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ВІСНИК КИЇВСЬКОГО НАЦІОНАЛЬНОГО УНІВЕРСИТЕТУ КУЛЬТУРИ І МИСТЕЦТВ

Серія: Аудіовізуальне
мистецтво і виробництво

Науковий журнал

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Науковий журнал

У Віснику висвітлюються актуальні проблеми загальнотеоретичних, мистецьких, історичних, практичних аспектів у галузі аудіовізуального мистецтва та виробництва.

Науковий журнал адресований вченим, експертам, викладачам та науково-педагогічним працівникам, що займаються науковими дослідженнями і намагаються знайти ціннісно-сміслові обрії сучасних мистецьких, виробничих та аудіовізуальних процесів.

Відповідно до наказу Міністерства освіти і науки України № 1017 (додаток № 3) від 27.09.2021 науковий журнал включено до категорії «Б» Переліку наукових фахових видань України, в яких можуть публікуватися результати дисертаційних робіт на здобуття наукових ступенів доктора і кандидата наук у галузі знань «Мистецтвознавство» зі спеціальності 021 «Аудіовізуальне мистецтво та виробництво».

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В Вестнике освещаются актуальные проблемы общетеоретических, художественных, исторических, практических аспектов в области аудиовизуального искусства и производства.

Научный журнал адресован ученым, экспертам, преподавателям и научным работникам, тем, кто работает над научными исследованиями и пытается найти ценностно-смысловые горизонты современных художественных, производственных и аудиовизуальных процессов.

В соответствии с приказом Министерства образования и науки Украины № 1017 (приложение № 3) от 27.09.2021 научный журнал включен в категорию «Б» Перечня научных профессиональных изданий Украины, в которых могут публиковаться результаты диссертационных работ на соискание ученых степеней доктора и кандидата наук в области знаний «Искусствоведение» по специальности 021 «Аудиовизуальное искусство и производство».

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ЗМІСТ

ТЕЛЕЖУРНАЛІСТИКА ТА МАЙСТЕРНІСТЬ АКТОРА

Михайло Барнич, Ігор Матіїв, Олена Венгер	Особливості голосу, інтонації та тону мовлення актора в ролі	199
Олександр Безручко, Наталія Качмар	Розвиток сучасного українського кіномистецтва	208
Наталія Цімох, Богдана Яким	Новинний контент: від події до глядача	217
Світлана Котляр, Віталій Волков	Знакові обличчя українського телебачення (50–70-ті роки ХХ століття)	225

РЕЖИСУРА ТА ЗВУКОРЕЖИСУРА КІНО І ТЕЛЕБАЧЕННЯ

Ніна Шаролапова, Володимир Данилюк, Олексій Красненко	Інноваційний шлях розвитку кіномистецтва	233
Лев Рязанцев, Євгенія Євдокименко	Менеджемент етапів виробництва звуку в кіно	244
Лілія Єременко, Анна Кічапіна	Музичне оформлення ігрового фільму	252
Алла Медведєва, Ірина Бурдюк	Використання елементів моушн-дизайну в сучасному українському кіно-, телевиробництві	260

ФОТОМИСТЕЦТВО

Володимир Кукоренчук, Валерія Бондар	Еротика у фотомистецтві крізь століття	270
Сергій Борденюк, Ірина Гавран, Валерія Гримальська	Особливості вуличної фотографії та її спорідненість з кінематографом	278
Ірина Заспа, Олександр Безручко	Фотомистецький проєкт «Жіночий багатокомпонентний асоціативний образ "Цвіт папороті"». Частина 1	286
Олександр Безручко, Володимир Бардин	Магістерський фотомистецький проєкт «Етнічна мова сакрального»	297

РЕЦЕНЗІЇ. ВІДГУКИ. ОГЛЯДИ***Олександр Безручко***Рецензія на монографію Ю. С. Шевчук
«Реклама як складова частина кінотвору» 305***Георгій Розорінов***Рецензія на навчальний посібник
М. М. Гончаренка, О. М. Прядка
«Технологія кіно-відеореєстраційних
процесів» 308

СОДЕРЖАНИЕ

ТЕЛЕЖУРНАЛИСТИКА И МАСТЕРСТВО АКТЕРА

Михаил Барнич, Игорь Матиев, Елена Венгер	Особенности голоса, интонации и тона речи актера в роли	199
Александр Безручко, Наталья Качмар	Развитие современного украинского киноискусства	208
Наталья Цимох, Богдана Яким	Новостной контент: от события к зрителю	217
Светлана Котляр, Виталий Волков	Знаковые лица украинского телевидения (50–70-е годы XX века)	225

РЕЖИССУРА И ЗВУКОРЕЖИССУРА КИНО И ТЕЛЕВИДЕНИЯ

Нина Шаролапова, Владимир Данилюк, Алексей Красненко	Инновационный путь развития киноискусства	233
Лев Рязанцев, Евгения Евдокименко	Менеджмент этапов производства звука в кино	244
Лилия Еременко, Анна Кичапина	Музыкальное оформление игрового фильма	252
Алла Медведева, Ирина Бурдюг	Использование элементов моушн-дизайна в современном украинском кино-, телепроизводстве	260

ФОТОИСКУССТВО

Владимир Кукоренчук, Валерия Бондарь	Эротика в фотоискусстве сквозь века	270
Сергей Борденюк, Ирина Гавран, Валерия Гримальская	Особенности уличной фотографии и ее родство с кинематографом	278
Ирина Заспа, Александр Безручко	Фотохудожественный проект «Женский многокомпонентный ассоциативный образ "Цветок папоротника"». Часть 1	286
Александр Безручко, Владимир Бардин	Магистерский фотохудожественный проект «Этнический язык сакрального»	297

РЕЦЕНЗИИ. ОТЗЫВЫ. ОБЗОРЫ

<i>Александр Безручко</i>	Рецензия на монографию Ю. С. Шевчук «Реклама как составная часть кинопроизведения»	305
<i>Георгий Розоринов</i>	Рецензия на учебное пособие Н. Н. Гончаренко, А. М. Прядко «Технология кино- видеорегистрационных процессов»	308

CONTENTS

TELEVISION JOURNALISM AND ACTING

<i>Mykhailo Barnych, Matiiv Ihor, Olena Venher</i>	Peculiarities of Voice, Intonation and Speech Tone of the Actor in the Role	199
<i>Oleksandr Bezruchko, Nataliia Kachmar</i>	The Development of Contemporary Ukrainian Cinema	208
<i>Nataliia Tsimokh, Bohdana Yakym</i>	News Content: from Event to Viewer	217
<i>Svitlana Kotliar, Vitalii Volkov</i>	Iconic Faces of Ukrainian Television (50-70s of the Twentieth Century)	225

FILM AND TELEVISION DIRECTING AND SOUND ENGINEERING

<i>Nina Sharolapova, Volodymyr Danyiuk, Oleksii Krasnenko</i>	Innovative Way of Cinema Development	233
<i>Lev Riazantsev, Yevheniia Yevdokymenko</i>	Managing Stages of Film Sound Production	244
<i>Liliia Yeremenko, Anna Kichapina</i>	The Musical Arrangement of a Live-Action Film	252
<i>Alla Medvedieva, Iryna Burdiuh</i>	Use of Motion Design Elements in Modern Ukrainian Film and Television Production	260

PHOTO ART

<i>Volodymyr Kukorenychuk, Valeriia Bondar</i>	Erotica in Photography Through the Ages	270
<i>Serhii Bordeniuk, Iryna Gavran, Valeriia Hrymalska</i>	Features of Street Photography and Its Similarities with Cinematography	278
<i>Iryna Zaspa, Oleksandr Bezruchko</i>	Photo Art Project 'Female Multi-Component Associative Image 'Fern Blossom'. Part 1	286
<i>Oleksandr Bezruchko, Volodymyr Bardyn</i>	Master's Photo Art Project 'Ethnic Language of the Sacred'	297

REVIEWS. COMMENTS. CRITIQUES***Oleksandr Bezruchko***Review of the Monograph “Advertising
as an Integral Part of a Film” by Yuliia Shevchuk 305***Heorhii Rozorinov***Study Guide Review ‘Technology of Film
and Video Registration Processes’
by N. Honcharenko, O. Priadko 308

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PECULIARITIES OF VOICE, INTONATION AND SPEECH TONE OF THE ACTOR IN THE ROLE

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artistic reading;
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speech act;
voice;
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Abstract

The purpose of the article is to study the peculiarities of the voice work during the role of the actor by studying the main aspects of the speech act implementation, the work of the registers and the speech apparatus; to carry out a comparative analysis of different types of the actor's existence in the role and reading of the literary text. **The research methodology** is based on the main principles of the actor's speech tools, the definition and comparison of different methods of voice, support, breathing, and the use of basic actor's techniques in the process of reading a literary text by separating and embodying them during the actor's speech act. **The scientific novelty** of the research is to study the main aspects of existence during artistic reading and the use of non-standard for acting voice techniques, interpreting them for use during the role. Identification of new approaches to the implementation of speech, the creative act and the latest ways to express the psycho-emotional state of the character through the use of unusual principles of the speech apparatus in ordinary life situations. **Conclusions.** The results of studies identify the basic principles of the human speech apparatus and the problems of voice control during the arousal of the psycho-emotional condition of the actor in the role, problems and errors in various methods and scientific works of masters in the field of stage language. Through experiments and interpretations of various approaches to working with voice, new, universal methods of speech control have been borrowed, borrowed by studying the process of reading a literary text by actors and applying these principles to the role.

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Problem statement

Considering the main aspects for the staging of the actor's voice and speech, there are several stages of staging: finding a tool for creating a voice, lowering the voice to the chest register, finding and developing all registers (chest, nose, frontal, etc.). During all this time, from the origin of acting to its existence to the present day, various artists (actors, directors, announcers, etc.) have created a large number of techniques, the principles of which were numerous, diverse approaches to acting, voice acting, and acting speech. Nevertheless, scholars of the last century, namely the Soviet era, did not pay much attention to the stage of voice production in this field and the speech apparatus of the film actor, because at that time cinema was just emerging and gaining momentum as an independent branch of art. At the time of these techniques' creation, the human body in the process of creating a role was not studied at all, so it was impossible to give such an accessible explanation and step-by-step instructions for the actor, which would give a clear understanding of how accessible and effective way to achieve the desired voice and properly developed speech apparatus. Despite the fact that at the time of the invention of basic voice techniques, scientists did not have full knowledge in this area, at the moment this issue has been still little studied.

Recent research and publications analysis

Well-known domestic, Soviet and foreign scientists and researchers have studied the problems of the actor voice and speech. Research and scientific works of R. O. Cherkashin (1989), M. M. Barnych

(2018), L. S. Vyhotskyi (1998) and others became the basis for writing the article.

The purpose of the study is to highlight and reveal new, more accessible specific step-by-step exercises to adjust the peculiarities of the voice and speech of the actor in the role.

Main research material

L. Vyhotskyi's (1998, p.333) research states: 'Future research will probably show that the act of art is not a mystical and heavenly act of our soul, but the same real act as all other movements of our being, but only it prevails over all its other complexity'.

When reading from a letter or in artistic reading in public, the actor has a completely natural desire to convey an opinion to the viewer. This, in turn, encourages the actor in the process of reading from the letter to make an effort to read it in advance, also tries hard and quickly to reproduce the next line of text in memory during the narration of the memorized work.

The two processes on this basis merge into synchronous automatic pronunciation of the active text aloud and in turn the internal pronunciation of the next text invisible and unfixed. Because of this, the thought act deviates from the right path and that is why the actor does not perceive and experience this read text. And it exacerbates the situation when the actor is worried about realizing his condition. So deep into what the reader cannot penetrate and be absorbed by him and the viewer. Trying to intone the text correctly and logically is a reason that, among other things, influences the actor's experience during reading, which leads to the comprehension of the intonation of the text, and does not encourage

comprehending its content. An inaccurate definition of the relationship between the reader and the viewer is another reason for the wrong technique of conveying an opinion, and it also affects the creation of the narrator's image. It is precisely these and a combination of many other reasons that require and require a revision of this acting technique.

It is worth noting that it is not easy to observe oneself, how the content of what is being read settles in one's mind, how to "alienate" oneself from the whirlpool of thoughts that bind the actor's consciousness during a public performance, and what a peculiar state of mind (thinking), not easy. Because human speech has the appropriate intonations, their shades, different tones, and the texts must be presented in a certain tone to preserve the speech organics, its nature. In other words, in addition to the task of reading, there is the task of reproducing the appropriate tone of the person's expression from whose image the reader submits texts.

The easiest example to reproduce this tone of the message is the tone of sellers in the market who interrupt each other trying to sell their product. But still, this tone is not easy to catch from the letter immediately. Accordingly, the task is to improvise in such a tone before reading the text, as if to play a game in which you have to offer something specific in your own words: buy or take what is in the audience. In the future, you need to wedge into the text without stopping, that is, under the reading of the announcement, that is, you need to substitute this artificial, playful tone. In this way, it is possible to come to an understanding of how the act of thinking takes place and how the image of a news anchor is created from the actor's face. A larger piece of text can

be read later, in the same tone. Correcting the facial expressions, intonation and diction of the presenter is a task that is added at this stage. It is recommended to behave in accordance with the text content, to remove smiles and facial expressions.

In textbooks on stage speech, the rules of logical intonation are written out according to which intonation is ordered. You have to be very careful about the rules of logical intonation and diction.

Efforts and concentration are aimed at raising the voice in front of the camera, lowering before the dot, the clarity of sounds, the selection of keywords and speech beats, keeping the perspective of the story is superfluous and can lead to focusing not on the text content, but on the same formal features. Although their implementation is a mechanical, unintentional act, these rules are studied separately.

The primary task in such self-trainings, along with the knowledge of one's own thought processes, is the acquisition of skills the tone reproducing and intonation pattern of speech of the person's image from whom the story is told. The lightest tones that can be quickly assimilated include the tone of a reporter, guide, historian, biologist, coach, etc., that is, those images of people whose speech is not burdened with a deep psychological narrative and emotional shades. During such pieces of training, actors acquire skills of communication with the viewer and behind-the-scenes listener of the respective TV programs. Since each of these tones has a certain intonation colour – restrained, soft, with notes of respect, instructive, it helps to release the vocal coloratura of the student.

It is worth noting that a difficult stage of learning is to master the technique of artistic reading of prose or poetry. After

all, the reader is required to create a narrator's image of who memorizes the described events through memorized text; in the poems, it is also necessary to preserve the rhythm and melody. However, this technique follows from the previous one. Conscious technique in no way prevents the actor from experiencing what he is reading 'People are worried to tears in the theatre, but ask a neighbour to take off his hat, do not forget to sit down and raise binoculars to see well' (Vyhotskyi, 1998, p.68).

Before mastering the techniques of reading, it is necessary to find out the general principles of the person's image from whom the story is told. The story of a playwright is a kind of confession related to his personal life, it does not matter whether he is a third person who tells about someone or something, or he tells about himself as the first person. But all narrators are united by several independent positions regarding the viewer. The first is a story addressed to an audience that is interested in a particular story. The second position is the narrator is not in conflict with the viewer, i.e. their relationship is neutral. And the third position follows from the second is the narrator does not play a role. The biggest mistake of dramatic actors-narrators is the attempt to distinguish the created image from the audience, to endow the image with the attributes of a dramatic role. As a rule, the work itself provokes such a wrong step. For example, poems, especially patriotic (T. Shevchenko, I. Franko and others) often begin with first-person calls to struggle. There are poems where the character appeals to phantoms (Lesia Ukrainka 'Contra Spem Spero' (Against hope I hope), T. Shevchenko 'Fate', 'Muse').

In Shakespeare's monologues, if performed as an artistic reading, the charac-

ter complains to the public about his fate. Similarly, prose works contain provocative moments for the actor, pushing him to create a role. However, if you act purely as an actor, according to such texts, then the typical question arises for each role: what does this character want from the audience and how this audience is connected to its history? Of course, if it was a "mass", as in the movie, the audience would be given some role; some conflicting involvement in the character, the actor would find a way to justify the address of the character to the audience. But this is not the case. The audience is not a game opponent in the story. And artificially endowing it with such a mission would be wrong and would not lead to the desired result, because it is not what the actor wants to create for himself. And if the actor forces himself to give the audience a role, it will be unethical and unprofessional, and the audience may leave the hall in response. K. S. Stanislavskyi pointed out the fact that to tell the public the monologue of Othello and perform it in the role are different things: 'Do you think anything would change in my performance if I played this monologue on stage? It would definitely change.' Playing, I would turn to Desdemona... would live the life of Othello in the proposed circumstances of Shakespeare's tragedy. Now I read to you, I saw your eyes. 'I set myself the task so that all of you, as a result of my reading, would understand how passionately Othello loved Desdemona. I did not play, but passed on to you the logic of Othello's thoughts and feelings; I acted for him, remaining myself – Stanislavskyi (Vyhotskyi, 1998, p.48).

It should be said that a narrator is a person who is a native of the audience and is no different from the audience. In fact, nothing would indicate that this person is

from another era or a character from another work. In fact, all outward signs are the actor's features. Actually, that's why K. Stanislavskyi says that he didn't play. However, even to convey the 'logic of Othello's thoughts and feelings' means to be in the image of a person who conveys the logic of Othello's feelings and thoughts. That is, it is not Stanislavskyi himself, who was personally acquainted with Othello. This is the person of Stanislavskyi, who is adopted as an artist by the fate of Othello and presents the memorized text by artistic expression means of the narrator-artist. Instead, the audience is original, artistic and ready for the perception of these artistic means of expression, also Stanislavskyi as an artist. Let's imagine once again that an uneducated person entered the hall, who does not know that Othello is a character invented by Shakespeare and that in fact has nothing to do with the fate of Stanislavskyi. This man would sympathize with Stanislavskyi himself. But in reality, the public has no sympathy for the artist, it, like an artist, sympathizes with the image of the narrator, which creates from himself the artist Stanislavskyi.

Thus, the image of the narrator is not a role because this person in the course of the story weighs his behaviour and emotional state in accordance with ethical norms in an educated society. That is, he will not allow himself the sharp emotions or inappropriate behaviour that Othello's character could afford in other circumstances but the circumstances of the conflict. At the same time, artistic means of expression that are acceptable to the viewer – raising and lowering the tone, long psychological pauses, facial expressions, etc., allow the artist to partially demonstrate the behaviour of the Othello character in his circumstances. Thus, we come to the conclusion that the image of

the dramatic narrator is close to the person of the actor and does not have, like a dramatic role, specific external features that are not inherent in the actor. The actor, using this hypostasis in which he appears before the viewer, creates an image and his story by such means of expression that indicate the involvement of this created person in the action and events unfolding in the story. Such creation of an image is a tacit mutual consent or unannounced, pre-established conditions of the game between the actor and the spectator. Actually, this position and attitude to the viewer allow speaking K. S. Stanislavskyi that he read and saw the audience's eyes. Due to this established position, it is possible to communicate with the viewer through the image of the narrator. This starting position is between the game and non-game, is extremely important for the actor-narrator, as it helps to find the necessary point of intersection in communication with the audience as a non-game opponent. 'Through consciousness, we penetrate the subconscious, we can organize subconscious processes so as to cause subconscious processes through them' (Knebel, 1970, p.334). It is this point of intersection that allows the actor to feel free in the act of creativity.

This is explained by the fact that as a result of the analysis of the work, the actor tries to convey a certain initial mood or state. However, this position is wrong, because trying to create a dramatic mood at the beginning of the story, as well as emotion, leads to the creation of a specific character with a certain biography. But following the analogy of news readers, historical commentators, etc., their position is neutral, regardless of the text content. Of course, in the course of the story, they may be absorbed in the content of what is read, but not enough to interpret

them as participants in those events. Similarly, the dramatic reader is concerned with the content, but not enough to take on the role of the participant in the events of which he tells. Therefore, as mentioned above, such a starting position must be abandoned.

Based on the above, we can conclude that the actor-reader does not tell the art work on behalf of the character depicted by the poet or writer, but interprets this work, reading it from the image of the narrator of the artwork.

The research found that the acting creative process is divided into two main stages: preparation for the role and performance of the role. The study found that the creative process of acting is divided into two main stages: preparation for the role and role performance. In turn, the first creative stage covers the analysis and rehearsal of the role with the director (formation of the character and characteristics of the image, action analysis, mise-en-scène, etc.) and independent preparation of the role by the actor (studying the text, playing the role and experiencing this game in the imagination, etc.). The second creative stage is the public performance of the role. This stage is called creative because the role performance in public conditions is the creation by the actor, in his person, of an act of experience according to the external and internal drawing of the role created in advance independently and with the director. Observing the situations of everyday life, we can say that the real, genuine action of the word in ordinary living conditions, as a rule, occurs spontaneously, unprepared. The actor's action is prepared in advance at the first stage of creativity, so this action cannot be similar to life. However, the origins of both actions are somewhat similar. In both cases of speech, the order

of pronunciation of words is a reflective or mechanical act, i.e. unconscious. It means that in order to take an object no one thinks about which foot to go and how to fold the fingers, etc. Or in order to look closely at something, there is no need to think about turning your head and direction of vision. The same applies to the order of pronunciation of words. Due to such motor and speech reflectivity, there is an experience (comprehension) of the content of what is set by movement and speech. Because it is known that only one object can be thought or experienced by a person at a time (Knebel, 1970, pp.77-78). That is, it is impossible to think about movement and what this movement means at the same time.

In contrast to ordinary life, in the art of the actor, speech occupies a special place – expressive (demonstrative), this is said in R. Cherkashin (1989, p.327). The actor not only communicates with a colleague in the role but also expresses to the viewer the nature of the character's speech, that is, not only what he says but also how he speaks. Yes, K. Stanislavskiy (1953, p.140) emphasized: 'Let's hope that science will help us find a practically possible approach to another's soul, let's learn to understand the logic, the sequence of its feelings, psychology, character science. Perhaps this will help us develop techniques to look for subconscious creative material not only in the external environment but also in the internal life of people.

Given the above, to study the mechanics of speech, the task of acting on a partner on stage, as it happens in life, is not enough and not exactly. Otherwise, the actor will not be able to focus on expressing the nature of the character's speech. After all, he will try to act as a character, as in life, so in his mind, there will be no

room for the embodiment of an external act of expression. In fact, the essence of the actor's experience is that he does not communicate with a colleague in the role but with the audience. Take for example the phrase: 'Close the door!'. In order to perform the task that is to express to the public the external peculiarities of the character, you must first clearly, with the help of voice and intonation to say this phrase. Actually to say and not to ask, order, force, that is, not to put in the expression of the phrase action (action is contained in the meaning of the phrase). And it doesn't matter if the actor is sitting, lying, walking, scratching, smiling, etc. The whole act must be addressed in an expressive task. The actor must set an expressive task also for the reason that it has already been emphasized that this task is also partly the essence of acting. After all, in addition to the task of experiencing interaction with other characters, the acting also covers the task of intelligible visual and audio explanation to the viewer of their role. Performing the role in this way, the actor should feel comfortable both in relation to partners and in relation to the audience. Such comfort is called organic or natural behaviour in

terms of role expression. In other words, the expressive task or expressive act is performed unnoticed by the viewer, as if the actor puts all his efforts into the action of the word on the partner on stage and arranges his behaviour towards him. This is where the skill of public expression of the actor's role is manifested. Thus, to form a state of experience in the role of the actor, with the help of special exercises, it is necessary to learn to displace the expressive process from consciousness.

Conclusions

As a result of studying and researching the basic principles of the human speech apparatus work and problems of voice control during the arousal of the psycho-emotional state of the actor in the role, problems and errors have been identified in various methods and scientific works of masters in the field of stage language. Through experiments and interpretations of various approaches to working with voice, new, universal methods of speech control have been created, borrowed through the study of the process of reading a literary text by an actor and applying these principles to the role.

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ОСОБЛИВОСТІ ГОЛОСУ, ІНТОНАЦІЇ ТА ТОНУ МОВЛЕННЯ АКТОРА В РОЛІ

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Анотація

Мета дослідження – вивчити особливості роботи голосу під час гри актора в ролі шляхом дослідження основних аспектів мовленнєвого акту, роботи реєстрів та мовленнєвого апарату; здійснити порівняльний аналіз різних типів існування актора в ролі та читання художнього тексту. **Методологія дослідження** базується на головних принципах роботи мовленнєвих інструментів актора, визначенні й порівнянні різних методик постановки голосу, опори, дихання та застосування основних прийомів актора в процесі читання художнього тексту шляхом їх відокремлення та втілення під час акторського мовного акту в ролі. **Наукова новизна** дослідження полягає у вивченні основних аспектів існування під час художнього читання та застосуванні нестандартних для акторської гри прийомів роботи з голосом, інтерпретації їх для використання під час виконання ролі; виявленні нових підходів до здійснення мовленнєвого, творчого акту та новітніх способів вираження психоемоційного стану персонажа через використання незвичних принципів роботи мовного апарату в звичайних життєвих ситуаціях. **Висновки.** Унаслідок вивчення та дослідження основних принципів роботи мовленнєвого апарату людини та проблематики керування голосом під час збудження психоемоційного стану актора в ролі були виявлені проблеми та помилки в різних методиках та наукових роботах майстрів в галузі сценічної мови. Шляхом експериментів та інтерпретацій різноманітних підходів до роботи з голосом було знайдено нові, універсальні прийоми керування мовленнєвим апаратом, запозичені завдяки дослідженню процесу читання актором художнього тексту та застосування цих принципів до виконання ролі.

Ключові слова: художнє читання; мовний апарат; мовленнєвий акт; голос; психоемоційний стан

ОСОБЕННОСТИ ГОЛОСА, ИНТОНАЦИИ И ТОНА РЕЧИ АКТЕРА В РОЛИ

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Аннотация

Цель исследования – изучить особенности работы голоса во время игры актера в роли путем исследования основных аспектов речевого акта, работы регистров и речевого аппарата; осуществить сравнительный анализ различных типов существования актера в роли и чтения художественного текста. **Методология исследования** основана на главных принципах работы речевых инструментов актера, определении и сравнении различных методик постановки голоса, опоры, дыхания и применения основных приемов актера в процессе чтения художественного текста путем их отделения и воплощения во время актерского речевого акта в роли. **Научная новизна** исследования заключается в изучении основных аспектов существования во время художественного чтения и применении нестандартных для актерской игры приемов работы с голосом, интерпретации их для использования во время исполнения роли; выявлении новых подходов к осуществлению речевого, творческого акта и новейших способов выражения психоэмоционального состояния персонажа через использование непривычных принципов работы речевого аппарата в обычных жизненных ситуациях. **Выводы.** В результате изучения и исследования основных принципов работы речевого аппарата человека и проблематики управления голосом во время возбуждения психоэмоционального состояния актера в роли были выявлены проблемы и ошибки в различных методиках и научных работах мастеров в области сценической речи. Путем экспериментов и интерпретаций различных подходов к работе с голосом были найдены новые, универсальные приемы управления речевым аппаратом, заимствованные благодаря исследованию процесса чтения актером художественного текста и применения этих принципов к выполнению роли.

Ключевые слова: художественное чтение; речевой аппарат; речевой акт; голос; психоэмоциональное состояние



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THE DEVELOPMENT OF CONTEMPORARY UKRAINIAN CINEMA

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e-mail: natalie.kaczmar@gmail.com; ORCID: 0000-0001-8444-3746^a Kyiv National University of Culture and Arts, Kyiv, Ukraine^b Kyiv University of Culture, Kyiv, Ukraine**Keywords:**cinema;
history;
development;
potential;
prospects;
directions;
film industry**Abstract**

The purpose of the research is to investigate the history of contemporary Ukrainian cinema and to analyze the ways of its development. Highlight the main problems of national film production; identify the main principles and areas of its potential realization, the conditions for creating a successful and engaging film industry in Ukraine. **The research methodology** consists of the following methods: analytical – the study and analysis of historical materials of the Ukrainian cinema formation; empirical – the generalization of monitoring the intensity of filmmaking; theoretical – the research of prospects and directions of national film potential realization. **Scientific novelty.** For the first time, the prospects and directions of the national film potential realization are outlined based on the detailed in-depth analysis of the Ukrainian cinema historical development, an estimation of its modern condition. **Conclusions.** Analysis of the current state of Ukrainian cinema showed that the national cinema has undergone changes in the basic guidelines and value vectors of its development, intensified the process of realizing its potential, began building effective mechanisms of administrative and legal regulation of this area for development and proper functioning of the domestic film industry.

For citation:Bezruchko, O. and Kachmar, N., 2021. The Development of Contemporary Ukrainian Cinema. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, 4(2), pp.208-216.**Problem statement**

In recent decades, Ukrainian cinema has been growing. Films based on presenting the problems of the present, reflecting the Ukrainian identity, are ap-

pearing. They are interesting for both the Ukrainian audience and the international community. Therefore, the study of the problem of formation and development of modern Ukrainian cinema is important and relevant in modern conditions.

Recent research and publications analysis

Analysis of the modern Ukrainian cinema history, the study of the main problems of national film production has been covered by a number of scientific publications.

I. Burnashov (2015) believes that in the field of the film industry there are many problems that pull each other. In particular, he emphasizes that if we receive a low-quality film product, the reason is largely due to lack of logistics, the inexperience of film workers, involvement in the main roles of the same actors. The author also draws attention to mistakes in choosing the genre, low budget films, which cannot pay off due to the small number of cinemas.

Research in the field of material and legal support and assistance of the state for the highly productive development of cinema is reflected by K. Koroshchenko (2020). The author proved that producing quality films is beneficial not only for the economy but also for the world perception of Ukraine as a state that is able to move forward in all areas.

The development of the Ukrainian film industry, as it is emphasized by E. Zin (2007) and S. Hnatiuk (2014), is a significant contribution to the spiritual development of the nation, as well as an opportunity for future international recognition and perception of domestic cinema as another quality product from Ukraine.

Purpose of the article is to investigate the history of contemporary Ukrainian cinema and to analyze the ways of its development. Highlight the main problems of national film production; identify the main principles and areas of its potential realization, the conditions for creating a successful and engaging film industry in Ukraine.

Main research material

According to the 'National Strategy for the Development of the Film Industry in Ukraine for 2015-2020' (2015), the creation of a successful, investment-attractive film industry in Ukraine, focused on both the domestic film market and its niche in the international cultural space, and the global audiovisual industry is one of the most important areas of state cultural policy. The state considers cinema as one of the main tools for ensuring information security of the country, patriotic and educational function of the state and building a positive image of Ukraine.

Contemporary Ukrainian cinema is experiencing rapid growth. Ukrainian films are regularly released in Ukrainian cinemas, they are shown in competitions of prestigious world film festivals, a generation of promising artists debuts with feature films, Ukrainian film companies cooperate with the state and international partners.

However, the historical review shows that at the beginning of the 21st century the situation in this area was radically different. The annual production of new Ukrainian films was insignificant, and most of them went completely unnoticed by the audience – both in Ukraine and, of course, in the world. Until the beginning of 2014, the state film market was dominated by Russian films. The long Soviet policy in this area and the transitional stage of Ukrainian formation, the difficult economic situation of the country did not provide the resource advantages of the Ukrainian producer. The war in eastern Ukraine prompted Ukrainian filmmakers to show the fighting, the heroism of the defenders of the Fatherland and life under Russian occupation. This time is characterized by the emergence of new films. There is an expansion of the genre range. Neverthe-

less, at the same time, the theme of historical drama remains relevant (Koroshchenko, 2020, p.5).

On January 13, 1998, Verkhovna Rada of Ukraine adopted the Law of Ukraine 'On Cinematography', which provided for a number of measures to restore Ukrainian cinema as an art. Since then, there has been a gradual increase in film production in Ukraine. A new generation of artists has come to Ukrainian cinema, united around the Contemporary Ukrainian Cinema Society (SUK). Collective projects of Ukrainian directors have started to appear – 'Arabesques', 'Ukraine, Goodbye!', 'Babylon'13'. There was established a network of private (independent) film studios and private cinemas. A large number of Ukrainian films won fans among domestic and foreign viewers. These are dramatic films mostly: 'Prayer for Hetman Mazepa' (2001) by Yu. Illienko, 'Shtolnia' ('Adit') (2006) by L. Kobylchuk, 'In the Fog' (2012) by S. Loznytisia, 'Guide' (2013) by O. Sanin, 'Donbass' (2018) by S. Loznytisia, etc. (Sabadash, 2019, p.174).

In January 2015, the Ukrainian State Film Agency – the central executive body, which activities are directed and coordinated by the government of Ukraine through the Minister of Culture and Information Policy of Ukraine and which implements the state policy in the field of cinema – presented a draft of the National Strategy for the Development of the Film Industry of Ukraine for 2015–2020 (2015). The strategy defines the main priorities, tasks and mechanisms of state policy in the field of cinematography, its personnel, ideological and social content, and is the basis for making changes and additions to the current legislation of Ukraine, management and financing of cinematography. The Ukrainian State

Film Agency was developing this document from August until December 2014 based on international practices, consultations with the National Union of Cinematographers, the Public Council of the Ukrainian State Film Agency, industry organizations and practitioners of the film industry.

As the then head of the Ukrainian State Film Agency P. Illienko aptly noted: 'Cinematography for the state is a strategic resource of socio-economic, cultural, spiritual and ideological development of society' (Burnashov, 2015, p.2).

Monitoring of the intensity of filmmaking showed that in 2015 eight Ukrainian films were shot and produced. The most famous of these are 'Hetman' (directed by V. Yamburskyi), 'Song of Songs' (directed by Ye. Neiman), 'On the Other Side' (directed by O. Lytvynenko). The following year Ukrainian film production increased to 21 films. 'I Am with You' (directed by O. Turanskyi), '8 Best Dates' (directed by M. Vaisberh), 'The World for the Eyes' (directed by N. Parfan) and others. 22 films were released in 2017 ('Cyborgs' directed by A. Seitablaiev, 'Another's Prayer' directed by A. Seitablaiev, 'In-fogolic' directed by V. Shpakov, etc.). The largest number of films was shot in 2018. The films 'Me, You, He, She' (directed by V. Zelenskyi), 'Crazy Wedding' (directed by V. Dykyi), 'Stolen Princess' (directed by O. Malamuzh), 'Bus №13' (directed by O. Bezruchko) and others left a bright response in the audience. Examples of high-quality modern Ukrainian cinema in 2019 were the film-musical 'Hutsulka Ksenia' directed by Olena Demianenko, based on the operetta of the same name by Yaroslav Barnych. In 2020, despite the beginning of the coronavirus pandemic, such films as 'My Thoughts Are Silent' (directed by A. Lukich), 'Faithful' (direct-

ed by H. Syvolap), 'Our Cats' (directed by V. Tykhyi), 'Hell's Banner, or Cossack Christmas' (directed by M. Kostrov) and others were released. One of the most famous films of that year was the drama 'Atlantis' directed by Valentyn Vasianovych, which was selected by the Ukrainian Oscar Committee as a national nominee for the Oscar in the nomination 'Best International Feature Film'. However, the film was not destined to go into the category of 'International Feature Film' and win the coveted Oscar.

As Ukrainian producer Denys Ivanov noted, 'Ukrainian cinema should be compared to other national cinemas, primarily in Europe. Back in 2017, Ukrainian cinema accounted for 1% of the total market. In 2018, this indicator was already at the level of 10%, and in 2019 – about 25%, which is quite a good indicator' (Slipchenko, 2019).

Today, the most successful producers of film products in Ukraine are 'Kvartal 95' Studio, 'TRK Ukraina', 'StarLightMedia', '1+1 media', 'Film.UA', which have created dozens of films and TV shows that are quite popular in the Ukrainian cinema space.

According to K. Koroshchenko (2020, p. 6), 'the analysis of the contemporary development of the film industry makes it possible to assert the change of basic guidelines and value vectors of development. The showing of entertaining and humorous films and shows indicates that the main task of cinema today is an entertaining function. However, modern cinema tries to raise the problems of everyday life and help in the formation of "the man of the modern era".'

In summary, it can be noted that Ukrainian cinema has just begun to develop. I. Yu. Burnashov believes that 'there are many factors in the absence

of cinema until 2014, but the main one is a large number of Russian film products. After the events in the East of the country and the change of the vector of Ukraine's development to European integration, Ukrainian cinema saw the light, and the world saw Ukrainian cinema and appreciated it at international festivals. The main task now is to build an effective mechanism of administrative and legal regulation of this area in order to develop and ensure the proper functioning of the domestic film industry' (Burnashov, 2015, p.21).

This is facilitated, despite some pessimistic stagnation in the current state of the film industry, by the existence in Ukraine a strong historical, professional, creative potential for the development of cinema, the disclosure of which will allow the country to take honourable, leading positions in filmmaking both in the EU and on the world stage.

These processes are currently taking place in difficult conditions. By comparing the experience of foreign cinema and the state and developments in the field of Ukrainian cinema in recent times, it is possible to draw parallels and highlight the problems of its development. First, it is worth noting the uncertainty of the filmmakers currently working. Despite the fact that there are statistics of genre preferences of Ukrainians, filmmakers still make mistakes when choosing a genre, but the experiment sometimes fails and a lot of money is lost.

The Law of Ukraine 'On Amendments to some Laws of Ukraine regarding Languages of Audiovisual (Electronic) Mass Media' dated May 23, 2017, played an important role in the shooting of national cinema. According to this law, three-quarters of content on national and regional channels must be Ukrainian-

language. To address the issue of replacing Russian-language series and films, it is necessary to intensify the process of creating high-quality highly professional Ukrainian film production (2017).

According to the research of E. A. Zin, M. T. Kyiyaka and S. L. Hnatiuk the following state film studios operate in Ukraine: the Dovzhenko National Film Studio, technical capacity of which is actively leased by a number of leading Ukrainian production companies (Ukrainian Media Group, Star Media, Star Media, 'PRO-TV') and TV channels ('Inter', 'Studio '1+1'); Odesa film studio of Feature Films; Ukrtelevision Studio, which is considered to be the best in Ukraine from a technical point of view for television shooting; National Cinematheque of Ukraine, Ukrainian Studio of Chronicle and Documentary Films, Ukrainian Film Studio of Animated Films; more than 20 non-state film studios: Illuminator service, Fresh Production Group, Patriot Rental, Filmlight Studio, Postmodern, KWA sound production, FilmUA, Camera Technologies, Filmotechnic, Kinotur, Pronto Film, InsightMedia Production Center, Starmedia, LeDoyen, CoffeePost, PostModern, Film service Kartochki Ukraine. The represented companies provide a full range of world-class film production services, most of them have their own production facilities and developed infrastructure, necessary for quality service (Zin, 2007, p.335).

S. L. Hnatiuk (2014) notes that filming areas are growing in Ukraine today – there are pavilions with a total area of over 20,000 square meters, new filming areas with a total area of at least 10,000 square meters are being built.

However, the volume of production of these film studios, according to the research of E. A. Zin, reaches 10-15% of the

film production volume in 1990. Foreign products dominate the market of the TV industry. The share of Ukrainian production does not exceed five per cent. With such a redistribution, Ukrainian cinema suffers significant financial losses. The material support of film studios is technically obsolete and cannot be compared to the capabilities of foreign TV producers (Zin, 2007, p.337).

Producer Ivanna Diadiura, as stated in the online article 'What does Ukrainian cinema lack?', advises looking for problems of the Ukrainian film industry in the number of cinemas and screens in Ukraine. After all, why make movies if you have nowhere to show them? In Ukraine, there is one cinema per 200,000 citizens, which is 15 times less than in France and 10 times less than in other European countries. According to the Ukrainian State Film Agency, currently, only 76 of the 453 district centres have working cinemas. There are 2,071 stationary cinemas (630 of them working) and 92 mobile video projection complexes in 28,504 rural settlements. Even small movie budgets can't pay for themselves with a small network of cinemas.

Another problem with low-quality Ukrainian film products is the inexperience of film workers. The same actors are filmed. Even a small movie budget can't pay for itself. Mistakes in the choice of genre, underestimation or ignorance of the aesthetic needs and requests of the filmmaker are costly to Ukrainian cinema. Significant problems are also caused by the low logistics of film studios, outdated equipment. In addition, there is another problem, the essence of which lies in the moral and ethical plane of today – even if the state allocates sufficient funds for the development of cinema, there is no guarantee that the funds will go to their

intended purpose and use them properly. Because, as a film expert, Aksinia Kurina successfully noted, 'the most important problem of the Ukrainian film market is not even the lack of money. This is the absence of a film school because if we imagine a hypothetical situation that we will fill the national cinema with money, it is very unlikely that we will get a quality product' (Koroshchenko, 2020, p.23).

Thus, the urgent problem in Ukraine is the formation of a modern national film industry, which would correspond to the international practice of organizing the film process based on highly adapted to the needs of modern legal, organizational and economic principles of its development.

Prospects in any creative field, as in any other, follow directly from past achievements, from such successes, which create a solid foundation for growth. And whether this growth will become real depends on favourable conditions. On the background of the famous achievements of the past, the outlook should look as bright as possible. It is worth mentioning only a few names inscribed in golden letters in the pantheon of the most famous artists of world cinema: Oleksandr Dovzhenko, Ivan Kavalieridze, Serhii Paradzhanov, Yurii Illienko, Leonid Osyka, Mykola Mashchenko, Kira Muratova.

During the years of independence, Ukraine has tried several times to make changes in the film industry. In particular, there was created a new executive body by the resolution of the Cabinet of Ministers of Ukraine 'On Approval of the Regulations on the Ukrainian State Film Agency' dated 17.07.2014 – the Ukrainian State Film Agency (Derzhkino), as well as laws 'On Cinematography' dated January 13, 1998, and 'On State Support to Cinematography in Ukraine' dated March 23, 2017, were passed. And with the adoption of the lat-

ter modern Ukrainian cinema begins its countdown, as that law determines the forms and procedure for providing state financial support to cinematographers, details the mechanism of state participation in funding film production, determines the cultural and production criteria of the cultural test of films, introduces a scoring system – evaluation elements of national films, contains anti-piracy rules (2017).

This provides Ukrainian cinema not only with greater economic and technical opportunities for filming but also with a unique opportunity to integrate Ukrainian culture into European culture. Such approaches will also ensure the authority of our state and create a positive international image. That will testify to our openness and desire for internal growth by using the powerful potential of national culture.

K. R. Slipchenko (2019) fairly notes that 'international joint film production will promote the formation of smaller amounts of state support, guarantee timely and high-quality completion of the project, ensure "risk minimization" and expand distribution geography'.

Nevertheless, the role of state financial support for film production is difficult to overestimate. It is a sign of project reliability in international projects, and insurance guarantor against the risks of imbalances between different project participants. Thus, improving the mechanisms of state funding of cinema provides prospects for participation in international projects. Hungary is an example among Eastern European countries and the most active participant in joint film production. This country established a convenient scheme of financing: the state reimburses the costs involved in the production of the film after finishing work on it (Koroshchenko, 2020, p.105).

Summarizing the above, it should be emphasized that in modern conditions, the successful development of the film industry in Ukraine is possible with the full assistance of the state, the formation of state policy in the field of cinema and cinema support systems close to modern European practices. It is necessary to systematize and intensify the activities of all public authorities with increased participation of administrative resources and to involve highly talented, knowledgeable professionals, people with experience in this field in order to implement promising, popular and time-consuming, successful film projects.

Conclusion

The development of Ukrainian cinema is a significant national heritage, it makes an invaluable contribution to the spiritu-

al development of the people, serves as a guarantor of international recognition of Ukraine, its world perception and approval.

Ukraine has a strong historical, professional, creative potential for the development of cinema, the disclosure of which will allow the country to take honourable, leading positions in filmmaking in the EU and on the world stage.

A promising area of development and improvement of Ukrainian cinema is participation in international cooperation projects with the participation of two or more countries, which are involved in joint filmmaking, as well as its co-financing.

Successful development of the film industry in Ukraine is possible with the full assistance of the state, the formation of state policy in the field of cinema and cinema support systems close to modern European practices.

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РОЗВИТОК СУЧАСНОГО УКРАЇНСЬКОГО КІНОМИСТЕЦТВА

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Анотація

Мета дослідження – дослідити історію сучасного українського кінематографа, проаналізувати шляхи його розвитку; висвітлити основні проблеми становлення національного кіновиробництва, виокремити базові засади та напрями реалізації його потенціалу, умови створення успішної, інвестиційно привабливої кіноіндустрії в Україні. **Методологія дослідження** полягає у застосуванні таких методів: аналітичного – для вивчення і аналізу історичних матеріалів становлення українського кінематографа; емпіричного – для узагальнення моніторингу за інтенсивністю кінотворчості; теоретичного – для дослідження перспектив і напрямів реалізації національного кінопотенціалу. **Наукова новизна:** на основі детального та поглибленого аналізу історичного розвитку українського кінематографа, оцінки його сучасного стану вперше окреслено перспективи і напрями реалізації національного кінопотенціалу. **Висновки.** Аналіз сучасного стану українського кіномистецтва показав, що в національному кінематографі відбулись зміни базових орієнтирів і ціннісних векторів його розвитку, інтенсифікувались процеси реалізації його потенціалу, розпочалась побудова ефективних механізмів адміністративно-правового регулювання зазначеної сфери з метою розвитку та належного функціонування вітчизняної кіноіндустрії.

Ключові слова: кіномистецтво; історія; розвиток; потенціал; перспективи; напрями; кіногалузь

РАЗВИТИЕ СОВРЕМЕННОГО УКРАИНСКОГО КИНОИСКУССТВА

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Аннотация

Цель исследования – исследовать историю современного украинского кинематографа, проанализировать пути его развития; осветить основные проблемы становления национального кинопроизводства, выделить базовые основы и направления его потенциала, условия создания успешной, инвестиционно привлекательной киноиндустрии в Украине. **Методология исследования** заключается в применении следующих методов: аналитического – для изучения и анализа исторических материалов становления украинского кинематографа; эмпирического – для обобщения мониторинга интенсивности кинотворчества; теоретического – для исследования перспектив и направлений реализации национального кинопотенциала. **Научная новизна:** на основе детального и углубленного анализа исторического развития украинского кинематографа, оценки его современного состояния впервые очерчены перспективы и направления реализации национального кинопотенциала. **Выводы.** Анализ современного состояния украинского киноискусства показал, что в национальном кинематографе прошли изменения базовых ориентиров и ценностных векторов его развития, интенсифицировались процессы реализации его потенциала, началось построение эффективных механизмов административно-правового регулирования данной сферы с целью развития и надлежащего функционирования отечественной киноиндустрии.

Ключевые слова: киноискусство; история; развитие; потенциал; перспективы; направления; киноотрасль



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NEWS CONTENT: FROM EVENT TO VIEWER

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efficiency

Abstract

The purpose of the research is to analyze the way of news information from the event to the screen, to identify the extent to which the use of new technologies affects the audience, to determine the role of a journalist, an editor, a video editor and a sound engineer in this chain, to prove the importance of verifying information. **The research methodology** is based on a comprehensive theoretical analysis and descriptive-analytical approach, which combines methods of observation, comparison and generalization. The method of theoretical analysis of television stories, scientific publications, as well as determining the role of each employee of the channel, who works on the release of information on the air. **Scientific novelty** is a detailed analysis of news content on television, determining aspects of interdependence, efficiency and reliability of information when submitting news. **Conclusions.** Trends in the dynamic development of television have led to significant transformation processes and the use of the latest technologies to influence the audience in news content. The article analyzes the work with information at different levels, elaborates on each stage of news verification, summarizes news factors, approach to writing news stories.

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Introduction

Nowadays news coverage in media outlets is not only a formally correct framing of facts, but also thorough work of a whole team of editors, directors, and, in particular, journalists. The accurate perception by the audience depends on the skills and

abilities of every media professional. It should be noted that the main component of news is information. Its understanding and perception by the audience depend on how it is processed by a journalist.

Modern media often violate the journalism code of ethics, don't adhere to every journalism standard, and are biased. But

professional TV channels, radio or print media should always be unbiased, impartial, and able to differentiate facts from comments, cover all opinions regarding a problem and, of course, provide only reliable and verified information. Thus, getting information from an event to a viewer is a very important task, and not a single step can be neglected because, as we know, the influence of the media on the audience is very strong and significant.

Recent research and publications analysis

The tasks of a TV journalist were defined by D. Moj and M. Ordolff in their book 'Television Journalism: Practical Journalism' (2019). They described the process of writing text, working with formats (journalistic genres), going live, video editing techniques, etc.

The professional standards of news journalism were outlined by O. Holub in her work 'Media Compass: a Guide for a Professional Journalist' (2016). In particular, she touched upon information verification and the use of social media in journalism, as well as media ethics, the peculiarities of covering armed conflicts, and the legal responsibilities of journalists and editorial staff.

Purpose of the article

The purpose of the work is to analyze the path of getting news information from an event to the screen; to identify the extent to which the use of the latest technologies affects the audience; to determine the role of a journalist, an editor, a video editor and a sound engineer in this chain; to prove the importance of verifying information in the pursuit of promptness.

Main research material

At the current stage of technology development, mass media play an extremely important role. News TV channels, in particular, become not only sources of information, but also means of influence and manipulation. That is why accurate reporting plays a very important role now. The process of creating, processing and presenting pieces of news is a structured, consistent and thorough work of many people. A piece of news is the latest informative message containing facts about current events of public importance, facts or circumstances. A mandatory condition for a piece of news is a connection to various spheres of public life.

In this regard, it should be said that it is an information genre in journalism; the main form of presenting key information in a concise form. These are short messages, which are of interest to viewers. The interest can be attracted by various factors. According to the authors of the book 'Television Journalism' Daniel Moj and Martin Ordolff (2019, p.44), news factors can be the following: amazement, unusualness, unexpectedness; struggle, conflict and drama; humour and fun; romance, erotica and love; children and animals, etc.

Walther von La Roche (2005, p.63) distinguishes the following main characteristics of news: timeliness, relevance, public significance or interest, objectivity, reliability, specificity of framing informational messages.

One of the main factors in the infosphere and the main sign of leadership in the media is the speed of delivering information about a certain event (timeliness) and the public importance of this issue (relevance). According to Olena Holub, the author of the book titled "MediaCompass"

(2016, p.29) 'Timely coverage is especially crucial for news that affects people's lives and safety.' This applies to news on war (bombing, shelling, etc.), climate and environmental disasters (smog, fires, dust storms, hurricanes, volcanic eruptions, landslides, floods, snowslides, etc.).

After checking newsworthiness, a TV crew is sent to a scene. The attention is focused on the correct shooting and framing of the piece of news. 'First of all, we are talking about how to communicate the facts in this piece of news to a viewer as soon as possible. For this purpose, the so-called lead is used,' the authors of the book 'Television Journalism' explain (Moj and Ordolff, 2019, p.44). Lead is based on answers to the questions: first 'who?', 'what?', and then details ('where?', 'when?', 'how?'). All this text is called a news message.

The coverage of an event is supported by video material containing fragments of interviews with the participants of the event that is being covered. In the professional sphere, it is called a synchronous (recorded direct speech and the image of a speaker). It is a structural element of a TV report or a story that confirms the facts or circumstances stated in the news piece, and contains additional or clarifying information.

Currently, BZs (pieces without sounds) are actively used in the news. It is footage broadcasted without soundtracks; the voice-over text is read by a host in the studio. The text for BZs is written using the above-mentioned lead. As soon as an event is taking place, it immediately gets to micro media (social networks) and mainstream media (for example, television news bulletins). According to some studies, the period for which a person obtains information is approximately two to six hours. Given the latest news produc-

tion technologies, as well as the Internet and social networks, information about event can be provided immediately, right from the scene. According to TV journalism standards, the timely communication of news means that a report is presented as soon as possible – on the next TV or radio broadcast. However, influential media check information for reliability and only then present it, while micro media can neglect the verification stage.

The firsthand information continues being spread in comments and reposts. Thus, it is transmitted through the so-called 'bush telegraph.' Subsequently, information about an event, fact or circumstance appears on various websites and articles, and it can be easily found using search engines.

In this regard, it should be noted that correspondents of the Russian non-governmental nationwide news service REGNUM on their website say that experts from Tel Aviv University conducted research and confirmed that bad news spreads much faster than good ones. The scholars also found that such news is transmitted twice as fast orally because people prefer discussions of sensitive issues. According to these statements, five times more people learn about bad news than about good news (Regnum, 2021).

The study is based on a number of surveys. It was led by Professor Jacob Hornik, who specializes in marketing and advertising. The scholars talked to some 160 executives from various organizations. 'We selected messages with roughly the same number of suggestions and found that managers were more likely to recall bad news and tell them again in more detail than good news. We also found that they were much less likely to say a good word about companies mentioned in negative news, compared to unfriendly state-

ments about those companies mentioned in positive news' (Regnum, 2021).

In another experiment, college/university students were provided with positive and negative information about various companies. As a result, negative facts were spread more massively and faster. In particular, it is worth highlighting a number of news factors that attract the viewer's attention and contribute to memorizing and spreading information, namely: proximity (emotional and spatial), unexpectedness, conflict, risk, humour, sex, tragedy, children, animals, etc.

Prompt informing of the audience about the most important phenomena and events of public life is carried out with the help of BZs and 'synchrons', which eventually form full-fledged stories or reports. In the work by Olena Holub (2016, p.42) 'The Media Compass' it says that a report is a material from the scene. It is produced to make a viewer feel like a participant of these events, as well as to make an emotional effect from the situation, and to convince the viewer that the event is real. Of course, the footage itself showing the scene in detail is of great importance in the report.

It has three forms: cognitive (provides the viewer with the necessary new information), problematic (a report brings up issues important for society) and event-related (reporting from the scene). A report is usually filmed by two people – a TV journalist and a videographer (sometimes, if necessary, there could also be a sound engineer in a TV crew). As Volodymyr Zdoroveha (1975, p.72) notes, a TV journalist acts as 'an impartial and accurate mediator between the viewer and reality'.

In addition to reports, there are also stories that do not necessarily contain information about a specific event, but they must be newsworthy and relevant, as well as to contain novelty. In modern informa-

tion processes, the main goal of a media professional is not just writing or filming a story about an event, phenomenon or person, but also framing a discourse in a way that the information reaches the viewers and provokes their interest.

It should be noted that the daily news flow makes news coverage seem like a treadmill, and writing texts that is a typical task of a TV journalist becomes a routine. In order to stand out among their colleagues and become recognizable and interesting, journalists must find creative and constructive ways to produce pieces of news, combining timeliness with an original presentation of information. For a text to differ from similar ones in the novelty of the approach and a creative solution, a TV journalist should use artistic means. That is a set of techniques and methods that make it possible to constantly enrich our imagination and creative process.

The author can achieve uniqueness in communicating information using special text modules that help viewers to better perceive information. Daniel Moj and Martin Ordolff (2019, p.167) write in their book 'Television Journalism': "Text modules depicting the content of an image and, in fact, duplicating the text and the image, may be necessary if the author wants or needs to attract the viewer's attention to certain things in the text".

It should also be noted that in order to make an information text better and 'living', it is necessary to use active verbs. It is also worth paying attention to numbers. If possible, they should be rounded off or compared to something. If there are a lot of numbers and all of them must be read out, a graphic image is used. For the viewers to remember and perceive information better, the magical number 7 ± 2 is used. This rule was proposed by the American

psychologist George Miller (1955, p.347) in his article 'The Magical Number Seven, Plus or Minus Two – Some Limits on Our Capacity for Processing Information.' According to it, the average number of objects a person can remember is seven, plus or minus two.

It is also applied to words in a sentence of a piece of news. There should be from five to nine words, which will make it easier for a listener or a viewer to perceive TV texts, and also make them more dynamic. However, it is necessary to avoid condensing sentences, because gerunds and participles can reduce the number of words in a sentence, but will not make it easier to understand.

A win-win option for attracting attention is the use of triggers, both verbal (new information) and audiovisual (covering scandalous, bright, ambiguous and fabulous events). In this regard, psychologists found that a larger amount of information is perceived per unit of time if visuals and sounds are well-ordered and interconnected rather than presented separately. This is due to the fact that verbal information mainly affects the consciousness, while the main components of visuals affect the subconsciousness and feelings, making it possible to enhance the effect of linguistic techniques by several times.

When analyzing a creative approach to writing stories, we should not forget to comply with the Charter of Ethics for Journalists. In particular, the Charter of Ethics for TV Journalists published on the official website of the International Federation of Journalists says that it is necessary to be unbiased, impartial, serve the public interest, etc. (Global Charter of Ethics for Journalists, 2019).

In this regard, we can say that it is a long way between an event and the moment when the viewers learn about it on their TV

screens. The importance and relevance of a piece of news are crucial. According to this principle, it is decided whether or not this or that piece of news will be broadcasted and where it will be placed in the layout. Breaking news and the most important stories always go first, while at the end there is usually a positive story (in the professional sphere it is called 'a bow').

TV and radio broadcast news several times a day, but they have different peak hours. In mass media, it is called prime time, which is the time when most listeners listen to the radio or most viewers watch the broadcast. The news covers both force majeure events and phenomena, as well as important issues of the current public life in such areas as politics, science, education, health, international relations, economy, culture and sports.

According to TV journalism standards, news coverage must be objective and impartial. The order of news coverage on the air is determined by editors.

Thus, the following professionals are involved in creating a report:

- A reporter (correspondent) who gathers information on the scene;
- A videographer who films an event;
- A sound engineer (if necessary) who attaches lavalier microphones or checks the sound quality on the spot;
- An ingest engineer is an employee who uploads all filmed materials to the TV channel's network and archive;
- An editor who checks if the structure of a report is correct and logical; monitors whether a balance of opinions is maintained, and facts and comments are differentiated.
- A literary editor who corrects stylistic and spelling errors in the text;
- A studio sound engineer who records the voice-over of a journalist and processes it;

- A designer (if necessary) who makes an infographic for the story;
- A video editor responsible for putting together the components of a report (video, voice-over, music, etc.) based on the script;
- The senior video editor reviews the finished report for any defects in the sound or footage.

After the above-mentioned steps for producing a news story, the process of releasing it begins with a production editor, who decides where each piece of news will be placed in a bulletin. After that, it is the turn of the broadcast team who work with cameras in the studio (studio videographers), monitor the sound (a studio sound engineer), control the process of live broadcasting (a broadcast editor, engineers who turn on video sequences, an engineer who monitors the teleprompter speed, etc.) and TV presenters on screen.

Conclusions

News coverage is a responsible process for a large group of people. A journalist is the one to start the work. His task is to correctly frame facts in a news message. For a report to be original and reflect an author's style, certain methods and techniques can be used. We should not forget that reports are written for people, and they should be phrased in simple words. Once journalists finish working on their material, they are being processed by editors, literary editors, video editors. At the final stage, the on-air service releases the piece of news.

The speed of news spread depends on many factors – starting from the fact if it's good or bad news, to the resonance of a story and its proximity to the viewers. But the main quality factor of up-to-date news is its reliability, accuracy and relevance.

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НОВИННИЙ КОНТЕНТ: ВІД ПОДІЇ ДО ГЛЯДАЧА

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Анотація

Мета дослідження – проаналізувати процес створення новинного контенту від події до телеекранів.

Методологія дослідження базується на комплексному теоретичному аналізі та описово-аналітичному підході, що поєднують в собі методи спостереження, зіставлення та узагальнення. Застосовано метод верифікації інформації та теоретичного аналізу телевізійних сюжетів, наукових видань, а також визначення ролі кожного працівника каналу, який забезпечує вихід інформації в ефір. **Наукова новизна** полягає у детальному аналізі новинного контенту на телебаченні, визначенні аспектів взаємозалежності оперативної подачі новинної інформації та її достовірності при виході в ефір. **Висновки.** Тенденції динамічного розвитку телебачення призвели до значних трансформаційних процесів та використання новітніх технологій впливу на аудиторію в новинному контенті. Під час дослідження проаналізовано роботу з інформацією на різних рівнях, детально опрацьовано кожний етап верифікації новин, узагальнено новинні чинники, звернено увагу на важливість балансу думок, незаангажованості та об'єктивності, а також творчого підходу до написання новинних сюжетів.

Ключові слова: інформація; новина; журналіст; подія; достовірність; оперативність

НОВОСТНОЙ КОНТЕНТ: ОТ СОБЫТИЯ К ЗРИТЕЛЮ

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Аннотация

Цель исследования – проанализировать процесс создания новостного контента от события к телеэкранам. **Методология исследования** базируется на комплексном теоретическом анализе и описательно-аналитическом подходе, сочетающими в себе методы наблюдения, сопоставления и обобщения. Применен метод теоретического анализа телевизионных сюжетов, научных изданий, а также определения роли каждого сотрудника канала, обеспечивающего выход информации в эфир. **Научная новизна** заключается в детальном анализе новостного контента на телевидении, определении аспектов взаимозависимости оперативной подачи информации и ее достоверности при выходе в эфир. **Выводы.** Тенденции динамичного развития телевидения привели к значительным трансформационным процессам и использованию новейших технологий воздействия на аудиторию в новостном контенте. В статье проанализирована работа с информацией на разных уровнях, детально проработан каждый этап верификации новостей, обобщены новостные факторы, обращено внимание на важность баланса мнений, беспристрастности и объективности, а также творческого подхода к написанию новостных сюжетов.

Ключевые слова: информация; новость; журналист; событие; достоверность; оперативность

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ICONIC FACES OF UKRAINIAN TELEVISION (50-70S OF THE TWENTITH CENTURY)

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television program;
television history;
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television announcer;
television space;
broadcast

Abstract

The purpose of the research is to analyze the first steps of the television formation in Ukraine, to determine the factors of the television influence's growth on the viewer audience. **The research methodology** consists of the following methods: historical – analysis of sources about the first steps and development of television in Ukraine in the 50–the 70s of the twentieth century; theoretical – the factors' study of the increasing television influence on the audience. **The scientific novelty of the research** is the investigation of the main stages of the television space development of Ukraine in the first decades from the beginning of regular broadcasting, as well as the works of researchers of the history of Ukrainian television, have been thoroughly analyzed, the facts about the first announcers of UT have been systematized for the first time. **Conclusions.** In the course of the article, we proved that the technical and technological development of television in Ukraine, the growth of its influence on viewers, would have been impossible without prominent figures, representatives of various television professions who took part in the process of organizing and providing television broadcasting. The audience saw some of them on the screens, but many iconic names remained behind the scenes. The task of researchers is to identify the personas and roles of all pioneers and to preserve these names for history, for future generations.

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Problem statement

One of the most important features of the modern culture of the world is the

information space, which is characterized by the state of media development, especially television. This phenomenon, familiar to modern man, has very quickly

gone a long way from live broadcasts of concerts and simple news coverage to today's TV programs for all tastes.

Today it is safe to say that television is one of the main symbols of the 20th century, which has radically changed the world. Thousands of books and articles have been written over the decades of rapid progress in television broadcasting, but interest in the history of television is only growing.

In this context, it is extremely important to find out the main stages of television development in Ukraine and to name the significant people who drove this process in the 50s and 70s of the last century.

Recent research and publications analysis

I. Mashchenko (1998) thoroughly studies the formation and development of Ukrainian television. It is a complete history of the invention of this technological phenomenon, the beginning and the first decades of official television broadcasting in Ukraine.

I. Mashchenko (2003) also described in detail the activities of individuals who are closely connected with the sphere of television and radio broadcasting.

A lot of valuable information is contained in the popular science publication of the group of authors "Ukrainian Television: Yesterday, Today, Tomorrow" (Chizh ed., 2006).

Z. Dmitrovskiy (2009) studied the specifics of television journalism.

The purpose of the research is to analyze the first steps in the formation of television in Ukraine. Find out the reasons for the growing influence of television on the audience.

Main research material

A well-known researcher of Ukrainian television Ivan Mashchenko (1998, p.10)

mentions in his book "Television of Ukraine" notes: 'In general, the birth of the so-called "mechanical television" dates back to 1884, which spread in 20s–30s in many countries. Invented by the German student Paul Nipkov, a television system based on a disk with holes behind the "Archimedes spiral" – became the first stage of the practical implementation of the idea'.

November 1951 – is considered the establishment date of television in Ukraine. But the same author, referring to the encyclopedic reference book "Ukrainian Soviet Socialist Republic", cites another date: 'The article "Television and Radio Broadcasting" states: 'In 1938, a television transmitter began operating in Kiev. The principle of operation of mechanical television was based on a scanning element in the receiving and transmitting device, which was reproduced thanks to Nipkov's disks' (Mashchenko, 1998, p.38). If it can be agreed that it was an experiment, we can consider November 5, 1951 as the establishment date of the television broadcasting in Ukraine, when the first programs were broadcast from the Kyiv television center. Z. Dmitrovskiy agrees with this statement. His book "Television Journalism" mentions that Ukrainian viewers saw two films for the first time: on November 5 – "Alitet goes to the mountains" and on November 6 "Great Glow" (2009, p.15).

If to analyze the history of television according to I. Mashchenko, the Kyiv studio began its history by broadcasting samples of various art products to its viewers – cinema, theatre, pop, circus. In the beginning of television, when there were few television sets, feature films were allowed to be shown on television a week after they began to be shown in cinemas. In the 50's, immediately after the release

of film copies from movie factories, all the newsreels were sent to the TV studio – documentaries, popular science films and cartoons. In general, the share of films received from film distribution exceeded one third of the total volume of television broadcasting at that time. A prominent place at the rise of television was occupied by the theater; performances were held weekly. Music was also widely presented on TV at that time: broadcasts of opera and ballet performances, stories about the history of their origin and performances on various theatrical stages, numerous concerts. Novella Serpionova and Olha Danylenko were the first television announcers in Ukraine. Due to the fact that television was in an experimental stage, the first programs with the participation of announcers were prepared based on the radio model (Mashchenko, 1998, pp.110–111).

However, our research of archival film and video materials does not confirm the version that the famous Ukrainian radio announcer Novella Serpionova (tragically killed in a plane crash in 1982) officially worked on television. There are various sources of information that on May 1, 1952, N. Serpionova hosted a concert of the leading artists of the Taras Shevchenko Kyiv Opera House from the B TV studio. However, she could just be a guest presenter. Instead, at least two sources contain the memories of Olena Nikolaeva, who claims that she and Olha Danylenko were the first television announcers. One of these sources is an archival video of the TV program “Pryhorshcha”, which was broadcast on UT-1 from the 1999 to 2001. In that video Olena Nikolaeva tells in detail about her participation in the first TV broadcasts and the experts who worked next to her. According to the members of the creative group that re-

corded the conversation, O. Nikolaeva's daughter, TV director Natalia Uvarova, showed her mother's workbook, which contained a record of her work as a television announcer from 1951 to 1963 (there was a corresponding title in the Pryhorshcha TV program). In another source – an interview of O. Nikolaeva in the “Boulevard Gordons Boulevard” №6, (94) 2007, she notes: “There were exactly two announcers in all UT – Olha Danylenko and me.” She also tells the story of how in 1951 she came to the TV studio to be hired as an assistant director, and she was immediately hired as a announcer (Kunhurtseva, 2007).

According to Ivan Mashchenko, Kyiv television in the early years was represented by only two studios on Khreshchatyk street, 26. In 1954, a mobile TV station appeared in Kyiv, which travelled to broadcast reportage about important events. The first extracurricular program in Kyiv took place on May 30, 1954: a solemn meeting and a concert dedicated to the three centuries of the Pereiaslav Council were broadcast from the premises of the Opera House. It was a step towards the transformation of television into the means of mass communication (Mashchenko, 1998, p.112).

One can agree with I. Mashchenko that the real technological revolution took place when VCRs appeared on TV centers. In the book “Appearances and faces of television and radio space” the author notes that until the early 60's of the last century, almost all programs on Soviet television were broadcasted live. The exception was the presentation of feature and documentary films on 35 mm film print, which appeared on home screens from special TV sets – massive units, which, for example, in the old Kyiv TV center on Khreshchatyk street, 26 oc-

cupied an area equivalent to almost half of the largest (270 sq m) studio pavilion. However, for some time during the 50's and the 60's, some of the largest TV centers, in particular Kyiv, used a modernized cinematic method of capturing the image of the CRT screen. It was quite inconvenient, because the process was long, expensive and the result was of poor quality, because the image was gray and blurred. Although in this way many theatrical performances and concerts were filmed, where images of luminaries of the Ukrainian scene of the middle of the 20th century were recorded (Mashchenko, 2003, p.47).

In the book "Television of Ukraine" I. Mashchenko (1998, p.111) notes that the live broadcast of the 50's, which is considered to be the pride of the Ukrainian television representatives, was almost the only form of existence of TV, because video began to enter the practice of broadcasting only in the mid-60's. At that time, television had a completely different look, unlike today. The most popular genre for viewers was cinema. Ukrainian television representatives sought to create their own documentaries and feature films, and that is how the TV movie was created.

According to the above-mentioned author, the 1956 film adaptation of A. Chekhov's short story "The Lucky One" (directed by Y. Petrov) became the first Ukrainian feature film, but feature television did not become as well-known as a documentary television. The author also noted that the iconic face of Ukrainian documentary television was S. Zelikin. In 1958, he created the film "Our Sailor Friends". For several years at the Kharkiv studio, he continued to be the leader in Ukrainian television cinema (Mashchenko, 1998, p.114). I. Mashchenko (1998,

p.126) notes that in the 1960s another achievement of science and technology had a huge impact on the development of television world – space exploration, one of the most important steps of which was television space communication. But from that moment, Ukraine did not take part in it's development, as well as other republics of the European part of the Soviet Union.

According to the authors of the popular science publication "Ukrainian Television: Yesterday, Today, Tomorrow", at the end of 1964 there were 14 program TV centers, 6 powerful and 70 small repeaters in Ukraine and there were more than 2 million TVs. These facts, as well as the accelerated construction of RL (radio relay – ed.) and cable lines (including national), created the technological pre-conditions for the beginning of the formation of the national television program (Chizh ed., 2006, p.108). The intensive development of most regional TV studios required the best programs to go beyond the limited borders of the regions to the national audience. On January 20, 1965, a joint nationwide program was opened at the Kharkiv Studio, which showed a report "Around the hometown" and a television program based on O. Arbuzov's play "And again a meeting with youth". According to the same authors, Kharkiv residents perceived this recognition of their creative activity as a step towards future participation in the UT program. Creating programs for the Ukrainian television was considered to be prestigious activity. But at that moment, technical capabilities began to lag far behind modern requirements and the reconstruction of the studio unit was carried out only in 1971 (Chizh ed., 2006, p.45).

According to I. Mashchenko, in the late 60's colour image was invented, which

significantly influenced the television broadcasting of that time. In 1968, the second studio unit of the telecentre was re-equipped for the production of colour programs, and in April 1969 the first colour program was aired. According to the author, the “conquest” of colour by Kyiv TV people was gradual, but persistent. First, they created a special editorial office of colour programs – “studio in studio”, headed by Vladimir Agashkov. The editorial office prepared programs of almost all types and genres – from fairy tales for children to concert programs and TV shows (Mashchenko, 1998, p.125).

Meanwhile, the newly formed Ukrtelevision studio in 1965 started shooting colour movies even earlier. The famous director R. Yefimenko created the first Ukrainian colour film “Kobzar Lived Here” in 1966, for which he was awarded many prizes (Levchuk ed, 1985, p.57).

Over the years, television started growing faster. In the 1970s, significant changes took place in the development of media space in Ukraine. Thus, I. Mashchenko (1998, p.129) in the book “Television of Ukraine” notes that the March 6, 1972 – is the day of the “small television revolution” in Ukraine. At that time, two-channel television broadcasting was introduced. One group of transmitters and repeaters, as well as a separate network of radars and cable lines, was allocated to broadcast the first program of Central Television, other technical means for conducting Ukrainian television and local programs on a separate channel. The author also mentioned that the most powerful technical means were given for retransmission of the CT program in Ukraine, owing to the imperial dictates of Moscow and the position of the Central Committee of the Communist Party (Mashchenko, 1998, p.129).

The authors of the publication “Ukrainian Television: Yesterday, Today, Tomorrow” claim that the UT organization created the necessary preconditions for the transformation of Ukrainian television into a national television system. The first step was the changes in the preparation and broadcasting of information. “News” was the new information program that was organized, and regular television broadcasts of “Evening News” and “Day by Day” programs. There were 4 news programs on the air every day. In 1972, the annual volume of information materials was 1/5 of the total broadcast of the Republican TV Studio – 857 hours (Chizh ed., 2006, p.116).

According to this publication, the Council of Ukrainian Television has become an important organizational and creative form of coordination and planning of programs. It consisted of the heads of the Main Directorate of Programs and Main Editions of the Republican Television, as well as regional television and radio committees. The authors note that an important place in the coordination of the creative process belonged to the General Directorate of UT programs, it was entrusted with the functions of concept development and control over all large-scale television campaigns, involvement in their implementation of editorial boards and regional committees (Chizh ed., 2006, p.123).

I. Mashchenko (1998, p.135) also noted in his book: “... the word of Ukrainian writers and folk songs sounded from the TV screen and radio dynamics, which in the extremely Russified atmosphere of that time were “small islands” of national culture”. And gives an example: born in the late 70’s amateur TV tournament “Solar Clarinets”, whose programs were broadcast on UT for more than 20 years (Mashchenko, 1998, p.135).

An important event of the 70's, as I. Mashchenko (2003, p.323) noted in his book "Appearances and faces of TV and Radio Space", was the opening of a new TV tower on Syrec metro station. It was built for only two years, and in August 1973 it was heared. The new Kyiv TV tower made it possible to cover a huge area with a reliable signal – more than a hundred kilometers from the capital. It became the second building in the former USSR (after Ostankino), designed to broadcast five TV programs. Two programs of the Central TV and the Ukrainian TV program were broadcast on three channels immediately.

In the publication "Television of Ukraine" I. Mashchenko mentioned that colour mobile television stations were updated – MTS ("mobile television station", further – "MTS"). A favorable factor for this was the XXII Olympic Games in 1980. Kyiv TV Center received new colour MTS "Magnolia", the cameras for which were developed by the French company "Thomson". About thirty Ukrainian directors, commentators, and cameramen worked in the crew of the joint creative teams at the Moscow Olympic arenas and at the Ostankino TV center. Kyiv MTS with service engineering and technical personnel,

led by the director of the republican TV center V. Orkusha, provided a signal from the most important places in Luzhniki (Mashchenko, 1998, p.145).

Conclusions

At the beginning of its existence, television had a very primitive appearance, but over the years, thanks to the tireless work of domestic television, it has come a long way from simply broadcasting news to today's variety of television programs that can satisfy the most demanding tastes.

Year after year, the television space developed more rapidly. Ukrainian specialists also made a significant contribution to this progress: at the initial stage – engineers, directors, cameramen, announcers, and later – TV journalists and representatives of many other television professions.

From the initial simulation of radio (the first television announcer Olha Danylenko even greeted the people with the phrase – "Hello, dear radio viewers!" – according to the archival footage we found) television broadcasting has become a state-of-the-art high-tech media that has a huge impact on the audience.

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ЗНАКОВІ ОБЛИЧЧЯ УКРАЇНСЬКОГО ТЕЛЕБАЧЕННЯ (50–70-ті роки XX століття)

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Анотація

Мета дослідження – проаналізувати перші кроки становлення телебачення в Україні; з’ясувати чинники зростання впливу телебачення на глядацьку аудиторію. **Методологія дослідження** полягає у застосуванні таких методів: історичного – для аналізу джерел про перші кроки та розвиток телебачення 50–70-х років XX ст. в Україні; теоретичного – для дослідження чинників зростання впливу телебачення на аудиторію; практичного – для роботи з архівними відеоматеріалами, що стосуються знакових постатей у розвитку телебачення в Україні. **Наукова новизна:** досліджено основні етапи розвитку телевізійного простору України у перші десятиліття від початку регулярного мовлення; ґрунтовно проаналізовано роботи дослідників історії українського телебачення; систематизовано факти про перших дикторів українського телебачення. **Висновки.** Доведено, що технічний і технологічний розвиток телебачення в Україні, зростання його впливу на глядачів були б неможливими без яскравих постатей, представників різних телевізійних професій, що брали участь у процесі організації та забезпечення телемовлення. Частина з них глядачі бачили на екранах, але чимало знакових імен залишалися за кадром. Завдання дослідників – встановити персоні і ролі усіх першопрохідців і зберегти ці імена для історії, для майбутніх поколінь.

Ключові слова: телебачення; телепрограма; історія телебачення; розвиток телебачення; диктор телебачення; телевізійний простір; трансляція

ЗНАКОВЫЕ ЛИЦА УКРАИНСКОГО ТЕЛЕВИДЕНИЯ (50–70-е годы XX века)

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Аннотация

Цель исследования – проанализировать первые шаги становления телевидения в Украине; определить факторы возрастания влияния телевидения на зрительскую аудиторию. **Методология исследования** заключается в применении таких методов: исторического – для анализа источников о первых шагах и развитии телевидения 50–70-х годов XX века в Украине; теоретического – для исследования факторов возрастающего влияния телевидения на аудиторию; практического – для работы с архивными видеоматериалами, касающимися знаковых фигур в развитии телевидения в Украине. **Научная новизна:** исследованы основные этапы развития телевизионного пространства Украины в первые десятилетия от начала регулярного вещания; обстоятельно проанализированы работы исследователей истории украинского телевидения; систематизированы факты о первых дикторах украинского телевидения. **Выводы.** Доказано, что техническое и технологическое развитие телевидения в Украине, возрастание его влияния на зрителей были бы невозможными без ярких фигур, представителей разных телевизионных профессий, принимавших участие в процессе организации и обеспечения телевещания. Часть из них зрители видели на экранах, но много знаковых имен остались за кадром. Задача исследователей – выявить персоны и роли всех первопроходцев и сберечь эти имена для истории, для будущих поколений.

Ключевые слова: телевидение; телепрограмма; история телевидения; развитие телевидения; диктор телевидения; телевизионное пространство; трансляция



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INNOVATIVE WAY OF CINEMA DEVELOPMENT

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development

Abstract

The purpose of the research is to identify the characteristics of modern cinema, to analyze the factors of cinema language formation and to reveal new possibilities for displaying reality in screen art. **The research methodology** consists in the application of the following methods: theoretical is a review of the history of the screen arts development, analysis of art direction works and modern screen artworks (films, TV series, web series), generalization of modern technologies influence on the perception of the world and human socialization. **Scientific novelty.** For the first, time new possibilities of displaying reality on the screen, which change the artistic development of culture, are analyzed, a new approach to the perception of modern technologies, their influence on consciousness and development trends in screen art is implemented. **Conclusions.** The development of screen arts and factors of the formation of the cinema language has been analyzed. With the help of the analysis of art direction's works and works of screen art, the characteristics of modern cinema have been identified and new opportunities have been revealed. The influence of modern technologies on the perception of the world and human socialization has been generalized.

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Problem statement

The 21st century has become the main period of information technology develop-

ment. Thanks to the media and individual communication, the world is becoming an environment of general and informational existence. In the eyes of modern man,

a new socio-cultural and aesthetic paradigm is being formed, characterized by the dominance of screen culture.

Screen art is immanently connected with technology, and the whole history of cinema, television, and multimedia reveals that the change in the aesthetics of audiovisual works is explained not only by the influence of changes in society and the cultural environment but also by the interaction of creative ideas with technical ideas.

Today, society is surrounded by the information environment, has formed new connections that affect its worldview and socialization. Not the least role, the digital technology was played and the birth of online space as a new platform for the screen arts spread.

Analysis of recent research and publications

Ye. Vorozheikin (2018) successfully described the visual strategies of modern screen culture. The scientific work highlights aspects of the impact on human consciousness.

The specifics of audiovisual arts, based on the synthesis of technology and creativity of N. Kirillov (2013) have been identified.

Historical and cultural factors of cinema language formation have been analyzed, the phenomenon of cinema in the context of tendencies of screen arts development by R. Shirman, S. Kotliar, A. Suprun-Zhivodrova has been investigated (2018).

O. Zhrebko (2017) investigates the current state, tendencies and development of TV films.

The purpose of the study is to identify the modern cinema characteristics, to analyze the factors of cinema language formation and to reveal new possibilities of reflecting reality in screen art.

Main research material

Characteristic features of the screen arts are described by N. Kirillov: (2013, p.26) 'Audiovisual arts are a combination of technology and artistic creativity. Technological progress is actively influencing the language of the audiovisual arts, which are characterized by mass, democracy, accessibility, reproduction of screen art (cinema, TV, video, multimedia products)'.

Audiovisual (screen) and traditional arts at the turn of the 20-21st centuries constantly interact, as N. Kirillova (2013, p.27) assures. She claims that thanks to new screen technologies (computer art, Internet) a new type of museum has appeared a virtual museum, a new version of book culture is electronic (screen) book, on electronic media established not only movies or TV movies but also theatrical performances, creative evenings, music shows; even philharmonic and opera concerts are increasingly becoming virtual. All this makes the audiovisual arts in socio-cultural activities in demand.

Scientist N. Kirillov (2013, p.9) identifies the following social functions of audiovisual culture: informational, communicative, ideological, entertaining, creative, integration, mediation. Among these features should focus on entertainment. Thus, N. Kirillova (2013, p.31) asserts that the modern entertainment industry, which is an integral part of audiovisual culture, offers a wide range of special means of relaxation from films of certain genres (detective, thriller, comedy, melodrama, science fiction, etc.) to interactive games on television or travel to the virtual computer world. These means of relaxation in different ways can affect the consumer's psyche, as evidenced by sociological research. This confirms once again that au-

audiovisual culture is a special field and it is impossible to abstract from it.

According to the researcher V. Poznin (2009, p.75), one of the characteristic features of new digital technologies was interactivity, that is, the ability of the consumer of screen culture to be not only a passive viewer but also an active participant in the communication process. Nowadays, on-screen works have already appeared, in the plot development of which the viewer can take part, as well as various computer games in which you can participate virtually, interact and engage in co-creation.

According to the author, due to the fact that high-quality audiovisual equipment is becoming more accessible, today everyone can create their own screen work. This situation leads to the partial integration of amateur art into professional media. This is part of the process of information processes convergence (Poznin, 2009, p.76). It is worth agreeing with the above opinions of the authors. In addition, modern technology makes the screen image and sound so convincing and expressive that it further contributes to the creation of a virtual world.

It should be noted that new opportunities to reflect the reality on the screen have also changed the artistic and aesthetic development of culture. The ability to transmit multilayer information, allows you to simultaneously perceive what was previously in different time streams. In the last year, the well-known polyester format in cinema became more and more popular, which formed the basis of a new metalanguage called 'screen life' (life on the screen).

According to V. Poznin (2009, p. 98), the public's interest in a film, the multimedia project is often provided not only by interesting artistic solutions or genre diversity

but also by the technical parameters of the screen product. The stage of increasing public interest in cinema was always directly related to the introduction of new technologies in this type of creativity.

It is worth agreeing with the author's opinion and mentioning that in modern cinema, movies that can be shot on a smartphone are becoming increasingly popular. Initially, this was experimented with by young directors, who did not have the financial capacity for full-fledged shooting, but now popular directors have also begun to abandon professional equipment and move to a mobile format (Poznin, 2009, p.102).

Talented director Steven Soderbergh made a horror film 'Unsane' (2018) and 'High Flying Bird' (2019) on a smartphone. In the first case, it is a very conceptual solution, because the film is about stalking, it is a very successful combination of form and content. When the viewer looks at the picture, he realizes that at any moment he may be in the place of the main character (Karpiuk, 2018).

It should be noted that some modern technologies in art displace traditional ones only because they provide masters of various fields of art with new and very wide opportunities. According to scientists K. Bobkova and S. Plotnikova (2013, p.180), technological development creates new opportunities for artistic material and requires creative development. Computerization of the screen as a means of artistic expression is a complex issue, so it needs serious study for the director or artist. The authors note that the emergence of computer animation as technology has led to this, that filmmakers can get results and solutions in which it is impossible to distinguish between game frames and frames using computer animation.

An example of this statement is the technology of 'digital rejuvenation in cinema'. They were launched twenty years ago and have been developing rapidly since then. These technologies open new horizons and enable actors to play their roles at different times and at different ages. In the film 'Gemini', actor Will Smith confronts the enemy, which he is, but 20 years younger, with preserved to the smallest detail facial expressions. The computer analyzes the game and the facial expression of the actor thanks to special sensors and then ages or rejuvenates it according to the script (Khachatryan, 2020).

One of the latest robots to use the latest version of this technology is Martin Scorsese's 'The Irishman'. The film takes place over decades and contains 1750 frames with effects. All the actors appear on the screen in different years, and the main character played by Robert De Niro changes age seven times. Thanks to these innovations, the actors did not play with dots on their faces or cameras on their heads, but in normal mode (Khachatryan, 2020).

There is a downside to all of these possibilities. As noted by scientists K. Bobkov and S. Plotnikov (2013, p.181), if the films will always use computer special effects and modern viewers will gradually get used to it, then some parts of the film will begin to lose their sense and meaning of reality. This danger becomes more apparent, and it becomes clear that we cannot use the effects of computer animation in feature films without borders. Otherwise, there will come a time when viewers will watch the film but not believe it.

Exploring the theme of modern cinema, it is worth mentioning the series, which are part of the modern average person's life. As S. Sakulin notes (2018, p.75), the

series has led to the creation and expansion in the mass consciousness of a new type of thinking that is largely based on visual communication. If a few years ago, it was claimed about the active development of clip thinking in modern culture, today we can say about the emergence of serial thinking, which has a special system. Clip and serial thinking have an important common component – their matrix is built on an emotional basis. The modern series is adapted for different target groups, which allows you to form a 'correct' opinion/attitude to events that take place in real life.

As an example, we should mention the series 'House of Cards', which launched into the mass consciousness the idea that politics has the right to dishonest play. Only the second season of the series was watched by 25 million people. The TV series gives an unequivocal answer that political opponents are more serious enemies than external ones. The American president reaches a compromise with his Russian counterpart, which is not observed in relation to his opponents (Sakulin, 2018, p.76).

It is worth agreeing with S. Sakulin's opinion that the entertaining nature of TV series bypasses all known types of protection and makes our brain less receptive to politically relevant information flows. A quality product with the right actors can change the historical memory, sharpen attention to those events of the past that are relevant now. The series also creates characters and/or throws them off the pedestal. If yesterday's schoolchildren and students studied history textbooks, the current and future generations will study movies and TV series.

Thus, S. Sakulin (2018, p.77) aptly singled out the statement that due to the fact that false images of movie characters are

created, power often instills principles alien to our consciousness, forms erroneous value systems, destroys the makings of spirituality, which were laid down in us with our ancestors and passed down from generation to generation.

It should be noted that the series is more difficult to produce than a single film. They are created on the basis of analysis and systematization of large amounts of data. The greatest experience of using such technologies is accumulated in the company 'Netflix' (Silver, 2020).

This company is currently dominant in the relatively young "on-demand" (English – a system of individual delivery to the subscriber of television programs and films on digital cable, satellite or terrestrial television network from a multimedia server in various multimedia containers) media industry. Providing such content, creating original interesting programs, using user data for better customer service and allowing them to consume content the way they prefer, Netflix is the first cable TV violator to force cable companies to change the way they do business. It even makes the well-known "Nielsen" television rating system (a system for measuring the number of audiences) obsolete. In the long run, the success of Netflix can be seen as the first step in the complete displacement of cable TV (Silver, 2020).

According to I. Kushnaryova (2013, p.19), in the fascination with TV series, the obvious desire for great form. Against the background of an insane flow of information, which is divided into small fragments, we reach for a stable framework set by the series. On the one hand, the series provides consistency, on the other are variations within this framework. The series gives you the opportunity to linger longer in your favourite art world.

Even the passion for binge-watching (continuous viewing) is associated with the experience of long-term perception. So the series allows you to adjust the skew in the direction of the short form, continuous change of impressions and incessant zapping between different information channels. At the same time, it is important that a series is an open form. Their incompleteness, however, does not prevent further viewing, for example, on DVD. The openness and non-necessity of the denouement, even in spite of the current tilt towards a vertical plot, leaves the viewer a space of freedom: the series can be left in two or three seasons and not watched, for example, all five.

It is also worth agreeing with the scientist I. Kushnaryova (2013, p.20) that in contrast to the film, which has a mandatory narrative ending (even in the case of an arthouse or art cinema, argues with this setting), the series can be abandoned and not feel the feeling of wasted time. The redundancy of the series may be frightening at first, but this is not the predominant recipient's redundancy: the narrative coherence of the series is combined with its portion, which does not necessarily involve the consumption of the whole work. Even new high-quality television retains its therapeutic and recreational properties.

Cinema has always been closer to the audience than any other art form and has always tried to adapt to social needs. This is happening now. Society is changing, and so is cinema. The viewer first saw the hero talking on video in Fritz Lang's science fiction film *Metropolis* in 1927. There was a telenoscope in the frame, an invention attributed to Thomas Edison. An example of a reaction to an event and a symbol of a new visual person's image in the future era (Tugushi, 2016).

In the conditions of a virtual way of life, correspondence and video communication in messengers become a priority means of communication. Online activity has become an integral part of life, which prompted filmmakers to present stories in a new format. In personal devices (laptop, phone or tablet) a person performs such processes as personal correspondence, video calls, Internet surfing, viewing audiovisual content. The result of these processes becomes the object of shooting from the screen, which led to the emergence of the term screen life (English screen life – life on the screen), which was mentioned earlier in the article.

The director seeks to show the familiar world that the viewer usually sees on the screen so that he can identify with the hero and get an emotional response. The secret becomes available to everyone, becoming the object of a new genre.

The first steps in displaying the personal space of the hero were shots taken by a traditional camera from the screens of personal devices and then integrated into the film plot. In the outline of the drama began to appear characters who live and interact with their screens, in which there are events such as correspondence, reading mail, viewing a photo album, a call on Skype, etc.

Gradually, viewers adapted to the psychological perception of the new digital world, and directors continued to experiment in films in which the action takes place only on the personal screen of the hero. The person loses the experience of collective perception of the image at film screenings. One spends more and more time in individual viewings. Such intense communication contributes to the development of a new communication habit and changes the aesthetic visual experience. Full-fledged screen life movies and TV series appear.

In 2004, one of the first series was released, entirely created in screenlife technology. A web series with a detective story, called 'The Scene', directed by Mitchell Reichgut. This is a story about a group of people who sell pirated content online. Throughout the film, the viewer sees only the screen of the hero's computer, where there is communication between group members in correspondence, and in parallel with the dialogue, the viewer sees the image of the hero from his webcam (Lavretskiy, 2018).

Technological progress is shaped by a person's way of life, but over time can affect his or her behaviour. The influence of technology on modern culture development is successfully described by O. Sedykh and M. Khamenkov (2016, p.142). Scientists note that the leitmotif of the technology philosophy, and perhaps any discourse about it, is the question of its adverse effects on humans. In the case of a computer metaphor, the question is whether the person himself is an organo-projection of computer networks, which refers to a more general: Isn't this the case where the technology projects me and not me the technology? If my essence is twisted and scattered, I am immersed in technical otherness, I do not have as a separate being. Hence the constant desire to stop the process, to return their alienated essence, including by thinking about themselves in relation to technology.

Sometimes the fact that stopping the process of creating technical projections is hardly possible, the consequence of such a delay will always be a new projection. The Renaissance required the creative expansion of man into the world, and romanticism consistently thought about the return of the subject from its own expansion, its otherness (Sedykh and Khamenkov, 2016, p.146).

According to M. McLuhan (2003, p. 146), television is a continuation of the human nervous system. In our case, a movie camera is an extension of a person's vision, and a computer mouse is an extension of his hand.

It is appropriate to say that man creates technology, and they in turn create a new way of behaving. With the advent of photography and cinema, new forms of visual contact with a copy of the surrounding world. The use of personal devices becomes part of a person's new relationship with the environment, the continuation of his real life in the digital space. There is a temptation to create and broadcast a private virtual story. However, without knowledge and use of cinematic language, screen recording technology, available to any user who owns a phone, computer or tablet, is only a technical tool.

Screen life is not a simplified screen recording technology, but a new format of cinema that requires the creation and development of its cinematic language, as it happened in the history of cinema with the introduction of a new technical tool. To a greater extent in the screenlife, the viewer sees the inner world of the hero, rather than the outer, as happened in traditional films. In today's world, people spend several hours a day in the digital field, in the screen of the device hides an additional life palette, which cannot be captured by an ordinary film camera with the traditional method of shooting.

As noted by O. Sedykh and M. Khomenkov (2016, p.148), the man was the last obvious reality, the starting point in cognition of the world, which is now understood through man-made science, technology, economy, language, art.

It is worth mentioning that various critical situations contribute to the new forms

of development, new language, new principles of communication with the audience. One can observe the connection between the self-isolation of 2020 and the trends that have intensified in cinema and other arts. Screen life in quarantine has become a format that reflects our new way of life.

In recent years, we have seen a trend of development and growth of streaming platforms, series. To date, the screen life has caused distrust and controversy in its relevance. As soon as people became restricted in their movements and contacts to fill the lack of habitual actions and activities, they transferred their activities to the online space.

Screen life as a technical tool has become a means of a psychological study of self-isolation events. The video challenge has become a sign of a new age. There was a desire to hear not only the voice but also to see the appearance of the interlocutor. A new attitude to correspondence communication was formed, and this in turn was reflected in cinema. Films were made by choosing the most relevant stories about virtual life.

Almost all TV channels and online platforms during this period broadcast content about self-isolation shot in the technology of screencasting (English screencast is a digital video recording of the information displayed on a computer screen) (material from Wikipedia is screencasting).

It is worth summarizing the theme of the new cinema format with the statement of the director O. Herman Jr.: 'This is the same film as another. It is no better or worse. Of course, it will never replace a classic movie. As television did not displace the theatre. This can only be done when you have a small team and you are shooting very local scenes. A very large

film is at least always at least 80 people. In large movies, it's 200–500. When you are not near a person, you understand him worse, you see worse and as if you feel less what is happening. Probably, on average, this will not lead to an increase in expressiveness, but rather will lead to a loss of opportunities for the director' (Yakymychev, 2020). It is worth agreeing with this opinion, but whether the screen life will be in demand in the future will be seen in time. It can be assumed that this cinematic language will develop until the online environment disappears and human behaviour changes.

Conclusions

Cinema is the youngest art form. Its emergence is primarily associated with the development of scientific and technological processes, but at the same time, this art form can not be called 'technical', because it was generated by the human need for figurative understanding of reality.

New opportunities to reflect the reality on the screen have changed the artistic and

aesthetic development of culture. The influence of visual codes, the multilevel text has increased, thus forming new trends in art, such as modernism, postmodernism, metamodernism. The visible boundaries between elite and mass art have been erased. The parallel development of television as an active means of communication, based on the same screen form of expression as cinema, has expanded the concept of end-to-end time and strengthened the new relationship between informativeness and the visual range.

However, today the society, surrounded by the information environment, has formed new connections that affect its worldview and socialization. Not the least role was played by digital technology and the birth of online space as a new platform for the screen arts spread.

These and other factors make us pay special attention to the problem of creating and perceiving a screen work. But the most important thing is that modern technologies in the art provide masters of various fields with new and very wide opportunities.

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ІННОВАЦІЙНИЙ ШЛЯХ РОЗВИТКУ КІНОМИСТЕЦТВА

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Анотація

Мета дослідження – виявити особливості сучасного кінематографа, проаналізувати чинники формування кіномови та розкрити нові можливості відображення реальності в екранному мистецтві. **Методологія дослідження** полягає у застосуванні таких методів: теоретичного – для огляду історії розвитку екранних мистецтв, аналізу праць мистецького напрямку та творів сучасного екранного мистецтва (фільмів, серіалів, вебсеріалів); узагальнення впливу сучасних технологій на світосприйняття і соціалізацію людини. **Наукова новизна**: вперше проаналізовано нові можливості відображення реальності на екрані, які змінюють художній розвиток культури; здійснено новий підхід до сприйняття сучасних технологій, визначено їх вплив на свідомість та тенденції розвитку в екранному мистецтві. **Висновки**. Проаналізовано розвиток екранних мистецтв та чинників формування кіномови. За допомогою аналізу праць мистецького напрямку і творів екранного мистецтва виявлено особливості сучасного кінематографа і розкрито нові можливості. Узагальнено вплив сучасних технологій на світосприйняття і соціалізацію людини.

Ключові слова: технології; сучасність; кіномова; відображення реальності; екранні мистецтва; інновації; розвиток

ИННОВАЦИОННЫЙ ПУТЬ РАЗВИТИЯ КИНОИСКУССТВА

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Аннотация

Цель исследования – выявить особенности современного кинематографа, проанализировать факторы формирования киноязыка и раскрыть новые возможности отображения реальности в экранном искусстве. **Методология исследования** заключается в применении таких методов: теоретического – для обзора истории развития экранных искусств, анализа работ художественного направления и произведений современного экранного искусства (фильмов, сериалов, веб-сериалов); обобщения влияния современных технологий на мировосприятие и социализацию человека. **Научная новизна:** впервые проанализированы новые возможности отображения реальности на экране, которые меняют художественное развитие культуры; осуществлен новый подход к восприятию современных технологий, определено их влияние на сознание и тенденции развития в экранном искусстве. **Выводы.** Проанализировано развитие экранных искусств и факторов формирования киноязыка. С помощью анализа работ художественного направления и произведений экранного искусства выявлены особенности современного кинематографа и раскрыты новые возможности. Обобщенно влияние современных технологий на мировосприятие и социализацию человека.

Ключевые слова: технологии; современность; киноязык; отражение реальности; экранные искусства; инновации; развитие



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MANAGING STAGES OF FILM SOUND PRODUCTION**Lev Riazantsev^{1a}, Yevheniia Yevdokymenko^{2a}**¹ Honored Worker of Ukraine Culture, Associate Professor at the Cinema and Television Arts Department; e-mail: l.ryazancev2016@gmail.com; ORCID: 0000-0003-1452-9602² Master's Student at the Cinema and Television Arts Department; e-mail: evdokimenko.evgeniya2015@gmail.com; ORCID: 0000-0002-8053-5966^a Kyiv National University of Culture and Arts, Kyiv, Ukraine**Keywords:**

sound;
 sound producer;
 film;
 pre-production;
 scoring;
 post-production;
 sound design,
 soundtrack;
 production;
 dramaturgy

Abstract

The purpose of this article is to analyse the main stages of sound production in film. The study aims to establish the main principles of film sound design, prove the importance of a rational approach to each stage in the context of their impact on the results of the study, and determine the role of sound in film dramaturgy. **The research methodology** is based on theoretical methods, namely an analysis of information sources, comparison of Ukrainian and foreign approaches to filmmaking, generalisation and systematisation of practical knowledge and experience of sound production in film from the first sound film to the present day. **Scientific novelty.** The management structure of sound production's modern stages and their impact on creative and technical components of film soundtracks is analysed in detail for the first time. **Conclusions.** The article analyses the stages of sound production in film and establishes the main principles of sound design by studying Ukrainian and foreign approaches to creating sound in the film. The author summarises the rational approach to each stage in the context of their impact on the results of the study and examines the role of sound in film dramaturgy.

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Problem statement

The emergence of sound in cinema revolutionised filmmaking. While the first films mostly included synchronous music and speech, over time it became obvious that sound can be a viable dramaturgical tool. As the result, the process

of creating a film soundtrack became a multi-stage work with a distinctive structure. Understanding the nuances and rationally managing the stages of sound production in film is the key to successfully creating a soundtrack in a relatively short time with a planned budget.

**Recent research
and publications analysis**

A. Nisbett (1979) researched the development of film sound design during the film carrier era.

R. Viers (2012) and I. Barba (2016) described the experience of working on sound production stages in film.

L. Riazantsev (2015; 2017) examined the synthesis of sound and image as well as the evolutionary features of sound in film.

A. Datsiuk (2020) described the sound design as a dramaturgical tool of a film.

Main research material

There are three main stages of film production: pre-production, production and post-production; or preparation, filming and editing of all components respectively. Nowadays, there are many experimental filmmakers with their personal approaches to film production. In order to achieve the desired results with minimal expenses, as time and budget play a significant role in filmmaking, it is important to pay attention to each of the stages and carefully think through every step. The sound design of a film is formed during the main stages. It aims to prepare quality musical arrangements and audio for the depiction.

It is worth noting that in order to maximise the efficiency of shooting, pre-production involves scouting. It is a process of examining environmental conditions, which is an important prerequisite for the most rational choice of suitable technical tools to implement an artistic intent.

Film crew members take part in exploring filming locations. However, in his textbook, 'A few words on audio engineering', I. Barba states that,

'The role of an audio engineer in the pre-production stage is not always un-

derstood, so, in the best case, they get involved only 10–15 days before the production. Although audio engineers have to solve a great number of technical and technological issues during pre-production besides artistic matters such as casting the actors, choosing essential fragments of music, and compiling audio explication'. (Barba, 2012, p.5)

Moreover, audio recording quality on set is directly linked to whether the location facilitates it, that is why audio engineers should focus on how the location sounds. Each location is unique, but the requirement for quality sound remains. A solution can differ depending on the conditions: from a change of microphone placement to choosing a different filming location. It is important to be able to predict potential obstacles and be ready to change traditional, planned decisions. Pre-production helps to make choosing the set of instruments easier but it can never respond to all the requirements of the shooting process. Audio engineers should listen and think in the context of post-production regardless of whether the location is approved because some flaws can be successfully corrected using audio editing software. Furthermore, there is always an option of post-scoring and foley, but these methods are used as a last resort.

Studio post-scoring is technically more perfect but makes the sound material lose certain ease and naturalness present in a live recording. In 'Methodology of dubbing audio engineering and voiceover narration in film' L. Riazantsev emphasises that,

'given all technical advantages of studio post-scoring, something that is present in live recording disappears from the sound material'. The pecu-

liarity of intonation, accidental slip of the tongue in an exciting scene, involuntary silence in a dramatic episode, i. e. the precious real-life roughness that actors, no matter how hard they try, cannot replicate as naturally at a studio. Moreover, in the process of 'laying out' the text during post-scoring, non-synchronism of audio and image inevitably arises, which creates an additional feeling of artificiality'. (Riazantsev, 2017)

Foley mostly creates the objects' character because the actual sound does not always correspond to what is depicted.

Aside from its main technical task, audio scouting is also an opportunity for creative search. The best solutions arise from an unconventional perception of the environment. It means that on location it is important to not only constantly listen for the purpose of technical preparation, but also pay attention to, analyse and record environmental sounds because they can be used to make a unique artistic choice.

It should be noted that low-budget projects aiming to save costs involve the audio department directly during production. Thus, the shooting process often means struggling for the highest-quality raw material, which is why audio engineers should quickly respond to any situation and use all possible means to improve recording quality in given conditions (soundtracks, post-scoring on location etc.). It is important to, first, draw the line, as in post-production it is easier to correct sound than the image, and, second, to know all the technical capabilities of camera equipment and abide by all safety rules at all times.

In his study titled "A few words on audio engineering" I. Barba (2016, p.7) states that nowadays the number of film productions where preference on set is given to

synchronised sound recording over guide tracks that require re-recording has drastically increased even for complex artistic directions. It is more cost-efficient since it allows to cut expenses in post-production at the post-scoring stage.

Therefore, optimized choice of equipment ensures quality synchronized audio recording on set. Depending on the recording technique, the sound department crew can only use external microphones for acoustically treated studios, or hidden lavalier microphones in combination with the external ones. In filmmaking, sound recording with only lavalier microphones is not in use, as its distinctive sound can break the emersion. On the other hand, such a method proved to be popular for creating Internet content.

Live recording technique involves using multitrack recorders, such as portable recorders, to capture sound in the form of pieces of audio on a recording medium contained in such a device. The recording is often copied to another medium, and the material is periodically combined and duplicated.

Quality microphone cables, headphones with flat frequency response, microphone accessories, tapes of different purposes, as well as good racks and cases are no less important. The full list of all the necessary equipment depends on the needs of the production under specific circumstances.

The sound department can consist of one person, a sound producer, who takes full responsibility for sound recording during production. This is a classic case for documentaries or live-action films, which are relatively small in an artistic context. Big projects are mostly characterised by bigger teams: a sound producer, boom operator, lavalier microphone operator, and an assistant. The number of people on the team as well as a list of

their responsibilities varies depending on the tasks and the scale of production.

The finalised sound design of a film forms during post-production. The success depends on two major factors: the accuracy and clarity of a task for each type of work, and thought-through management for the sound department in general that encompasses both production and editing. The sound department accumulates material with post-production in mind. They assign a unique name to each audio file: a project name, a scene, shot or a take code, which must be voiced in the beginning or at the end of the recording. Soundtracks of atmospheric sounds, sound takes, and voice-overs should contain special indications and a description.

In his book titled 'Sound Studio. Audio techniques for Radio, Television, Film and Recording', A. Nisbett (1979, p.379) stated that the first stage of filmmaking in post-production is track selection. It is an analysis and evaluation of the sound recorded on set as well as determination of a part of the material that should be recreated in post-scoring.

The next step is creating a project using sound editing software with appropriate settings that correspond to the technical specifications of the video and audio material. An archive (.omf and .aaf file extensions) of synchronous pure sound is then added to the project, after which routing is created according to the structure.

Material processing starts after the project is prepared in the editing software, and the film is simultaneously sent to a synchronous sound recording studio. After the work is finished, the foley artist sends back the material in the form of a track archive, which is then added to the main film project. In small projects, synchronous sound recording often amounts to using appropriate

soundtracks from a sound library. Such a method is perfectly acceptable, especially when the budget is relatively small.

Technical issues that regularly arise on set prevent recording lines in good quality. Sometimes, there is a need to highlight a character's distinctive characteristics by changing intonation, in which case sound engineers turn to post-scoring at a recording studio. However, in his book titled 'The location sound bible: How to record professional dialogue for film and TV', R. Viers (2012, p.181) states: 'Sometimes we have to record lines on set. With this aim finding a quiet and acoustically favourable place will suffice'. Such a method allows to somewhat reduce expenses in the editing stage. It is also important to consider that such material may have particular acoustic features typical for a certain facility.

The study demonstrated that sound broaching is a no less important process that takes place before audio mixing. Some sounds are recorded on set, while others come from commercial and personal libraries.

Music production and sound design are two separate processes. They take up an irregular share of post-production but have their own deadlines. Artistic sound solutions sometimes exist before the film is produced. They can also arise during production or at the very end of the process. Sound design is one of the most powerful means of conveying dramaturgy. In his work titled 'Sound synthesis and language functions in film' L. Riazantsev studied the evolution of sound capabilities in filmmaking:

'Adding an auditory element to visuals enhances the expressiveness of the whole because the content is conveyed by two different kinds of expressive means and at the same

time reaches the audience through two different sensory organs. Hence, the third quality that arises from the relations of two components and often becomes the holder of the true artistic expression because it constitutes a real comment to the two interacting factors.' (Riazantsev, 2015)

Thus, sound design is not only about art but also a high level of technical knowledge. It is a constant creative search that requires an audio engineer to make creative decisions using both analogue and digital tools.

In his work titled 'The location sound bible: How to record professional dialogue for film and TV' R. Viers (2012, p.192) assures that the secret of sound design lies in raw material. The author stresses that the ambience of a film depends on the quality of the recorded foley and the variety of its sound. The more recording options there are the greater opportunities for experimenting.

It should also be noted that creating an ambience of the picture involves accurately feeling the mood, form, texture and substance of what is depicted. Artistic choice can be based on using tonal music elements, as the composer, H. Zimmer did in 'Dunkirk' (2017, dir. Ch. Nolan), where he created an integral continuous sound canvas, which is simply transforming during the whole film depending on what is happening. It would not have worked if such choices had been perceived as a full-fledged musical accompaniment during the whole film. Nevertheless, the evolution of correlation between sound and image led to using musical elements more sparingly to highlight and accentuate their significance for dramaturgy as a whole.

'Atlantis' (2019, dir. V. Vasianovych) is the complete opposite. In the article titled 'This is Serhii Stepanskyi and he creates

sound for the biggest Ukrainian films' A. Datsiuk states that

'Art direction has little dialogue but a lot of static and production noises that create the sound palette of the film. The future, which resonates painfully with the present day, received its distinctive sound thanks to sound engineer S. Stepanskyi. His work almost received an award for the best soundtrack at the French Les Arcs Film Festival. Only later did the jury learn that the film did not have a composer and therefore there was no classical musical accompaniment.' (Datsiuk, 2020)

In fact, music in 'Atlantis' only plays once, as an intra-frame sound, in a scene at a factory during the showing of 'The Symphony of Donbas' (dir. Dzyga Vertov, 1931). Thus, S. Stepanskyi effectively created a distinct voice for each scene by layering foley elements. However, contrastive dynamic action creates the impression that the film does have musical accompaniment.

The key step in post-production is re-recording, i. e. compiling all the audio material in one project and creating the final mix in compliance with technical requirements. A large amount of material is accumulated in the editing stage. In the process of re-recording, when the soundtracks are directly compared with each other and the visuals, it is possible to, first, decide on the ratio of sound effects in a film in accordance with dramaturgy (noise, music, silence, lines), and, second, to eliminate all the possible technical flaws from the final mix.

Conclusions

Creating the ambience of the picture involves accurately feeling the mood, form,

texture and substance of what is depicted. Artistic choice can be based on using tonal music elements or foley, as in 'Dunkirk' (2017, dir. Ch. Nolan) and 'Atlantis' (2019, dir. V. Vasianovych).

Film influences human consciousness the most, as imagery exists in two dimensions at the same time – visual and auditory. Prevalence of one over the other is either a feature of some narrow genres or the absence of complex audio-visual solutions. It is the synthesis of image and sound that creates a complex impression from the picture.

Sound design is formed during the whole time of production. And sometimes

the idea exists before the film is produced, arises in the process, or emerges from the groundwork at the end. All the stages are closely interconnected while having distinct features. Preparedness for filming, or pre-production, affects the quality of material gathered during production, which in turn will affect the result of post-production. Knowing the nuances of the work and rationally managing the stages of sound production in the film is the key to successfully creating a soundtrack in a relatively short time with a planned budget.

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МЕНЕДЖМЕНТ ЕТАПІВ ВИРОБНИЦТВА ЗВУКУ В КІНО**Лев Рязанцев^{1а}, Євгенія Євдокименко^{2а}**

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Анотація

Мета дослідження – проаналізувати основні етапи виробництва звуку в кіно; встановити основні принципи формування звукового оформлення фільму; довести важливість раціонального підходу до кожного етапу в контексті їх впливу на кінцевий результат роботи; дослідити роль звуку в драматургії фільму. **Методологія дослідження** заснована на теоретичному аналізі інформаційних джерел; порівнянні вітчизняних та закордонних підходів до створення фільмів; узагальненні та систематизації практичних знань і досвіду виробництва звуку в кіно від першого звукового фільму до сьогодні. **Наукова новизна**. Вперше детально проаналізовано структуру менеджменту сучасних етапів виробництва звуку та їх вплив на творчу й технічну складові формування звукового супроводу фільму. **Висновки**. У статті проаналізовано основні етапи виробництва звуку в кіно. За допомогою аналізу вітчизняних та закордонних підходів до створення звуку в кіно встановлено основні принципи формування звукового оформлення фільму. Узагальнено способи раціонального підходу до кожного етапу в контексті їх впливу на кінцевий результат роботи. Досліджено роль звуку в драматургії фільму.

Ключові слова: звук; звукорежисер; кіно; препродакшн; продакшн; постпродакшн; саунд-дизайн; саундтрек; виробництво; драматургія

МЕНЕДЖМЕНТ ЭТАПОВ ПРОИЗВОДСТВА ЗВУКА В КИНО

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Аннотация

Цель исследования – проанализировать этапы производства звука в кино; установить основные принципы формирования звукового оформления фильма; доказать важность рационального подхода к каждому этапу в контексте их влияния на конечный результат работы; исследовать роль звука в драматургии фильма. **Методология исследования** основана на теоретическом анализе информационных источников; сравнении отечественных и зарубежных подходов к созданию фильмов; обобщении и систематизации практических знаний и опыта производства звука в кино от первого звукового фильма до современности. **Научная новизна.** Впервые подробно проанализирована структура менеджмента современных этапов производства звука с их влиянием на творческую и техническую составляющие формирования звукового сопровождения фильма. **Выводы.** В статье проанализированы основные этапы производства звука в кино. С помощью анализа отечественных и зарубежных подходов к созданию звука в кино установлены основные принципы формирования звукового оформления фильма. Обобщены способы рационального подхода к каждому этапу в контексте их влияния на конечный результат работы. Исследована роль звука в драматургии фильма.

Ключевые слова: звук; звукорежиссер; кино; препродакшн; продакшн; постпродакшн; саунд-дизайн; саундтрек; производство; драматургия



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THE MUSICAL ARRANGEMENT OF A LIVE-ACTION FILM

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e-mail: eternity.anna@gmail.com; ORCID: 0000-0001-5900-3546^a Kyiv National University of Culture and Arts, Kyiv, Ukraine**Keywords:**film composer;
music;
musical arrangement;
live-action film;
film music**Abstract**

The purpose of the study is to analyze the characteristics of a live-action film's musical arrangement; to identify the impact of musical arrangement on the audience's perception, on the example of the film composer Eric Serra's works.

The research methodology is to apply the following methods: theoretical – analysis of the music functions in making a film and the implementation of the director's vision, generalizing the influence of musical arrangement on the viewer. **Scientific novelty.** The functions of film music that help in creating a live-action film were analyzed for the first time, a detailed analysis of the interdependence of music and visuals was made, by theoretical analysis of music functions; it has been found out how it affects the perception of the audience. **Conclusions.** In the article, we analyzed the functions of musical arrangement in a live-action film. Through the analysis of the influence of music on the audience's perception, it has been established how the musical arrangement helps to realize the author's vision. The role of music in making a live-action film has been researched. Through theoretical and practical research of various cinematography aspects that are relevant at the moment (in particular, the problem of the sound space in a movie), it becomes possible to reach a new aesthetic level of design, creation, perception and understanding of cinematic works.

For citation:Yeremenko, L. and Kichapina, A., 2021. The Musical Arrangement of a Live-Action Film. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, 4(2), pp.252-259.**Introduction**

Since the early years of cinema, attempts were made to include and comprehend the sound in the space of the film. In the

period of silent cinema, the sound was to exist outside the screen in the form of musical accompaniment to the picture. Thus, it performed an important function – 're-ival' of the silent image. The outstanding

theorist W. Benjamin (1996, p.46) at the beginning of the sound cinema era in 1936 wrote: 'Cinema, especially sound, opens such a view of the world, which was previously simply unthinkable...'

Turning to the role of sound in the design of the cinema space, we note that in the first decades of sound cinema were mastered and understood the basic semantic and functional capabilities of music, language and noise in the film. Professional methods of using the means of sound expression to convey the acoustic features and semantic relationships of the elements of the intra-frame space of the picture, the relationship between the characters and the surrounding reality were developed.

Despite the purely technical reasons for the emergence of music in silent cinema and the fact that it existed outside the space of the image, music quickly attracted the attention of practitioners and theorists of new art. However, in order to remain in the modern art space, the film must offer adequate audiovisual forms, which embody the actual content. In this regard, the use of new (technologically and aesthetically) sound spaces in the film becomes one of the most promising areas of film development.

This work is related to the need for a special study containing a generalized analysis and systematic description of the process of use and evolution of sound spaces in cinema in the context of the development of a culture of the 20th–21st centuries on the example of the film composer Eric Serra's work.

Recent research and publications analysis

The problems of the research topic include works in which the sound and sound-visual relationships in the cine-

matographic work are considered, questions of form and content, specifics of the audiovisual space of the film are raised. In these theoretical works, depending on the scientific and the creative specialization of the authors (among which – film critics, film historians, directors, sound engineers, culturologists, musicologists, philosophers, art critics) consider various aspects of the sound sphere of cinema. Theoretical research on sound in cinema began in the era of silent cinema and continues intensively now.

It should be noted that many texts of the 1920s and 1940s not only are of historical interest but also prove their timeless ideological significance. Among the authors of such works are S. Eisenstein, V. Pudovkin, Dz. Vertov, I. Ioffe, R. Claire, B. Balash, R. Arnheim, J. Mukarzhovsky, E. Vuyermoz. Theoretical works devoted to the sound and music design of the film in the expanded socio-cultural, artistic and philosophical-aesthetic contexts are more related to the problems with the article. This layer consists of studies by T. Adorno, K. Bullerjan, J. Deleuze, Z. Liss, M. Shion, T. Elzesser, M. Hagener. In particular, the scientific work of leading theorists, such as Z. Lissa (1970), is still used today, related to the specifics of the development of music in cinema, the subordination of the musical design of the visual series; T. Adorno (1969), who studied the accompanying function of music, K. Bullerjan (2014) on the role of rhetorical musical figures in the perception of films with the audience.

Ukrainian filmmakers have not overlooked the role of music in the emotional content of films. In particular, Ukrainian art critic Halyna Filkevych in the monograph 'Commonwealth of Muses. Theater-Music-Cinema' (2005) analyzed the musical phenomenon in Ukrainian cinema

from silent cinema in the 1890s, highlighting collaborations famous Ukrainian composers Ihor Shamo and Borys Lyatoshynskyi with filmmakers, including Oleksandr Dovzhenko. Violeta Demeshchenko in the monograph 'Cinema as a synthesis of arts: sound and music' (2012) described the scientific concept related to the interaction of sound, music and images in cinema and the specifics of the function of film music itself. Olha Litvinova, a local artist, summarized the fruitful cooperation of Ukrainian composers with filmmakers whose feature films were made at Ukrainian film studios in the catalogue 'Music in Ukrainian Cinema' (2009).

However, with a considerable amount of theoretical work on various aspects of the sound and music of the film, there is a significant lack of research that includes the sound space of cinema in the context of culture. In this regard, one of the tasks of the study was to try to fill this theoretical gap.

Purpose of the article

The purpose of the article is to analyze the features of the musical arrangement of a live-action film and the interaction of music with the visual range in the film and to define the influence of musical arrangement on the audience's perception on the example of the film composer Eric Serra's work.

Main research material

With the beginning of the sound era, cinema developed by increasing the number of sound components and strengthening their dramatic role in accordance with the genre specifics and the director's concept of the film. Proposed in 1903 by the French company 'Pathé' the technique of

musical arrangement of silent films with the help of compilations was quite popular. With its help, it became possible to correlate the timing of the scene with the length of the musical fragment, as well as to achieve the emotional and semantic correspondence of the musical 'quote' material with the plot-event content of the movie scenes. There are cases when the film director himself took an active part in the selection of musical material, as it happened with the debut film of the Spaniard Luis Bunuel 'Andalusian Dog' (1929). As a musical accompaniment, the budding director chose the themes of two Argentine tangos and the leitmotif of Tristan and Isolde's love from Wagner's opera of the same name. With their help, he gave the audience a clue to unravel the idea of a surreal plot of his film.

The first step to understanding the prospects in terms of the impact of music on the viewer, as well as the ability to establish emotional and figurative contact with the image and the director's idea was to create original music for movies. This was started by the music of Camille Saint-Saens to the silent debut film of the French studio 'Le Film d'Art' directed by Charles Le Barge and Andre Calmette 'The Assassination of the Duke de Guise' (1908). Following Saint-Saens, other composers tried their hand at the cinema. Among the authors of the original musical accompaniment of the Great Dumb, who left a noticeable mark in the history of world cinema, first of all, should be named Arthur Onegger ('Wheel', 1923, directed by Abel Hans), Eric Satie ('Intermission', 1924, directed by Rene Claire), Edmund Maisel (Battleship 'Potemkin', 1926 and 'October', 1927, directed by Sergei Eisenstein), Dmitry Shostakovich ('New Babylon', 1929, directed by Leonid Trauberg and Hryhorii Kozintsev). De-

spite the lack of any practical experience (and perhaps because of this), they were able to demonstrate the diversity of the author's musical reading and semantic interpretation of visual-plastic action at the level of the dramatic concept of cinematic works.

Note the fact that at an early stage of the formation of cinema directors were aware of the need to involve professional composers in the work on the film. Moreover, preference was given to composers who had a bright personality and a tendency to a special emotional and sound perception of visual images with their subsequent transfer to musical images. Thus, music, not yet a full-fledged screen means of expression, showed a desire for an independent semantic interpretation of the game action and emotional and figurative association with the image and its plot development.

Due to the musical accompaniment, the actions of the depicted characters have a greater impact on the viewer. Music accurately depicts the sensory and emotional sphere of human life and symbolizes feelings and passion. It is used to recreate the mental state of the characters, to emphasize the invisible importance of the situation, to add certain accents. It was these characteristics that were later adopted by sound cinema, which showed a real and permanent interest in music not only by the filmmakers but also by spectators, not to mention theorists of new art.

The specificity of the functioning of music in sound cinema unfolded in the modelling of two types of screen reality, studied by Z. Krakauer (1974). One of them was related to the space of plot development within the framework of intra-frame action (plot-motivated or within frame music). Another – with the formation with

the direct participation of the authors of the picture space of audience perception (behind-the-scenes music). They could be in direct contact and even close interaction.

However, in the history of world cinema, there are many examples when the areas of functional application within the frame and behind-the-scenes music are sharply opposed to each other, as is the case in director Peter Greenway and composer Michael Nyman 'Zed and Two Noughts' (1985). The difference between informative vectors within in-frame and behind-the-scenes music was emphasized at the acoustic level, because, as Bela Balash (1968, p.286) rightly points out, music in cinema not only performs an artistic function but also gives natural and vivid expression to frames, makes images 'spherical' and replaces the third dimension.

The synthesis of the vicissitudes of the plot and music can be clearly seen in the work of the famous French composer Eric Serra, who wrote music for almost all of Luc Besson's films. The composer's father was a famous chansonnier in the 1950s and 1960s in France, so E. Serra has been fond of music and immersed in the process of its production since childhood. At the age of five, he began learning to play the guitar, and at the age of fifteen, he was already professionally accompanying artists who gave concerts. Serra also mastered the piano, drums, synthesizer and bass guitar.

In 1981, the young composer's acquaintance with director Luke Besson (both were 22 at the time of the meeting) marked the beginning of their long-term creative union. According to the article 'The most famous tandems of directors and composers' of the Internet resource 'Kino-teatr.UA', their first joint work is

Besson's debut full meter 'The Last Battle' (1983). After that, they constantly worked together on such cult films as 'Blue Abyss' (1988), 'Leon' (1994) and 'The Fifth Element' (1997). The composer received the Cesar Award for his music for the drama 'Blue Abyss'. His music is also heard in Besson's historical drama 'The Lady' (2011).

In addition to collaborating with the French director, Serra distinguished himself with the soundtrack to the Bond 'GoldenEye' (1995) directed by Martin Campbell. He was named the composer with the most innovative approach to the soundtrack. Eric Serra, according to critics, has strayed far from the musical canons of the spy saga because of the lack of a classic, instantly recognizable Bond leitmotif, created by Monty Norman and John Barry, and too modern a sound. In addition to working in film, Eric Serra has recorded more than 30 records of various artists, wrote music for a joint show of magician Chris Angel with Cirque Du Soleil, and in 1998 released his first solo album RXRA, which was produced by Rupert Hein.

In the 2000s, the composer co-wrote music for Richard Berry's 'L'Art (délicat) de la Séduction' with Sebastian Cortell and Stefan Brossole, and wrote the soundtrack to Gerard Kravchik's 'Wasabi' and John McTiernan's 'Rollerball'.

Music has a special role in Luc Besson's film 'Leon'. It is not just a background here. The bright, hard and at the same time sensual soundtrack of the composer Eric Serra attracts in action and creates an emotional mood, for example, increasing tension in a scene when Matilda stands at Leon's door, and behind her the killer. One of the most poignant scenes of modern cinema would lose at least 90% of its expressiveness if it were with-

out the musical design of composer Eric Serra.

As stated in the article 'How it was shot: Leon' of the Internet resource 'TVkinoradio', the eclecticism of the musical arrangement works on the pervasive idea of the unity of opposites, that is, the main characters. Serra experiments by combining ethnic motifs and classics, acoustic instruments and electronics, melodies and noises. The combination of even completely different songs of Bjork and Sting in the soundtrack sounds harmonious. In addition, the theme of music is the plot motive, giving Besson an avid music lover: the crazy hero Gary Oldman is an ardent supporter of classical music, Matilda lies to the homeowner who plays the violin, and represents Leon as a composer, etc. (TVkinoradio, 2018).

Music also plays an important role in Luke Besson's 'The Fifth Element'. It sounds almost continuously and takes up 90% of the screen time. The musical culmination of the film, of course, is the performance of a blue-skinned alien Virgo Plavalaguna. It consists of two different parts. In the beginning, Virgo performs a very classic aria 'Il dolce suono' from Gaetano Donizetti's opera 'Lucia di Lammermoor'. However, electronic rhythms are suddenly heard, and the aria turns into an unusual expressive vocal, known as 'The Diva Dance'. Virgo really not only makes incredible sounds, sometimes making you remember 'Nightingale' Alyabiev but also moves characteristically. With the help of a parallel montage, the viewer sees behind the scenes of the play the battle of the supergirl Leeloo with angry Mangalore unfolds, synchronized rhythm and movements with the performance of Plavalaguna.

Plavalaguna's voice was a modern opera singer from Albania – Inva Mula. If

she easily coped with the classical aria, then things went differently with the vocals. Serra deliberately wrote the melody in such a wide range that it could not be mastered by a single human voice. That's why the composer together with the sound director Mark Mangini literally constructed the vocals. He gave the upper notes to Mule, and in the lower key, he sang himself, then mixed the voices and processed them on a computer. This is how the 'unearthly' vocals appeared, which are able to soar smoothly from the bass to the soprano tops.

Eric Serra is a talented and prolific contemporary film composer. It is distinguished by unexpected combinations of different styles of music and musical instruments, interesting experiments and the ability to subtly and accurately convey the emotions of the characters, the atmosphere of the stage. All this to some extent contributed to the success of films by Luc Besson and other authors and directors who worked with the composer.

In the sense of the grandiose influence of film music to the audience, we should mention such famous film composers as Ennio Morricone, Francis Lay, Nino Rota, Vladimir Kosma, Andriy Petrov, Alexander Zatsepin, Mikael Tariverdiev, Eugene Doga, Myroslav Skoryk, Igor Pogor Lip... These are just some of those talented composers who make a strong aesthetic impression on the audience with their music and enrich the films they are working on.

Conclusions

Summarizing the above, we can say that music has always accompanied the movie. At different stages of cinema development, it played a different role. If in silent cinema musical accompaniment was needed to cover up the extra noise, then later the music already helps to realize the author's artistic idea.

Film music accompanies the visual series. Its purpose is not to mask the shortcomings. Music, unlike images, has no spatial limitations. It enhances the emotional impact on the viewer.

Film music becomes part of the created image, it forces the viewer to perceive it as something integral. Music, which in itself carries many images, in combination with the image becomes unambiguous, becomes concrete. Music and images reinforce each other.

With the help of music in the movies, you can create an emotional commentary. The author can thus hide his subjective attitude to the event or phenomenon, and the viewer often perceives this information subconsciously.

All this is typical of the soundtracks of the famous French composer Eric Serra. He is distinguished by unexpected combinations of different styles of music and musical instruments, interesting experiments and the ability to accurately convey the emotions of characters, the atmosphere of the scene. All this to some extent contributed to the success of the films on which the composer worked.

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МУЗИЧНЕ ОФОРМЛЕННЯ ІГРОВОГО ФІЛЬМУ

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Анотація

Мета дослідження – проаналізувати особливості музичного оформлення ігрового фільму; встановити вплив музичного оформлення на глядацьке сприйняття на прикладі творчості кінокомпозитора Еріка Серра. **Методологія дослідження** полягає у застосуванні таких методів: теоретичного – для аналізу функцій музики у створенні фільму та реалізації режисерського задуму; узагальнення – для визначення впливу музичного оформлення на глядача. **Наукова новизна:** вперше проаналізовано функції кіномузики, що допомагають у створенні ігрового фільму; проведено детальний аналіз взаємозалежності музики та візуального ряду; за допомогою теоретичного аналізу функцій музики визначено її вплив на сприйняття глядачів. **Висновки.** У статті проаналізовано

функції музичного оформлення ігрового фільму. За допомогою аналізу впливу музики на глядацьке сприйняття встановлено, що музичне оформлення допомагає втілити задум автора. Досліджено роль музики у створенні ігрового фільму. Теоретичне і практичне дослідження різних аспектів кінотворчості, що актуальні нині (зокрема, проблем звукового простору фільму), уможливило вихід на новий естетичний рівень задуму, створення, сприйняття і розуміння кінематографічних творів.

Ключові слова: кінокомпозитор; музика; музичне оформлення; ігровий фільм; кіномузика

МУЗЫКАЛЬНОЕ ОФОРМЛЕНИЕ ИГРОВОГО ФИЛЬМА

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Аннотация

Цель исследования – проанализировать особенности музыкального оформления игрового фильма; определить влияние музыкального оформления на зрительское восприятие на примере творчества кинокомпозитора Эрика Серра. **Методология исследования** заключается в применении таких методов: теоретического – для анализа функций музыки в создании фильма и реализации режиссерского замысла; обобщения – для определения влияния музыкального оформления на зрителя. **Научная новизна:** впервые проанализированы функции киномузыки, которые помогают в создании игрового фильма; проведен детальный анализ взаимозависимости музыки и визуального ряда; с помощью теоретического анализа функций музыки определено ее влияние на зрительское восприятие. **Выводы.** В статье проанализированы функции музыкального оформления в игровом фильме. С помощью анализа влияния музыки на зрительское восприятие выявлено, что музыкальное оформление помогает воплотить замысел автора. Исследована роль музыки в создании игрового фильма. Через теоретическое и практическое исследование различных аспектов кинотворчества, которые актуальны на данный момент времени (в частности, проблем звукового пространства фильма), становится возможным выход на новый эстетический уровень замысла, создания, восприятия и понимания кинематографических произведений.

Ключевые слова: кинокомпозитор; музыка; музыкальное оформление; игровой фильм; киномузыка



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^a Kyiv University of Culture and Arts, Kyiv, Ukraine^b Kyiv University of Culture, Kyiv, Ukraine**Keywords:**motion design;
animation graphics;
television ether;
film product;
computer animation**Abstract**

The purpose of the research is to establish the role of motion design elements in Ukrainian cinema and television production, analyze the functions of motion-design objects, find out the peculiarities of their use in various audiovisual works. **The research methodology** is based on a theoretical analysis of film and television production, generalization of the main compositional and technical techniques of visual content, determination of their interdependence and role in the process of creating an audiovisual product. **Scientific novelty.** The components of the motion design in the modern Ukrainian cinema and television production have been analyzed for the first time, a detailed analysis of the interdependence of the structural components of the motion design in various audiovisual works has been carried out, their influence on shaped solutions of film and television products has been shown. **Conclusions.** In the course of the article, we analyzed the elements of motion design in Ukrainian cinema and television. In the process of studying cinema, television products, the basic principles of creating animation graphics in the Ukrainian film, and telepost have been established. Composite and technical components of motion-design, which affect visual solutions of an audiovisual work have been processed in detail and systematized.

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Problem statement

The field of motion design is one of the most dynamic in content marketing.

Today animated graphics are present wherever there is content: film industry (intros, captions, teasers, trailers), media (screensavers, captions, subtitles, visu-

al design of programs), business (infographics, product presentations, web-sites), online games. These areas are characterized by constant development, which makes the profession increasingly popular.

To attract the attention of potential audiences, creators of audiovisual products are constantly looking for new ways to diversify their content. Dynamics, accessibility, clarity, informativeness, non-standard solutions for visual content, entertainment – these features make motion design a powerful tool for transmitting ideas and creating a unique video product.

Due to the growing attention to the use of motion design elements in the film industry and television, there is a need for a detailed analysis of animated graphics and the peculiarities of their use in various audiovisual works.

Recent research and publications analysis

M. Opalev, M. Murashko (2012) defined the concept of 'motion design' and systematize its objects.

The relevance of the use of motion design in video advertising of modern electronic devices is analyzed by M. Murashko (2014).

The role of animated graphics in the process of developing an individual visual style of the TV channel is clarified by M. Mozhenko (2018). The development of motion design elements was successfully described by V. Prokopchuk (2020). His work analyzes the principles of using animated graphics on the example of the most famous films of the world film industry.

The purpose of the research is to establish the role of motion design elements in Ukrainian film and television production, analyze the functions of motion design

objects, find out the peculiarities of their application in various audiovisual works.

Main research material

Due to the ability of the brain to decipher the content of the image in a short period of time, communication that combines textual and graphical information is more effective than interaction using only text. Visualization of information is a powerful tool for translating ideas and opinions, which increases the level of clarity, accessibility, interest of information, emphasizing important details.

According to psychological research, 'people can remember an average of 20% of what they read. However, if the same information is converted into an image, the level of information retention will increase to 80%' (2020, p.94). Motion design is used to visualize data on television and in the film industry.

Film critic M. Izvolov (2005, p.49) notes that 'subsonic cinema consisted of only two components: a moving image and ordinary fixed inscriptions. There were three types of titles: captions, intertitles (interframe captions) and subtitles (text in the frame)'. The first animated titles are found in the film 'The Man with the Golden Hand' (1955, director O. Preminger), for which graphic designer Sol Bass created an animation of white stripes, which, combined with musical accompaniment, turned into a hand. Thus, we can consider the date of the beginning of the development of motion design in the 1950s. Given this, it is important to emphasize the lack of a single definition of the concept. As of today, definitions of the term exist in the fields of design, film and television, design journalism.

Researchers M. Opalev and M. Murashko (2012, p.35) tried to give definitions

of the concept of 'motion design': 'Motion design is an independent field of design aimed at designing branding objects and art objects using techniques and technologies of computer animation, sound design and interactivity, where visual effects, developed at the level of graphics, complement the plot with a new meaning'. Given the above, we can say that motion design is a weighty element of modern cinema. Scientists M. Opalev and M. Murashko point out that the elements of motion design, for example, subtitles, film's intro, visual effects, affect the disclosure of the plot, the clarity of the meaning of the picture, expand the information content of the film.

Given the fact that in the modern field of film production there is a rapid development of technologies for the use of animated graphics and visual effects, we define motion design as one of the modelling systems for filmmaking. Elements of motion design affect the dynamics of the film, composition, interaction of details, perception of time and other means of artistic expression.

V. Prokopchuk proposes to divide the types of inscriptions used in cinema into informational, containing data about the producers and participants in the process of making a film; descriptive-communicative, designed to describe the details of the plot, subtitles. However, the researcher notes: 'With the advent of sound in cinema, the second element became unnecessary, because the sounds could already be heard and did not need to be described, as well as a verbal communication of the characters, so came to the fore the information component of the film' (Prokopchuk, 2020, p.645).

It is necessary to agree with the opinion of the author stated above. Thus, at the current stage of cinema development, el-

ements of motion design are part of the visualization of the film's plot.

M. Mozhenko (2018, p.334) proposes the following classification of movie titles:

- 1) initial titles;
- 2) title of the film;
- 3) title of parts of the film;
- 4) subtitles;
- 5) final titles.

According to this understanding, movie titles are a component of a director's idea, as researcher M. Mozhenko assures. 'Titles, in addition to a purely informative function, gradually began to bring emotional and semantic associations into the visual range of films, playing the role of a kind of graphic overture,'— says the author (Mozhenko, 2018, p.336).

In order to clarify the definition of the concept of 'animated captions', refer to the article 'Typographic aspect of animated captions in the cinema of the early digital age': 'Animated captions is artificially created with the help of various techniques and means of artistic expression' (Chuiyeva and Cholii, 2019, p.70).

Film theorist I. Weisfeld (1981) saw in the art of animated titles an attempt to give cinema associative thinking, to emphasize symbolism, to give screen objects the properties of the real world. We can agree with the researcher on the need to establish relationships between the film and life outside the film to increase the level of understanding of the content of the film by the audience.

Researcher M. Mozhenko (2018, p.336) emphasizes: 'Movie titles are an important component of the director's idea and in addition to a purely informational function, gradually began to bring emotional and semantic associations in the visual range of films, playing the role of a kind of graphic overture'.

Analyzing the film directed by A. Seitablaev and J. Wynn 'Zahar Berkut' (2019, directors A. Seitablaev, J. Wynn), we can highlight the elements of motion design:

1) Titles: initial, film title, subtitles, final captions.

Initial captions contain information about the manufacturer and distributor. The film uses subtitles to be shown in cinemas. The final titles inform about the cast, members of the film crew. Note the stylization of the film fonts, visually reminiscent of printed books of the 19th century. Text animation is used to explain individual events of the film. Such text 'inserts' are made in orange shades, compositionally placed on the left side of the screen, while for the initial and final titles, white and the central location were chosen. Note the high degree of contrast of the orange text in combination with gloomy video footage, which adds expressiveness to the visual component of the film.

2) Particular attention is paid to the animation of the title of the film 'Zahar Berkut', which is made in 3D in the form of a burning stone. On the one hand, we trace the connection with the author of the novel 'Zahar Berkut', I. Franko, whom researchers call 'a stonemason' in their works. On the other hand, the symbolism of fire conveys the future mood of the film, immerses the viewer in the game plot. It is worth paying attention to the location of the letters 'a' and 'x', which are crossed like swords. This decision is part of the narrative of the film's future events used for the title of the film.

3) Animation and logo design of the manufacturer F&P Media Group, made of stone material that emerges from a dark background and has a golden sheen with shades similar to those used for the title of the film.

4) Animation of fire sparks is part of the visualization of the plot.

5) Animation of clouds, fog, smoke. Motion design of these elements borders on the concept of 'visual effects'.

The motion design elements used in the film are stylized according to the visual decisions of the filmmakers, interact with the composition of the frame, are animated in accordance with the sound design, are integral components of the video series.

Different from the previous film is the visual solutions of the work of director A. Lukych 'My thoughts are quiet' (2019, director A. Lukych). A handwriting font is chosen for the captions. The title of the film is placed diagonally, an effect resembling an inscription with an aerosol can on the wall is added. This detail is used to reflect the 'note' of brawling in the soul of the protagonist. In the trailer, with the help of motion design, the plot of the tape is summarized: 'he writes the sound', 'they make a game', 'he has a dream', 'but there is still a mother', 'mom vs a dream'.

An additional element of motion design in the film is presented in the form of 'inserts' with black rounded vintage frames, reminiscent of the TV of the Soviet period, black and white frames of such a simulated TV stand out from the rest. The main purpose of this visual solution is a discourse in the childhood and youth of the protagonist: a pioneer camp, duck hunting and more. As the plot progresses, we observe a similar composition at the end of the film, when the cameraman, being in the car, where a significant part of the events takes place, records the conversation between the son and the mother. The shape of the car window frame resembles the screen of an old TV. This technique is used to create a sense of completeness in viewers, to ensure that

the film events have become a historical past.

Analyzing motion design in the film industry, let's pay attention to its use in series. It should be noted that in the series motion design elements play an important role in creating the identity of the visual product. Animated graphics are present in captions, intros, program interfaces, as an element of visualization, for example, e-mail correspondence between characters.

An intro in the series is often a concentrate of creativity and visual expressiveness. The task of the intro is to immerse the viewer in a certain atmosphere in a few seconds, to convey the essence of the future story. The creators of foreign series use motion design for storytelling. The screensaver of the series 'Morning Show' (2019, directors M. Leder, D. Frenkel, etc.) is made in the form of animation of colourful balls. We trace the metaphor of the internal competition of the main characters of the series.

A similar principle is used in the series 'Unorthodox' (2020, director M. Schrader), about the life of a jew in Berlin. The creators of this intro have developed an animated map of the city without the names of streets and famous places, so that for the viewer the location remains unknown, as well as Berlin for the main character. The white moving line that paves the way between the grey squares, trying to 'escape' outside the frame, symbolizes the heroine of the story.

Studying the motion design of the Ukrainian-made series, we observe a similar trend. The creators of the Ukrainian TV series create screensavers, combining footage, animated text and graphics.

An example of the above statement is the screensaver of the series 'Trace'

(2020, directed by O. Goncharova). We define the motion design elements of the intro of this series: 3D-animation of the name of the detective agency 'OSA', animation of blood droplets, molecules under a microscope, broken glass, fingerprints, visualization of electromagnetic noise, computer code. As a result, the above-described elements of motion design of the intro 'Trace' indicate the genre of the series, the features of the storyline, create a tense atmosphere typical of detective work.

Captions, as part of the structure of motion design, are used in series to announce events, create the desired style of the historical period, emphasize the contradictions between the characters, the division of the series into episodes on various topics.

In the series 'Spiimaty Kaidasha' ('Catch Kaidash') (2020, director O. Tymenko) animated titles are dramatic elements that divide the story into separate parts, serve as a transition to certain time intervals. All titles of the video work, except for the title, are characterized by conciseness, simplicity, white color. To stylize the name, a font was chosen, which visually resembles the writing of the names of art books of the 19th century.

Note that the compositional elements of the frame in modern Ukrainian cinema synthesize the expressive means of cinema and motion design. This visual design increases the level of interest of the viewer, increases the interactivity and clarity of the audiovisual product.

In the field of television, motion design is used to create a branding of the TV channel, visual explanation of statistical data, visualization of difficult to understand information, attracting the attention of viewers through non-standard visual forms and solutions.

Researcher A. Kurenkov (2015) identifies the following main elements of motion design in television programs: cap (screensaver), mirror (story announcement), reflection (heading announcement), curtain, profile (information about the guest of the program), hoarseness (photo by correspondent) during direct activation from the scene), geotag, titration die to represent a person in the frame, pop-up (several seconds announcement of the program or event), substrate (graphic background element), the layout of announcements, drum (final captions), closing screen saver (changed the screen saver of the program, which means the end of the program). At the end of the TV program, the screen shows the copyright of the channel and the year of production of the audiovisual product.

The duties of a motion designer on television include an animation of the above elements, as well as the creation of terrestrial identification of the channel (ID and promo).

According to M. Mozhenko, 'animated graphic elements play not only informational but also a certain aesthetic function, creating a graphic wrapper of the visual product, a certain visual image that subconsciously affects the viewer' (Mozhenko, 2018, p.335). It is worth agreeing with the author, because motion design on television, combining 2D and 3D graphics, text, footage of real events, perform informational and aesthetic functions.

I. Doronina describes television captions as an element of creolization, in other words, a combination of verbal and nonverbal means, in the communication system. 'During the one-sided use of text elements in conjunction with well-thought-out graphic and colour accompaniment, the director has the opportunity to achieve the necessary emotional

response to their content,' – I. Doronina said (2019, p.149).

In the structure of the components of the motion design of the TV channel '1+1', we can highlight the dynamic backgrounds with letters, square shapes, animation of the element of the logo '+' as a navigator. We note the use of red shades for the text, project logos, advertising banners on the site.

Elements of the motion design of the information program 'TSN' (TV channel '1+1') are animation of images, infographics, statistics in the form of graphs, tables, charts. The informative function is performed by the animation of the titrating die and pop-up, subtitles in cases of poor quality of the recorded sound, help, geotagging, animation of movement on maps, etc. The information about the correspondent's location is placed at the right bottom of the frame along with the program name, which is placed at the left bottom of the screen.

Visual decisions of the 'STB' channel are determined by its content: family series, romantic, emotional shows, built around family values, love, empathy. 'In the concept of the new design, we are playing with the energy of the ocean. Our logo, as the main drop of this boundless ocean of love, overflows and fills with emotions. We also returned to the already familiar to the viewer branded warm colour palette 'STB', but implemented it in trendy tones,' – explains director of design 'StarLightMedia' O. Repik the concept of identity 'STB' (2020).

Next, we will analyze the elements of motion design of the program 'Viknanovyny' (TV channel 'STB'). The screensaver contains the name of the program, a geometric figure in the shape of a cube that mimics a globe, animation of lines going from the left part of the frame to

the right, at the same time changing landscapes of cities; vertical sloping lines with a mirror effect, associated in the audience with the windows. The information content of the titles is similar to the previously analyzed program 'TSN'. However, we trace the differences in the visual design of text 'dice': opaque, the shape resembles a parallelepiped, the colour spectrum from dark red to pale yellow. Information about the correspondent's location is located at the top left. The name of the program, the name of the plot and the release date are located on a single 'die', separated by different colours.

A characteristic feature of the visual design of the TV channel 'ICTV' is the use of orange colour. Examples can be found in the logo, captions, subtitles, elements of advertising, design studios of the TV channel.

Elements of motion design of the information program 'ICTV Facts' (TV channel 'ICTV') are:

- screensaver, which according to the visual solutions used, resembles outer space with planets, around which the inscriptions 'economy', 'culture', 'technology', at the main headings of news releases; the combination of events from archival videos; 3D map of the world; animated program name,

- titration dies and pop-ups made on opaque rectangular elements, located in the central lower part of the frame, cover approximately 2/3 of the screen width, which is much smaller compared to TV programs 'TSN' (TV channel '1+1') and 'Windows of News' (TV channel 'STB'). The geotag is located at the top left. The name of the program is made in the form of an orange circle with the letter 'F' in white, located at the bottom right of the frame. 'ICTV' is characterized by a combination of black text on a white 'plate' with white text on an orange box;

- animation of images, infographics, statistics in the form of graphs, tables, charts.

A bright visual element of motion design, examples of which we see in the programs of all the above TV channels, is kinetic typography. The term combines the movement and deformation of the text in order to enhance the emotional content, to attract the viewer's attention. The most common use of kinetic typography: captions, design of commercials, websites.

Conclusions

The development of the technological process continues to create innovative solutions in the world of motion design, which was born in the 20th century and still remains an important element in television and film production. It is worth noting that technological improvements have expanded the capabilities of audiovisual products creators in using tools to perform the functions of animated graphics.

The main objects of motion design in Ukrainian film and television production include an animation of captions, graphic elements, kinetic typography, simulation of natural phenomena, a combination of 2D and 3D graphics, creation of animation in combination with sound design.

It should be noted that the characteristic features of motion design are the conciseness of information, clarity of forms and means, diversity of visual content, effectiveness, emotion, originality and isolation of audiovisual work in the digital market. Based on the analysis of audiovisual products, we emphasize the unlimited use of animated graphics tools to integrate the viewer into the world of visual work. Following the above, we see the expediency of further analysis of the motion design elements in the Ukrainian film and television industry.

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**ВИКОРИСТАННЯ ЕЛЕМЕНТІВ МОУШН-ДИЗАЙНУ
В СУЧАСНОМУ УКРАЇНСЬКОМУ КІНО-, ТЕЛЕВИРОБНИЦТВІ****Алла Медведєва^{1а}, Ірина Бурдюг^{2б}**¹ кандидат мистецтвознавства, доцент;

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Мета дослідження – встановити роль елементів моушн-дизайну в українському кіно-, телевиробництві; проаналізувати функції об'єктів моушн-дизайну і з'ясувати особливості їх застосування в різних аудіовізуальних творах. **Методологія дослідження** ґрунтується на теоретичному аналізі кіно-, телепродукції, узагальненні основних композиційних і технічних засобів візуального контенту, визначенні їх взаємозалежності та ролі у процесі створення аудіовізуального продукту. **Наукова новизна:** вперше проаналізовано складники моушн-дизайну в сучасному українському кіно-, телевиробництві, проведено детальний аналіз взаємозалежності структурних компонентів моушн-дизайну в різноманітних аудіовізуальних творах і показано їхній вплив на образні рішення кіно-, телепродукції. **Висновки.** В статті проаналізовано елементи моушн-дизайну українського кіно і телебачення. У процесі дослідження кіно-, телепродукції встановлено основні принципи створення анімаційної графіки в українському кіно-, телепросторі. Детально опрацьовано та систематизовано композиційні й технічні компоненти моушн-дизайну, які впливають на візуальні рішення аудіовізуального твору.

Ключові слова: моушн-дизайн; анімаційна графіка; телевізійний ефір; кінопродукція; комп'ютерна анімація

ИСПОЛЬЗОВАНИЕ ЭЛЕМЕНТОВ МОУШН-ДИЗАЙНА В СОВРЕМЕННОМ УКРАИНСКОМ КИНО-, ТЕЛЕПРОИЗВОДСТВЕ

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Аннотация

Цель исследования – установить роль элементов моушн-дизайна в украинском кино-, телепроизводстве; проанализировать функции объектов моушн-дизайна и выявить особенности их применения в различных аудиовизуальных произведениях. **Методология исследования** основывается на теоретическом анализе кино-, телепродукции, обобщении основных композиционных и технических приемов визуального контента, определении их взаимозависимости и роли в процессе создания аудиовизуального продукта. **Научная новизна:** впервые проанализированы составляющие моушн-дизайна в современном украинском кино-, телепроизводстве, проведен детальный анализ взаимозависимости структурных компонентов моушн-дизайна в различных аудиовизуальных произведениях, показано их влияние на образные решения кино-, телепродукции. **Выводы.** В статье проанализированы элементы моушн-дизайна украинского кино и телевидения. В процессе исследования кино-, телепродукции установлены основные принципы создания анимационной графики в украинском кино-, телепространстве. Подробно обработаны и систематизированы композиционные и технические компоненты моушн-дизайна, которые влияют на визуальные решения аудиовизуального произведения.

Ключевые слова: моушн-дизайн; анимационная графика; телевизионный эфир; кинопродукция; компьютерная анимация



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ЕРОТИКА У ФОТОМИСТЕЦТВІ КРИЗЬ СТОЛІТТЯ

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Ключові слова:

фотомистецтво;
фотографія;
ню;
еротика;
світогляд;
самовираження;
мистецтво;
культура

Анотація

Мета дослідження – проаналізувати складові частини еротичної фотографії; встановити роль фотографії у визначенні світогляду людини; довести важливість еротичної фотографії у самовираженні нових поколінь фотомитців. **Методологія дослідження** ґрунтується комплексному науковому підході та теоретичному аналізі робіт майстрів еротичного жанру, інформаційних джерел; узагальненні впливу еротичної фотографії на світогляд у фотомистецтві; визначенні історичних аспектів, які формують ставлення до еротики в культурі. **Наукова новизна** полягає в тому, що вперше проаналізовано складові частини еротичної фотографії, проведено детальний аналіз історичних аспектів у формуванні поглядів на еротичне мистецтво, за допомогою теоретичного аналізу робіт майстрів еротичної фотографії визначено роль фотографії у самовираженні нових поколінь. **Висновки.** У статті проаналізовано складові частини еротичної фотографії. За допомогою детального аналізу еротичних фоторобіт встановлено роль фотографії у визначенні світогляду людини. Узагальнено чинники, які впливають на самовираження нових поколінь. Визначено, що еротична фотографія як окремих жанр у фотомистецтві продовжує існувати та активно залучає фотомитців працювати саме у цьому напрямі. У сучасному мистецтві тіло позбавляється певних меж, стає віртуальним значенням тих чи інших задумів, не має предметності, а відверта фотографія демонструє суспільні настрої, транслює роль людини у культурній самоідентифікації.

Як цитувати:

Кукоренчук, В. і Бондар, В., 2021. Еротика у фотомистецтві кризь століття. *Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво*, 4(2), с.270-277.

Постановка проблеми

Оголене тіло з давніх часів захоплювало митців – роботи єгиптян, греків та римлян зображують його у первісному вигляді. Тому фотографія як найпоширеніший засіб візуального спілкування сформувала сучасні уявлення про тіло.

З появою феміністичного та постмодерного мислення відбулася ревалоризація зображення тіла у мистецтві. Якщо раніше тіло сприймали як візуальне захоплення та еротичну прихильність, то зараз воно є предметом суперечок – аж до філософських дебатів.

Еротична фотографія відображає не лише проблеми особистої ідентичності, а і питання влади та ідеології. Проте досі відкритим залишається питання різниці між еротичною фотографією та порнографією.

Аналіз останніх досліджень і публікацій

Сучасне сприйняття фотозображеньню під впливом соціальних мереж вдало описує І. Скорик (2020). Художню фотографію у системі засобів масової інформації визначив В. Пилип'юк (2014). Проаналізував тіло у фотографії від 1839 року до 90-х рр. ХХ ст. Дж. Пульц (1995). Фотографію в стилі ню на прикладі творчості Роберта Мепплторпа досліджували С. Жукова та Н. Шкандрій (2020).

Мета дослідження

Мета дослідження – проаналізувати складові частини еротичної фотографії; встановити роль фотографії у визначенні світогляду людини; довести важливість еротичної фотографії у самовираженні нових поколінь.

Виклад основного матеріалу

Явище еротичної фотографії спробував описати І. Скорик:

«Феномен оголеної фотографії незаперечний – він дає можливість творцям миттєво втілювати будь-які задуми і наочно експериментувати з людським тілом, доводячи його до досконалості при збереженні природних пропорцій. Починаючи з середини ХХ ст. і до сьогодні, оголена фотографія вирівняла естетичне сприйняття між різними верствами населення, зробивши свою присутність в житті звичним явищем» (Скорик, 2020, с.238-239).

Як зазначає Н. Розенблум (Rosenblum, 1997, с.15) у своїй книзі «Світова історія фотографії», становлення еротичної фотографії розпочалося одразу з розквіту дагеротипії – способу отримання позитивного зображення шляхом експонування покритої йодидом срібла мідної пластини та подальшим протравленням парами ртуті, названим на честь першовідкривача – Луї Дагера. Проте перші зображення людського тіла не були схожі на витвори мистецтва, адже вони створювалися як посібники для художників (в академіях мистецтв було заборонено працювати з оголеними натурщиками в класах аж до кінця ХІХ ст.). З'явилися фотографії і жінок, і чоловіків, але якщо жіночі тіла обігрувалися переважно в еротичних сюжетах, то чоловічі – в спортивних темах. Зокрема, Н. Розенблум (Rosenblum, 1997, с.250) розповідає про експерименти Е. Мейбріджа з пофазним фотографуванням рухів людей.

З появою фотомонтажу наприкінці 50-х рр. ХІХ ст. еротична фотографія

почала набувати художнього забарвлення. На знімках з'явилися сюрреалістичні мотиви казок, міфів тощо (Rosenblum, 1997, с.229).

Протягом тривалого часу єдиними дозволеними до публікації фотографіями в стилі ню були знімки, які супроводжували розповіді дослідників і мандрівників, особливо в колоніальні часи. Фотографії оголених аборигенів ілюстрували публікації таких престижних журналів, як «National Geographic», або сторінки деяких підручників.

На початку ХХ ст. відбулася нова сексуальна революція, а фотографія ню стала її невід'ємною частиною. Чоловіки та жінки уникали евфемізмів сексуальної моралі ХІХ ст., тож жіноче тіло отримало більшу свободу рухів та можливість оголення. Це явище мало підтримку від послідовників З. Фрейда, які визнали існування чоловічої та жіночої сексуальності.

І. Скорик стверджує, що такі параметри, як краса тіла моделі та постановка пози у поєднанні з цікавою сюжетною лінією допомагають уникнути «неправильного сприйняття» знімка. «Цей прийом у ХХ ст. сформував нові напрями розвитку для фотографії ню, наділивши її особливою якістю привертати увагу до тіла моделей у fashion та рекламній індустрії. Загалом сучасне мистецтво фотографії ню – це новий погляд на оголену фігуру» (Скорик, 2020, с.239).

Доцільно зауважити, що у цей час з'являються такі майстри еротичної фотографії, як Ман Рей, А. Стігліц, Р. Хаусман, Х. Вілатоба, Ф. Дртікол та ін. (Rosenblum, 1997, с.430).

Так, Х. Вілатоба (Сабадель, Іспанія, 1878–1954) вважається одним з перших каталонських фотохудожників, чия поетика чітко пов'язана з естетич-

ними проблемами романтизму. Він зосереджував свою творчість на трьох темах: пейзажі, портрети та жанрові фотографії, зберігаючи дуже помітну особистість. Використовуючи світло, обрамлення, вибір моделей, пози, вираз, фокус і фон, він досягав бажаного ефекту.

Один з інших аспектів його робіт – це зображення напівголих юнаків та дівчат, загорнутих у завіси та полотна, статичних та з меланхолічними виразами облич. Майже завжди на однотонному фоні, вони створювали образи з нескінченними відтінками. Х. Вілатоба протиставляв красу своїх моделей часові і втомі. Варто також погодитися з думкою Н. Розенблум:

«Прикметною рисою фотографії 1920-х років стала поява різноманітних технік, стилів та підходів, що демонстрували незвичну силу. З огляду на більші економічні можливості в середовищі, залучаючись до інтенсивного інтелектуального, політичного та культурного бродіння, що відбулося після Першої світової війни, багато фотографів усвідомили вплив технологій, урбанізації, кіно та графіки на виразність камери. "Ізми" довоєнного авангардистського мистецтва (особливо кубізм) – естетичні концепції, пов'язані з конструктивізмом, дадаїзмом і сюрреалізмом, надихнули на атмосферу експериментів: фотоколаж, монтаж, безкамерні зображення, необ'єктивні форми, незвичні ракурси і надзвичайно крупні плани, що стали фотовиразом епохи» (Rosenblum, 1997, с.393).

За даними інтернет-статті «Ню в СРСР та сексуальна революція», на теренах колишнього Радянського Союзу явище еротичної фотографії проіснувало

недовго. Яскравими представниками цього жанру були художники-пикторіалісти: О. Грінберг, Ю. Ерьомін, М. Андреев, М. Свищов-Паола та ін. У своїх роботах вони використовували м'яко-малюючі об'єкти та складну техніку друку. Зокрема, М. Свищов-Паола використовував таку схему освітлення, за якої реальні жіночі тіла нагадували античні скульптури (Ню в СРСР та сексуальна революція).

Слід зауважити, що 1929 року в «Радянському фотографічному альманасі-2» виходить стаття «Про "праві" впливи у фотографії». Радянський критик Л. Межерічер писав:

«Знімки "ню" я б рішуче зарахував до спадщини буржуазного живописного мистецтва. Цей мотив виявляється вельми улюбленим у тих фотографів, які якомога далі відсуваються від зображення сучасної дійсності: М. Свищова-Паоли, М. Миловидова, І. Наппельбаум, Ю. Ерьоміна, О. Грінберга, Д. Демуцького, Н. Василевського, Е. Бенделя та ін. Причому в жодному знімку ми не зможемо визначити реалістичне трактування оголеного тіла як міцного, здорового, напруженого природним трудовим або спортивним рухом... Навпаки, йому прагнуть надати зніжено-витончені обриси, зробити його дражливим, напівприкритим, мерехтливим <...> Публічна громадська фотографія повинна раз і назавжди перекрити доступ на свої виставки, у свій друк цьому бруднувотому пережиткові капіталістичних відносин...» (Межерічер, 1929, с.225).

У другій половині ХХ ст. фотографія ню відіграла все більшу роль у визначенні світогляду людини. Ви-

кладання такої науки в університетах зробило фотомистецтво ідентифікаційним знаком нових століть.

Зокрема, у бурхливій 60-ті рр. ХХ ст. фотографія та людське тіло відігравали все більшу роль у визначенні культури та мистецтва. Безпосередність телебачення, цінова доступність 35-ти міліметрових плівок та викладання фотографії в університетах дали поштовх молоді робити власні фотознімки, які одночасно були записами навколишнього світу та засобом самовираження.

Дж. Пульц (1995, с.118) у своїх дослідженнях у книзі «Тіло та лінзи: фотографія з 1839 до сьогодні» зазначав: «На відміну від репресивності 1950-х, культура тіла 1960-х створила атмосферу сексуальної свободи, частково завдяки доступності оральних контрацептивів».

У період з 1980 по 1990 роки нового культурно-політичного значення набуло чоловіче тіло. Епатажною персона тогочасної фотографії був Р. Мепплторп. Його знімки робили видимою гомосексуальність чоловіків. С. Жукова та Н. Шкандрій (2020 с.118) у своїй статті «Фотографія у стилі "ню" на прикладі творчості Роберта Мепплторпа» зазначають: «Переступивши через соціальні стандарти культури, Р. Мепплторп надав людям можливість обрати свій шлях падіння через внутрішній конфлікт і здригання в людині. Що по суті є рухом до внутрішньої свободи».

Художня змістовна фотографія несе ніби наново відкриті знання, запевняє В. Пилип'юк (2014, с.168), конкретне зображення, як і сама реальність, відтворена справжнім фотомайстром – завжди багатозначніша.

Доцільно додати щодо творчості Р. Мепплторпа і таку думку: «У кожному знімку міститься глибокий сенс. Найімовірніше, ця певна філософія

буде зрозуміла не всім. Автор за допомогою фотоапарата показував те, як виникли звичні предмети, що на них вплинуло, які історичні моменти були відображені, як під впливом ЗМІ формується зовсім новий тип людини, що мислить і відчуває» (Жукова та Шкандрій, 2020, с.117).

З приходом такої сексуальної свободи у всі сфери життя починає відбуватися і зворотний процес – «деградація» сприйняття людини. Так, І. Скорик (2020, с.240) вдало підмітив, що «сучасний світ, здатний до новаторства у всіх сферах життя людини, тупцює на місці і створює проблеми у здавалося б цілком природному питанні – цілісному прийнятті себе індивідом. Хто й навіщо чинить опір гармонійному існуванню людини в оточуючому її світі? І чому "першоджерелом зла" є невіддільна людська складова – власне тіло».

Проте для митців не існує «зла» і вони продовжують творити свої шедеври. Однією з сучасних аналогових фотохудожниць, що переважно працює у стилі ню, є Е. Роджерс.

Аналогова фотографія Е. Роджерс, згідно з інтернет-статтею «Аналоговий світ Елен Роджерс», почала вивчати композицію та технічні можливості фотографії, будучи ще дитиною. Приблизно у 6 років навчилася обробляти плівки у темній кімнаті. Пізніше отримала диплом магістра фотографії у Голдсмітському коледжі в Лондоні. Не використовує цифрове обладнання, а також не займається цифровою обробкою знімків (Аналоговий світ Елен Роджерс). Також вона експериментує над художньою формою фотографій, розфарбовуючи їх у певній кольоровій гамі.

Фотографічні образи Е. Роджерс спрямовані на психологічні дослідження

людини, але ніколи не мають чіткої теми. В роботах простежуються готика та декаданс. На її творчість впливають історія, психологія, окультизм, релігія та такі автори, як М. Данілевський, І. Бенкс, Р. Чемберс, Г. Лавкрафт, Ш. Бодлер, Д. Монтегю та Е. По.

Фотопроект «Гнозис» являє собою широкомасштабну біблійну та міфологічну серію робіт, натхненню «Воротами пекла» О. Родена, що вивчає політичну, духовну та меланхолічну репрезентацію в художній фотографії.

Фотокнига Е. Роджерс «Аберантний некрополіс» містить 72 роботи, що були зроблені за перші 2 роки у фешн-фотографії. На фотографіях Е. Роджерс фоном часто слугують сади та відкриті місцевості. Її роботи начебто наповнені привидами та несуть в собі краплю окультизму (Rogers, 2011).

Слід зауважити, що І. Скорик (2020, с.241) про сучасну еротичну фотографію пише: «Єдине, що не викликає сумнівів – оголене тіло, безумовно, залишиться джерелом натхнення, а не сорому. Впевнено припустити, що об'єктивне сприйняття його можливе після подолання потоків суперечливої інформації соцмереж і зміни нав'язаних ними стереотипів». І. Скорик (2020, с.241) також вважає, що суспільна свідомість сприйняття зображень у естетичному аспекті стане можливою після того, як цензура в соцмережах, яка змушує фотографів ховати за пікселями подробиці фізіології, піде до забуття, щоб людська свідомість гідно оцінювала велич дару природи – красивого оголеного тіла без заборон і «пікселізації».

Наразі існує ледь помітна межа між порнографією та еротикою. Фактично, порнографія – це та сама еротична фотографія, проте з низьким худож-

нім рівнем. Адже мета порнографії – викликати грубе сексуальне бажання, а фотомитці прагнуть викликати естетичне задоволення. Проте адекватне сприйняття цього жанру залежить лише від рівня культури та інтелекту споглядача.

Висновки

Відверта фотографія протягом двох з половиною століть демонструє суспільні настрої, транслює роль людини у культурній самоідентифікації.

На початку свого існування еротична фотографія не була мистецтвом. Вона лише документувала фізіологію людського тіла, що надалі використовувалося як посібник для навчання ху-

дожників. Проте з кожним роком змінювалося суспільство і відверта фотографія була прямим доказом цього процесу. Художнє забарвлення стало невід'ємною складовою фотографій в стилі ню. Після того, як еротична фотографія стала нагадувати епоху Відродження, до неї прийшло визнання та комерція. Згодом еротика відокремилася від художньої течії і стала існувати окремо, диктуючи свої канони.

Еротична фотографія як окремий жанр у фотомистецтві продовжує існувати та активно залучає фотомитців працювати саме у цьому напрямі. У сучасному мистецтві тіло позбавляється певних меж, стає віртуальним значенням тих чи інших задумів, не має предметності.

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ЭРОТИКА В ФОТОИСКУССТВЕ СКВОЗЬ ВЕКА

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Аннотация

Цель исследования – проанализировать составляющие части эротической фотографии; установить роль фотографии в определении мировоззрения человека; доказать важность эротической фотографии в самовыражении новых поколений фотохудожников. **Методология исследования** основывается на комплексном научном подходе и теоретическом анализе работ мастеров эротического жанра, информационных источников; обобщении влияния эротической фотографии на мировоззрение в фотоискусстве; определении исторических аспектов, которые формируют мировоззрение на эротику. **Научная новизна** заключается в том, что впервые проанализированы составляющие части эротической фотографии, проведен детальный анализ исторических

аспектов в формировании взглядов на эротическое искусство, с помощью теоретического анализа работ мастеров эротической фотографии определена роль фотографии в самовыражении новых поколений. **Выводы.** В статье проанализированы составляющие части эротической фотографии. С помощью детального анализа эротических фоторабот установлена роль фотографии в определении мировоззрения человека. Обобщены факторы, которые влияют на самовыражение новых поколений. Определено, что эротическая фотография как отдельный жанр в фотоискусстве продолжает существовать и активно привлекает художников работать именно в этом направлении. В современном искусстве тело лишается определенных границ, становится виртуальным значением тех или иных замыслов, не имеет предметности, а откровенная фотография демонстрирует общественные настроения, транслирует роль человека в культурной самоидентификации.

Ключевые слова: фотоискусство; фотография; ню; эротика; мировоззрение; самовыражение; искусство; культура

EROTICA IN PHOTOGRAPHY THROUGH THE AGES

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277

Abstract

The purpose of the article is to analyze the components of erotic photography, establish the role of photography in defining a person's worldview, prove the importance of erotic photography in the self-expression of new generations of photographers. **The research methodology** is based on an integrated scientific approach and theoretical analysis of the erotic genre masters' works, information sources; generalization of the influence of erotic photography on the worldview in photography; defining the historical aspects that shape the worldview of eroticism. **Scientific novelty.** The components of erotic photography are analysed, a detailed analysis of the historical aspects in the formation of the worldview of erotic is made, by theoretical analysing the erotic photography masters' works, the role of photography in the self-expression of new generations is determined. **Conclusions.** In the article, we analysed the components of erotic photography. Through the detailed analyses of erotic photographs, the role of photography in determining a person's worldview has been established. The factors that influence the self-expression of new generations have been summarized.

Keywords: photography; photo; nude; eroticism; worldview; self-expression; art; culture



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DOI: 10.31866/2617-2674.4.2.2021.248772
UDC 77.03/.08:791**FEATURES OF STREET PHOTOGRAPHY
AND ITS SIMILARITIES WITH CINEMATOGRAPHY****Serhii Bordeniuk^{1a}, Iryna Gavran^{2a}, Valeriia Hrymalska^{3a}**¹ Honorary Art Worker of Ukraine, Professor at the Film and Television Arts Department;
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e-mail: valeriiahrymalska@gmail.com; ORCID: 0000-0002-5823-7321^a Kyiv National University of Culture and Arts, Kyiv, Ukraine**Keywords:**photography;
cinematography;
the art of photography;
street photography;
documentary
photography;
atmospheric shot;
light;
colour;
composition;
poetic photography**Abstract**

The purpose of the study is to analyze the visual features of street cinema photography and techniques for its implementation; establish the role of light, colour, composition and historical features of the street genre of photography; to prove the importance of conscious departure from the established laws of photocomposition for the implementation of creative ideas. **The research methodology** consists in the application of the following methods: theoretical – for the study and analysis of scientific publications, articles and photo albums of street photography masters; empirical – to observe and compare visual elements between cinema and photography. **Scientific novelty.** The detailed analysis of the main compositional methods designed to simplify the composition and analysis of the main components of a spectacular visual image that enhance the visual impact of cinematic photography on the viewer were conducted. **Conclusions.** The article describes in detail the visual features of creating cinematic street photography. The elements of street photography, the affinity of style with cinematography are generalized, the components for creating a strong visual effect on the audience are identified.

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Historically, photography has been famous for its documentary and authenticity in reproducing the world around

it in the smallest detail. In the course of its existence, it has borrowed a lot from traditional arts, in particular the basics of composition and some artistic and pictorial means. For its part, it also stimulated

the ancient arts to constant rejuvenation and the search for their own, new and specific pictorial features.

The greatest influence it had on creative art, but not by cancelling its role, as some believed in the twentieth century, but on the contrary, by stimulating it to develop. 'However, in some spheres photography "added to" the art of creation, taking over its separate functions. Despite the ambiguous views in this regard, photography has established itself as an original and independent form of creativity. And, of course, the most important thing is that photography historically influenced the way of perceiving the world', as Vasili Pylypiuk (2011, p.4), a Ukrainian documentary photographer, said in his book 'Ukrainian art Photography: stages of formation and artistic principles of development'.

With the advent of cinematography, constantly experimenting with its pictorial means, photography has adopted and positioned in the art form that is similar to it for its technical possibilities, new expressive means, fascinating colour solutions, fragmentary nature of the frame and new formats.

Modern genres of photography and its new directions are constantly investigating new ways of conveying reality, often deviating from the canons of traditional photography for obtaining desired results.

The understanding of how to break the established laws of photographic composition and photography in general, allows you to fully implement the creative idea to achieve a spectacular visual image.

Recent research and publications analysis

Despite the long-standing publication, close to 40 years since the publication date, these researches are an invariable

classic for modern photographers and a valuable source of theoretical and practical information. All further investigations by other authors on these topics invariably take as their basis the books listed below, which indicates their relevance.

L. Dyko and A. Golovnya (1962) were the first to publish the theory of photographic composition and the basics of constructing an expressive image.

V. Mihalkovich and V. Stigineev (1989) investigated questions related to the concept of poetics of photography – composition, image, and photographic genres.

The optimal use of natural light and the organization of artificial light for different subjects and shooting conditions were analyzed by D. Kilpatrick (1988).

Purpose of the article

The purpose of the work is to analyze the visual features of street cinema photography; establish the role of light, colour, composition and historical features of the genre of street photography; prove the importance of consciously denying the established laws of photocomposition for the implementation of creative ideas.

Main research material

An integral part of photography (apart from its technical side) is its aesthetic category – spirituality. The peculiarity of photography is to see in the ordinary something beautiful, unusual, and most importantly – to make it a work of art. Photography is capable of spiritualizing everything: inanimate objects, nature, '... and as for the depths of the human spirit, photography, the documentary also, is capable of stunning and causing catharsis' (Pylypiuk, 2011, p.91).

The first photos ever taken were usually taken on the streets. So, the beginning of photography was, so to speak, 'street photography'.

When analyzing street documentary photography, it is impossible not to mention the contribution to the history of the most famous master and founder of the Magnum Agency and possibly the greatest documentary photographer of Western Europe, Henri Cartier-Bresson. He rejected the idea of staged photography and refused to direct his shots. In doing so, of course, he violated the aesthetic canons espoused by other masters who imitated the art of painting.

The basic elements of a street: its complete spontaneity, detailed observation of the subjects and the willingness to show what seems important, interesting and exciting. Henri Cartier-Bresson was convinced that it is the talent of the photographer that determines the pictures of everyday life. In his opinion, a photographer should forget about everything, concentrate only on how to show reality through a simple but significant detail and manage to capture the moment at the right time. The idea was that there is a 'perfect' moment to photograph any human scene unfolding on the street. A fraction of a second before or after that golden moment, the artist believed, would greatly diminish the aesthetic value of photography.

Not always the basics of composition are sufficient for the realization of the idea, there are cases when it is the violation of these rules that leads to a satisfactory result. In her book 'Photocomposition', the director of photography, author of many famous articles, and teacher Lidiia Dyko (1962, p.155) noted that 'the artist's work on composition consists in consciously finding compositional solutions in each individual case, depending

on the tasks set by the artist, and his entire creative attitude towards the world". That is why Cartier-Bresson often violated the classical laws of composition, considering that it is more valuable to convey the immediacy of the captured moment in photography than to create an ideal aesthetic picture in the general sense of artistic photography.

It must be said that cinematic photography while taking inspiration from cinema, has also borrowed its visual features. It is these features that give photography its cinematic appearance and therefore make cinematic photography very much akin to cinematography.

While classical photography struggles to get the exposure right, cinematographers often use a lot of shadows to give the subject shape and depth. By strategically placing your lighting tools on your subject, the artist can make beautiful images without fear of thick shadows. They may seem unpleasant at first, but if it is known how to shape them, they can be dramatic and deeply cinematic.

It is advisable to note that the construction of a cinematographic picture has its own rules and principles, combining all these meanings in the concept of 'composition in the frame'. In translation from Latin 'composition' means creation, the correlation of different parts within a frame into a unified and complete whole. The photographer uses the fundamentals of composition to reveal ideas as well as the relationship of image form to the subject because a harmonious, clear visual form will reveal the content with the necessary clarity.

When viewing a photograph, one's eyes immediately pay attention to the bright spots and follow the movement of lines in the frame. These accents are a route through the photograph for the viewer's

eyes. It is important for the photographer to place these accents correctly to help the viewer adequately read the image and understand exactly what the author wanted to convey.

Natural lines must be used to guide the viewer's eye through the photograph to the important object. The direction and orientation of the lines play a responsible role in the construction of the frame and can evoke certain emotions and feelings. Horizontal lines – tranquillity, serenity. Vertical lines – stability, a sense of power and authority. Curved s-lines in the composition give movement, grace, liveliness. Diagonal lines evoke a sense of movement and energy and can emphasize the depth of the frame. Rising and falling diagonals are seen as lines of development and decline, a sense that the object leaves the frame and the feeling of its return.

It should be said that it is also very important to have balance in the frame. Composition is either balanced or unbalanced. Any unbalanced composition looks random, while a balanced composition looks harmonious. In her book 'Fine arts. Basics of composition', Natalia Sokolnikova (1998, p.27), Doctor of Pedagogical Sciences, author of many textbooks, noted that 'such a construction allows to achieve an impression of calmness, majesty, a special solemnity and significance of events'.

Researchers, Hanna Babenko and Nina Horuzha (2001, pp.51-52), determined in their work 'The basics of composition in fine arts' that the easiest way to balance the composition is to place the subject in the centre of the image (cinematographers often use symmetry). If you move the subject to the side, the balance is broken. One part of the picture becomes heavier and visually outweighs the other. To correct the unbalanced composition,

you need to introduce some other object into the empty part of the picture.

It should be considered that in photography, weight is replaced by the volume of the DOF (Depth of Field), by colour, or by associations with heavy or light objects. The colours in which objects are coloured also have different effects on their pictorial 'weight': red and its shades are heavier than blue, bright colours are heavier than dark ones.

It is also possible to balance the figure of the model from the point of view of composition by means of all kinds of movements. According to Babenko H. V. and Horuzha N. V. (2011, p.52), if the model makes a hand gesture to one side, then compositionally it can be balanced by a leg gesture or a turn of the head to the other side. That is, a gesture to one side of any body part is counterbalanced by a gesture to the other side of the arm, leg, head or bend of the body.

One of the most amazing composition techniques that can be applied – the development of the the movement that balances the shot. This psychological effect implies a free space in the direction of movement or gaze. If you leave free space in the frame where the movement develops, the composition immediately evens out. In addition, the development of motion can be replaced by the direction of the view. However, looks are also different, and they need different free spaces in the picture. A quiet gaze needs a bit of free space. But the emotional look requires a lot more.

It is advisable to note that colour and light play an important role in the so-called visual 'language' of the picture: from the details that become expressive due to a particular light, to the viewer's sensations from objects painted in different colours. Most often, when analyzing

the use of colour in cinema, it is appealed to the fact that colour evokes certain emotions.

For example, David Kilpatrick (1988, p.50), in his book 'Light and lighting', writes that the impression created by artistic images often depends on the 'quality' of light, the condition of the subject and weather conditions. He also notes that, in general, most people find the best scenes shot in sunlight; but for detailed reproductions, especially close-ups, overcast lighting may be the best.

Cinematic photography is more interested in lighting at sunrise and sunset. At this time, unlike in the middle of the day, the colour scheme is richer; it conveys shades from golden to bright pink.

Valentyn Mikhalkovich and Valery Stigneev (1989, p.190) noted in their work 'The poetics of photography' that 'light is capable of influencing the expressiveness of composition and, above all, the tonal perspective. On cloudy days and shortly before sunrise or after sunset the light is soft and diffused, and there are no distinct shadows. Volumes and textures of objects are expressed in a generalized manner and the depth of space is poorly perceived'.

However, the most important step in creating cinematic photography is post-processing, which is the best way to create the specific look and feel of a movie shot. Photo post-processing uses programs such as 'Adobe Lightroom' and 'Adobe Photoshop,' which offer great potential for image transformation, where each adjustment affects the final look of the photo, from exposure correction to full image deformation.

It should be noted that the term 'exposure' refers to the amount of light hitting a light-sensitive photographic material over a certain period of time. The three

main parameters affecting exposure are sensitivity, shutter speed and aperture. Most modern cameras, whether analogue or digital, automatically control these three parameters (Prophotos, 2007). However, the automatic settings in cameras do not always produce satisfactory results, and the photo will require further adjustment in specially designed programs.

A feature such as 'curves' allows photographers to fine-tune their exposure. In 'Adobe Photoshop', the exposure setting adjusts all images simultaneously, but in 'Adobe Lightroom', individual settings allow more control; 'curves' adjust light, dark and mid-tone pixels individually.

Colour often plays a big role in photography – and in post-processing, too. The basic settings are brightness and saturation while adjusting individual colours offers more control. By learning to adjust individual colours, you can make hundreds of specific edits. Instead of adjusting all at once, each colour has its own individual setting, allowing you to adjust one colour while leaving all others untouched. This opens up countless possibilities, from eliminating skin redness to adjusting a photo to a specific colour scheme, which is very important for cinematic photography.

Conclusions

Beginning in 1895, when cinematography took an important place in society, it began to influence the development and practice of the still image, leading to new directions in photography with different visual features.

Cinematic photography has its own special atmosphere and mood. Cinematographers tend to focus on movement and mood modelling, the latter being by far the most important. It doesn't mat-

ter how great your lighting is if you can't draw the audience into the story. Cinematic images are images you feel.

Mimicking the characteristics of cinematic perception of the world, street photography has begun to change, creating new visual styles. One style that is impossible not to recognize is cinematic photography. Its special feature is that it tries to resemble the frame in cinema, copying colour, frame format and spe-

cific techniques of composition (such as symmetry, which is not entirely approved by the classical canons of photography).

The deliberate use of composition techniques, light patterns that are appropriate to the mood of the image, colour processing that complements the atmosphere of the frame, in other words – the basic components of a spectacular image will help to increase the visual impact of the photograph on the viewer.

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ОСОБЛИВОСТІ ВУЛИЧНОЇ ФОТОГРАФІЇ ТА ЇЇ СПОРІДНЕНІСТЬ З КІНЕМАТОГРАФОМ

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Анотація

Мета дослідження – проаналізувати візуальні особливості вуличної кінематографічної фотографії та техніки її реалізації; встановити роль світла, кольору, композиції та історичних особливостей вуличного жанру фотографії; довести важливість усвідомленого відходу від усталених законів фотокомпозиції за для реалізації творчого задуму. **Методологія дослідження** полягає у застосуванні таких методів: теоретичного – для вивчення та аналізу наукових видань, статей та фотографічних альбомів майстрів вуличної фотографії; емпіричного – для спостереження та порівняння візуальних елементів між кінематографом та фотографією. **Наукова новизна:** проведено детальний аналіз основних композиційних методів, створених для спрощення композиції, та розбір основних складових ефектного візуального зображення, що посилюють візуальний вплив кінематографічної фотографії на глядача. **Висновки.** У статті детально описані візуальні особливості створення кінематографічної вуличної фотографії. Узагальнено елементи вуличної фотографії, простежено спорідненість стилю з кінематографом, визначено складові для створення сильного візуального ефекту на аудиторію.

Ключові слова: фотографія; кінематограф; фотомистецтво; вулична фотографія; документальна фотографія; атмосферний знімок; світло; колір; композиція; поетична фотографія

ОСОБЕННОСТИ УЛИЧНОЙ ФОТОГРАФИИ И ЕЕ РОДСТВО С КИНЕМАТОГРАФОМ

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Аннотация

Цель исследования – проанализировать визуальные особенности уличной кинематографической фотографии и техники ее реализации; установить роль света, цвета, композиции и исторических особенностей уличного жанра фотографии; доказать важность осознанного ухода от устоявшихся законов фотокомпозиции для реализации творческого замысла. **Методология исследования** заключается в применении таких методов: теоретического – для изучения и анализа научных изданий, статей и фотографических альбомов мастеров уличной фотографии; эмпирического – для наблюдения и сравнения визуальных элементов между кинематографом и фотографией. **Научная новизна:** проведен детальный анализ основных композиционных методов, предназначенных для упрощения композиции, и разбор основных составляющих эффектного визуального изображения, усиливающих визуальное воздействие кинематографической фотографии на зрителя. **Выводы.** В статье подробно описаны визуальные особенности кинематографической уличной фотографии. Обобщены элементы уличной фотографии, прослежено родство стиля с кинематографом, определены составляющие для создания сильного визуального эффекта на аудиторию.

Ключевые слова: фотография; кинематограф; фотоискусство; уличная фотография; документальная фотография; атмосферный снимок; свет; цвет; композиция; поэтическая фотография



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**PHOTO ART PROJECT
"FEMALE MULTI-COMPONENT ASSOCIATIVE IMAGE
"FERN BLOSSOM". PART 1****Iryna Zaspа^{1a}, Oleksandr Bezruchko^{2a}**

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**ФОТОМИСТЕЦЬКИЙ ПРОЄКТ
«ЖІНОЧИЙ БАГАТОКОМПОНЕНТНИЙ АСОЦІАТИВНИЙ ОБРАЗ
"ЦВІТ ПАПОРОТІ"». ЧАСТИНА 1****Ірина Заспа^{1а}, Олександр Безручко^{2а}**

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**ФОТОХУДОЖЕСТВЕННЫЙ ПРОЕКТ
«ЖЕНСКИЙ МНОГОКОМПОНЕНТНЫЙ АССОЦИАТИВНЫЙ ОБРАЗ
"ЦВЕТОВ ПАПОРОТНИКА"». ЧАСТЬ 1****Ирина Заспа^{1а}, Александр Безручко^{2а}**

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The author's idea. What the phenomenon of 'Fern blossom' is, whereas according to scientific data, the fern does not bloom and does not form inflorescences. Fern flower in the East Slavic mythology has the character of a magical plant that gives a person magical power. With the help of the fern flower, the owner of it could understand the language of animals and trees, see hidden precious treasures under the ground, heal people from various diseases, predict the future and more. It is believed that the fern blossom can be found only on Ivan Kupala night. This holiday is traditional in Ukraine and is named after the Christian Saint John the Baptist, but originates in the distant past from the pagan faith.

The presented series is named after a mysterious room which is the location of the presented shooting. We stumbled upon a huge abandoned building, during a creative search for an environment to embody the image of a girl-ballerina. The place attracted attention with its atmosphere. It made it possible to emphasize brightly the lightness, beauty and grace of the image of a ballerina-dancer, with the help of the spirit of an abandoned building. The ballerina dancer in contrast performs elements of her dance among the time-destroyed rooms and corridors. We discovered an incredible sight after having gone up to the second floor of the building and entered one of the dozen rooms. It was the whole room overgrown and covered with ferns and various plants. That seems simply impossible for the second floor. The question 'How?' hung in the air immediately. The location was chosen without any hesitation. Since it is an unbelievable rarity to witness a whole room covered with fern bushes on the second floor of the dilapidated building, we decided to connect this series of photos with just such a magical name, in honour of a rare non-existent fern flower. In some photos, the image of a girl becomes the exact rare flower that blooms only on special magical days. In such a way the flower is personified. A parallel between the image of a flower and a girl, as the embodiment of beauty, grace, a certain ideal is drawn. The series presents photos not only in the above-mentioned room but also in other locations of the abandoned building.

The image of the girl-dancer embodies the way of life that once raged within these walls, but passed into another form of revelation, revelation in nature. The aim was to illustrate two contrasts as much as possible: the decline of destruction, destruction and light, lightness, grace, beauty and elegance, which combined create a harmonious picture.

It was decided to illustrate and emphasize that among the seemingly old terrible abandoned building can also be something beautiful and vivacious. The symbol of all this is nature, which gradually takes away the building from human possessions. Such a process is illustrated with a room of ferns and fresh hydrangea flowers and the girl-dancer, who by her appearance and dance brings the energy of human existence as if reminding buildings of its past when people lived and worked there.

The stylistic solution of the model's outfit conveys lightness, beauty and tenderness, through thin fabrics of pastel colours that make up the skirt, sleeves that resemble wings, a bodysuit for dancing with pointe shoes tied with a ribbon on the legs. Much attention is paid to the accessories and details of the character. The jewellery is decorated with numerous pearls, earrings are quite voluminous in the form of shells with a pearl, that is reminiscent of the Rococo style, which means 'whimsically curved

shell'. The hair is gathered in a bundle, as ballet dancers do and the whole hairstyle is decorated with dried flowers of gypsophila. The poses of the model vary from static portraits to moving dance complexes. Some of the poses may stand out by its unnatural but flexible body curves, thus resembling the poses on the frescoes of the famous Renaissance artist Michelangelo and are called 'serpentinata', from the French word 'serpentin', from 'serpent', which means – snake.

The image of the girl-dancer itself leads to association with the ancient Greek Muses, patrons of dance, poetry and other arts.

We can draw an analogy with the ancient goddess of flowers and nature – Flora, due to the presence of flowers and nature in the photo. She is the heroine of Renaissance philosophy and mythology, often depicted in the paintings of artists in a long light dress with fresh flowers in her hands and her hair. An example is a painting of the famous Renaissance master Sandro Botticelli 'Spring'. It depicts the figure of the goddess Flora, who is scattering flowers while dancing.

In addition to some signs of the Renaissance, the image of a girl-dancer has much in common with the paintings of Impressionist ballerinas, who recreated the movement of lightness and beauty on the canvases. A striking example is the paintings of artist Edgar Degas. One of Dega's favourite topics was women, including ballerinas and dancers. He liked to depict them at a certain moment of movement or action.

Thus, the image of this photoshoot is assembled from many components depicting a ballerina who mysteriously appeared in the middle of a dilapidated building and brought life with her presence.

Photographer of the project –
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Photo No. 1



289

'Blossomed'
of the Photo Art Project
"Female Multi-Component
Associative Image
"Fern Flower":
Part 1

Camera / Lens

Nikon D3S /
Nikkor AF-S 70-200 mm f/2.8G ED VR II

Settings:

35 mm | F1.41 | ISO 400 | 1/400 s

**Image No. 1 editing with
Adobe Photoshop Lightroom Classic 9:**

- Brightness and shadow areas editing
- White balance, exposure, contrast and saturation editing
- Colour correction

Light scheme

Light source:
natural light from the window.

Photo No. 2



“Life Behind the Door” of the Photo Art Project
“Female Multi-Component Associative Image “Fern Flower”: Part 1

Camera / Lens

Nikon D3S /
Nikkor AF-S 70-200 mm f/2.8G ED VR II

Settings:

35 mm | F1.41 | ISO 400 | 1/400 s

Image No. 2 editing with
Adobe Photoshop Lightroom Classic 9:

- Brightness and shadow areas editing
- White balance editing
- Colour correction

Light scheme

Light source:
natural light from the window.

Photo No. 3

**"Fern Flower. Central Composition" of the Photo Art Project
"Female Multi-Component Associative Image "Fern Flower": Part 1**

291

Camera / Lens

Nikon D3S /
Nikkor AF-S 70-200 mm f/2.8G ED VR II

Settings:

35 mm | F1.41 | ISO 400 | 1/400 s

**Image No. 3 editing with Adobe
Photoshop Lightroom Classic 9:**

- Brightness and shadow areas editing
- White balance, contrast and saturation editing
- Colour correction

Light scheme

Light source:
natural light from the window.

Photo No. 4



292

"The Moment of Life" of the Photo Art Project
"Female Multi-Component Associative Image "Fern Flower": Part 1

Camera / Lens
Nikon D3S /
Nikkor AF-S 70-200 mm f/2.8G ED VR II

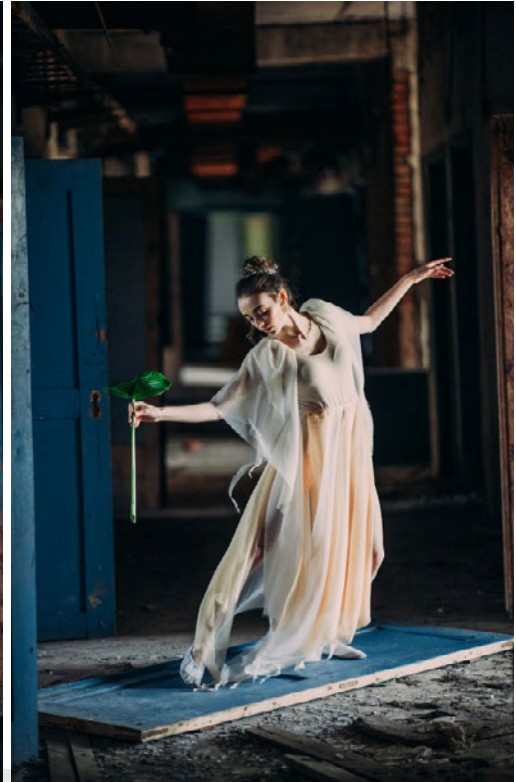
Settings:
105 mm | F1.41 | ISO 400 | 1/350 s

**Image No. 4 editing with
Adobe Photoshop Lightroom Classic 9:**

- Brightness and shadow areas editing
- White balance, exposure editing
- Colour correction

Light scheme
Light source:
natural light from the window.

Photo No. 5



**"Renaissance" of the Photo Art Project
"Female Multi-Component Associative Image "Fern Flower": Part 1**

Camera / Lens

Nikon D3S /
Nikkor AF-S 70-200 mm f/2.8G ED VR II

Settings:

35 mm | F1.41 | ISO 400 | 1/350 s

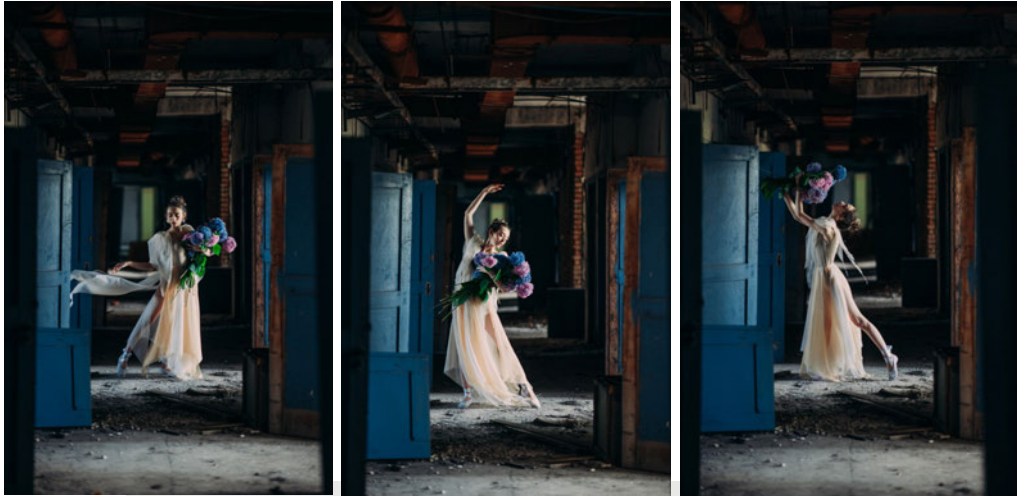
**Image No. 5 editing with
Adobe Photoshop Lightroom Classic 9:**

- Brightness and shadow areas editing
- White balance, exposure editing
- Colour correction

Light scheme

Light source:
natural light from the window.

Photo No. 6



"A Dance with Flowers" of the Photo Art Project
"Female Multi-Component Associative Image "Fern Flower": Part 1

294

Camera / Lens

Nikon D3S /
Nikkor AF-S 70-200 mm f/2.8G ED VR II

Settings:

35 mm | F1.41 | ISO 400 | 1/400 s

Image No. 6 editing with

Adobe Photoshop Lightroom Classic 9:

- Brightness and shadow areas editing
- White balance editing
- Colour correction

Light scheme

Light source:
natural light from the window.

Photo No. 7



**“The Blue Room. Harmony of Textures” of the Photo Art Project
“Female Multi-Component Associative Image “Fern Flower”: Part 1**

Camera / Lens

Nikon D3S /
Nikkor AF-S 70-200 mm f/2.8G ED VR II

Settings:

105 mm | F1.41 | ISO 100 | 1/250 s

Image №7 editing with**Adobe Photoshop Lightroom Classic 9:**

- Brightness and shadow areas editing
- White balance editing
- Colour correction

Light scheme

Light source:
natural light from the window.

Photo No. 8



**"The Blue Room. Harmony of Textures" of the Photo Art Project
"Female Multi-Component Associative Image "Fern Flower"**

Camera / Lens

Nikon D3S /
Nikkor AF-S 70-200 mm f/2.8G ED VR II

Settings:

105 mm | F1.41 | ISO 400 | 1/400 c

**Image No. 8 editing with
Adobe Photoshop Lightroom Classic 9:**

- Brightness and shadow areas editing
- White balance editing
- Colour correction

Light scheme

Light source:
natural light from the window.



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**MASTER'S PHOTO ART PROJECT
'ETHNIC LANGUAGE OF THE SACRED'****Oleksandr Bezruchko^{1a}, Volodymyr Bardyn^{2b}**

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**МАГІСТЕРСЬКИЙ ФОТОМИСТЕЦЬКИЙ ПРОЄКТ
«ЕТНІЧНА МОВА САКРАЛЬНОГО»****Олександр Безручко^{1a}, Володимир Бардин^{2b}**

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**МАГИСТЕРСКИЙ ФОТОХУДОЖЕСТВЕННЫЙ ПРОЕКТ
«ЭТНИЧЕСКИЙ ЯЗЫК САКРАЛЬНОГО»****Александр Безручко^{1a}, Владимир Бардин^{2b}**

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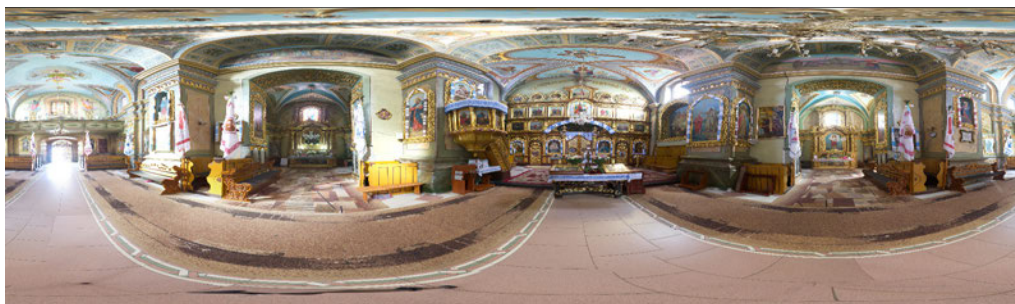
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Master's photographic art project 'Ethnic language of the sacred'

The author's idea of this master's photographic art project was to create a series of photographs that should draw attention to the current state of the sacred heritage of Boykivshchyna with the aim of their future preservation.

The series of works consists of photographs that convey archaic architecture, a special style of icon painting, church objects, carvings and interior paintings that are typical of the Boyko ethnos.

Photo No. 1. 'Crossroads'

298

Camera / Lens / Tripod

Nikon D7200 /
Nikon AF-S NIKKOR 18-135mm 1:3.5-5.6G /
Velbon Super Ace II

Settings:

18 mm | F3.5 | ISO 500 | 1/3 s

Light scheme

Light source: light from windows.
Lighting: natural, warm, hard.

**Light scheme for taking
photograph № 1 called 'Crossroads'
in Adobe Lightroom Classic CC:**

- Exposure: +0,11.
- Contrast: +7.
- Shadows: +22.
- Blacks +23.
- Clarity: +24.
- Vibrance: +20.
- Saturation: +15.
- Noise Reduction: +40.
- Colour Noise Reduction: +45.
- Vignetting: -20.
- Removal of unnecessary elements.

**Gluing images to create a 3D panorama
of the photograph № 1 called
'Crossroads' in Image Composite Editor:**

- Import (downloading of all necessary images).
- Stitch (setting of the required geometry for gluing, leveling the horizon).
- Crop (adjustment of the panorama size).
- Export (choice of format and quality).

**Creating a 3D tour
of the photograph № 1
called 'Crossroads'
in Kolor Panotour Pro:**

- Tour (downloading of a 3D panorama).
- Style (setting of a 3D tour style).
- Build (setting and outputting of a 3D tour).

The author's idea of the photograph №1. The Brick churches in Boykivshchyna were usually built in the form of a cross with one quadrangular or octagonal cupola above the intersection of the main nave and the transverse nave better known as transept. This photo was taken in the form of a 3D panorama to show the intersection called the middle cross and the branches from it that form the likeness of a cross. The technology of creation of a 3D panorama is to create a series of consecutive photographs that convey everything around. When shooting, the camera should be placed on a tripod so that the optical centre of a camera stays immovable when turning a tripod head. All photographs are taken with the same settings and with a 2/3 frame offset relative to each other.

Photo No. 2. 'Support'



Camera / Lens / Tripod

Nikon D7200 /
Nikon AF-S NIKKOR 18-135mm 1:3.5-5.6G /
Velbon Super Ace II

Settings:

18 mm | F4.5 | ISO 100 | 1/2 s

Light scheme

Light source: Light from windows.
Lighting: natural, cold, soft.

Light scheme for taking photograph № 2 called 'Support' in Adobe Lightroom Classic CC:

- Exposure: +0,05.
- Contrast: +7.
- Highlights: -30.
- Shadows: +20.
- White: -25.
- Blacks +21.
- Clarity: +25.
- Vibrance: +20.
- Saturation: +15.
- Noise Reduction: +40.
- Color Noise Reduction: +45.
- Removal of unnecessary elements.

Gluing images to create a 3D panorama of the photograph № 2 in Image Composite Editor:

- Import (downloading of all necessary images).
- Stitch (setting of the required geometry for gluing, leveling the horizon).
- Crop (adjustment of the panorama size).
- Export (choice of format and quality).

Creating a 3D tour of the photograph № 2 called 'Support' in Kolor Panotour Pro:

- Tour (downloading of a 3D panorama).
- Style (setting of a 3D tour style).
- Build (setting and outputting of a 3D tour).

The author's idea of the photograph №2. For many Christians, the church is spiritual support. Accordingly, in the photograph are shown wooden beams, special supports that hold the central dome of a temple from the inside and prevent storms from breaking it. And a church is also a kind of pillar that morally supports a person from the inside and protects them from the hardships of life.

Photo No. 3. 'Two parts'**Camera / Lens / Tripod**

Nikon D7200 /
Nikon AF-S NIKKOR 18-135mm 1:3.5-5.6G /
Velbon Super Ace II

Settings:

18 mm | F3.5 | ISO 200 | 1 s

Light scheme

Light source: LED lamps, window light.
Lighting: combined.

Light scheme for taking photograph № 3 called 'Two parts' in Adobe Lightroom Classic CC:

- Exposure: +0,01.
- Contrast: +5.
- Highlights: -25.
- Shadows: +21.
- White: -25.
- Blacks +25.
- Clarity: +25.
- Vibrance: +20.
- Saturation: +15.
- Noise Reduction: +40.
- Color Noise Reduction: +45.
- Removal of unnecessary elements.

Gluing images to create a 3D panorama of the photograph № 3 in Image Composite Editor:

- Import (downloading of all necessary images).
- Stitch (setting of the required geometry for gluing, leveling the horizon).
- Crop (adjustment of the panorama size).
- Export (choice of format and quality).

Creating a 3D tour of the photograph № 3 called 'Two parts' in Kolor Panotour Pro:

- Tour (downloading of a 3D panorama).
- Style (setting of a 3D tour style).
- Build (setting and outputting of a 3D tour).

The author's idea of the photograph №3. Although the Boyko churches are three-part only two parts 'babinets' and nave are for the worshippers. Babinets comes from the Ukrainian word 'baba'(woman) and is situated on the west side. Women usually stood there. Above it could be choirs and in older buildings a chapel or a bell tower. The nave is the central and the largest part of a temple topped by a dome.

Photo No. 4. 'Sacral complex'



302

Camera / Lens

Nikon D7200 /
AF-S NIKKOR 18-135mm 1:3.5-5.6G

Settings:

31 mm | F4 | ISO 250 | 1/800 s

Light scheme

Light source: the sun.

Lighting: natural, warm, hard.

**Editing the photo image № 4
called 'Sacral complex'
in Adobe Photoshop:**

- Exposure: +0,02.
- Contrast: +19.
- Highlights: -25.
- Shadows: +1.
- White: -71.

- Blacks +16.
- Clarity: +22.
- Vibrance: +20.
- Saturation: +15.
- Noise Reduction: +40.
- Color Noise Reduction: +45.
- Vignetting: -20.

The author's idea of the photograph №4. The Boykos had not only a temple. There was a bell tower next to it. Technical rooms could also be attached to a church. There was also a cemetery nearby and if necessary a priesthood could be created. It all formed a whole complex.

Photo No. 5. 'God's vineyard'

303

Camera / Lens

Nikon D7200 /

Nikon AF-S NIKKOR 18-135mm 1:3.5-5.6G

Settings (Church):

24 mm | F3.8 | ISO 1250 | 1/1000 s

Settings (Sky):

135 mm | F5.6 | ISO 200 | 1/60 s

Light scheme

Light source: the sun.

Lighting: natural, warm, soft.

**Editing the photo image № 5
called 'God's vineyard'
in Adobe Photoshop:**

- Contrast: +25.
- Highlights: -99.
- Shadows: +9.
- White: -63.
- Blacks -13.
- Clarity: +19.
- Vibrance: +30.
- Saturation: +20.
- Noise Reduction: +40.

- Color Noise Reduction: +45.
- Vignetting: -20.
- Merge 2 photos into one.
- Comparison.
- Transformation.
- Eraser the areas of the sky that cover the church with an eraser.

The author's idea of the photograph №5. Floral ornament on a fence of a temple evokes an association with a vineyard from the Parable of the Wicked Workers in the Vineyard told by Jesus. Christ addressed this story to the Pharisees considering them to be evil workers in the vineyard. However, the parable ends with the landlord's return to replace the workers in the vineyard, and new vineyard workers are priests working on imaginary vineyards.



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**Рецензія на монографію Ю. С. Шевчук
«Реклама як складова частина кінотвору»**

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**Рецензия на монографию Ю. С. Шевчук
«Реклама как составная часть кинопроизведения»**

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**Review of the monograph
“Advertising as an integral part of a film” by Yuliia Shevchuk**



Шевчук Ю. С.
Реклама як складова частина кінотвору :
монографія. Київ : Вид. центр КНУКІМ,
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Шевчук, Ю. С., 2021.
Реклама як складова частина кінотвору.
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Shevchuk, Yu. S., 2021.
Reklama yak skladova chastyna kinotvoru
[Advertising as an integral part of a film].
Kyiv: KNUKIM Publishing Center.

Тема монографії Ю. С. Шевчук «Реклама як складова частина кінотвору» передбачає міждисциплінарний характер дослідження. Її розкриття потребувало від науковиці ґрунтовного знання кінознавчого матеріалу, вміння аналізувати візуальний та аудіовізуальний ряд кіно у поєднанні з використанням категоріального апарату і методології соціально-комунікаційного дослідження.

Кінореклама є малодослідженим видом реклами, на чому справедливо наголошено Ю. С. Шевчук. Кінореклама також не вивчалась і як специфічний формат кіно. Ці аспекти дослідниця вдало об'єднала під кутом зору наукового заглиблення у сферу аудіовізуального мистецтва.

У монографії «Реклама як складова частина кінотвору» було введено / уточнено кілька понять, визначення яких сприяло чіткості дослідження і обґрунтованості висновків. Це уточнення понять «кінореклама» і «екранна реклама» та введення таких понять, як «інкорпорована кінореклама», «концептуальна кінореклама», «ситуативна екранна реклама», «накладена екранна реклама».

Для аналізу відеоряду Ю. С. Шевчук запропонувала методологію, яка дозволила отримати нове знання щодо специфіки аудіовізуальних технологій, використаних як у концептуальній кінорекламі, так і в інкорпорованій.

Безперечний інтерес становить уточнення і введення основних понять, якими дослідження оперуватиме при теоретичному і практичному аналізі: кінореклама, екранна реклама, концептуальна й інкорпорована кінореклама, накладена і ситуативна екранна реклама. Запропоновані визначення цих понять вирізняються чіткістю, логічною коректністю, змістовним наповненням.

Цінними є також наукові пошуки, проведені в роботі, що присвячені характеристиці правового регулювання кінографічної та рекламної діяльності в Україні. Позитивним моментом є порівняння з аналогічним законодавством деяких інших країн, внаслідок якого сформульовано висновки щодо пробілів, які, на думку дослідниці, існують у вітчизняному Законі «Про рекламу».

Уточнені і введені автором нові поняття сприятимуть збагаченню катего-

ріального апарату досліджень аудіовізуального мистецтва, що є актуальним з огляду на інтенсивний процес розвитку вказаної наукової галузі.

Узагальнення, зроблені в дослідженні на основі проведеного аналізу, є обґрунтованими. Текст монографії побудова-

ний логічно, висновки мають достатню доказову базу.

Вважаю, що монографія Ю. С. Шевчук «Реклама як складова частина кінотвору» буде доречна і корисна як професіоналам, так і усім, хто цікавиться аудіовізуальним мистецтвом та виробництвом.



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**Рецензія на навчальний посібник
М. М. Гончаренка, О. М. Прядка
«Технологія кіно-відеореєстраційних процесів»**

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**Рецензия на учебное пособие
Н. Н. Гончаренко, А. М. Прядко
«Технология кино-видеорегистрационных процессов»**

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**Study Guide Review
'Technology of film and video registration processes'
by N. Honcharenko, O. Priadko**

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Tekhnolohiia kino-videoreiestratsiinykh protsesiv
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Навчальний посібник М. М. Гончаренка, О. М. Прядка «Технологія кіно-відеореєстраційних процесів» орієнтований на студентів закладів вищої освіти спеціальності 021 «Аудіовізуальне мистецтво та виробництво». З урахуванням специфіки підготовки за цим напрямом, досить ґрунтовно викладена інформація про сучасні технології кіно-відеореєстраційних процесів, отримання кольорового зображення в аналогових і цифрових технологіях, обладнання Digital Intermediate технології фільмовиробництва, обладнання для цифрових технологій.

Детально розглянуто побудову кольорових світлочутливих матеріалів; хімічну природу компонентів кольорового проявлення; технологію кольорового проявлення кіно-фотоплівок; структуру і характеристики кольорових кіноплівок та світлочутливих матриць; історичні аспекти створення плівкових кінознімальних апаратів; моделі плівкових кінокамер; моделі фільм-сканерів серії Spirit компанії Thomson GrassValley, сканери виробництва Kinoton, Imagica, Arriscan, Cintel diTTo, Lasergraphics,

FilmLicht, ImageSystem, CinteldataMill, MilleniumII, DSX, NovaHD/2K. Як і фільм-сканери, вперше до вивчення представлені фільм-рекордери Arrilaser, Definity, Furry, Firestorm 2X, Firestorm 4X і CineSafe 4K, Cinevatorfive.

Автори не обійшли увагою технологічні етапи кольорокорекції, технологію зберігання даних, цифрові кіно- та відеокамери, відеоконтрольні монітори та відеопроєктори.

Розділи посібника та викладення матеріалу дисципліни відповідають навчальній та робочій програмам, дидактично й методично оброблені і систематизовані авторами.

Викладення матеріалу в навчальному посібнику вирізняється об'єктивністю та чіткою логічною послідовністю. Ілюстрації суттєво доповнюють, розкривають та пояснюють інформацію, що міститься у виданні; сприяють вивченню і викладанню дисципліни, засвоєнню її змісту та роблять більш чітким, точним й образним виклад програмних матеріалів.

Видання має високий науково-методичний рівень, містить всі необхідні довідкові матеріали, написане

в доступній формі, а навчальний матеріал пов'язаний з практичними завданнями.

Навчальний посібник М. М. Гончаренка, О. М. Прядка «Технологія кіно-відеореєстраційних процесів» відповідає вимо-

гам та методичним рекомендаціям щодо структури, змісту, належного технічного оформлення та обсягів, які висуває Міністерство освіти і науки України до навчальних матеріалів для закладів вищої освіти.



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