create visual expression and emphasise key moments of the program. Understanding and researching these aspects contributes to improving the quality of television content, protecting the rights of creators, and meeting the needs of viewers.

The development of knowledge about shooting television programs indoors contributes to the further development of television and the improvement of the effectiveness of television programs. Cine-

matographic lighting in the interior is an essential element of shooting television programs, as it affects the image's illumination, mood, volume and depth.

The use of different types of light sources and their location in the room helps to create a particular atmosphere and convey emotions according to the genre and content of the program. The choice of colour and contrast between light and shadow is also essential for creating the desired effect and influencing the audience. Planning the location of lighting fixtures and using the appropriate equipment is necessary to achieve professional shooting quality and increase the attractiveness of media content.

The composition of the frame and the angle in the author's program provide many opportunities for artists, directors and other creative professionals in terms of the viewer's perception. Understanding creative choices, their impact on the message and viewer perception, and the relationship between composition and angle helps achieve more expressive and compelling impressions through visual art. Thus, these elements of the author's practice contribute to creating a harmonious, engaging, and captivating image, influencing the perception, emotional reaction, and transmission of the message to the audience, ultimately ensuring the quality and attractiveness of television content.

#### СПИСОК БІБЛІОГРАФІЧНИХ ПОСИЛАНЬ

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## ОСОБЛИВОСТІ ОПЕРАТОРСЬКОЇ ЗЙОМКИ ТЕЛЕВІЗІЙНИХ ПРОГРАМ В ІНТЕР'ЄРІ

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### Анотація

**Мета дослідження** – розглянути особливості процесу зйомки телевізійних програм в інтер'єрі та їхній вплив на візуальне мистецтво і сприйняття аудиторією. Розкрити важливі аспекти, такі як використання світла, композиція кадру та мізансцена, які визначають якість створеного телевізійного контенту. Дослідити фактори, що впливають на вибір інтер'єрних місць для зйомок, такі як фінансові обмеження, наявність ресурсів і обладнання, а також особливості самого контенту програми. **Методологія дослідження.** Теоретичний метод застосовано для аналізу вже наявної наукової літератури та публікацій у сфері медійних досліджень, що дало змогу систематизувати й упорядкувати концепції, які розкривають сутність та функціональність операторської зйомки телевізійних програм. На основі емпіричного методу проведено практичні дослідження, збір даних та зйомка інтерв'ю з експертами. Отримані результати оброблено й проаналізовано з метою вивчення впливу цих програм на аудиторію та її сприйняття. Системно-аналітичний метод використано для аналізу взаємозв'язків між різними елементами авторських телевізійних програм та їхнього впливу на глядачів. **Наукова новизна.** У дослідженні актуалізовано важливість розуміння і врахування всіх зазначених аспектів для фахівців з телевізійної продукції та візуального мистецтва, а також з'ясовано можливості щодо покращення якості телевізійного контенту та більшої ефективності його впливу на аудиторію, що визначає загальний успіх програми. **Висновки.** Проведене дослідження актуалізує проблему важливості подальшого розвитку та вдосконалення знань у сфері зйомок телевізійних програм в інтер'єрі. Аналіз авторських програм свідчить про важливість освітлення та композиції кадру для створення високоякісного телевізійного контенту. Чітке розуміння обмежень і можливостей інтер'єрних зйомок є визначальним чинником підвищення їхньої якості та впливу на глядачів.

**Ключові слова:** інтерв'ю; зйомка; інтер'єр; композиція; світло; достовірність; новизна



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