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ВІСНИК КИЇВСЬКОГО НАЦІОНАЛЬНОГО УНІВЕРСИТЕТУ КУЛЬТУРИ І МИСТЕЦТВ

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У Віснику висвітлюються актуальні проблеми загальнонотеретичних, 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.

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ЗМІСТ

ТЕЛЕЖУРНАЛІСТИКА ТА МАЙСТЕРНІСТЬ АКТОРА

Алла Медведєва, Олесь Середицький	Особливості роботи телеоператорів на кінофестивалях класу «А»	8
Ірина Гавран, Росіна Гуцал, Денис Кушнарєв	Специфіка роботи тележурналіста на світових кіноподіях	16
Олександр Балабан, Яна Попова, Валерія Лобачова	Апокаліпсис мистецтва (Кіно. Люди. Крупний план.)	23

РЕЖИСУРА ТА ЗВУКОРЕЖИСУРА КІНО І ТЕЛЕБАЧЕННЯ

Роман Ширман	Відеоспостереження як навчальна вправа та мистецький твір	28
Олександр Безручко, Володимир Бардин	Презентування сакральної спадщини бойків засобами аудіовізуального мистецтва	38
Ганна Чміль, Єлизавета Буряк	Людина та природа у документальному кінематографі	46
Христина Баталіна, Наталія Костюк	Насильство в контексті історії світового кіно	54
Тетяна Юник, Лев Рязанцев, Сергій Горєвалов	Сучасні технології запису звуку	64

ОПЕРАТОРСЬКА МАЙСТЕРНІСТЬ КІНО І ТЕЛЕБАЧЕННЯ

Світлана Котляр, Володимир Михальєв, Дмитро Переяславець	Кінотелеоператорство та сучасні медіа	70
---	---------------------------------------	----

ФОТОМИСТЕЦТВО

Ірина Заспа, Олександр Безручко	Фотомистецький проєкт «Жіночий багатокомпонентний асоціативний образ "Цвіт папороті"». Частина 2	77
--	--	----

Володимир Кукоренчук, Наталія Вдовиченко, Валерія Бондар	Магістерський фотомистецький проєкт «Еротика у фотографії: від аналога до цифри». Частина 1	88
Олександр Безручко, Наталія Качмар	Магістерський фотомистецький проєкт «Розвиток українського кінопрокату на Львівщині як складова кіновиробництва в Україні»	104

РЕЦЕНЗІЇ. ВІДГУКИ. ОГЛЯДИ

Володимир Миславський, Наталія Мархайчук	Кіномелодрама ХХ століття і трофейні фільми: екранний дискурс	122
Наталія Рябуха	Українська кіномузика: історія та сучасність	127

CONTENTS

TELEVISION JOURNALISM AND ACTING

<i>Alla Medvedieva, Oles Seredytskyi</i>	Special Aspects of the Cameramen's Work at the "A" List Film Festivals	8
<i>Iryna Gavran, Rosina Hutsal, Denys Kushnarov</i>	Specific Features of TV Journalist's Work at the World Film Events	16
<i>Oleksandr Balaban, Yana Popova, Valeriia Lobachova</i>	Apocalypse of Art (Cinema. People. Close-up.)	23

FILM AND TELEVISION DIRECTING AND SOUND ENGINEERING

<i>Roman Shyrman</i>	Video Surveillance as an Educational Exercise and Artwork	28
<i>Oleksandr Bezruchko, Volodymyr Bardyn</i>	Presentation of the Sacred Heritage of Boikos by Means of Audiovisual Art	38
<i>Hanna Chmil, Yelyzaveta Buriak</i>	Human and Nature in Documentary Films	46
<i>Khrystyna Batalina, Nataliia Kostiuk</i>	Violence in the Context of World Cinema History	54
<i>Tetiana Yunyk, Lev Riazantsev, Serhii Horevalov</i>	Modern Sound Recording Technologies	64

FILM AND TV CINEMATOGRAPHY

<i>Svitlana Kotliar, Volodymyr Mykhalov, Dmytro Pereiaslavets</i>	Cinematography and Modern Media	70
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PHOTO ART

<i>Iryna Zaspa, Oleksandr Bezruchko</i>	Photo Art Project "Female Multi-Component Associative Image 'Fern flower'". Part 2	77
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<i>Volodymyr Kukorenychuk, Nataliia Vdovychenko, Valeriia Bondar</i>	Master's Photo Art Project 'Erotica in Photography: from Analog to Digital'. Part 1	88
<i>Oleksandr Bezruchko, Nataliia Kachmar</i>	Master's Photo Art Project 'Development of Ukrainian film distribution in Lviv region as a component of film production in Ukraine'	104

REVIEWS. COMMENTS. CRITIQUES

<i>Volodymyr Myslavskyy, Nataliia Markhaichuk</i>	Twentieth-century Film Melodrama and Trophy Films: Screen Discourse	122
<i>Nataliia Riabukha</i>	Ukrainian Film Music: History and Modernity	127

DOI: 10.31866/2617-2674.5.1.2022.256946
UDC 7.091.4:791.2**SPECIAL ASPECTS OF THE CAMERAMEN'S WORK
AT THE "A" LIST FILM FESTIVALS**Alla Medvedieva^{1a}, Oles Seredytskyi^{2a}¹ PhD in Art Studies, Dean of the Faculty of Arts;

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^a Kyiv University of Culture, Kyiv, Ukraine**Keywords:**film festival;
cameramen;
television;
media;
television production;
Cannes Film Festival;
accreditation**Abstract**

The purpose of the study is to analyze the details of the media representatives' accreditation to one of the "A" list film festivals; to determine the specifics of the cameramen's work at such cultural events; to highlight the process of preparing audiovisual material from the "A" list film festivals for the broadcasting on Ukrainian TV channels. **The research methodology** of this work includes the use of such methods as a generalization – the author's search for and establishment of similar signs of the large film festivals functioning, the theoretical method – the analysis of the available scientific works on this topic by our foreign colleagues, the empirical method – the description and systematization of the author's own experience gained while working at the major film festivals. **Scientific novelty.** For the first time a Ukrainian cameraman, who, not in theory, but practice, managed to study the work of the world's most outstanding film festivals, summarizes and systematizes his experience, adding to this the relevant information from foreign sources, and teaches cumulative developments in this scientific work. **Conclusions.** In the process of researching a given topic, the author was able to investigate and analyze both the specifics of the "A" list film festivals functioning and the nuances of the cameramen's work on them. The aggregated analysis of our own experience and the insufficiently studied works of foreign researchers made it possible to structure useful information, creating a foundation for further research, both for beginners and specialists in this area.

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Problem statement

Today, the largest “A” list film festivals are real markers of changes in the field of film and show business. There are both high-profile commercial premieres and impressive film debuts, world-renowned film professionals, millions of dollars in local film markets, and the red carpets of these festivals are covered by the entire world’s leading media. However, despite the importance of such events and their impact on trends in cinema and culture in general, hardly one can see there often some representatives of Ukrainian media. But once you get there, you can easily get confused by the scale of events and lose the main goal – to get quality exclusive material. And while French, American, German cameramen and photographers have been working there for years and gaining vast experience, it is difficult for a Ukrainian representative of the audiovisual sector to get and work there, not only because of lack of funding but also because of lack of knowledge. In fact, no one teaches or shares this experience with us. That is why we aim to close this gap, share the information gained during our own work at film festivals and add here observations and analysis from other sources on a given topic.

Thus, the relevance and need for an international experience of Ukrainian cameramen at major film festivals make this study interesting and popular, both for students and for various representatives and professionals in the media, including cameramen, videographers, bloggers etc.

Recent research and publications analysis

The accreditation process and algorithm for media representatives’ distribution to

different areas and types were described at www.festival-cannes.com by the press office of the Cannes Film Festival.

The important place of the Cannes Film Festival in the world hierarchy of film events was explored in an article by the BBC (Brook, 2014).

The structure and organization of major film festivals was reviewed in detail by a film critic of *Los Angeles Times* Turan K. (2002).

The basics of TV reports are explored in the work of Lisnevskaya A. and Kozhenovskaya T. (2013).

The transition process from the standard TV into modern multimedia was described by Kachkaeva A. (2010).

The theory and practice of the Internet media were described by Lukina M. (2010).

The creative and technical approach to the filming process was explored by Goldovskaya M. (1986).

The methods and techniques of filmmaking during the research were described by Yeliseeva Y. (2011).

The purpose of the study is to analyze the peculiarities of media accreditation representatives for one of the top film festivals; determine the specifics of the cameraman’s work at such cultural events; cover the process of preparation of audiovisual material from film festivals of “A” list for broadcasting on Ukrainian TV channels.

Main research material

Going to work at one of the top film festivals, each media representative has to overcome primarily the first barrier of access to this event – to get accreditation. The scheme of its acquisition is more or less similar at all film events of so-called “A” list festivals, so for this study, the au-

thor chose as an example one of the most desirable to visit by all members of the media – Cannes Film Festival.

In this context, the author would like to agree with the American film critic Kenneth Turan (2002, pp.15-16), who stated in his work "Sundance to Sarajevo: Film Festivals and the World They Made": "For many film people, the first trip to Cannes is kind of a grail, a culmination that tells you, whether you're a journalist with a computer or a filmmaker walking up the celebrated red carpet to the Palais du Festival for an evening-dress only screening, that you've arrived".

In general, despite the prestige and limited access to many events, the organizers of the above-mentioned film festival strive to accredit as many media as possible. Therefore, despite the serious competitors like Berlinale and the Venice Film Festival, the numbers of media accredited in Cannes are always higher. Thus, the author absolutely agrees with the BBC journalist Tom Brook. In his article "Is the Cannes Film Festival still number one?" Tom mentioned:

"It is one of the most media-saturated spaces on Earth, making Cannes a particularly desirable platform for the big studios seeking maximum publicity for their pictures – and the press presence continues to grow. Last year four thousand journalists were accredited to cover the festival; forty years ago, there were just over a quarter of that amount". (Brook, 2014)

It is necessary to mention that accreditation is usually obtained after submitting an online request through the official website, and further work between media representatives and the film festival is carried out through a special department of the audiovisual press. After all, even after receiving the main accreditation badge,

the media representative could still not be able to work at the gala shows and the red carpet. According to the official website of the Cannes Film Festival, this requires a separate registration: "For Gala Screenings, accredited television channels and photographers may sign up with the Audiovisual Press Department which will provide them, according to the number of available emplacements, with an authorization to access the sites reserved for filming and installing technical equipment" (Festival de Cannes).

Based on the author's own experience at the Cannes Film Festival, we would like to emphasize the importance of prompt application for registration to work on the red carpet, because during the premiere of a headline-making film and celebrities' appearance, access to this very event may be limited due to many requests from various media representatives.

Concerning the shooting of artists during the so-called "photo calls", then a separate registration should be held for already accredited photographers, but cameramen are not given access there. The organizing committee of the film festival announces more about this on its official website: "The photo calls, which usually precede the press conferences, allow accredited press photographers, who are also in possession of a special authorization provided by the Audiovisual Press Department, to take pictures of the filmmakers and actors of the films in Official Selection. Only TV Festival de Cannes is authorized to film photo calls" (Festival de Cannes).

Press conferences can be considered as separate media events within the framework of the film festival. They do not require additional accreditation. However, entry for all types of journalists depends on the category of their badge and is car-

ried out on a first-come-first-served basis, because there may not be enough space to accommodate everyone in the press hall. But there is a significant advantage here for cameramen and technical staff, who are allowed to enter earlier than journalists. More about this one can be read on the official website of the Cannes Film Festival: “The press conferences for the films in the Official Selection are exclusively reserved for accredited journalists according to their accreditation card category and the availability of seats. Television crew access to the press conference room is organized by the Audiovisual Press Department of the Festival” (Festival de Cannes).

Finally, despite the fact that there is a large gradation of accreditation badges for the press, the author, based on his own observations, would like to note that any type of accreditation, that a media representative will receive, definitely allow him or her to gain exactly that professional experience, which is currently impossible to obtain in our native land.

Each year, major film festivals attract not only screen artists, but also technical staff from various types of media from around the world. Their main task is to transmit the atmosphere, to catch images of different personalities and to reveal news from this very film event, which might be not only interesting but also historically important in terms of modern culture and art. To realize it professionally and to a high standard, one could use not only his or her creative ingenuity but also implement new technical equipment and software. However, despite the rapid progress in this area, the author, based on his own experience, is often faced with the fact that not everyone seeks ways to master the new technical decisions, but continues to work with outdated methods and no

longer modern technology, although the difference in content’s quality is obvious. To a greater extent, this is typical to media managers, to a lesser extent – directly to the cameramen themselves, who adapt to the technical changes far more quickly.

In this context, it is necessary to agree with the opinion stated in the proceedings of the scientific-practical conference “Artist and film image. From the experience of a film artist”: “Most cameramen and artists welcomed the arrival of digital technology. Because they consider this process as the formation of unprecedented technical possibilities while working with the image, as a unique tool” (Eliseeva comp., 2011, p.11).

So, right now, having relevant skills and access to modern technology, the cameraman has the opportunity to create at important cultural events, such as film festivals, in fact, different types of audiovisual content at the same time: it means, one could shoot and broadcast-quality sound and picture, plus have the opportunity to get high-quality photos from this material while shooting Full HD or 4K video with a high frame rate.

Thus, we would like to agree with researcher Kirillova (2020, p.10), in her work “Paradoxes of Media Civilization: Selected Articles”, she states: “The digital form of audiovisual communication gradually leads to the convergence of different screens into a single cultural and communication union – multidimensional virtual reality”.

The gradation of cameramen, which deserves our attention, was described by the once outstanding filmmaker Eduard Tisse, who was quoted in the work “Creativity and Technology: the experience of screen journalism” by Marina Goldovska:

“There are three levels of the concept of “cameraman” that simultaneously

develop and complement each other: the first one is just a person with a camera, whose role is passive and is limited by the maintenance of the film camera... The second one is a person with a film camera. The role of the cameraman changes: from the usual staff he turns already to the technical manager... And, finally, the third one, the highest gradation: the artist with a film camera". (Goldovska, 1986, p.39)

According to the author's mind, this apt quote by Eduard Tisse does not lose its relevance even today. Based on our own experience, the gradation of cameramen accredited to work on the red carpet of film festivals can also be divided into 1) "man with a camera": usually such specialists shoot standard news content on reportage cameras, their main task: just to film the general and mid-shot, without spoilage in production, but also without certain artistic or cinematic techniques; 2) the second type – is a "man with a film camera": such cameramen are working already with more modern cameras and special optics, which help them to achieve a better and clearer picture, which is already suitable for modern infotainment magazines and morning shows; 3) and, finally, the third type – "artist with a film camera": these are the most experienced professionals, whose talent is supported by the presence of modern and expensive cameras and optics, they work mostly for specialized TV or Internet publications in cinema, fashion and style. Such specialists can work for themselves as well, filling their portfolio with artistically filmed shots, or they can send such content to competitions or exhibit it on video stocks for sale.

Considering the specifics of the Ukrainian television production's realities,

namely the constant lack of funding, TV channels, for the most part, cannot send a full-fledged film crew abroad. That is why positions of a journalist, administrator, editor, cameraman, sound engineer, editing director and photographer often combine just 2 people. Taking into account the status and exclusivity of events that take place at film festivals, the responsibility for acquiring such high-quality material is doubled.

Leonardo da Vinci's apt quote was given by Alexander Makhov (2008, p.15) in the book "Fairy tales, legends, parables": "In nature, everything is wisely thought out and arranged, everyone should do his work, and this wisdom is the supreme justice of life". However, in the context of the profession of the modern media representative, the author does not fully agree with the opinion of the legendary philosopher. Leonardo himself was so-called "homo Universalis" and in many aspects, thanks to the fact that he combined the positions of an artist, writer, musician, scientist – this helped him to achieve such results that he is still quoted even 500 years later. Similarly, in the process of preparing material for the broadcasting, when one person combines the positions of operator, sound engineer and editing director – it has a positive effect on the final result, because such a specialist integrated into material deeply, quickly understands what he needs, controls all stages of production and can promptly send already cut material for broadcast.

In this regard, we would like to agree with the opinion of Professor of the Faculty of Communications, Media and Design of the Higher School of Economics Anna Kachkaeva. In her work "Journalism and Convergence: why and how traditional medias turn into multimedia" she noted: "Speed, mobility, multimedia, universali-

ty, interactivity – these are the keywords of modern editorial and modern media space” (Kachkaeva ed., 2010, p.6). That is why, in the conditions of general demand for universal and operative media producers, the author claims that a team of 2 people is the best option for preparing high-quality broadcast material from major cultural events, both in terms of mobile communication with each other and with video protagonists as well.

The advent of digital technologies at the beginning of the 21st century, which assumes that the transmission, processing and storage of video and audio material are carried out in digital form, has led to revolutionary changes in media activities. In modern conditions, the preparation of a quality broadcast product requires a minimum set of equipment that is responsible for: video recording (camera, lenses and tripod), sound recording (recorder, microphone, in-camera sound) and a laptop with software capable of processing video of high quality.

And considering that today all TV channels already have their own web resources, it becomes more important not only to prepare materials for broadcasting but also Internet publications or so-called “streams”: live broadcasts on social networks or websites. In this regard, the author agrees with researcher Maria Lukina. In her book: “Internet Media: Theory and Practice” she said: “Now you can report simultaneously with the event, live, achieving a real effect of presence... Ability to quickly publish and frequently update filled this “old” genre with new meaning” (Lukina ed., 2010, pp.254-255). Therefore, thanks to new technologies, in the process of editing, one could also make photo reports, which are prepared from the stills of the shot Full HD or 4K video. So, before the broadcasting of the main

video, viewers or followers can watch the author's exclusive material first-hand.

The specifics of filming at film festivals suggest that during filming a random blitz interview, there is no time to change the size of the shots, so the author, based on his own experience, offers to use at least 2 cameras for shooting, mounted at one rig (otherwise use phone or GoPro), it allows you to shoot several plans at once.

Alina Lisnevskaya (2013, p.99) in her work “The Art of Television Reporting” noted: “General and mid-shot convey more expressive information. They give the effect of continuity of life in its screen version; show the event, the action as a whole. They give an idea of the place of action, and how the objects are located. The author, on the other hand, wanted to emphasize the importance of a detailed shot that will add cinematography, both when filming interviews and when filming on the red carpet.

Thus, as the author's practice shows, for the shooting of such events, the minimum set of equipment with which you can achieve maximum quality is could be the following:

- for video recording: Sony A7sIII camera, Sony 18-105 universal lens (medium and close-ups), Samsung Galaxy s10, iPhone or analogue (general plan), shoulder focus – for festivals where it is possible to record a blitz interview. Sony A7sIII camera, Sony 70-200 lens, tripod – for red carpets without an interview;
- for sound recording: Sennheiser hand and button microphones;
- laptop (often gaming one) with a minimum amount of 32 GB of RAM, for processing 4K and UltraHD video files with a frequency of 100 frames.

Finally, many Ukrainian TV channels do not think about the fact that one can

send their representative to such events because it is much easier and cheaper to buy a subscription to a video from Reuters or even plagiarize footage from the Internet and just blur the logos of other channels. However, based on our own experience, the proposed alternative in the form of a team of 2 people, who are capable to do the entire production cycle and can quickly create quality content, gives us a chance to realize such a project.

Conclusions

Thus, according to the author, regardless of the above type of cameraman, the so-called "A" list film festival will always

be that very creative platform that will provide new opportunities and a further improvement in the practice of technical and artistic skills in the filming process. All related professions to the cameraman, namely: photographers, video bloggers, and other audiovisual content makers, also have a high chance to improve their professional level, especially considering that each film festival often welcomes newcomers by granting accreditation to shoot on the red carpet. That is why the author emphasizes that film festivals, especially major ones, should be considered as well as a kind of accelerator for those who plan or are already involved in cinematography.

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ОСОБЛИВОСТІ РОБОТИ ТЕЛЕОПЕРАТОРІВ НА КІНОФЕСТИВАЛЯХ КЛАСУ «А»

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Анотація

Мета дослідження – проаналізувати особливості акредитації представників медіа на одному з кінофестивалів класу «А»; визначити специфіку роботи телеоператора на подібних культурних заходах; висвітлити процес підготовки аудіовізуального матеріалу з кінофестивалів класу «А» до ефіру на телеканалах України. **Методологія дослідження** полягає у використанні загальнонаукових і спеціальних методів, зокрема узагальнення (пошук і встановлення схожих ознак функціонування великих кінофестивалів), теоретичного (аналіз доступних наукових напрацювань закордонних колег на цю тему), емпіричного (опис та систематизація здобутого власного досвіду під час роботи на відповідних кінофестивалях). **Наукова новизна**: вперше досліджено роботу найвизначніших світових кінофестивалів, узагальнено та систематизовано досвід, додано відповідну інформацію із закордонних джерел та викладено сукупні напрацювання. **Висновки**. В процесі роботи над заданою тематикою вдалося дослідити та проаналізувати специфіку функціонування як самих кінофестивалів класу «А», так і нюанси роботи телеоператора на них. Сукупний аналіз власного досвіду та маловивчених робіт закордонних дослідників дозволив структурувати корисну інформацію, створивши фундамент для досліджень як для початківців, так і для досвідчених фахівців цього напрямку.

Ключові слова: кінофестиваль; телеоператор; телебачення; медіа; телевиробництво; Каннський кінофестиваль; акредитація



DOI: 10.31866/2617-2674.5.1.2022.256947
UDC 7.091.4:070-051]:791(100)**SPECIFIC FEATURES OF TV JOURNALIST'S WORK
AT THE WORLD FILM EVENTS**Iryna Gavran^{1a}, Rosina Hutsal^{2b}, Denys Kushnarov^{3c}¹ PhD in Pedagogy, Associate Professor;
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TV journalist;
interview;
media;
red carpet;
Cannes Film Festival;
celebrities**Abstract**

The purpose of the study is to analyze the current relationship between media and "A" list film festivals. Determine the specifics of a TV journalist's work at such events. Establish the necessary steps to prepare for interviews with celebrities who attend these events. To prove the importance for a modern media representative of being able to work at "A" list film festivals and other large events of a similar scale. **The research methodology** consists in the application of such methods: theoretical – analysis of studies by foreign authors, available information sources, systematization of their own experience and determination of the relationship between film festivals and the media. **Scientific novelty**. For the first time, a Ukrainian TV journalist, who has worked at most of the world's film events, undertakes to summarize the experience gained, analyze foreign sources and systematize all this in domestic scientific work, thus combining a theoretical and practical approach. **Conclusions**. In the course of the article, we analyzed the specifics of the work of a TV journalist at large-scale film events. With the help of an analysis of foreign sources, the developments of other researchers and the author's own experience of work at the aforementioned cultural events, the nuances of the relationship between media and film festivals are highlighted in detail, and the main stages and nuances of preparing for an interview when working at such forums are identified.

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Problem statement

Almost every day various film festivals are being held all over the world. The most important of them are now becoming a source of information not only in the sphere of cinema but also kind of news breaks in the world of music, fashion, show business etc. Unfortunately, most of these events are left unnoticed by the domestic media, which causes Ukraine to fall out of the cultural context of Europe and the rest of the world, focusing purely on domestic and local news.

Nowadays, one can get footage from the red carpet or other events by subscribing to well-known Reuters or Getty Images, without spending a budget for sending its own film crew to the highly anticipated events. This way is the most preferable for our domestic Media. But it's quite a different case when one doesn't get just a b-roll video but also gets an exclusive interview with a famous person – such material can already be considered image-making, and that's a real reason to send a TV crew to the top film festivals.

Thus, the importance of gaining necessary experience by domestic TV journalists at such events and insufficient study of the relationships between media and film festivals – make this topic relevant. That is why the author is convinced of the expediency of conducting such research, which results could be useful both for students and various representatives and professionals of the media sphere.

Recent research and publications analysis

The classification of the largest modern film festivals was successfully highlighted in the book of "Los Angeles Times" film critic K. Turan (2002).

The specifics of the journalist's work with film studios and celebrities were studied by K. Jungen (2005).

The diversity of film festivals and the people who attend them was analyzed by C. Hin-Yuk Wong (2011).

The history of film festivals, the practice of attending them and working from the inside were researched in their work by M. De Valck, B. Kredell, S. Loist (2016).

Professional guide on different types of interviews with celebrities systematized and presented in his work K. Rhodes (2017).

The art of finding important information during the preparation for an interview has been explored by S. Brinkmann, S. Kvale (2014).

The practical side of preparing for the interview was identified and described by D. Nelson (2019).

The purpose of the study is to analyze the current relationships between media and "A" list film festivals; determine the specifics of the work of a TV journalist at such events; identify important stages of preparation for interviews with celebrities attending these events; prove the importance of the modern journalist's ability to work at "A" list film festivals.

Main research material

Hosting any top film festival is inextricably connected to building relationships with numerous media resources. After all, a wide range of people usually learns about all the important messages and news of the chosen event, not from reports of film critics or even the main site of the film festival, but from media resources, whose representatives are attending the chosen event.

That is why, despite the so-called "elitism" of "A" list film festivals, they are often

willing to provide accreditation to various types of media, trying to reach the widest possible audience. Working on these events, the author saw representatives not only of large media brands but also of small provincial newspapers or radio.

However, film festivals are still grading the media, giving the well-known media companies much more opportunities to get to the exclusive event. Therefore, as Los Angeles Times film critic Kenneth Turan (2002, p.13) rightly remarked in his work "Sundance to Sarajevo: Film Festivals and the World They Made": "It's where you need a press pass to get a press pass, and where those passes come in five hierarchical (and colour – coded) levels of importance".

In this case, we are talking about the Cannes Film Festival, where such a filter of media gradation works with different types of accreditation badges. Based on our own observations, it is necessary to note that each film festival builds its work with media representatives through separate press offices and communication departments, which send press releases and up-to-date information about planned events and the presence of certain celebrities to the registered e-mail. However, as mentioned by the author above, depending on the type of your badge, you will not be able to get access to all events.

Press conferences can be called a separate type of communication between the film festival with the media. Without the opportunity to conduct a personal interview with a representative of a certain film, journalists have the opportunity to put their questions in person during such conferences. Considering that such film festivals are not just places of screenings, but also huge film markets, where studios need to sell their video product, such press conferences can be held even for

films, which didn't enter the official program, to promote them better.

As German researcher Christian Jungen (2005, p.298) points out in the work "Journalist, Business Partner Studios: Star Interviews as a Means of Promoting Film": "The first such press conferences were organized in the 1980s, when studios began to concentrate their production on blockbusters. And such mass interviews were to raise attention to the film, but at the same time to neutralize film critics, who are still focused on auteur films, and traditionally set negative about blockbusters". Thus, given the global trend of video content development, and the increasing number of presentations at major film festivals, even serial films from online distributors such as Netflix, it is clear that cooperation between the film festival and the media will always be relevant and continue to intensify.

In this regard, it is important to note the relevance of such a study, which is given insufficient attention, both in domestic and foreign scientific circles. In this context, we agree with Cindy Hing-Yuk Wong (2011, p.3), a researcher of the film festival movement and head of the media culture department at Staten Island College, who noted in her work "Film Festivals: Culture, People, and Power on the Global Screen": "Despite their global importance and publicity appeal, discussion of festivals has remained for the most part the domain of journalists and memoirs, institutional practitioners and festival publications... Only recently has there emerged a more systematic interest in film festival studies, with the increased presence of film festival panels in academic conferences".

Currently, the significance of TV journalist's job specifics at major film festivals is still poorly investigated in Ukraine, but if we are going to take into consideration

different Western works, then one could reveal much greater interest in such research subjects and general comprehension of the film festivals' influence on global culture. For example, a senior lecturer at the Pennsylvania University Meta Mazaj, who works at the local Department of Cinematography, states authoritatively in her review of Marijke de Valck's book "Film festivals: history, theory, method, practice": "Festivals, no doubt, offer the most fruitful ground on which to investigate the transnational dynamic of cinema, but they are a complex phenomenon and anything but easy to study. Because they present such a dizzying convergence of numerous elements – cinephilia, tourism, art, business, geopolitics" (De Valck, Kredell and Loist, 2016, p.256).

Providing associative series to the word combination "film festival", one can definitely get such options as "red carpet", "film premieres", "stars", "paparazzi", etc. Although, based on the author's own experience, often behind the glamorous facade of these events, there are many other socially useful motives that will be interesting to cover for an audiovisual specialist of a different profile. In this regard, we would like to agree with the idea of Utrecht University's Professor of Media and Culture – Marijke de Valck, which she described in the above-mentioned book: "These events can generate daily news, as well as a promise to influence history and social change" (De Valck, Kredell and Loist, 2016, p.20).

Usually, the most influential, prestigious and highly regarded film festivals are those, which once were accredited by the International Association of Film Producers. To make sure of it, we would like to quote Cindy Hin-Yuk Wong, an American investigator from Staten Island College. In her research project "Film Festivals:

Culture, People and Power on the Global Screen" she explains: "The "A" festival designation is widely used by all in the film festival circle to refer to a FIAPF-endorsed general competitive film festival where an international jury is constituted to give prizes" (Hin-Yuk Wong, 2011, p.3).

Among them, for our further research, we would like to highlight the top three most prominent European film festivals: Cannes, Berlin and Venice. The author of this work visited all of them not only as a guest but worked on each of them as an accredited TV journalist. Gained experience gave him an opportunity to gather necessary information and knowledge, both theoretically and practically, which were used by him for this very research. The author emphasizes the importance of conditions created for TV journalists at these festivals, namely: high level of organization, networking between press office and accredited media, well-equipped space for journalists, well-thought-out technical aspects for cameramen and photographers, high level of security at such festivals and the positive impact they have on the host city.

Taking the Cannes Film Festival as an example, we would like to quote American film critic Kenneth Turan (2002, p.13): "Normally, a city of 70.000, Cannes sees its population increase by 50 per cent during the twelve days it functions as the stand-alone epicentre of the international film world".

We'd like to underline that working in such epicentres of cultural events really hardens and improves emotional-volitional, professional, moral, ethical values and qualities of a TV journalist as much as possible. In addition, significant competition among the represented media should be considered, according to the author, only as an advantage. After all, it is that

very place, where TV journalist gets the opportunity to observe the way of work of foreign colleagues, taking into account both the technical aspect and the creative one. So, at the top film festivals, there is always someone and something to learn from.

During our study, we would like also to consider the statistics on accredited media for the Cannes Film Festival in 1999, provided by Kenneth Turan (2002, p.13) in his work "Sundance to Sarajevo: Film Festivals and the World They Made": "3893 journalists, 221 TV crews, 118 radio stations representing 81 countries".

Unfortunately, among them usually, there are not so many representatives of Ukraine. Domestic media, as the author's experience shows, do not care too much about international cultural events, focusing more on our local market, which in the long run reflects the lack of professional growth of Ukrainian TV journalists, creates a lack of skills and ability to work quickly at major cultural events, especially with foreign colleagues and specialists.

Considering that international film festivals and film awards are always attended by first-tier stars, not only from the world of cinema but also from areas such as fashion, sports, music and others, so for any TV journalist or video blogger – this is a good opportunity to learn how to get exclusive material and to take the content they create to a new level.

The specifics of TV journalist preparations for such interviews differ only in the limited time because at such events everything happens quickly. If we analyze in general, we should agree with the opinion of the American journalist, producer and Emmy Award winner Kenny Rhodes. In his book "Good Question! The Professionals Guide to Celebrity Interviews" he divides the process of creating an interview into

3 stages: 1) pre-production, preparation; 2) production, recording of the interview itself; 3) post-production, editing interviews (Rhodes, 2017, p.6).

In the process of the first stage and preparation, it is important to gather the maximum number of interesting facts about the chosen person, as well as to watch or read previous interviews with him or her on this or a similar topic. This will help to build the right questions. According to the author, it is obligatory to search and get acquainted with original sources in foreign media, but not with translations or adaptations in domestic information resources.

Regarding the shooting stage, as you know, the best improvisation is that one, which is thought out and prepared in advance. However, based on his or her own experience, the author believes that during the interview one should be able to respond quickly to any new information received from the interlocutor and adjust the course of the conversation. In this context, we should agree with the well-known American journalist and teacher Dean Nelson. In his work "Talk to Me: How to Ask Better Questions, Get Better Answers, and Interview Anyone Like a Pro" he notes: "One thing that that all interviewers must confront is that we all carry assumptions about people we talk to. It's unavoidable. Even good scientists make assumptions as they go into an experiment... Good interviewers must be aware of their biases as they head into an interview and must be equally ready to abandon or at least adjust those assumptions as the interview progresses" (Nelson, 2019, p.27).

A distinction should also be made between scheduled static interviews, which must be arranged in advance, and blitz interviews, which TV journalists can film by chance, being at the right time in the right

place or following the route of the stars. Based on our own experience, everyone can master the latest option of obtaining exclusive material. And if a TV journalist is supported by a powerful media brand, which will arrange a full-fledged static interview for you, so the blitz variant becomes the best alternative.

Despite its short form and inner sense, a blitz interview can be even more attention absorbing for the viewers due to the feeling of being present at the event, which is amplified by the sounds of the crowd from the place of filming and camera flashes. Such events and blitz interviews are often recorded unexpectedly. The main thing is to capture this moment in time and not get confused, to be able to put your question to the star, despite the ambient pressure and noise. In this context, the author completely agrees with his American colleague, journalist Kenny Rhodes noted in the above-mentioned work: "In live theatre, if during the play, a cat were to wander out onto the stage, no matter how brilliant the performances, the audience would start watching the cat. Simply put life before art. There's unmistakable energy to authentic, real-time events that always trump the rehearsed. Interviews are that rare combination of both" (Rhodes, 2017, p.2).

So, considering the constant demand for quality interviews, both on TV and among Internet resources, as well as their growing share of viewers during the broadcasting of different types of media, the author would like to mention the opinion of Pro-

fessor of Communication and Psychology at the Aalborg University Svend Brinkmann. In his book "InterViews: Learning the Craft of Qualitative Research Interviewing", he notes: "Interviews have also become part of the common culture. In the current age, as visualized by the talk show on TV, we live in an "interview society", where the production of the self has come in focus and the interview serves as a social technique for the public construction of the self" (Brinkmann and Kvale, 2014, p.15).

That is why, covering major cultural events, a TV journalist must be able to film such interviews efficiently and quickly, because this is that very thing, which makes modern video content so popular and enhances the image of the interviewer himself.

Conclusions

Therefore, it is the author's opinion, that modern international film festivals and cinema awards should be considered as a real catalyst, both in general and individual branches of audiovisual art: photography, music writing, design, video blogging, television. So, working at major film festivals any journalist will definitely strengthen his or her professional skills; provide an opportunity to reach out international level in this sphere and find new professional connections. In other words, any opportunity to work at such events should be considered an investment in your professional capacity.

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СПЕЦИФІКА РОБОТИ ТЕЛЕЖУРНАЛІСТА НА СВІТОВИХ КІНОПОДІЯХ

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22

Анотація

Мета дослідження – проаналізувати сучасні відносини медіа та кінофестивалів класу «А»; визначити специфіку роботи тележурналіста на подібних подіях; встановити важливі етапи підготовки до інтерв'ю зі знаменитостями, які відвідують ці заходи; довести важливість уміння працювати сучасному представнику медіа на кінофестивалях класу «А». **Методологія дослідження** полягає у застосуванні теоретичного та емпіричного методів (для аналізу досліджень закордонних авторів та наявних інформаційних джерел, систематизації власного досвіду, визначення відносин кінофестивалів та медіа). **Наукова новизна**: уперше український тележурналіст, який працював на більшості світових кіноподій, береться узагальнити отриманий досвід, проаналізувати закордонні джерела та систематизувати все це у вітчизняній науковій роботі, поєднавши теоретичний та практичний підхід. **Висновки**. У статті проаналізовано специфіку роботи тележурналіста на кінофестивалях класу «А». За допомогою аналізу іноземних джерел, напрацювань інших дослідників та власного досвіду роботи автора на вищезгаданих подіях, детально висвітлені відносини медіа та кінофестивалів, а також визначені основні етапи підготовки до інтерв'ю під час роботи на кінофестивалях.

Ключові слова: кінофестиваль; тележурналіст; інтерв'ю; медіа; червона доріжка; Каннський кінофестиваль; знаменитості



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APOCALYPSE OF ART (CINEMA. PEOPLE. CLOSE-UP.)

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art space;
television;
actor;
director

Abstract

The purpose of the study is to analyze the impact of artistic space commercialization on the development of the artistic process and to find out the growth factors of the latest digital masculinity on the audience. **The research methodology** consists in the application of the following methods: historical – analysis of sources on the problems of conflict between works of art and a commercial product; theoretical – a study of the factors of growth of the influence of the latest digital masculinity on the audience; practical – work with archival videos related to iconic figures in the development of cinema in Ukraine and the world. **Scientific novelty.** The influence main stages of digital and information technologies on the development of modern cinema and serial production are investigated. It was found that the all-encompassing aggressive commercialization of the art space and the latest digital masculinity are increasingly negatively affecting the development of the art process. **Conclusions.** In the course of the article, we have proved that technical and technological development, human greed and ignorance kill real cinema. Art has become a commercial product for its own human enrichment – without immersion in the depths of the human psyche.

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Introduction

One of the most significant features of the modern cultural world is the information space. But with the development of digi-

tal technologies, the conflict between artworks and commercial products is growing. This issue was considered in their theoretical works by film experts, culturologists, art critics, philosophers and directors.

However, this problem is not solved yet at the theoretical level. Moreover, getting aggravated stronger every single year. Information and mankind's technological achievements have a negative influence on the art process development. The close-ups are disappeared and the actor's inner feeling is stopped to worry society. The bright picture is the main thing as well as movements and a plot are getting the secondary role. The actors became an in-built unit of numbers.

Recent research and publications analysis

The negative digital development impact, also the art conflict and commercial products in the cinema were described in detail by S. Danchenko in 1987.

Modern youth, namely "the generation of snow" was investigated by the *Financial Times* in 2021.

In addition, the Bible contained a lot of valuable information.

The purpose of the study is to analyze the impact of artistic space commercialization on the artistic development process. Also, the aim is to find out the growing impact of the latest digital masculinity on your audience.

Main research material

Conflict problems between works of art and commercial products in their theoretical works were considered by L. Kurbas, S. Danchenko, O. Levchenko, H. Lypkivska, N. Kornienko, L. Taniuk, and E. Mytnytskyi, V. Zabolotna, O. Balaban and many other film critics specialists, culturologists, art critics, philosophers, directors.

However, this problem has not yet been solved at the theoretical level. Moreover, it gets worse every year.

Encompassing aggressive commercialization of the artistic space and the latest digital masculinity have increasingly negatively influenced the development of the artistic process. Digital and information technologies, which developed in parallel with high art, at some point not only crossed paths with it but also tried to "digitize harmony" (in Pushkin's *Mozart and Salieri*: "...impossible algebra to believe in harmony .."). The movie came out when the close-up came out. This is an axiom.

This movie is not about "What to do...", "How to do..." or "What is going on ...", but about what internal conflict tears, torments, haunts the character are. And these are not movements in general, this is in close-up...

As K. Stanislavsky (1926, p.123) wrote: "The true art of all peoples and centuries is clear to all mankind".

That's why you will not find close-ups in sitcoms and soap operas. This is a commercial disposable product without immersion in psychology. It uses the means of shooting, but no attention to the inner essence of the character.

Along with serial commercial production, there was another commercial industry, the so-called feature film, which is made mainly by digital technology. In addition, they are using the same film technologies. There is no creativity here. The plot, computer graphics and the actor as a function are built into the numbers world. *Avatar* can not be called a work of art. This is a plot and graphics, but there are no stops at the inner character's monologue. It does not even occur to me to call them "heroes". It is necessary to distinguish series about and for people from "product" for "a quick dinner at McDonald's". The *Seventeen Moments of Spring* or *Born by the Revolution* differ from this work by a constant emphasis – through close-ups – on the inner life of the characters. In this regard, it should

be said that the actor's feelings are not his own, as noted by M. Chekhov: "The feelings on stage that create an actor are not so real, because they are filled with a kind of artistic colour we experience in life, the taste of which is the same as yesterday's hot dish ... Even our nature requires that we allow the subconscious to penetrate our experiences and forget personal impressions" (1986, p.380).

Not surprisingly, the "digital cinema" feature has appeared in modern digital shooting and editing software programs. Not "Cinema", namely "UNDER CINEMA", is an imitation of art for... In these technologies, the origins of "simplification of the content of life" are the roots of Instagram, tick-tock, and so on. That is, the technology of simplification prevails. This is reflected even in the terminology. Instead of "masterpiece" – "Project", instead of genre characteristics of the work – TV series, feature film – "Product".

Art universities teach producers to remove the director of a film or series in order to edit the finale, change directors during the filming of the series, or even shoot one series with the help of two directors, for example, on-site and in nature. Scripts are written by groups of freelancers, etc. What creative idea and its implementation can be discussed here? Previously, in feature films, the scene was often rehearsed with actors for two weeks to take 10 seconds per shift, the frame was lined up. Now the shift has changed to the filming of 10-20 minutes in the hustle and bustle. What kind of creativity and creative self-realization can we talk about? It was said that cinema killed sound, then colour then abandoned film for commercial gain (the latter is indeed a turning point, tragic for cinema). But, above all, cinema has killed the digital capabilities and lust of modern producers. Previously, the film could have failed due to a mistake made by the pro-

ducers and directors in the selection of actors, such as in the 3rd film *The Godfather* by Ford Francis Coppola. Now a commercial failure is a clumsy plot and editing. The human factor, the personality factor sank into the air. 30-40% of actors on the screen are not human actors, but biorobots. Everything is not true – muscles, teeth, glossy photoshopped faces, a set manner of behaviour, simplified to the primitive text.

The 19th century freethinking and internal resistance to the revolutions, wars and dictatorships of the twentieth century were presented to the world Great literature, great poetry, great drama, theatre, music, cinema, animation. V. Benjamin (1996, p.32) wrote about this more than once: "The artistic skill of a stage actor is conveyed to the public by the actor himself in person; at the same time, the artistic skill of the film actor is conveyed to the public by the appropriate equipment".

The world has changed faster than man can comprehend. Many people admired writers like Pushkin and Shevchenko to grow up (without stumbling). Modern children do not know that Dostoevsky used to be like Monatic for them today. Outstanding works of foresight have virtually disappeared from the artistic circulation: *Eagles have flown* by Oleksandr Oles, *Bitter Almond Fairy* by Ivan Kocherga, *Young Blood* by Volodymyr Vynnychenko, and *Boyarynya* by Lesia Ukrainka. If we read these works carefully, we would better understand the causes of today's troubles. Pilniak, Platonov, Dombrovskiy, Zamyatin, early Kaverin, Ehrenburg, Antonenko-Davidovich are unknown to the general public. We will not talk about the work of Feofan Prokopovich – the author of the first Ukrainian play *Vladimir* and poems by Ukrainian poets of the 13–18th centuries in modern Ukrainian translations by Valery Shevchuk. They forgot Svitlana Yovenko and Anatoliy Kim.

They will not even know Pavich, Kundera, Marquez, Amad, Zhadan, Izdrik, Deresh, Pelevin, Sorokin. We want the return of prosperity from “the day before yesterday” for “tomorrow”, but we do not want to look soberly into the present and the near future after reading the novels-predictions *Predatory Things of the Century* by the Strugatsky brothers, *Time of Death Christ* and *Time of the Great Game*, *Vibrakovka* by Oleg Divov, cycle *Enclaves* by Vadim Panov.

Curse words are a sign of modernity. Not a mo-ve-tone, but a bearer of primitive function, primitive communication of “simplified” society, born after 1985 – “Snowflake Generation” (an offensive term to denote the generation whose years of adulthood fell at the beginning of the 21st century. The title emphasizes the vulnerability of these young people and their confidence in their uniqueness, combined with the need to belong to large communities of like-minded people. The Snowflake Generation is part of the Millennial and Buzzer Generations in the sense of “word of the year”, and Collins’ dictionary included the expression in the top ten words of 2016). I do not know when the Biblical Apocalypse will come, but in art, including the art of cinema, it has already come. Earlier they joked: – “There will be no cinema. The filmmaker fell ill.” Now we can say: “There will be no cinema. The movie was digitized and died.” More precisely, it was killed by human lust and ignorance. According to journalist Arkady Babchenko: “Unfortunately, we have raised a generation of single women, eternal boys and girls who will never become real men and women.” (Fedorov, 2021)

There is a movie about people’s events, and there is one through people about events. There are films about events that distorted people, there are ones about people who created events. A movie with computer-drawn nature, digital faces, shot

on “green”, showing a naked plot without immersion in the depths of the human psyche – anything but a work of cinema, not a movie! There is a small chance. The thinking part of the educated youth, who have the necessary professional – from God – abilities, can, rejecting the commercial component, make a film with a close-up – “not plots”, but “about the soul”. Modern gadgets, accessible to the average citizen, allow it. The path is not easy, but it is possible. For example, the feature film *Patience* is based on the story by Yuri Nagibin (KNUCA, Department of Television Journalism and Actor Skills, term paper, director Alyona Kovtun, artistic director Alexander Balaban 2021), TV show shot in nature *Flies* by Jean. Fields of Sartre (KNUCA, Department of TV Journalism and Actor Skills, term paper, director Eugene Simonchuk, artistic director Alexander Balaban 2021). God created man, and man created the Digital. The Digital influences and conquers the person. The digitized man has rejected God. So, if we really want to restore the real MOVIE, it’s time to “drive the merchants out of the Temple.”

Conclusions

It is not known when the Biblical Apocalypse will come, but in art, including the art of cinema, it has already come. The movie was digitized and died. Even more, it was killed by human lust and ignorance. A film with a computer-drawn nature, digital faces, shot on a “green”, showing a naked plot without immersion in the depths of the human psyche – anything but a work of cinema. Real cinema is an internal conflict, a close-up, That is why there are few close-ups in sitcoms and soap operas. It is a commercial disposable product without immersion in human psychology. It uses the means of shooting, but no attention to

the inner essence of the character. There is a small chance. The thinking part of the educated youth, who has the necessary professional abilities, can, having rejected the commercial component, make a film with a close-up – “not plots”, but “about the soul”.

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АПОКАЛІПСИС МИСТЕЦТВА (КІНО. ЛЮДИ. КРУПНИЙ ПЛАН.)

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Анотація

Мета дослідження – проаналізувати вплив комерціалізації мистецького простору на розвиток мистецького процесу; з’ясувати чинники зростання впливу новітньої цифрової маскультури на глядацьку аудиторію. **Методологія дослідження** полягає у застосуванні таких методів: історичного – для аналізу джерел про проблеми конфлікту мистецьких творів та комерційного продукту; теоретичного – для дослідження чинників зростання впливу новітньої цифрової маскультури на глядацьку аудиторію; практичного – для роботи з архівними відеоматеріалами, що стосуються знакових постатей у розвитку кіно в Україні та світі. **Наукова новизна:** досліджено основні етапи впливу цифрових та інформаційних технологій на розвиток сучасного кіно та серіального виробництва. Виявлено, що всеосяжна агресивна комерціалізація мистецького простору та новітня цифрова маскультура все активніше негативно впливають на розвиток мистецького процесу. **Висновки.** У статті доведено, що технічний і технологічний розвиток, людська пожадливість та малоосвіченість вбиває справжнє кіно. Мистецтво перетворилось на комерційний продукт для власного людського збагачення – без занурення в глибини людської психіки.

Ключові слова: цифрові технології; художнє кіно; історія кіно; крупний план; внутрішній монолог; мистецький простір; телебачення; актор; режисер



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VIDEO SURVEILLANCE AS AN EDUCATIONAL EXERCISE AND ARTWORK

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video surveillance;
hidden camera;
script;
creative imagination;
video surveillance
technology**Abstract**

The purpose of the article is to analyze the importance of training exercises in video surveillance for the creative abilities' development of film and television directors; to prove the necessity and usefulness of such exercises not only for documentarians but also for feature film and animation directors; identify specific methods of the director's work on video surveillance. **The research methodology** is based on a theoretical analysis of the work of outstanding film directors, in particular films and evidence on the nature of documentary films by Hertz Frank and Frederick Wiseman and analysis of Ukrainian and foreign observation films. **Scientific novelty.** The role recognition of film and video surveillance as a basic element in the education and training of cinematographers; determination of characteristic features and fundamental differences of work on screen observations in comparison with work on other types of the screen works. **Conclusions.** The article analyzes the importance of video surveillance for the creative imagination development of students-directors. The importance of observations has been proved for the work of directors working in all types of cinematography from documentaries to feature films and animation. Examples of directorial work strategies on video surveillance are given, which are fundamentally different from the methods of creating other types of screen works.

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Problem statement

Alfred Hitchcock's *Rear Window* (1954) is believed to be not only a classic screen

detective but also a metaphor for movie watching. The protagonist, chained to a wheelchair due to a broken leg, begins to look at his yard, the windows of the

house opposite and what the neighbours are doing. He is almost invisible to others. And a spectator is watching pictures of the neighbours' lives in the dark cinemas. With binoculars and a camera with a long-focus lens, it constantly resizes frames. His observation leads to the fact that he exposes the crime that took place nearby.

Recent research and publications analysis

Hitchcock's film is also a kind of model for the creation of a documentary film-observation, where the author seeks to be an invisible observer of the various life situations development. Victor Kosakovsky's film "Quieter!" is an almost 100% embodiment of the principle of *invisible view through the window* (2003). The director used a camera mounted on the windowsill to observe the life of the lane where he lived for a year.

The observational film is not only a mandatory training exercise for future directors in the first year of university. It is also a significant and important segment of professional documentary films.

In his seminal study, *Introduction to Documentary Film*, Bill Nichols (2001) identified film video surveillance as one of the six major types (or directions) of a documentary film: "In a documentary film, we can identify six ways of depicting reality, which is a kind of subgenres of the documentary, which can be: poetic, explanatory, actively involved in events, observational, reflective and performative".

The vast majority of films are a combination of different authoring approaches and strategies. This classification can help authors better structure their own works, understanding the established practice and established approaches to

different types of documentary filmmaking. Nichols constantly emphasizes the certain conditionality of all these distinctions and the artist's right to his own creative search.

American documentary filmmaker Frederick Wiseman, "Oscar" winner, three "Emmy" winner, winner of the Golden Lion at the Venice Film Festival has been making films that have been classic video surveillance for decades. However, the very titles of his works are *High School* (1968), *Legislative Assembly of the State* (2007), *National Gallery* (2014), *Ex Libris. The New York Public Library* (2017) can to surprise and raise questions: how these objects (mostly social infrastructure objects) can interest the audience and why the documentaries born there become real works of art?

One of the fathers of Italian neorealism, Cesare Zavattini, wrote that the first and most superficial reaction to everyday reality was boredom:

"It is clear that it is time to learn to consider a cinematic spectacle not only to show something extraordinary but also to demonstrate something very ordinary. In other words, the viewer may be impressed by the awareness of the importance of what he saw every day, but never noticed before. It is not easy to turn these facts into a spectacle: the intensity of human imagination is needed both by those who make the film and by those who watch it". (Bogemskii comp., 1989)

A talented director can reveal drama and spectacle, conflicts and emotions, even where no one expects it, to see in an everyday event or situation its deep, even philosophical dimension.

The purpose of the study is to analyze the importance of training exercises in video surveillance for the creative abili-

ties development of film and television directors.

Main research material

Jean Epstein wrote:

"I want films in which nothing happens, but nothing special happens. Do not be afraid, there will be no mistakes. The most modest detail conveys the sound of imaginary drama ... How much sadness can be removed from the rain! How much purity is there in this country yard, when the room lovers are surprised by the alienation that has come? The door closes like a gateway to fate. There is the dispassionate eye of the castle slits" (Iampolskii comp., 1988).

Filming an observation documentary is one of the most important practical directorial tasks. Prominent teachers and mentors (not only cinematographers but also artists, writers and theatre artists) constantly urged students: "look and listen to the world around you, to yourself, speak in your own voice, do not repeat after others".

Leonid Trauberg (1977) in the book "The film begins..." gives the following example: "I often asked my guests in Vance, "writes Henri Matisse," whether you saw the acanthus by the side of the road? Nobody noticed this plant... The first step to creativity is to see everything as it really is, but it takes constant effort".

Observation is extremely important for the professional skills development of future filmmakers, no matter what further specialization in feature, documentary, animated film or television they choose. Practice shows that the ability to observe, see, hear and record features of human behaviour, phenomena and state of nature, vivid manifestations of social life can

be educated and trained. These skills are necessary for creative imagination development and become a solid foundation for any of the boldest bursts of imagination.

Vsevolod Meyerhold called on young directors to constant training. Among other things, he suggested going as often as possible to travel the unfamiliar streets of his city in order to closely monitor passers-by (their behaviour, appearance, psychological state), unfamiliar houses and courtyards and what is happening there: "And during these travels, you will see thousands of interesting things that you have not noticed before, because of this you will have excitement, and along with the excitement the imagination will start working. It is simply impossible and unnecessary to fantasize. Fantasy should come from something you saw and because you were excited about what you saw" (Meyerhold, 1968). Meyerhold was by no means an ardent realist in his work. But he believed and proved to his students that any fantasy should be based on a solid foundation of observation and the ability to see and hear what is happening in real life.

The experience of many film directors testifies to the validity of this point of view. And there are not just documentarians. Yuri Norstein, the author of *The Tale of Fairy Tales* (1979), which has been repeatedly hailed as the best-animated film of all time, says that the old house in his film is the house next to which the director lived as a child. That's how he stayed in his memory. And the image of the girl and the atmosphere of the impressive shots with her participation appeared thanks to the photo of Norstein's little daughter, which he took on a sunny morning in the garden.

Terry Gilliam, whose films are characterized by stormy rises of fantasy, testifies:

"I grew up in a wonderful place: there was a lake, two steps from the house, a forest just behind the house, on the opposite, there was a cornfield and behind it a swamp. There was no TV in the house, only books and a radio. All this together is extremely conducive to the development of imagination and all that I can now invent, I already invented as a child". (Gilliam, 2010)

Krzysztof Zanussi says that in a lot of his films, which took place at different times and in different places, he created characters similar to members of his family:

"Images of my parents often appeared in my films, and my father even more often: I argued with him, quoted him, mimicked his manners, and then trembled when he came to the premiere. But the same thing happened every time: my father did not recognize himself, although my other characters reminded him of someone from our acquaintances or relatives". (Zanussi, 2015)

Returning to the creation of student documentary films-observations, we note that they are quite capable of turning from educational exercises into real artworks. As, for example, happened in the summer of 1964, when a third-year student of the Faculty of Directing VDIK Sergei Solovyov (in the future he will make films *One Hundred Days After Childhood*, 1975; *Assa*, 1987; *Gentle Age*, 2000) came to the Hermitage and saw that Leonardo da Vinci's painting "Madonna Litta" is not like all the others. It hung not on the wall, but on a bracket that was attached perpendicular to it. That is, being behind the picture, you could invisibly observe the facial expressions of those who looked at Leonardo's work. This spectacle impressed the student Solovyov. He wrote the screenplay

for the ten-minute documentary *Look at the Face*, which was soon shot, and described how high-art people meet and fail to meet. This short film was a milestone in the development of the then documentary film.

For all the conventionality of the existence of any rules in art, the directors of observational films are mostly guided by some common principles.

The first of them is the main one: the directors of observational films are especially meticulous in making everything that happens in front of the camera a real, not a staged spectacle. The director should not artificially organize life in front of the camera. According to Richard Lycock, who was Robert Flaherty's assistant when he was young, he was upset, when he was forced to shoot some scenes from the documentary *Louisiana History* (1948) as a play, with written lyrics and rehearsals: "And it happened that after filming such scenes, Flaherty told us:

"But this is extremely bad!!!" He was forced to do so, firstly, because of the primitiveness of the filming technique and, secondly, because his films were to be liked by a wide audience. But we also knew a completely different Flaherty. Flaherty, who could watch wild animals for hours, watched the rig waiting for the oil fountain, waiting for the storm to approach. Here he did not interfere in the course of events, did not try to control them. He obeyed the events. And, in my opinion, this is the best thing he has done". (Drobashenko ed., 1967)

Without interfering with the events in front of the camera, the director has the right to his own interpretation of what he is shooting and editing. Any shooting, the size choice of the plan and the selection of what falls and does not fall into the

frame are all these reflects the subjective view of the director. Editing allows the director to demonstrate his attitude to the events, phenomena or characters that caught his attention.

Most directors of observation films focus on the visual solution of their works. They avoid behind-the-scenes author's text; try to do without any verbal explanations and overt declarations of the author's point of view. Too often, directors use long shots that preserve the real flow of time.

Observational filmmakers do not film live direct interviews. The authors' conversations with the characters destroy the feeling that real life is fixed. If the characters talk to each other in an observation film, it's organic and appropriate. But when they turn to the authors, it breaks the conditional boundary between them.

Specially written music is almost never used in observation films. A lot of directors consider the musical accompaniment in this case an artificial intrusion into the real world of film. If music was played during the filming (the characters themselves sang or played, the music was played on a radio or TV), this is acceptable and organic. But to use music as an emotional author's commentary, many directors consider it superfluous.

Of course, the above methods of work are not inviolable rules. Through rehearsals and searches, the directors made sure that this approach to making observation films is quite fruitful. But the artist can work at his own discretion; look for his own ways of expression to achieve the best result.

The characters or objects of video surveillance can be a variety of characters, situations, objects and phenomena are all that attracted the attention of the director. For example, the object of video surveillance can be:

One man as in Hertz Frank's film *Ten Minutes Older* (1978), where the hero was a little boy watching a puppet show.

Two people as in Valentin Vasyanovich's film *Twilight* (2010), where observations were made of an old grandmother and her elderly son.

A lot of people as in the film by Sergej Loznitsa *Austerlitz* (2016), where the camera watched the tourists visiting the former concentration camps.

An animal is as in the film *Gunda* (2020) by Viktor Kosakovsky, where the heroine is a pig.

A phenomenon of nature or some inanimate object as in the films *Rain* (1929) and *Bridge* (1927) by Joris Ivens.

A social institution is as in the movie *Ex Libris. National Public Library of New York* (2017) by Frederick Wiseman.

One of the problems, that arises when creating observational films, is that many of the events that once impressed the authors and witnessed were likely not to happen again. It is extremely risky to expect that the film crew will be lucky and accidentally something interesting will happen in front of the camera.

But many events occur with some regularity. According to some rituals or even the laws of nature.

Joris Evans has been watching for months when it rains in the city. Hertz Frank watched the reflection on the face of a child who saw a scary tale in a puppet theatre for the first time in his life. Viktor Kosakovsky watched what his young son would do when he first saw himself in the mirror (according to psychologists, this is an extremely important moment when a person begins to realize his identity). Bert Haanstra watched the people and animals at the zoo show remarkable similarities in behaviour, habits and reactions.

Each of these events could not fail to occur. Each of these directors knew exactly what to watch. Each idea had an interesting, meaningful, multifaceted potential. Each story had its hidden or overt conflicts. The cute kid not only smiled gently at his reflection but angrily attacked him, considering him an enemy or rival. The people and animals in the zoo are so similar externally and internally that it is not clear who is really the king of nature and which of them should be kept behind bars.

Unlike a feature film, a detailed script at the beginning of the work on the observational film is almost non-existent. This distinguishes observation even from other types of documentary cinema. Because, for example, such documentaries as explanatory (this term of Bill Nichols refers to cognitive or popular science films according to our usual classification) require a carefully written script. And in some cases, the creation is not only literary but also a directorial script.

At the beginning of the work on the observational film (if it takes place in a professional studio) the director should write a concise synopsis, which will set out what exactly attracted his attention and prompted the creation of the film, what exactly he will watch. It will identify the objects of observation, possible (expected) events, place and timing of filming, the necessary technical means, etc. This is necessary at least in order to determine the timing of production and plan the necessary costs. But, real, careful and meticulous work on the dramaturgy of the work, on the script will be conducted during the filming, in accordance with what the camera will record. Work on the script will continue during the review and study of the footage. But the main part of the work on the script will be during the installation period.

This technology is well demonstrated by the story of the creation of the film *Dear Juliet...* (2003) by Hertz Frank.

In the spring of 2005, H. Frank visited KNUKiM and gave a master class to students of the Faculty of Film and Television. Much of this master class was about the film "Dear Juliet...", shot by Hertz Frank in one day. Returning from the International Film Festival, he drove to Verona. And he saw an old house where Shakespeare's Juliet allegedly lived. Her bronze sculpture has been installed in the courtyard. This house and yard have become a place of tourist pilgrimage. A huge number of tourists want to be photographed with the bronze Juliet, grabbing her chest and it seems to guarantee success in love. The meeting struck Hertz Frank. He stayed in Verona for a day. And the next day, the eighty-year-old director shot a 24-minute observation film.

During the master class, Hertz Frank spoke about the origin and implementation of his plan:

"Life there took place, so to speak, on different levels. In addition to adults, there were children below eye level. Birds live there, and it turned out that one chick fell out of the nest, like once Juliet herself, and she jumped underfoot and it's even lower, then he was almost crushed. And in order to understand what is happening in this courtyard, it was necessary to rise as high as possible to see the overall plan... There were a lot of people in this yard; everyone was filming, so no one paid attention to me, I was almost invisible, I was a hidden camera. There were a lot of people like me with video and cameras, but no one knew what I saw. However, everything depended on this: what I exactly see in this story ... I suddenly felt in this

courtyard how the unfortunate Juliet the image of love and became a victim of mass culture. People lose their individuality and turn into a crowd. And only the Japanese retained mental restraint and they allowed themselves only to touch the hand of Juliet... I realized that this courtyard is not only a tourist place but also a mirror of culture... There are four levels of shooting: the pavement (chick), children, adults, balcony and the fourth floor, from which the total overall plan is taken". (Frank, 2009)

The film *Dear Juliet...* ends with an episode where, in the evening two visitors, not noticing anything or anyone, diligently and sincerely write a letter to Juliet and then stick it to the wall of the house. And when night comes and the last tourists disappear, the gates open, a fire truck arrives and with powerful fire hoses erase from the walls this and many other letters to "dear Juliet", pasted with chewing gums. The next morning it will all start again. The gate will be opened. The crowd will rush to the middle of the yard. It will be fun to take pictures with Juliet and write letters to her asking to help in love.

Frank started working on the film without a script. He did not know that the stunned Japanese, frozen in place, would watch the roaring crowd. Those people will almost crush the chick on the pavement. That some couple will stay in the evening to write a letter to Juliet. He had no idea exactly where these shots would be in the final construction of the film. But he understood why he was struck by this spectacle, why he turns on the camera and what he wants to focus on the audience. And the script was created during the installation.

A lot of filmmakers working in this type of film are creatively arguing with com-

mercial Hollywood film-making formulas. No wonder one of the classics of the genre of filmmaking, Frederick Wiseman, when asked what his next film, what message he sent to the audience, answered in the words of philosopher Samuel Goldwin: if you have a message then send a telegram. Ambiguity is not the same as ambiguity.

Frederick Wiseman, who is constantly making films about the functioning of various social institutions (school, hospital, city hall and museum), has his own, original strategy of work:

"For me, each of these establishments is a kind of play space, a kind of tennis court. I'm interested in almost everything that happens in this field... On the one hand, in the normal functioning of these institutions, in the communication between its representatives, I try to see some drama, psychology, etc., and on the other hand, their everyday life reminds me of fragments of "natural life", practically, so to speak, an object of natural science. After all, in a sense, my paintings are real chronicles, even chronicles of social existence". (Maizel, 2006)

Wiseman's film *Ex Libris. The New York Public Library* (2017), which was awarded the FIPRESCI Prize at the Venice Film Festival in 2018, is just such a film. The first superficial association of the library with a warehouse or storage of books, the same desks, endless shelves, cabinets and forms has nothing to do with a real modern library. In Wiseman's film, the main thing is not books that he will shoot very rarely. There are a lot of extremely bright and enthusiastic people. The spectacle of so many smart, talented, variously gifted, intelligent characters is simply amazing. It turns out that the library is a place to exchange thoughts, emotions, dreams and

fantasies. The director is not afraid of long synchronicities of artists, actors and philosophers during creative meetings with library visitors. Already at the beginning of the film, a scientist polemically argues that atheists in America should receive the same respect as adherents of traditional religions, later, the young author will read his modern work, unlike “what makes young people fall asleep” (someone’s child will cry loudly throughout the performance), the sign language interpreter will demonstrate acting skills in translating a theatrical play. The library management will discuss at the meeting the need to attract homeless people to the library, and what to do if one of them decides to go to bed to rest or stay overnight in these unique halls. Library call centre operators will answer a variety of telephone questions, from the role of unicorns in ancient English literature to finding traces of a relative who came from Europe to America by steamer in 1910.

Frederick Wiseman says:

“The writer has all his imagination and I’m limited to the footage and the editing possibilities. However, editing for me is like writing a novel. The minimum amount of material I ever shot for the film was 75 hours. The maximum was 160. While editing, I am reliving the filming process, and this living is a way that allows me not only to select the right episodes but also to build them in the right order. In essence, this process is the opposite of how a feature film is made. In a feature film, you start with a script, and in a documentary (in my case, at least) you end with a script. When you realize that you have a script and it indicates that the film is complete”. (Maizel, 2006)

Joris Evans has been making a film about rain for several months. As soon as it

started to rain somewhere in Amsterdam, his friends called him and the cinematographer went on a bicycle to film. Hertz Frank filmed his boy in the theatre (that is, the entire film) in ten minutes. However, this was preceded by four years of training. Victor Kosakovsky photographed his son in front of a mirror for less than an hour. But he managed to make the film only on the second attempt. He wanted to shoot an episode when a child first sees himself in the mirror in one shot. But at the crucial moment, the mother called the child, and the shooting was disrupted. The director waited until he had another child, grew up a little, and then the dream film was shot. Frederick Wiseman spends four to six weeks filming each film.

Summarizing the above, it should be said that in many cases, directors came across the objects and characters of their observation films almost by accident. Roman Bondarchuk was working on a completely different project when he learned about the work in a remote village of two men elected by the locals in order to maintain order and security. The director went to the scene. Familiarity with what was happening in the village exceeded all his expectations. The director created a vivid observation film *Ukrainian Sheriffs* (2015), which won the Amsterdam International Documentary Film Festival. Director Iryna Tsilyk took part in the art project *Yellow Bus*, which aimed to help talented children in the east get acquainted with cinema art and take the first steps in making films. There she met a talented family consisting of a mother and four children living on the front line. In these extreme conditions, the mother tries to do everything possible to ensure that the children not only survive in a difficult military atmosphere. Anna involves children in art. They make music and make movies. Director

Iryna Tsilyk was impressed by this family. And she started making an observation film about them. The director says that even after starting filming, she did not know what to focus on. There were several options for how to make a film about two sisters, about the survival of locals in difficult conditions, about Anna, a mother of four children. But later (filming lasted two years), she decided that the core of the film should be the story of the creation of this family's amateur film about the war. Family discussions of the upcoming film were filmed, as well as work on the storyboard with arguments about the necessary size of certain plans, the shooting itself and even the premiere of the film. One of the girls goes to Kyiv and takes exams at the university's faculty of cinematography. It also found its place in the film. The whole, the dramatic story did not appear before the shooting but was created during a long time of working on the film. The director of the film *Earth, Blue as*

an Orange Iryna Tsilyk received the award for best director of a documentary film at "the Sundance" Film Festival (USA).

In both cases, both Roman Bondarchuk and Iryna Tsilyk found the heroes due to the fact that they were charged with searching for such people and situations where video surveillance can bring bright results. In both cases, the directors had the opportunity to observe the characters for a long time in conditions that provided for a variety of events and the corresponding reactions and actions of the main characters.

Therefore, the importance of working on observation films during training cannot be overestimated. The gained experience and skills will be useful not only to directors but also to cameramen, sound directors and journalists. Educational observation films can be real works of art. And sometimes, as history shows, even turn into high-profile events in the world of professional cinema.

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ВІДЕОСПОСТЕРЕЖЕННЯ ЯК НАВЧАЛЬНА ВПРАВА ТА МИСТЕЦЬКИЙ ТВІР

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Анотація

Мета дослідження – проаналізувати значення навчальних вправ з відеоспостереження для розвитку творчих здібностей режисерів кіно і телебачення; довести необхідність і корисність таких вправ не лише для документалістів, а й для режисерів ігрового кіно та анімації; визначити специфічні прийоми роботи режисера над відеоспостереженнями. **Методологія дослідження** ґрунтується на теоретичному аналізі творчості видатних кінорежисерів, зокрема фільмів і свідчень щодо природи документального кіно Герца Франка та Фредеріка Уайзмана, аналізі українських та закордонних фільмів-спостережень. **Наукова новизна** полягає у визнанні ролі відеоспостереження як базового елемента у вихованні та навчанні кінематографістів; визначенні характерних особливостей і принципових відмінностей роботи над екранними спостереженнями, порівнюючи з роботою над іншими видами екранних творів. **Висновки.** У статті проаналізовано значення відеоспостережень для розвитку творчої яви студентів-режисерів. Доведено важливість спостережень для творчості режисерів, що працюють у всіх видах кіномистецтва – від документалістики до ігрового кіно та анімації. Наведені приклади стратегій режисерської роботи над відеоспостереженнями, що принципово відмінні від методів створення інших видів екранних творів.

Ключові слова: документальне кіно; відеоспостереження; прихована камера; сценарій; творча ява; технологія відеоспостережень



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**PRESENTATION OF THE SACRED HERITAGE
OF BOIKOS BY MEANS OF AUDIOVISUAL ART****Oleksandr Bezruchko^{1a}, Volodymyr Bardyn^{2b}**¹ Doctor of Study of Art, Ph.D. in Cinematographic Art, Television, Professor;
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e-mail: bardun@ukr.net; ORCID: 0000-0002-6711-1317^a Kyiv National University of Culture and Arts, Kyiv, Ukraine^b Kyiv University of Culture, Kyiv, Ukraine**Keywords:**audiovisual art;
documentary film;
film adaptation;
mass media;
photographic art;
sacred art;
Boikivshchyna**Abstract**

The purpose of the study is to analyze the coverage of the Boiko church heritage in live-action films and documentary films, in mass media and in photographs. To determine the role of audio-visual art in the coverage of sacred objects of Boikivshchyna and to prove the necessity to preserve works of sacred heritage by means of photo art. **The research methodology** consists in the application of the following methods: theoretical – the analysis of television plots and documentaries providing information about the church art of Boikivshchyna, synchronous and comparative method for deeper analysis of film adaptations of M. Gogol's work, generalization of media influence on the formation of public opinion. **Scientific novelty.** For the first time the reflection of audiovisual means has been analyzed and a detailed analysis of documentaries, film adaptations, television reports and photo exhibitions representing the church art of the Boikos has been made. The factors influencing the importance of the popularization of sacred heritage have been defined. **Conclusions.** In the article, we have analyzed the coverage of the church heritage of Boikos in live-action films and documentary films, in mass media and in photographs. With the help of the analysis of television plots and documentaries, the role of audiovisual art in the coverage of sacred objects has been defined.

The factors influencing the preservation of works of church heritage have been studied and generalized in detail.

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Problem statement

About 30 ancient churches were lost in western Ukraine during Independence. Most of them are architectural monuments. In order to motivate society to protect the sacred heritage of the Boyko region, it is advisable to use modern opportunities of audiovisual art to promote and preserve these assets.

Documentary films that cover sacred issues of a certain ethnic group are based on the views of experts in this field, as well as on direct communication with representatives of a certain ethnic group. Thus, the screen provides an opportunity to learn about the cultural identity of a nation.

A feature film is a synthesis of different art forms, which most often communicates in the artistic plane with literature. Films are often used in full-length filming, and Boikivshchyna in its original form is best suited for filming historical films – works of literary classics. The peculiarity of this region is a large number of religious buildings with authentic architecture.

The specificity of the media is to disseminate certain sources of information to all comers. This form of dissemination of information is best suited for acquainting an unlimited number of viewers with materials relating to the state and possibilities of preserving or restoring the sacred art of Boyko temples.

Photography is best suited for cataloguing and reproducing existing church art, and modern digitization will help disseminate these works.

Recent research and publications analysis

The importance and possibilities of the modern documentary film were described by I. Havran and M. Botvin (2020).

Functions and features of new media and traditional media were defined by S. Honcharuk and A. Shurypa (2019).

A. Drobotenko (2017) revealed the connection between journalism and documentary film and their influence on the coverage of events.

Technologies of formation of public opinion through mass media were defined by T. Kurchina (2013).

O. Moskalenko-Vysotska (2020) identified and characterized three types of the Ukrainian film adaptation.

The purpose of the study is to analyze the coverage of Boikos church heritage in feature and documentary films, in the media and photographs. To establish the role of audiovisual art in the illumination of sacred objects of Boykivshchyna. Prove the need to preserve works of sacred heritage by means of photography.

Main research material

A documentary is an effective tool for covering ethnographic issues, which are based on the opinion of experts in this field, as well as direct communication with members of a particular ethnic group.

A. Drobotenko in the article “Documentary film and journalism: the interconnection of concepts” points out that

“documentary cinematography in terms of viewers consuming the product of its activity is not inferior to television, printed or Internet publications. Therefore, the concept of a documentary film as part of journalism will give an opportunity to draw the attention of researchers who cover the problem of manipulation in the media to documentary cinematography as it doesn't cover fictional events, but real performs both entertaining and cognitive functions”. (Drobotenko, 2017, p.4)

To realize the above-mentioned function a documentary film *Boykos* was shot at Ukrtelefilm in 1995. The script of this film was written by T. Boyko and had to contribute to the preservation and self-identification of the Boyko ethnos. Also on the film worked director V. Huzyk, cameraman V. Borachek, cameraman of composite shots A. Kahan, sound engineer V. Koliada, film cutters N. Arakelian and O. Knyzhenko, music by A. Kryukov, film editor I. Pushkarenko and film director M. Ohrimenko. The materials used in the film were from Lviv museums of ethnography and crafts, folk architecture and life as well as the museums *Boikivshchyna* in Sambir and Turka.

The chronicle of the film deals with the history, traditions, rites and present of the ethnographic group of Ukrainians – the Boikos. The first world festival of the Boikos “From Pure Sources” in Turka, Lviv region, State Historical and Cultural Reserve Tustan, Lviv Museum of Folk Architecture and Life, Lviv National Museum, M. Bilas Museum in Truskavets are shown (Baranova, Kisil and Bazhan eds., 2019, p.651).

The plot of the above-mentioned film used the interviews of doctor of historical sciences S. Pavliuk, people’s deputy of Ukraine H. Demian, people’s artist of Ukraine M. Bilas, art critic O. Sydor, local historian M. Rozhko and ethnographer A. Danyliuk (Baranova, Kisil and Bazhan eds., 2019, p.651).

The film was created in such a way that viewers could consider all the manifestations of the ethnographic group. Lots of attention was paid to the historical aspect of the formation of the *Boykos* and the origin of the name “Boikos” as well. These questions were also studied by other scientists.

For example V. Voynalovych (2003, p.324) in the article “Boikos” from the “Encyclopedia of History of Ukraine” states; “Boi-

kos belong to the ethnographic group of Ukrainian ethnos living in the mountainous territories of Ukrainian Carpathians and Zakarpattia (Dolyna district and part of Rozhniativ district of Ivano-Frankivsk region, Skole district, Turka district, part of Stryi district, Drohobych district, Sambir district and Stary Sambir district in Lviv region, Volovets and part of Mizhhiria district in Zakarpattia region”.

The film focuses on culture, architecture, sacred art and the participation of Boikos in the formation of UPA units. The peculiarity of this film is lots of shooting of nature, simple villages and even ordinary residents who took an active part in the plot. The film highlighted the traditions of the Christmas Eve celebration in an ordinary Boiko family and the traditional ritual songs called “Latkanky” that were filmed on pastures. The film also featured a dialogue between a resident and a member of a creative film crew. This documentary ends with a report filming of the first Boikos ethnic fest “Boikos festival” which took place in Turka.

At present, it’s also important to create documentaries on the subject of the Ukrainian ethnic group but in a new format. I. Havran and M. Botvyn noted in the article “Documentary film in modern screen discourse” that:

“The development of documentary film making doesn’t stand still, young directors try to convey to viewers their vision of eternal problems and their possible solutions. With the help of modern media, viewers are more focussed on quality documentaries. Modern TV channels actively support young and also experienced documentary filmmakers, create their own documentary TV projects and cover the most relevant topics”. (Havran and Botvyn, 2020, p.13)

One of such modern films is called *Who are Boikos?* from the media project *Ukrainer*

Everyone needs to know their roots. Nowadays documentaries occupy a large part of information space on a level with books and Internet editions. The means of documentary filmmaking provide an opportunity, in a short time to visit different ethnographic museums, get acquainted with historical information, analyze the testimony of eyewitnesses and form one's own opinions. At present, the importance of historical and ethnographic documentaries is very high. A quality film product can be a great counter-argument to Soviet and Post-Soviet propaganda.

At the moment the most popular film adaptation of M. Gogol's novella is the film with the same name released in 1967.

According to O. Moskalenko-Vysotska's explanation "The first of them can be roughly considered to be a direct film adaptation. Its characteristic feature is an unusually careful attitude towards the original source. The degree of deviation from it is extremely insignificant. As a rule, the director tries to preserve the author's text, does not significantly change the characters of the original, follows the author's plot without significant changes, and so on" (Moskalenko-Vysotska, 2020, p.123).

When comparing the plot with the original source we can conclude that the film *Viy* (1967) is a direct film adaptation. On the basis of the things mentioned above, it should be assumed that this film adaptation of the original is the most detailed. According to the plot of the novella *Viy* by M. Gogol, it was necessary to find an old wooden Ukrainian church because most of the plot was connected with it.

As M. Gogol (1959, p.176) himself wrote in his work *Viy* that "the church is wood-

en, blackened, covered in green moss, with three cone-shaped domes, stood gloomily on the edge of the village". According to this description, the search for future nature started. However, at the time of filming most churches in Ukraine had been converted into warehouses or used for other community purposes according to the atheistic views of the Soviet government.

O. Tereliak (1990, p.4) in "The Chronicle of Boikivshchyna" states that "our Boikivshchyna is rich in wooden religious structures: churches, bell towers, chapels".

Y. Dyba also states that

"Boikos church is the original, historically established type of Ukrainian Christian sacred buildings of Eastern Rite, widespread in the Carpathian ethnographic region Boikivshchyna. These are mainly three-part wooden structures of general Ukrainian type that are distinguished by a complex profile of covering. Woodentops of churches were narrow and consisted of interchangeable bent and vertical log structures". (Dyba, 2015)

This description coincides with M. Gogol's description of a church.

O. Lytovchenko in the article "The film adaptation of M. Gogol's novella "Viy" in Chernihiv region" points out that "after filming in the Chernihiv region on August 25, 1966, the film crew went to Ivano-Frankivsk region and stayed in Western Ukraine until mid-November 1966. The creative team worked in several localities. As in Chernihiv region, lots of episodes were shot in the vastness of nature. Thus, the final version of the film includes the Church of the Assumption of the Blessed Virgin Mary, which is located in the village of Horokholyn Lis. According to the plot the dead young lady was carried there for the funeral service. At the same time in Moscow work was carried out on the con-

struction of a fake church in the pavilion of the film studio *Mosfilm* for filming episodes showing the events inside the temple". (Lytovchenko, 2017, p.150)

Thus, to film the exterior of the temple the film crew selected the wooden church of Horokholyn Lis, situated on edge of Boikivshchyna. At that time the church was used as a museum of religion which didn't interfere with outdoor shooting.

There are several hundred monuments that form architectural and sacred heritage on the territory of Boikivshchyna. This feature is due to the significant development of the area as a craft and trade centre, availability of rich natural resources and favourable geographical location.

V. Badiak (1994, p.143) in his work "The collision of Ukrainian sacred art" states that "the work of our people in the field of church art is significant and properly appreciated in the world. But unfortunately, losses are noticeable here. If they are ungrounded or specially organized, they always hurt a conscious citizen's soul, call for alarm, for deep scientific analysis".

It is worth agreeing with the author's opinion because nowadays there are unprecedented cases of irreversible destruction of wooden temples by fires. In this way, not only the building itself disappears but also priceless icons, unique carved interior elements and everything in the church. Unauthorized and incompetent repairs and restoration of sacred art objects are also common. They also damage church monuments. Often the cause of such misfortunes is banal frivolity and sometimes ignorance of the church community.

One of the possibilities of mass media is to educate viewers through a variety of educational content. S. Honcharuk and A. Shurypa (2019, pp.62-63) in the article "New media and traditional mass media in the communicative field" state, that "new

mass media give users an opportunity to get acquainted with different points of view, thoughts and facts on the topic of interest (for example in the form of hypertext). Following links or tags, it's possible to understand different events more deeply. When this becomes a habit, a more tolerant attitude to events is formed. The influence on human outlook is formed in this way".

Thus, mass media contributes to the formation of viewers' personal opinions about the events taking place around as well as the current state of sacred art in Boikivshchyna.

At the time of developed information communications, traditional media changes its appearance to some extent. S. Honcharuk and A. Shurypa (2019, p.61) state, that "old and new media are combined on the basis of their main task – to deliver messages; they only differ in the methods and form of this delivery".

Now there are a number of TV channels and YouTube channels of religious orientation which are engaged in an educational activity. These channels are:

- Glas – Ukrainian satellite information and educational TV channel;
- Live television – a socio-religious project of the Ukrainian Greek Catholic Church;
- CREDO – a Catholic socio-religious YouTube channel that covers issues of faith in modern art;
- Mission *Apostle* – a YouTube channel uniting laity and the clergy *Apostle*.

There are also traditional channels covering the current state of the sacred heritage of Ukraine and Boikivshchyna. Among the information concerning church art, the following reports may be singled out:

- How to save church art? (Live TV);
- Lviv debate. How to protect the sacred heritage from European-style remodelling (Public Lviv);

- The third Plein-Air of sacred art (TV Truskavets);
- Inexhaustible source. Sacred art (Galicia);
- Father Sebastian Dmytruk in the programme "Interesting about the difficult";
- Destroyers of unique church paintings in Slavske may be fined more than one million hryvnias (Zaxid.net);
- Illegal repairs: regional authorities will sue the community over the destruction of the historic site (Channel 5);
- The wooden church, which was an architectural monument of local significance burned down in Prykarpattia (Channel 402);
- Church robbed in Svaliava region (TV company M-Studio);
- The story of the icon of the Mother of God in the village of Hoshiv;
- Blessing of the newly built chapel in the village Bylychi (Halleluja TV).

However, it should be noted that the media has one more peculiarity. As T. Kurchyna (2013, p.36) in the article "Technologies of formation of public opinion through the media" states "the formation of a certain public opinion through the media, manipulation of public consciousness and influence on it are increasingly becoming an integral part of democratic society's life".

Taking the above-mentioned into account it is necessary to increase public awareness of relevant material related to the church art of Boikivshchyna.

Conclusions

In the article, we have analyzed the coverage of the church heritage of Boikos in live-action films and documentary films, in mass media and in photographs. With the help of the analysis of television plots and documentaries, the role of audiovisual art in the coverage of sacred objects has been defined. The factors influencing the preservation of works of church heritage have been studied and generalized in detail.

It is worth mentioning, therefore, that at present it is advisable to hold different events to warn and strengthen the importance of actions of church communities concerning their church and to spread them with the help of mass media. It's advisable to develop a number of TV programmes with useful information of practical content, on how to protect and preserve sacred heritage for their children. However, it should be noted that the existing temples are primarily places of worship, not architectural monuments.

At present, Boikos churches have restored their original functionality. Temples are considered to be great venues both for live-action films and documentary films. Each temple is unique in its own way and the place for its construction wasn't chosen randomly. The presence of numerous church items can serve as stage props. All this creates an unusual atmosphere that we often see in films.

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ПРЕЗЕНТУВАННЯ САКРАЛЬНОЇ СПАДЩИНИ БОЙКІВ ЗАСОБАМИ АУДІОВІЗУАЛЬНОГО МИСТЕЦТВА

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Анотація

Мета дослідження – проаналізувати висвітлення бойківської церковної спадщини в ігровому та документальному кіно, засобах масової інформації та фотографіях. Встановити роль аудіовізуального мистецтва у висвітленні сакральних об'єктів Бойківщини. Довести необхідність збереження творів

сакральної спадщини засобами фотомистецтва. **Методологія дослідження** полягає у застосуванні таких методів: теоретичного – для аналізу телесюжетів та документальних фільмів на подачу інформації щодо церковного мистецтва Бойківщини, синхронно-порівняльного – для глибшого аналізу екранізацій творчості М. Гоголя, узагальнення впливу засобів масової інформації на формування громадської думки. **Наукова новизна:** уперше проаналізовано відображення сакрального мистецтва Бойківщини аудіовізуальними засобами; проведено детальний аналіз документальних фільмів, екранізацій, телевізійних репортажів та фотовиставок, у яких відображається бойківське церковне мистецтво; визначено чинники, які впливають на актуальність популяризації сакральної спадщини. **Висновки.** У статті проаналізовано висвітлення бойківської церковної спадщини в ігровому та документальному кіно, засобах масової інформації та фотографіях. За допомогою аналізу телесюжетів та документальних фільмів встановлено роль аудіовізуального мистецтва у висвітленні сакральних об'єктів. Детально опрацьовано та узагальнено чинники, які впливають на збереження творів церковної спадщини.

Ключові слова: аудіовізуальне мистецтво; документальне кіно; екранізація; ЗМІ; фотомистецтво; сакральне мистецтво; Бойківщина



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HUMAN AND NATURE IN DOCUMENTARY FILMS

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^a Kyiv National University of Culture and Arts, Kyiv, Ukraine**Keywords:**documentary film;
auteur cinema;
audiovisual images;
nature;
human being;
editing;
sound**Abstract**

The purpose of the research is to study the interaction peculiarities of man and nature in documentary film, to establish separate dramatic techniques and features of the author's documentaries on environmental topics using the examples of the creative work of leading masters. **The research methodology** includes comparative, factual and historical analysis. Films were chosen for observation, in which the author's concepts of creating a documentary film on the topic of interaction between man and nature were most clearly manifested. The historical-comparative method expands the search for sources to create an objective historical picture and the time in which the events took place. The problem-chronological method of studying the historical reality made it possible to compare the documentary chronicles of different years, as well as to trace the consequences of its socio-cultural and ideological influence on the consciousness of people. **Scientific novelty.** The author analyzes the dramatic techniques and features that are, to one degree or another, relevant and relevant precisely in films on the topic of interaction between man and nature. In films on the chosen topic, a kind of cinematic space and a complex, multifaceted image of a hero, who is not necessarily a person (nature as the main character), is formed. All these abilities and techniques require special analysis and comprehension. **Conclusions.** The director's desire to go beyond the traditional chronicle perception of a screen document, to turn it into a metaphorical sign, to create a purposeful author's monologue, by manipulating screen signs – hieroglyphs, is analyzed. Editing techniques are considered – a sequential conclusion from the automatism of the screen material perception through the removal of some image techniques: the expression of the angle, the paradoxical composition, the choice of the size of objects, the change in the shooting speed, tonal and colouristic accents.

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Problem statement

The topic of ecology, as an interethnic and global one in terms of geographical coverage, has become in demand in world cinema in recent years. It is commonly known that cinema is a significant part of modern culture and influences our world perception. Environmental protection issues occupy a special place in cinematography. There are “environmental” dramas and comedies, animated films, feature films and, of course, documentaries. In some of them, the topic of ecology is barely noticeable, while in others, on the contrary, environmental problems of current influence are acute. The environmental issues are reflected in various genre forms, in particular, in film journalism that talks about the emergency condition of the environment, pollution of rivers, seas, air; films about animals living in the natural environment; there are films about men and animals’ interaction; stories about human life and nature, etc. However, it should be noted that this subject arrangement by genre is conditional and reflects common environmental problems.

The best world documentary filmmakers, one way or another, address the problem of human-nature interaction. For our research, the author’s documentary raising the issue of human-nature interaction is of the greatest interest. It is the director’s work on the film that demonstrates the unusual approaches to the collected material and artistic decisions’ originality. It is, first of all, about the creation of expressive audial and visual images, and their compositional and montage alignment.

Recent research and publications analysis

In our research, we relied on the theoretical work of world theorists and documen-

tary filmmakers, including S. Eisenstein’s collection “Nonindifferent Nature” (2006), which presents theoretical studies of editing and filming of documentaries. In the work “My Cinema” by film director A. Peshian (1988), there is an article “Remote editing or distance theory” where the author explains the content of the editing method and its difference from the well-known concepts of “film-eye” and “film-fist” Dzyga Vertov and Sergei Eisenstein. The method of remote editing has been successfully used by the director in a number of his films.

The works of applied nature are most widely spread in our country, which can help to solve practical problems and talk about the technologies of screen documentaries production: Sh. Bernard (2007), M. Rabiger (2008), A. Rosenthal (2000). Theoretical understanding of modern Western trends in the film industry is presented in the work of L. Grindstaff (2005).

The researcher H. Prozhyko (2011) studies the history of a foreign documentary film based on the interaction of figurative and analytical methods of argumentation, offering her own scheme of existing documentary genres. Note the article by Ye. Trusevych (2010) “Drama Features of Documentary” analyses the artistic motivations that prompt the world’s best documentarians to turn to this subject (Werner Herzog, Godfrey Reggio, etc.), as well as dramatic techniques that are more characteristic of an environmental film.

Some young Ukrainian scientists study documentary cinematography. Thus, the article by M. Turkavi “Documentary film: history of the issue” (2014) examines the evolution of documentary film from the standpoint of its demand in society and the peculiarities of film distribution and exhibition system. Its place in the present and prospects of development are anal-

ysed. Problems of spectator perception of a documentary film on the example of the film by French documentary filmmaker Emmanuel Gras "Makala" (2017), are revealed in the article by A. Bezuhlyi (2018) "Space of senses in documentary cinema". The author deals with issues related to the perception of the audience, the communication of the documentary with senses and signs, and the role of the author/director in documentary cinema.

Full-fledged domestic research in the field of documentary cinema is generally few. As for the work on the narrow subject of ecology, and human-nature interaction, they are totally absent. However, this direction of filmmaking already has a set of its own dramatic techniques. Given that the documentary dealing with this subject went beyond a simple thematic designation, there is an urgent need for its special consideration. First of all, there is a need to analyse the work of those documentarians who are the founders of this type of film production.

Thus, the *relevance* of this problem is to remove the following contradictions between the actualization of interest in modern documentaries on the subject of ecology and the small number of modern works on this issue.

The purpose of the study is to study the peculiarities of human-nature interaction in documentary cinema; to find out certain dramatic techniques and peculiarities of the author's documentary film on environmental issues.

Main research material

Analysing documentaries on the nature-human interaction, we drew our focus toward the artistic endeavour of the world documentary filmmakers. The works by directors creating films on the nature-

society interaction are diversified. The author's works reveal the commonality of compositional solutions and montage rhythm based on the unified laws of nature and art, which was substantiated by the practitioner and theorist, the classic of world cinema Sergei Eisenstein (2006, p.22): "The organic unity of a work, arises when the law of the construction of this work corresponds to the *laws of the structure of organic phenomena of nature.*" (emphasis in the original).

Let us turn to the work of the creator of the original editing method A. Peleshyan, who for a long time followed the method he substantiated in his scientific work, but he made his last films in other rhythmically organized editing compositions "The End" (1992), "Life" (1993).

The director first demonstrated his editing method in his early works "The Beginning" (1967) and "We" (1969). A characteristic feature of the director's style is his author's concept which combines sound (music, noise effects) and images. (Note that the predecessor of this method was the Canadian animator Norman McLaren. In his jazz improvisation "Musical Fantasy" (1952) he managed to achieve extraordinary expressiveness in the combination of sound and image) (Peleshyan, 1988, p.138). A. Peleshyan theoretically substantiates it as a method of remote editing: "...I try not to knock two basic frames together that carry an important semantic load, but to create a distance between them. <...> This helps to achieve much stronger and deeper content than with direct splicing. The film's expressivity thus becomes more intense and its informative capacity takes on colossal proportions." (The method of remote editing is used in the documentary film "Soul of the World" (1992) by American director Godfrey Reggio).

The barbaric extermination of animals leading to the reduction of biological diversity on the planet is described in the film "Inhabitants" (Belarusfilm, part 1, 1970). The director collects/constructs the work, partly based on archival films. As a rule, A. Peleshyan uses in his works three/two repetitions of frames of the same content, which carries an important semantic load. The film features footage of a macaque monkey clinging to the bars of a cage and a lot of wild animals rushing wildly from the chase. Documentary, philosopher and "poet" A. Peleshyan builds a visual work (to the music of Paul Mauriat and sound and noise track) that becomes clear that not only sympathizes with living beings but also calls to protect their right to life.

A. Peleshyan's film "The Seasons" (3 parts, 1975), is edited to folk and classical music (Antonio Vivaldi's pieces) where shots of rescuing domestic animals are repeated three times. The script of the film reads, "In a duel with the raging streams of water, they (shepherds – author's note) caught sheep, but fell down again, slipping off the rocks", and further, "hands picked up the drowning sheep, passed them to each other, threw them ashore, caught them again, not allowing them to drown" (Peleshyan, 1988, p.41). For the third time in the script, the lines of the first episode are repeated, "In a duel with the raging waters..." (Peleshyan, 1988, p.43). A. Peleshyan implements the plan quite accurately: at the beginning of the film, the shots are repeated over and over, as if emphasizing the difficulties of overcoming a mountain river. A montage fragment in the middle confirms that the meaning of the episode is preserved, but now a crossing has been arranged to save the animals: shepherds on horseback pass the sheep from hand to hand, and when the animals fall into the river, they

are caught in wild water. And finally, in the last minutes of the story, which poetizes the difficult peasant work, people with animals in their arms go down a steep slope and catch them over and over in a mountain river. In the film with a lyrical title, the author spiritualizes the routine work of a stock-breeder associated with the risk of life. According to M. Lampolski (1988, p.65), in this film "the same scenes appear either as a chronic essay of harsh mountain life, or as a poetic metaphor." Of course, the works of A. Peleshyan are similar to poetic works, where frames-rhymes that repeat three times add substance to the visual expression.

In the late 20th – early 21st centuries, the world documentary filmmaking is undergoing serious evolutionary changes. Their meaning lies in the polarization of the author's ambitions. On the one hand, it is the desire to participate in the social progress of society and, as a consequence, the development of a journalistic analytical form of screen document. On the other hand – the need for the author's poetic understanding of life processes and expression of their thoughts in a clearly subjective monologue structure. The second direction brings over the author's personality to the fore – his concept of the issue studied and, of course, individualized cinematic form. The main developmental lines of this thesis in line with the work of American documentary filmmaker G. Reggio are worth considering in more detail.

G. Reggio's work on his first film, "Koyaanisqatsi" (1982), lasted more than seven years. At the heart of the author's search was the desire to combine images of the real world and technically transformed civilization into a single stream of visual impressions and musical rhythm. The acquaintance with the composer Phil-

ip Glass, the author of numerous operas and avant-garde opuses, became fateful for the director. After all, P. Glass not only wrote the soundtrack for Reggio's film but also sought a solution to each episode with him. Their collaboration created the impressive form of the film that ensured the director's success. The director's and composer's collaborative work continued in the following films of the "Qatsi" trilogy: "Powaqqatsi" (1988) and "Nakoyqatsi" (2002).

Working on the trilogy, G. Reggio created a powerful screen poster to protect the ecology of the planet "Anima Mundi" ("Soul of the World") (1993), which collected images of more than 70 representatives of the animal world of the Earth. The author's position is stated in a quote from Plato's "Timaeus" that the Earth is a living being and has a soul; the quote was repeated in all world languages.

Life attitudes focus on universal moral issues, and the search for a special language of communication with the audience determined the semantic aspects of G. Reggio's screen message, an unexpected form of "nonverbal cinema". This formula, implying the rejection of direct wording in words, has repeatedly emerged in documentary filmmaking in artistically sharpened films, usually poetic in structure and aesthetic pathos.

G. Reggio's method is most transparent in his first film "Koyaanisqatsi". The dramatic structure of the film is quite transparent: the collision of the Creator's world and the ant fuss of people who are busy adapting the world to the pragmatic needs of their endless consumption. These two worlds are placed in different episodes of the story manifesting in a specific screen concept, combined with a simple "ring" image of cave paintings. They drive the viewer away to apocalyptic prophecies

that the memory of the Hopi Indian tribe preserves. It was their language that gave the film its name, enchanting the viewer with its incomprehensibility, which in turn made the author's text irrelevant. According to the director's plan, the translation of the title, as well as the texts of the prophecy appear only at the end of the film, their meaning unequivocally implies a quick apocalypse. The soundtrack of the film takes over the functions of the direct author's focus, and it is not just a rhythmic "canvas" that dictates the emotional palette of image perception.

When the film was released, it was recognized by many critics and viewers as innovative. There is both true and false opinion in this statement. It will be recalled that from the moment of realization of its artistic potential, the documentary film, shown in the variety of authorial interpretive development of reality, included extreme forms of poetic transformation of an adequate picture of life, consolidating the screen text in the category of metaphorical sound. The most famous examples are D. Vertov, A. Peleshyan and their followers.

The essence of this direction is the strive to go beyond the traditional chronic perception of the screen document, to turn it into a metaphorical sign, to create a purposeful author's monologue, manipulating screen signs – hieroglyphs. Therefore, the directors were required to consistently withdraw from the automatic perception of screen material through the use of certain image techniques. Here is the expression of the angle, the paradox of the compositions, the choice of object size, the change of the shooting speed, and light-tonal and colouristic accents. And, of course, an attractive, usually montage context, which further enhances the autonomy of every symbol on the screen.

The human theme is perceived by the author on two levels. The first is the ant fuss, the kaleidoscopic nature of human faces, carried by rapid currents, which are “urged forward” by the rhythm of music and the speed of shooting. The second is static portraits of seemingly random passers-by. However, it is important that these portraits arise against the background of the incessant hectic movement, which takes the form of a vague lack of focus. This atmosphere combines isolated portraits of that faceless mass that “runs in and out” of doors and stairs of escalators with incredible speed. Here we finally get the usual convergence of the shooting camera and the subject. Moreover, in some cases: the pilot of the plane, the girls from the casino, the people who openly look at the camera – the level of contact is established, which transforms the author from an outside observer to a specific person with whom his characters communicate.

The remarkable thing is that modern information technologies, for all their diversity, remain primarily screen ones, preserving the tradition of the screen display of reality, both in pictures of reality itself (photographic line) and in the montage-symbolic message (message line).

As a result of getting to know the work of documentary filmmakers at the turn of the century in the field of artistic development of reality, it becomes obvious that the autonomous vector of screen documentary, which can be called author's, acquires new original forms supported by multimedia technology.

Following G. Reggio, the leading cameraman of his first films, R. Fricke, shot his own films “Chronos” and “Baraka” (1993), reproducing G. Reggio's metaphor. But, unlike him, R. Fricke, especially in the film “Baraka”, seeks to influence the viewer not by montage-rhythmic power, but

by meditative contemplation of the view of the world through the duration of contact with the screen. Colbert in his “Ashes and Snow” (1998) also focuses on the entertainment potential, where animals and people in shots taken by a famous artist-photographer with exquisite skill, become part of the holistic harmony of nature. And the film “Into Great Silence” (2006) directed by P. Gröning (France, Switzerland, Germany) depicts a leisurely story of the monastery life away from the worldly bustle, and is perceived as a real plastic metaphor.

Conclusions

Thus, attention to films that reflect the interaction of man with nature is not accidental. The human attitude to nature is a test for the stability of their ethical positions. In the author's films involved in the analysis of the nature-human relationship, the position of the creators is unambiguous. All of them use figurative means to speak about the value of nature for a human, about the sensual communication with nature necessary for a human. Nature declares itself a clear tempo-rhythmic pattern of living beings' movement, their life cycle. Nature lives by certain laws. The artist, director, and human-creator perceive these laws and rely on their stability and cyclicity.

Knowledge of the laws of cinematic language, discovered and described by the classics, their practical development and acquisition contribute to the creation of impressive works. Documentary material is organized on the basis of universal laws of nature, which are included in the list of methods of creating works of art. Although this does not mean such methods should be brought to the level of canon. Cinematic language is evol-

ing, and this is facilitated by experiments that few dare. Sensing/understanding rhythmic construction, as well as knowledge of the laws of art, the laws of nature is the key to creating works that have

the power of influence. Such films encourage you to obey their magical currents, immerse yourself in the rhythms set by the artist, and feel the spiritual effect of co-creation.

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ЛЮДИНА ТА ПРИРОДА У ДОКУМЕНТАЛЬНОМУ КІНЕМАТОГРАФІ

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Анотація

Мета дослідження – дослідити особливості взаємодії людини та природи у документальному кінематографі; встановити певні драматургічні прийоми і особливості авторського документального кіно екологічної тематики на прикладі творчості провідних майстрів. **Методи дослідження** включають порівняльний, фактологічний та історичний аналіз. Для спостереження були обрані кінострічки, у яких найяскравіше виявилися авторські концепції створення документального кіно на тему взаємодії людини та природи. Історико-порівняльний метод розширив пошук джерел для створення об'єктивної історичної картини та часу, в якому відбувалися події. Проблемно-хронологічний метод вивчення історичної дійсності дозволив зіставити документальну хроніку різних років, а також простежити наслідки її соціально-культурного та ідеологічного впливу на свідомість людей. **Наукова новизна:** проаналізовано драматургічні прийоми та особливості, які тією чи іншою мірою актуальні та релевантні саме у фільмах на тему взаємодії людини та природи. Встановлено, що у фільмах на обрану тематику формується своєрідний кінопростір та складний, багатоплановий образ героя, який не обов'язково є людиною (природа як головний герой). Всі ці можливості та прийоми потребують спеціального аналізу та осмислення. **Висновки.** Проаналізовано режисерське прагнення вийти за традиційне хронікальне сприйняття екранного документа, перетворити його на метафоричний знак, створити цілеспрямований авторський монолог, маніпулюючи екранними знаками – ієрогліфами. Розглянуто монтажні засоби – послідовне виведення з автоматизму сприйняття екранного матеріалу через відсторонення деяких засобів зображення: експресія ракурсу, парадоксальність композицій, вибір розміру об'єктів, зміна швидкості знімання, світлотональні та колористичні акценти.

Ключові слова: документальний фільм; авторське кіно; аудіовізуальні образи; природа; людина; монтаж; звук



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VIOLENCE IN THE CONTEXT OF WORLD CINEMA HISTORY

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cruelty in works of art;
modern film discourse;
cinema;
history**Abstract**

The purpose of the study is to consider the phenomenon of violence on the screen in its historical development. Also, outline the dominant views in modern film discourse on the problems of violence and the peculiarities of its perception by a wide audience. **Research methodology.** To achieve this goal, the following methods were used: analysis and synthesis – to identify certain parts of the overall problem, their study, and construction of a complete picture of the subject of research; historical method – to characterize the development of understanding of each category at different stages of development of science. **Scientific novelty** arises as a result of comprehensive coverage of issues in the dynamics of violence in the context of the historical development of cinema. Knowledge of the discussion on the impact of violence on the audience is developing. The study's practical significance lies in its openness for use in practice by theorists, historians, directors, screenwriters, and other professionals in the field of cinema. In addition, the study's results should be used in the training of specialists in various fields related to film and cultural studies. **Conclusions.** In the course of the article, we analyzed the coverage of the topic on the screen, which proves that until the 1920s, cruelty did not become part of the mainstream and was used in individual works of art to strengthen universal values. It is significant that these films are not commercially successful and shock the public. After the two world wars, violence no longer makes such an impression on the public. It returns to the screens, gradually increasing its intensity. When violence illustrated real situations in the post-war years, in the 1960`s it became a powerful means of expression and gradually came to self-parody in the slashers of the 1980s, when directors themselves did not perceive it otherwise than as a means of entertaining the public.

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Problem statement

In modern culture, there is a continuous process of destruction of traditional aesthetics in art, which has developed over the centuries. Culture, by absorbing the media, turns death and murder into ordinary spectacles. Cinema has an extremely strong emotional impact on the audience and therefore becomes an extremely dangerous art in conditions of total aggression. The depiction of violence in the visual arts is not a constant majesty. Turning to different periods in the development of film culture, we can trace certain dynamics. There is an increase in the sensual, formal, and pictorial aspects in everything related to bringing cruelty to the screen, as well as a decrease in empathy and evaluation in terms of moral values. In the study of the evolution of on-screen violence, special attention should be paid to Western and American cinema in particular, which led to the emergence of thriller and horror as a genre, as well as the formation of so-called “devilish” movies, disaster films and films on apocalyptic and post-apocalyptic themes.

Recent research and publications analysis

In the article, the author refers to the fundamental philosophical work of E. Fromm “Anatomy of human destructiveness” and its analysis in the study of I. Sidorenko (Violence as the destruction of human nature in the philosophy of E. Fromm) to establish a fundamental understanding of philosophical concepts of violence and cruelty. Materials by P. Alexandrov and V. Sobchak are also used, which study the problems of the present, violence, and death in the context of cinema and modern myth-making. J. Sadul’s work “World

History of Cinema” also became a valuable basis for research.

The purpose of the study is to consider the phenomenon of violence on the screen in its historical development. The author of the article also outlines the dominant points of view in modern film discourse on the problems of violence and the peculiarities of its perception by a wide audience.

Main research material

In the discussion about the role of the image of violence on the screen, the researchers did not come to a single conclusion. Beginning with Freud, some believe that spectacles with elements of cruelty perform a therapeutic function, releasing ghosts of the subconscious without harm to the individual and others. Others believe that films where cruelty is a constructive element of drama, including horror films, are a modern analogue of a “scary tale” that similarly prepares a person to meet the real world with all its possible dangers.

German scientist Erich Fromm did not see anything positive in cruelty not intended for self-defence. He believed that violence is destructive and dulls empathy. “Specifically, I distinguish human passion for absolute domination over another living being and the desire to destroy (malignant aggression) in a special group and call it the words” destructiveness “and” cruelty” (Fromm, 1999, p.13). Analyzing E. Fromm’s concept, researcher I. Sidorenko (2015, p.111) emphasizes a rather interesting connection between destruction and rationality: “society becomes destructive because guided by the systemic interests of the whole, ignoring the individual interests of the individual.” The essence of the paradox is that what

is productive for the whole, in one way or another turns destructive for the individual. Thus, the researcher concludes that destruction is a kind of socialization of man, which, in turn, feeds the social destruction of society as a whole. "The problem of social destruction is that in the social dynamics it is manifested in various processes of imposing pseudo-values, and thus destroys the awareness of the value of life, and as a result, there is an orientation to destructive forms of self-realization, as vital interest is to preserve its coordinate system, on which depends the awareness of oneself as a person" (Sidorenko, 2015, p.112).

Successive to this position is the assumption that the display of crime on the screen causes a certain category of people to repeat what they saw. Several statistical studies by competent specialists confirm this view. However, there are no clear evidence that it is violence on the screen, and not other social, psychological, or even genetic factors, that pushes the audience, including adolescents, the audience to transfer what they see to real life.

However, the continuous repetition of bloody plots in film and on television makes the viewer accustomed to them.

On the one hand, it allows you to feel calmer in the face of real horrors and avoid panic. V. Sobchak (2006) suggests that today's cinema seeks to teach us to live in reality: "Death that comes to an individual makes him a kind of chosen destiny, and the attention of film cameras gives him majesty. Cinema reproduces our fears, and at the same time weakens their".

On the other hand, the threshold of sensitivity of the spectator decreases. And so, over time, the aesthetic appetite for more refined and bloody bloodshed is increasingly inflamed. The most horrible death takes the form of a pathetic melodrama.

The brutal killer can be the main character and cause admiration (a striking example is Dr Hannibal Lecter from *Silence of the Lambs* (1991) brilliantly performed by Anthony Hopkins). And less than a century ago, censorship excluded from Todd Browning's *Dracula* (1931) a scene in which a vampire's hand slowly rises from a coffin as one that could injure the viewer.

It would be hypocritical to say that this is a new milestone in the history of mass culture in general and mass spectacles in particular. The desire to contemplate scenes of violence accompanies humanity throughout its existence. Here we can mention the trials of witches and heretics; the experience of public executions is a phenomenon that is usually associated with the Dark Ages, but it is also widespread in the practice of modern prisons; dog fights, and the like.

Violence on the screen has been present since the very beginning of cinema and remains there to this day in various forms and invariably in large portions. Consider the historical chronology and unfolding of the growing outspokenness of the demonstration of cruelty in front of the frame.

Avant-garde experimenters, such as L. Bunuel in his *Andalusian Dog* (1929) or S. Eisenstein in his films resort to physiological detail in the depiction of violence. However, in this case, pictures of cruelty are the strongest means of artistic influence and make the viewer tremble with compassion and pain, and are used to express the humanistic idea, while in modern cinema, the image of cruelty is gradually becoming an end in itself.

The first film to unfold a scene of violence before the audience is considered to be the historical miniature *The Execution of Mary of Scotland* (1895), shot by Edison. The film shows the story of the execution of Queen Mary of Scotland. It

was shot in one shot with a still image. In this few-second video, a woman approaches the executioner surrounded by guards, gets on her knees, and has her head cut off. Of course, the still shot was to replace the man in the frame before the beheading. However, the film shocked viewers. Just as viewers saw close-ups of “severed heads” at that ancient stage in the development of cinema, they believed that someone had indeed been executed for the shot.

D. Griffith’s *Intolerance* (1916) became a landmark picture of the next decade in the context of depictions of violence. Although the main idea of the picture is the deprivation of suffering by the sacrifice of Christ, violence is depicted here quite intensely and emphatically. The film consists of four episodes, each of which tells its own story – “The Fall of Babylon”, “Mother and Law”, “Bartholomew’s Night” and “Life and Suffering of Christ”. Viewers will be able to see murders of various kinds, war atrocities, and crucifixions. The picture amazed the audience with the closeness and ease of death caught in the lens.

Shortly after Griffith, bloody scenes flooded the screen. The main culprit was the First World War. Before that, the camera bypassed the scene of excessive rigidity. However, during this period, bloody scenes come to the fore thanks to chronicles and reports from the front.

The beginning of the 1920s was marked by a demonstration of torture and various injuries. Danish director Benjamin Christensen was particularly persistent in conveying visual information of this kind to the audience. The 1922 film *Witches*, combining elements of feature and documentary films, showed in detail what happened to women during the Inquisition. Historian J. Sadoul (1982, p. 195) quotes Jean Be-

ranger, writing about this film as follows: a kind of film outside certain audiences, with a strict ban on children under 16. Following this, the historian writes about how art rethinks horror and repulsive: “Christensen was able to call to the shadows of Bosch, Bruegel, Callo, and Goya. Masterful lighting made me believe in the reality of fantastic makeup and cardboard masks. In the Inquisitors’ discussion, where fantasy is replaced by direct realism, footage taken by Johann Anckarstern envisages “Passions of Jeanne d’Arc” not only in costume but also in editing.

The years did not blunt the poisonous contagion of this amazing masterpiece, the “miracles” of which inspired the Surrealists and led Ado Cyrus to write: “The most brutal accusation of the crimes of the church, the Inquisition and its instruments of torture. This documentary should be shown in all schools of the world” (Sadul, 1982, p.195).

Thus, we can see that until the 1920s, cruelty did not become part of the mainstream and was used in individual works of art to strengthen universal values. It is significant that these films are not commercially successful and shock the public.

From the 1920s, gangster ribbons began to gain popularity. They were based on criminal “disputes” of various kinds – shootings, beatings, murders. The degree of violence in cinema has gradually increased, without being regulated. It was natural to expect a reaction to the dominance of such films, but its rigidity was difficult to predict. In 1930, the so-called “Hayes Code” came into force – a canon that took control of all Hollywood production until the Second World War. The violence, which had been lurking in the dark for decades, was pouring in again.

After the Second World War, shots of cruelty and violence are gradually moved into

the field of feature films. There is the phenomenon of greenhouses – cinemas for films, which are prohibited by the above Hayes Code. Usually, there were shown either openly brutal films or naked bodies.

It should be noted that at a time when Hollywood was trying to reduce violence, the East was much more tolerant. Samurai films did not embarrass to depict various scenes of injuries.

The turning point for open violence on the screen for the Western world was the appearance of the film *Psycho* (1960) by A. Hitchcock. The scene with the murder in the soul became a textbook, it was repeated in various interpretations by many filmmakers.

On the wave of popularity of *Psycho*, there is a subgenre of horror, which is called splatter (from the English. Splatter – spraying), which impressed the viewer with the dominance of bloody scenes. The first swallow of the genre was the trilogy *Bloody Feast* (1963) by Gordon Herschel. In the plotter, the main role is not played by the plot, the emphasis is shifted to camera work, light, style, and visuals. This is a performance, realism is not a priority for him, he is obsessed with form. The main structural element and fetish of the genre is blood.

The influence of Herschel's platters makes possible the manifestation of the famous subgenre of Giallo in Italy. This modification skillfully combined elements of thriller, eroticism, and love for long bloody scenes. It is worth emphasizing the peculiarities of the on-screen interpretation of murders. The detail of their reproduction is determined by the "demonstration" from the first person. The camera in the long murder scenes becomes quite subjective; there is a certain admiration for the brilliance of knives (usually a cold weapon), and the wounds on the

victim's body are more abstract than real. This manner of shooting makes the viewer an accomplice rather than an observer, regardless of his inclination to such identification, immerses him in the monstrous world of the criminal.

The term itself has literary roots – in Italy in the 50s was a very popular American mystical detective, who came out in a series of books with a yellow cover (Italian Giallo – yellow). It is from this cheap literature that the plot scheme of the direction is borrowed, according to which the killer is determined at the last minute of the tape, while the mood and atmosphere are more typical of Gothic horror than detective, reigns in the initial episodes. The first Giallo were adaptations of this type of literature. However, the main difference from the sources is that in films the detective line is secondary, it does not play a decisive role in the development of the plot and is gradually nullified, serving only as a "cover" for a crazy game between the protagonist's interest and death.

The seventies and eighties are marked by the total dominance of films that brought to the fore the image of violence. The seventies prefer the realism of situations (*The Last House on the Left*, 1972 by Wes Craven) and tapes in the spirit of the "found chronicle" (*Hell of Cannibals*, 1979, R. Deodato).

But the eighties are already the homeland of slashers. No realism, often – fantastic plots, the main goal – the tension of constant killings. For all the differences in scripts and directorial decisions, the following youth slashers, based mainly on the achievements of Carpenter's *Halloween*, are built on the principle of "terrible tale". The motivation for this is largely because, in modern society, horror films take over the functions previously inherent in fairy tales, which helped in educating and

shaping the pattern of behaviour. But for films of this type, elements of mysticism and fiction are not necessary: the murder (i.e., punishment) of the hero is caused by disregard for the norms of public morality or ignoring some limit or prohibition, equivalent to “taboo” archaic cultures. Sometimes a maniac or other similar character (equivalent to fairy-tale villains) is introduced, who begins a “hunt” and whose actions as an isolated, self-alienated from society or otherworldly creature are always explained, mental disorders, cruel upbringing or genetic mutations, or infernal). Slasher is focused mainly on adolescents and builds certain canons of behaviour for this group of viewers, even sinning moralism. Yes, chaste girls live to see the finale.

This is the period when on-screen violence reaches its apogee. Significantly, at this time the directors do not take their films seriously.

Another thing – the 2000’s. Here violence and its image go to another level. The films try to add seriousness, subtext, after all, mysticism. The viewer is already accustomed to everything and just not scared. At this point, the tendency to reproduce reality on the screen and the desire for naturalism begins to actively develop.

According to the concept of “reconstruction of reality”, the creators of the film try to convince the viewer that the case of the characters on the screen is not unique, unlike the isolated cases of “found films” that took place in the 70s. The manipulation of the recipient’s consciousness with the imposition of the idea of the authenticity of the horror embodied on the screens begins in the headlines, where statistics of the missing are often given or it is claimed that the tape was shot based on real events. This is facilitated

by the naturalism of the depicted suffering of the victim. The findings of classic examples of thrillers have also been reconsidered. The rejection of stereotypes is “blurring” the type of killers against the background of the usual crowd: “sadistic maniacs are no different from ordinary people (this technique is very reminiscent of documentaries about serial killers, where the authors traditionally emphasize that a real maniac human)” (Aleksandrov, 2010). The depressing effect is not only the impunity of the torturers but also the hopelessness of the victims, who do not show heroism and unexpected skills in fighting techniques or weapons. Thus, the study of this film genre has naturally led scientists to the conclusion that “realistic” thrillers (which in most cases are essential “body horrors” with a strong psychological basis. – HB) quite severely exploit the fears of modern man, portraying the victim’s helplessness in the face of violence. They destroy the myths of the classic youth thriller about the invulnerability of the exemplary behaviour of the “righteous”, as well as the inevitability of punishing the murderer. They seem to be trying to prove that it is cruel realism that has the right to be a model of a thriller of the 21st century (Aleksandrov, 2010).

Therefore, it seems natural that the signs of a “terrible tale” are found in the films, which are dominated by almost authentic naturalism of the cinematic embodiment of the behaviour of the Terrible Child. A typical example is the directorial debut of British screenwriter James Watkins’s *Paradise Lake* (2008), which synthesizes features of horror and hyperrealism (although without its inherent excessive detail and certainly present in the classic examples of the impression of illusion), and thriller. Already in the binary combination of unusual shots in the

screen saver and the first, as it turns out later, prophetic scene of teaching kids to play hide and seek, a clear appeal to the “proverb”. This is how the incomprehensible combination of fragmentary shots of an ordinary landscape with a close-up of a young woman’s face (by the way, in a strange, negative reddish light and exhausted-suffering scream or groan), distanced by the next announcement of the name from the sun scenes in kindergarten. The departure of the couple out of the city is read as going beyond the ordered space into the unknown world, as hinted at by a few seconds of footage of the camera on the bridges; in addition, the characters “move” from day to night and night. A metaphor for caution is an excerpt from a radio program about the need to punish uncontrolled children. The heroes do not accept other “signs of fate” – causing instant fright behaviour of a group of cyclists who suddenly cross the road, parking another car in a chosen place, aggressive behaviour of locals with their children and each other, and even a closed fence at the entrance to the lake (quite a visible border of the “forbidden land”) and the alarming message of the GPS-navigator about the need for urgent return. As in the “terrible tale”, they ignore the repeatedly manifested and once clearly stated prohibition. Yes, as well as the tempting charms of hidden evil in fairy tales, the couple opens truly eye-catching enchanting landscapes shot from different positions of the camera panorama of a huge forest and lake.

The idyllic picture of “Paradise Corner” immediately disappears when several teenagers appear on the shore, who begin to mock the third. But the direct conflict begins with the attempt of a man from the upper position of an adult to calm down teenagers: in the limited

space of the beach, he crosses the border of their territory. And although the first clash seems to end peacefully, it is a turning point in the plot: the expressive space of positive characters is broken by the actions of Steve himself, who above all seeks to realize his dream in an unequal confrontation. But because he already realizes that this “evil” cannot be negotiated, he makes a few more fatal mistakes. They follow the simulation of the genre of “terrible tale”, the meaning of which is to defeat the “dark forces”, in horror: he decides to ignore the teenage “gang” and, the next morning after a bad breakfast and no “adventure” in town, return to the lake and try to still relax.

With the help of elements of suspense (listening to mysterious night sounds, scaring the girl to Steve’s bad joke, trouble with a punctured tire, a sudden camera shot from the perspective of an unknown observer) and a specific genre chronotype (twilight and night) hut to the island of salvation, the road “not there” – in the same “wild”, scary space) the situation is brought to the brink of safe reality. The excessive cruelty of children is unbelievable to an ordinary person. Moreover, the behaviour of Steve, who is confident in his physical and moral superiority, in such a situation is not only ineffective but even destructive. From a certain point – the beginning of a real “hunt” for adults after the death of a dog – the director achieves the highest effect: numbness of fear does not let go of the viewer until the end of the film. In this phase, the characteristic elements of the “terrible tale” are used very successfully: a tree branch, piercing the car body, wounds and immobilizing the hero and preventing him from escaping; On the morning of the fatal third day, Jenny wakes up among the roots of a tree and returns to the place of torture in Steve’s

bloody footsteps; an attempt to escape from the abyss of horror after wandering leads the heroine to the place of “reference” and finally – in another closed space, whose law is proclaimed by the leader’s father (“We only care about their own”), resulting in a maze effect. Thus, the film traces the synthesizing modelling of the factors of the domestic variety of fairy tales about wedding trials and fairy tales about characters devoted to forest demons and psychological thrillers. Each of the characters of the young couple embodies a modernized version of the typical “scary tale” type of hero, which type is modernized and goes far beyond the “impossibility of killing a child”, and instinct is overcome not by men but by women. There is no internal struggle in the aspect of ethical choice between self-elimination and protection of one’s ambitions, and later – the choice between one’s own life and the life of a child. At the same time, meetings with other characters who are removed in favour of realizing their interests also play an important role in creating emotional dominants.

Similarly, the leader of a group of teenagers is demonized not in terms of his approach to the mystical afterlife, but the embodiment of the features of the archetype of the Terrible Child. In his “dimension” he is omnipotent, confident in the power of his deforming and mentally debilitating other members of his own “team” of influence. Moreover, the communicative and physical violence perpetrated under his leadership is identified with the “real situation” image of a demonic villain who assumes the role of the perpetrator of human destinies (and his role model, as it turns out, is his own father’s behaviour, which he is mortally afraid). The ruthless torture of his approach – a typical detective’s way of irrevocably joining a criminal

group – in horror is nothing more than a variant of showing the comprehension of the “true way” through his own or someone else’s pain. The spectator shock in this emotionally dominant atmosphere of extreme tension is exacerbated by naturalistic footage of such tortures on the verge of hyperrealism (although the only manifestations of “pure” hyperrealism are close-ups of Steve’s wounds when trying to bandage them). This shock is not diminished even by the fact that the director refuses to go through dynamic dynamics, solving the dramaturgy of the film as a series of compositional repetitions with a return with some differences to previous plot moves and emotional levels, its dynamics, and its fragments. And so the murder of the girl by the teenagers’ parents is not even shown to the audience (again, in a closed space with several barriers – the door of the bathroom, the house itself, wider – the town itself), although it does not live up to the audience’s hopes for a “fabulous” happy release. Fully corresponds to the aesthetics of horror and is perceived as the expected solution in continuous tension.

Thus, the persuasiveness of showing such a concept of the consequences of permissiveness is not so much a consequence of indifference and inattention of parents, but of excessive self-confidence of adults and their rejection of children as sources of fatal threats in this film is unquestionable. The question raised in it about the disadvantages of an authority-oriented upbringing force and a distorted understanding of family values finds numerous interpretations during the 2000s.

The tendency to romanticize maniacs can be singled out. When Dr Lecter mentioned at the beginning of the article is no longer a single pseudo-positive character. Although he did not claim the title of

hero or pillar of society, he was more attracted to dark romance and remained an outsider. But the characters of the 2000s movies are already claiming outright audience sympathy. These are the protagonists of *The House That Jack Built* (2018, L. Von Trier), *Extremely Wicked, Shockingly Evil and Vile* (2018, Ju Berlinger), *Dexter* (2006–2013) – they are serial killers, who want us to understand their worldview, to admire the same dark aesthetics, to accept them as an integral part of society, an inevitable evil, paramedics. Inscribing in the picture of everyday life.

Conclusions

Thus, we can see that until the 1920s, cruelty did not become part of the mainstream and was used in individual works of art to strengthen universal values. It is significant that these films are not commercially successful and shock the public. After the two world wars, violence no

longer makes such an impression on the public. It returns to the screens, gradually increasing its intensity. When violence illustrated real situations in the post-war years, in the 1960s it became a powerful means of expression and gradually came to self-parody in the slashers of the 1980s, when directors themselves did not perceive it otherwise than as a means of entertaining the public.

Reaching a crisis point (actually a comic reflection), violence as a means of expression begins to develop in another direction. Combined with new trends in realistic horror, it is once again becoming a powerful means of expression and tool in creating the structure of the film.

Until now, researchers have differing views on what is roughly equal: what is on-screen violence – therapy or fatal provocation. In the context of the discussion, a worrying point is the appearance of several movies that present serial killers in a frankly positive way.

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НАСИЛЬСТВО В КОНТЕКСТІ ІСТОРІЇ СВІТОВОГО КІНО

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Анотація

Мета дослідження – розглянути феномен насильства на екрані в його історичному розвитку; окреслити панівні у сучасному кінодискурсі погляди на проблеми насильства та особливості його сприйняття широкою аудиторією. **Методологія дослідження.** Для виконання поставленої мети було застосовано методи аналізу і синтезу – для виокремлення певних частин загальної проблеми, їх вивчення та конструювання повного уявлення про предмет дослідження; історичний метод – для характеристики розуміння кожної категорії на різних етапах розвитку науки. **Наукова новизна** полягає у комплексному висвітленні проблематики в динаміці розвитку насилля в контексті історичного розквіту кінематографу. Набуло подальшого розвитку знання про дискусію щодо впливу насильства на аудиторію. Практичне значення дослідження полягає у його відкритості для використання в діяльності теоретиків, істориків, режисерів, сценаристів та інших фахівців з питань кіномистецтва. Окрім цього, результати дослідження доцільно використовувати у процесі навчання спеціалістів різних галузей, пов'язаних з кіномистецтвом та культурологією. **Висновки.** У статті проаналізовано висвітлення теми на екрані, яка доводить, що до 1920-х рр. жорстокість не стає частиною мейнстріму і використовується в поодиноких мистецьких творах з метою укріплення загальнолюдських цінностей. Показово, що ці стрічки не мають комерційного успіху і шокують публіку. Після двох світових воєн насильство уже не справляє такого враження на публіку. Воно повертається на екрани, поступово нарощуючи свою інтенсивність. Тоді, коли у повоєнні роки насильство ілюструвало реальні ситуації, у 60-ті воно стає потужним виразним засобом і помалу доходить до самопародіювання у слешерах 80-х, коли самі режисери не сприймають його інакше, ніж засіб для розваги публіки.

Ключові слова: насильство на екрані; жорстокість в мистецьких творах; сучасний кінодискурс; кінематограф; історія



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UDC 778.534.4**MODERN SOUND RECORDING TECHNOLOGIES****Tetiana Yunyк^{1a}, Lev Riazantsev^{2b}, Serhii Horevalov^{3b}**¹ *PhD in Pedagogy, Associate Professor at the Cinema and Television Arts Department;
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e-mail: gorevalov_s@ukr.net; ORCID: 0000-0002-5918-1403*^a *Kyiv University of Culture, Kyiv, Ukraine*^b *Kyiv National University of Culture and Arts, Kyiv, Ukraine***Keywords:**sound;
technology;
recording;
art;
media space;
analogue sound
recording;
sound director**Abstract**

The purpose of the article is to investigate modern sound recording technologies; analyze the structural components that affect the sound formation of audio-visual content. **The research methodology** consists in the application of the following methods: theoretical method (consideration and structure of sound recording equipment as a process of transforming sound from analogue to digital and vice versa); analysis and synthesis (to analyze the work of sound recording technologies in the modern media space); systematization (a generalization of the material in the conclusions). **The scientific novelty** lies in the differential approach associated with the stage of sound recording perception, from analogue-digital signal to digital-analogue one, as a means of influencing the increase of sound level at the final stage. **Conclusions.** Under the influence of the widespread use of audio-visual content, the study analyzed the components of the sound recording equipment aspects and sound reproduction in general. Structural components that are a component of factors influencing the formation of sound have been considered in detail.

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The claimed problem states that modern audio recording technologies are increasingly working with compressed formats.

Most audio information is recorded in MP3, so the listener will not be able to fully experience a quality melody.

The use of modern technologies leads to the fact that the progress of the tech-

nological process in the 21st century is moving faster than the development of sound engineers' professional qualities. Another problem is that professional recording studios in general with the latest equipment are high-value. For the last few years, people have been trying to save on recording and choosing cheaper studios, and they, of course, have outdated equipment and non-professional sound engineers. Therefore, the audio that everyone can hear does not always reproduce sound quality.

Recent research and publications analysis

During the writing of the scientific article, the works of artists who worked on a similar topic were used: V. Dyachenko (researched the origin and artistic technologies development in sound directing and described in his dissertation the creative activity of Ukrainian sound directors of the second half of the 20th – early 21st century); analyzed musical sound recording as an institute of social communication (Sineoky, 2013); described the historical aspects and sound technologies development of the late 19th – 20th centuries (Shukhardin, Laman and Fedorov, 1982), L. Ryazantsev (2009) (analyzed sound directing in the media space). Peculiarities in creating a sound image of modern compositions by a sound director were considered by a young scientist (Dyachenko, 2012). Unfortunately, there is not much literature and scientific achievements on this topic, so we used informational Internet sources and Wikipedia – a free encyclopedia.

The purpose of the article is to study modern technologies of sound recording in the media space.

Main research material

Sound is one of the important components of audio-visual art because it gives people the pleasure of listening to radio stations and watching television projects and movies. Sound art is evolving so fast that new recording standards are becoming more common and displacing old ones.

New technologies of preservation and reproduction of artworks cover almost all artistic spheres in the 21st century, as a result, modern music culture strengthens elements of the consumer perception aspect, which is connected with the mass-production industry and reproduction of musical works.

Working with modern technologies, it is impossible not to mention the historical aspect that gave rise to the development of a sound design. In 1877, Thomas Edison created the first sound recording, and a year later a phonogram appeared which he patented. It is 1878 that is considered to be the beginning of the era of sound recording. Thanks to Edison, modern sound directors use the means of sound reproduction and the ability to save voice and music on repetition (Shukhardin, Laman and Fedorov, 1982).

It should be noted that the article "History of sound, modern sound standards" (2019) provides a very relevant example of today, namely: DVD, which is used by sound directors in Ukraine, is no longer used in Europe. Recorded audio information on Blue Ray and HD-DVD is increasingly being stored around the world. They are considered to be 8 times more capacious than a regular DVD. Therefore, modern sound recording technologies are likely to soon have new and sophisticated standards.

So, the main element for creating and recording sound is the microphone. This is

a special electronic device that can convert sound vibrations into current fluctuations (Microphone, 2020). It is used in any recording studio and is considered a mandatory element in working with sound. In general, the sound can be recorded not only with a microphone but also from any external device. Most computers have special inputs and outputs for them.

There are several types of modern sound recording (and not all of them are used in sound design):

- mechanical;
- photographic;
- magnetic;
- digital (Sineoky, 2013, p.334).

In the modern media space of audio art, analogue and digital sound recording are still more often used. Let's look at each of the species separately to understand how they differ.

It should be noted that the human ear perceives sounds with a wavelength of 20 Hz to 20 kHz, the sound with a microphone becomes a set of waves. Therefore, it is in the form of electric waves, not sound, it can be recorded and audio information can be stored. This is exactly what happens with analogue recording on a magnetic tape or gramophone record. It is not possible to process and store audio on a computer in this way, as this is a technique that only works with digital recording. The sequence of binary values during this operation varies from 0 or 1. So, if it is possible to convert an analogue audio signal into a sequence of numbers and it will greatly facilitate the work of modern technological recording. To do this, sound engineers use special analogue-to-digital converters. During recording, the number of bits used to encode data is called the bitrate resolution, and the frequency of sound measurements is called the sampling rate (Audio recording technology and digital path, 2012).

As for digital sound recording technology, it is clear for sound engineers that the higher the bitrate value and the higher the resolution, the better the sound will be recorded and sounds as a result. Sound with a higher bitrate takes up more space. Therefore, for such playback you need not only a powerful computer, microphone but also speakers and quality headphones (Sound recording technologies and digital path, 2012).

Sound conditions, which previously could be achieved only with the help of certain acoustics (temple, theatre, concert hall) and the specifics of performance, today are changing due to new technologies and skills of the sound engineer. The sound director, thanks to widely developed modern technologies that can be implemented in a recording studio, was able to create the sound of a work of art that cannot be created in natural conditions. This is, for example, widely used in modern pop music (Dyachenko, 2012, pp.2-3).

According to the scientist V. Dyachenko:

“The sound director of the modern period works with the corresponding art technologies: fixing and extraction of sounds (sound recording, reproduction); the processing of sounds by means of software and hardware or use of acoustic conditions of the room or specific changes of sounds of acoustic radiators; use of human technological resources and technologies of subjective and objective analysis of sounds; developed musical, balanced, frequency-relative hearing; knowledge of modern technologies for recording and playing music and sounds; knowledge in the field of natural sciences and art”. (Dyachenko, 2012, pp.2-3)

In the course of our research, it should be noted that the creative process of re-

recording is incredibly complex and requires responsibility. The sound director must have technical knowledge, skills and abilities and be familiar with several types of art, especially the one he works with more often (Dyachenko, 2018, p.116-117).

There are so many audio formats in the world that when you come across them, you realize that sound technology is not standing still. They are considered to be the most famous among sound directors:

- mono sound is one of the world's first music audio formats;
- stereo sound is a two-channel mono audio format, which appeared with the advent of CDs;
- MP3 is a format that is now used by almost everyone, it is considered the most popular in the world;
- MP3 Pro is an improved version of regular MP3 that takes up less disk space;
- VQF is a format often compared to MP3, but considered to be better, newer and for more sensory sounds;
- Super Audio CD (Sony project) is a format better known now as Multi-Channel and its music is multi-channel (Sound Technology, 2019).

Modern cinema, television and radio broadcasting are not possible without quality sound. The picture is interesting, but from a psychological point of view, the viewer and listener first react to the sound. Therefore, the ratings of, for example, radio stations, depend largely on this.

Podcasts that record on the radio (or for Internet resources) are the most popular free project. There is a desire to describe such situations in the example of Ukraine. Radio presenters or announcers work with a microphone more often than anyone involved in audiovisual art: recordings of commercials, programs, jingles, songs, weather forecasts and news. That is why

sound directors on radio stations very quickly capture information and work with it. But there are downsides and outdated equipment at most stations. If television and film production try to update the equipment at least once every few years, then the radio is updated once a decade. As a result, sound quality and delivery are not always high quality.

Thus, in Europe and America in recording studios, the professional skills of a sound engineer are treated with great responsibility. Almost everyone has the necessary education. In Ukraine, most of them have learned to work with recording equipment through video lessons or, as they say, "self-taught".

Sound recording technology is also widely used in cinemas. The most famous sound standards are considered:

- Dolby Surround Sound is the first 3D format for cinemas;
- Dolby Surround Pro Logic is updated Dolby Surround Sound format;
- Dolby Digital (AC-3), due to the advent of DVD;
- DTS (Digital Theater System) – appeared thanks to Steven Spielberg's film "Jurassic Park";
- THX. Director George Lucas did not like the soundtracks to "Star Wars" during the premiere. And together with his studio, he developed his own sound recording technology;
- Dolby Digital EX, DTS-ES Matrix 6.1 and THX Surround EX;
- Dolby Atmos is a modern technology that was created for sound in cinema (Sound Technology, 2019).

Sound director and teacher L. Ryazantsev (2009) points out in his manual that "the essence of sound in cinema and television and methods of its synthesis with the image, the music functions and noise in cinema, sound plans have a sound perspective".

Conclusions

Analyzing modern sound recording technologies, we can conclude that they are developing faster than the professional knowledge of sound engineers. Such active development is most likely due to the fact that science, technology and

humanity strive to change something for the better every day. Therefore, such modern changes can be considered a two-way process: both sound recording and reproduction technologies are being developed and the professional training of sound directors is being improved.

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СУЧАСНІ ТЕХНОЛОГІЇ ЗАПИСУ ЗВУКУ

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Анотація

Мета дослідження – дослідити сучасні технології запису звуку; проаналізувати структурні компоненти, які впливають на формування звуку аудіовізуального контенту. **Методологія дослідження** полягає у застосуванні таких методів: теоретичного (розгляд та структура звукозаписувального обладнання як процесу трансформування звуку від аналогового сигналу до цифрового та навпаки); аналізу та синтезу (аналіз роботи технологій запису звуку в сучасному медійному просторі); систематизації (узагальнення матеріалу у висновках). **Наукова новизна** полягає в диференціальному підході, пов'язаному з етапом сприйняття запису звуку від аналого-цифрового сигналу до цифрового-аналогового, як засобу впливу на підвищення рівня звуку на кінцевому етапі. **Висновки.** Під впливом широкого використання аудіовізуального контенту у статті проаналізовано складові аспекти звукозаписувального обладнання та відтворення звуку. Детально розглянуті структурні компоненти, які є складовою чинників впливу на формування звуку.

Ключові слова: звук; технологія; запис; мистецтво; медійний простір; аналоговий звукозапис; звукоорежисер



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CINEMATOGRAPHY AND MODERN MEDIA

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e-mail: dmpereyaslavets@gmail.com; ORCID: 0000-0002-8119-805X^a Kyiv National University of Culture and Arts, Kyiv, Ukraine^b Kyiv University of Culture, Kyiv, Ukraine**Keywords:**media;
traditional media;
modern media;
information;
audiovisual art**Abstract**

The purpose of the study is to analyze modern and traditional media; identify problems and prospects, compare modern media with its traditional analogues; describe the role of main professions associated with film and television; to reveal the problems of modern media. **The research methodology** consists in applying the following methods: theoretical – analysis of television programs, films, information sources, generalization of the influence of media on world transformations and determination of the interdependence of the structural components that form the whole television space. **Scientific novelty.** For the first time the components of modern media are deeply analyzed, a detailed analysis of the interdependence of the structural components that form the television space is carried out, using a theoretical analysis of television programs, the factors affecting the quality of the television product are determined. **Conclusions.** In the course of the article, we analyzed modern and traditional media. With the help of the ongoing analysis, we have established the differences between modern media and traditional ones, problems were identified and possible ways of solving them were analyzed. The components that form modern media were considered in detail and the role of the main film and television professions was determined. The factors, which are influencing the quality of television content were summarized by the author as well.

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Problem statement

Media formation and development date back to the 18th century, when appeared first newspapers and the bourgeoisie started to establish themselves. The transformation of the media was going on, at the cusp between the 20th and 21st centuries, the first digital online publications were emerging and stood immediately in fierce competition with the print media. During its development, the media had a significant impact on social change and eventually became a symbol of the modern world.

Traditional media, such as television, radio and cinema, are gradually changing, taking on new forms, modernizing and moving to the Internet. According to statistics, at the moment there are almost 5 billion Internet users in the world and their number is constantly growing. The majority of Internet users are users of modern media, which is why they are becoming more and more popular and reaching a growing audience. In this regard, it should be noted that the Internet is presented on all continents, including Antarctica, which contributes to the very rapid and comprehensive distribution of information.

New forms and ways of presenting information are being emerged, so print publications such as newspapers and magazines have found new digital life on the Internet, it means that information has become more accessible, ways of entering there are more accelerated, and print materials are now illustrated not only by photographs but also by video images.

Television and cinema are going through a period of transformation into a more interactive mode. The Internet offers to use new TV features, like watching missed programs or pausing. Cinema is trying to

take advantage of opportunities that can be provided by the World Wide Web, for example, the authors of the show series “Black Mirror” during their experiment on the streaming platform Netflix gave viewers the opportunity to choose the ending of the series (Kopylov, 2018).

With the development of modern technologies, they are becoming more accessible to a wide range of people. The process of creating and distributing information is simplified. On the one hand, humanity has been able to receive information from anywhere in the world in seconds, on the other hand – there is the problem of uncontrolled spreading of fake and inaccurate information created by Internet users who have nothing to do with television.

Recent research and publications analysis

The process of media development, transformation and models of coexistence was successfully described by Naumenko Y. (2011). The features of the latest communication systems were described in detail in the relevant article.

All stages of modern film production and the importance of each member of the film crew were researched by Romanenko Y. (2018).

The details of the cameraman’s work concerning composition and image formation with the help of lighting devices are written by M. Volynets (2007). The author intends to teach readers how to professionally “look” and “understand” works of audiovisual art, which are created by cinematographers in films and programs, and how to work with imagination during one’s daily work.

The purpose of the study is to analyze modern and traditional media; identify

problems and prospects; compare modern media with traditional analogues; describe the role of the main professions related to film and television; identify the problems of modern media.

Main research material

According to Naumova, the media is considered now a union of interactive communication technologies and digital broadcasting; which means there are some changes in interaction conditions. She emphasizes that various types of communication have undergone the process of digitalization, and have already become more interactive (Naumova, 2011, p.86).

The impetus for those very transformations was the computerization and virtualization of information. With the help of computers, mankind has been able to present all kinds of information – text, audio and video in digital form. The World Wide Web, along with the possibility to watch everything immediately, has also contributed to a significant increase in accessible knowledge, a huge expansion of information boundaries and the creation of a new global information world (Naumova, 2011, p.88).

However, the idea of using modern technologies in all spheres of our life, the radical transformation of production, processing and data transmission has affected the emergence of unqualified representatives of this industry (Shevchenko ed., 2012, p.5). It means that such trends are going to affect the process of training and developing highly professional new faces in modern media.

Verutska I. in her online article “Entertainment TV program: concept and classification” provides a list of media workers, whose professions are related to the creation of television programs. According to

her statement, the film crew in most cases consists of a producer, director, cinematographer, sound engineer, screenwriter, screenwriter, editors, TV presenters and others. The author of the publication emphasizes that one of the main conditions for creating a quality media product, both in film and on TV, is the joint coordinated work of all members of the film crew. According to the author, the filming process, regardless of the project type, has several stages, among the main ones, it distinguishes the stages of preparation, filming and post-production (Verutska, 2015).

It is worth agreeing with the opinion of director Gerasimov S., quoted by A. Golovnya in his book “The skill of the cameraman”, that at the initial stage of film and television production script development is usually carried out by the director together with the cameraman, art director and sound engineer. According to the author, the cinematographer, the cameraman should be involved in all stages of script development, especially if it is related to the visual solution and directly to the shooting process (Golovnya, 1965).

According to Pudovkin V., at this stage, the cameraman also creates his own treatment, so-called explication, which determines the light and colour solution of the future project. Based on cameraman’s explication all the further technical preparations in a shooting pavilion are carried out. That very explication also includes a storyboard in which the script of the prospective TV program will be presented in the form of pictures (Pudovkin, 1926).

Meanwhile, Romanenko Y. (2018) in her Internet article “The main stages of film production”, describes the next stage of filming – the stage of production, otherwise direct shooting. According to her statement, the work in the shooting pavilion begins with the scouting of the lo-

cation. In the process of such scouting perspective composition, lighting and shooting technique are specified. The production director with the cameraman usually conducts rehearsals in the pavilion and finally sets up mise-en-scenes for the presenters, choosing the shooting points. The cameraman sets lighting devices together with the director to avoid changes in further lighting equipment and to use shooting time properly.

In his study "The skills of the cameraman" A. Golovnya (1965, p.45) emphasizes that the cameraman's responsibilities on the set include: "the choice of shooting points (together with the director), compositional and lighting building of the frame, its material content (putting in order all the stuff, which is visible in the subject space of the frame), as well as testing and preparation for the shooting of all technical means and devices".

It should be noted that the process of building frame composition occurs during all stages of creating an audiovisual work: during script development, when determining the image-editing solution of the work, on the shooting set, while developing the lighting scheme, and directly during filming and final editing. Golovnya A. (1965, p.67) draws attention to the fact that the cameraman's work on the compositional solution includes not only specifying the location of figures and objects in the frame to build a proper montage frame but gives the main tasks of the composition, including attracting the viewer, confidence in acting, achieving expressiveness and artistry (in terms of tone, light, shade and colour), the use of all possibilities of psychophysiological action of pictorial techniques, like angle shooting, frame sizing, etc.

In this regard, it should be noted that the compositional construction of the frame

depends on the various techniques and rules used by the author of the audiovisual work. One of the key rules of composition is the rule of thirds. The essence of this rule is to divide the plane of the frame into 9 equal parts. The key feature is that the horizon line should not be in the centre, but divide the frame by 1/3, and the main object can be moved from the centre to the left or the right by 1/3 of the frame. This frame construction gives the effect of accentuation and greater tension. But many techniques can be used by the cameramen in their work. Golovnya A. (1965, p.70) identifies several ones – shooting different shots with lenses with different focal lengths, foreshortening or angle shooting, rapid filming and slow motion, panning, viewing effect, tracking effect, the effect of arrival and departure, and others.

To create an image, the light must enter the camera lens. A. Golovnya (1965, p.107) stated in his study "Cinematography", that light, reflected from the object should fall on the lens, which reflects the optical image of the object on the light-sensitive layer of the film, where it is finally fixed.

Light helps to fulfil the tasks, said by the director to the cameraman to create the desired artistic effect. Light helps to emphasize the three-dimensional shape of the object, tone, colour and texture of materials. The illuminated object is fixed on the film in the form of light and colour pictures on a light-sensitive material. With the help of light, different light effects are reproduced in cinema, which helps to determine the time and place of action.

We should agree with A. Golovnya (1965, p.109), who believed that "lighting, during the process of improving cinema as an art, has become an artistic and creative work and has become an integral part of the cameraman's skills".

To express his creative ideas, the cameraman uses different types of light. M. Volynets classifies in his book "Profession: Cameraman" all types of light: light that draws, light that fills, light that emphasizes the contour, modelling light and background light. The so-called painting light, the author calls the light from the directional lighting devices. Their main task is to create a black and white picture on objects, figures or faces. It should be noted that the painting light, in his opinion, clearly separates the light and shadow side of the object, emphasizing the volume, shape and texture.

Under the fill-in light, the author means that very light, which is created by diffused light devices, is covered with white material to evenly fill the entire space of the scenery. It is known that the equal filling of space helps to identify plastic shapes of objects, highlight the shadows on the actors' faces or used for a greater psychological perception of the state of the characters.

Concerning the light that emphasizes the contour, the author refers to the so-called backlight, which emphasizes the figure and separates it from the background. It is known that backlight promotes a sense of depth and expressiveness, and overcomes the feeling of two-dimensionality.

Under the modelling light, the author means that very light is used for fine light treatment of the face and focusing on the large details. By directing narrow beams of light from the lens at the actor's figure or face, one can get small spots that emphasize the feeling of volume.

Under the background light, the author means that very light, which helps to create a picturesque background for the actors, separates the architectural forms of scenery and reveals the depth of space (Golovnya, 1965, pp.105-107). So, the ability

to work with light plays the most important role in the work of the operator on the audiovisual work. Lighting in cinematography has many functions, including illuminating objects and giving them volume, shape, colour and emotional colour.

Summarizing all the above-mentioned information, it should be said that the final stage of the filming process is post-production. This stage begins when the operator is collecting all the footage. We would like to agree with the opinion of the editing director, designer, production director Pavel Tsybenko, given in the Internet article "Main stages of film production", where he said that in order to save shooting material for sure, it is better to store it on at least three video storages (Romanenko, 2018).

The next steps are to watch the footage, create a draft version, and do the editing itself. The last stage is colour correction, which means bringing all the captured material into a single product.

Conclusions

During our study, we have analyzed modern and traditional media. The analysis helped to reveal the differences between modern and traditional media. Thus, traditional media have created the basis of modern media, setting the trend for their further development and creating a whole culture of information, which is absorbed by modern media.

While studying we identified relevant problems and analyzed possible ways to solve them. The main problem is the comprehensiveness and easy availability of the creation and dissemination of information to a wide range of Internet users, and thus the dissemination of inaccurate or poor-quality information, in other words – fakes. The role of the main film

and television professions, in particular cinematography, was also defined in detail. All stages of production of a quality film product were described and the role of each member of the film crew was determined. The factors that affect the quality of television content were summarized by the author as well.

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КІНОТЕЛЕОПЕРАТОРСТВО ТА СУЧАСНІ МЕДІА

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Анотація

Мета дослідження – проаналізувати, порівняти, визначити проблеми й перспективи сучасних та традиційних медіа; схарактеризувати роль основних професій, які пов'язані з кіно та телебаченням, зокрема кінотелеоператорства. **Методологія дослідження** полягає у застосуванні теоретичного аналізу телевізійних програм, кінострічок, інформаційних джерел; узагальненні впливу медіа на світові перетворення; визначенні взаємозалежності структурних компонентів, які формують телевізійний простір. **Наукова новизна**: уперше проаналізовано складники сучасних медіа, проведено детальний аналіз взаємозалежності структурних компонентів, які формують телевізійний простір. За допомогою теоретичного аналізу телевізійних програм визначено чинники, які впливають на якість телевізійного продукту. **Висновки**. У статті проаналізовано сучасні та традиційні медіа. За допомогою аналізу встановлено відмінності сучасних медіа від традиційних, виявлено проблеми та проаналізовано можливі шляхи їх розв'язання. Детально опрацьовано компоненти, які формують сучасні медіа, визначено роль основних кіно-, телевізійних професій, зокрема кінотелеоператорства. Узагальнено чинники, які впливають на якість телевізійного контенту.

Ключові слова: медіа; традиційні медіа; сучасні медіа; інформація; аудіовізуальне мистецтво

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**ZASPA, I., BEZRUCHKO, O. PHOTO ART PROJECT
"FEMALE MULTI-COMPONENT ASSOCIATIVE IMAGE
'FERN FLOWER'". PART 2****Iryna Zaspa^{1a}, Oleksandr Bezruchko^{2a}**

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

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The author's idea. The idea of the second part of the presented photographic project has the same deep main meaning as the first part with the addition of figurative meanings. The comparison of such polar concepts as the beauty of alive and inanimate and revealing them through the female image, which is the basis, gives the opportunity to rethink these concepts. Counterweight of the destructive and at the same time creative processes in the abandoned building, which are reflected in the living plants of the fern and the girl herself, are combined into one whole.

The second part of this photo art project begins with a photo diptych called "Feel", which encourages you to track your own feelings while observing the work. It plays the role of a vocation that permeates the entire series of photographic projects. We consider that any work of art without human comprehension is only a set of certain qualities. As an example, a picture is a set of harmoniously combined spots and lines. Each person endows the experienced images with a special set of qualities selected through their own prism of worldview. Thus, the image can acquire many meanings in the outlined subject.

The presented series broadcasts the heroine's experience of a small life in the walls of dilapidated rooms through her dance, changing poses, movement and her interaction with space. Even the presence of a living person in an abandoned house fills him with life. Another invigorating symbol here is plants and flowers. The question of who this heroine is, the soul of the building, or flowers, or life itself, remains open.

If we turn to the irrational field of the philosophy which is "philosophy of life", we will understand that everything that exists in it is considered as a form of manifestation of "life". Life itself is considered to be the primary holistic reality. Thus, it is possible to draw parallels between the idea of contrasting the animate and the inanimate, abandoned that is displayed in the project with the "philosophy of life", in the understanding of which life opposes the inanimate and can be understood on an intuitive level. The photographic project focuses on the intuitive perception, comprehension and experience of the presented images.

The girl in the frame is a part of this environment and at the same time remains separated from it. This separation is dictated by the abandonment of the building. This abandonment provides opportunities for the perception of the image of the protagonist as a manifestation of "higher powers", which is often represented in the image of an angel. The hint of the supernatural origin of the female image is the elements of clothing, which in some shots are complemented by the presence of wings. Another important building aspect in the created image is the light, which reinforces the above-described symbolism of certain images. The idea of the work within the provided limits allows to interpret the image, which is symbolically called the "fern flower" in the imagination and perception of everyone. In this way, against the background of a terribly beautiful environment, the "fern flower" contains the symbolism of the magical, heavenly and living, real, which exists here and now.

Ukrainian-English translation –

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Diptych photo No. 1



**“Feeling” 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 | 1/350 s

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

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

Light scheme

Light source: natural light
from the window.

Photo No. 2



"Portrait with hydrangeas in hands" of the Photo Art Project
"Female Multi-Component Associative Image "Fern Flower"

80

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 s

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

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

Light scheme

Light source: natural light
from the window.

Triptych photo No. 3

**"Ballet in an Empty Room" 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:

35 mm | F1.41 | ISO 800 | 1/400 s

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

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

Light scheme

Light source: natural light
from the window.

Diptych photo No. 4



**"Portrait of a Fern Flower"
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 800 | 1/350 s

Images No. 4 editing with

Adobe Photoshop Lightroom Classic 9:

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

Light scheme

Light source: natural light
from the window.

Diptych photo No. 5



**"Shined" 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 800 | 1/350 s

**Images No. 5 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.

Diptych photo No. 6



84

**"Light and Shadow" 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 800 | 1/400 s

**Images No. 6 editing with
Adobe Photoshop Lightroom Classic 9:**

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

Light scheme

Light source: natural light
from the window.

Diptych photo No. 7



**"Sunlight" 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:

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

**Images No. 7 editing with
Adobe Photoshop Lightroom Classic 9:**

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

Light scheme

Light source: natural light
from the window.

Photo No. 8



"Movement" of the Photo Art Project
"Female Multi-Component Associative Image "Fern Flower"

86

Camera / Lens

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

Settings:

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

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

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

Light scheme

Light source: natural light
from the window.

Photo No. 9



**"Manifestation
of higher powers"
of the Photo Art Project
"Female Multi-Component
Associative Image
"Fern Flower"**

87

Camera / Lens

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

Settings:

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

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

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

Light scheme

Light source: natural light
from the window.



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**MASTER'S PHOTO ART PROJECT
'EROTICA IN PHOTOGRAPHY:
FROM ANALOG TO DIGITAL'. PART 1****Volodymyr Kukorenchuk^{1a}, Nataliia Vdovychenko^{2a}, Valeriia Bondar^{3a}**

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**МАГІСТЕРСЬКИЙ ФОТОМИСТЕЦЬКИЙ ПРОЄКТ
«ЕРОТИКА У ФОТОГРАФІЇ:
ВІД АНАЛОГА ДО ЦИФРИ». ЧАСТИНА 1****Володимир Кукоренчук^{1a}, Наталія Вдовиченко^{2a}, Валерія Бондар^{3a}**

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The author's idea. The idea of this Master's Photo Art Project was to create an erotic photographic work, namely such images that contain elements of fine art, which are closely intertwined with the myths and legends of ancient Greece. Throughout photographic history, both historical aspects and stylistic images of the visual art of each era are explored and intersect.

The photographic project is based on the story of characters such as Eros, three graces – Innocence, Beauty and Love. During the development of the storyline, the characters go through the ages, their aesthetics and expressiveness. The passage of time and the development of society in terms of morality change the attitude toward the naked human body and its interpretation.

The analysis of beauty of a human body in various forms of sensuality is carried out. It is established that eroticism is the result of the process of ontogenetic, cultural development and expresses the individual psychological and semantic components of the uniqueness of the human body. And photography, as the most common way of visual communication, has formed modern ideas about it.

Photo No. 1



**"Birth of Eros" of the Master's Photo Art Project
"Erotica in Photography: from Analog to Digital"**

90

Camera / Lens

Fujifilm XT-3 /
Fujinon XF 35 mm f/2.0

Settings:

35 mm | F2.8 | ISO 400 | 1/60 s

**Image No. 1 editing with
Adobe Photoshop:**

Increase exposure, decrease saturation,
zoom based on content, overlay photos
on top of each other.

Light scheme

Three lighting devices were used
for the shooting. The painting light was
located to the left of the model. The fill light
was near the optical axis of the camera.
Contrast – top behind the model.

Author's idea of photo №1. Photo №1 “Birth of Eros” shows one of the main characters of this photographic work. Proponents of Orphic cosmogony believed that the god Eros was born from an egg laid by Nyukta (or created by Chronos). This legend gave impetus to the creation of just such a plot image that inspires a sense of originality.

To realize this idea, I turned to the works of photographers and artists of the nineteenth century. I was inspired by David Octavius Hill, Robert Adamson, Charles Negre, Roger Fenton, Henry Fox Talbot and François Pascal Simon Gérard, Francisco Goya, Antoine-Jean Gros and others.

This photo is fully consistent with the style of the Classicism era – the expressiveness of form, specificity of the image and the proportions.

To create such an image, we used two digital photos that were compiled in Adobe Photoshop and superimposed on each other. The shooting was carried out in the photo pavilion using special equipment. As a result of many attempts, I settled on a light tonal image of the image in a high key.

Translucent fabric was thrown on the model for a more expressive effect. Light and form create a sense of unity.

Photo No. 2



**"Fascination with Graces" of the Master's Photo Art Project
"Erotica in Photography: from Analog to Digital"**

92

Camera / Lens

Canon 60D /
Canon 24-105 f/4L IS II USM

Settings:

24 mm | F4.5 | ISO 250 | 1/10 s

**Image No. 2 editing with
Adobe Photoshop:**

Increase exposure, decrease saturation, zoom based on content, overlay photos, reduce opacity, motion blur.

Light scheme

Three lighting devices were used for the shooting. The painting light was located to the left of the model. The fill light was near the optical axis of the camera. Contrast – top behind the model.

Author's idea of photo №2. At the photo №2 "Admiration of Graces" not only Eros is involved, but also three Graces – Innocence, Beauty and Love. These heroines also came from the ancient Greek epic and were sung by the Great Masters of Fine Arts throughout the civilized history of mankind.

I decided to add these characters to the story of Eros to emphasize his incipience as a god of love. At the photo, Graces enchant Eros with their seductive dance. They have captivated his soul so much that he wants to take possession of them and never let them go. This is where the story of temptation begins.

This photo corresponds to the style of the Romantic era – the spiritual world of man comes to the fore, creating a whole with nature.

To create such an image, I have used 8 photos and a scanned herbarium, which were compiled in the Adobe Photoshop editor and superimposed on each other. The shooting was carried out in the photo pavilion with the use of special equipment, and the light-tone drawing of the image in a high key became the best solution for the realization of this idea.

The use of props for this photo was similar to the previous one.

Photo No. 3



94

**“Temptation” of the Master’s Photo Art Project
“Erotica in Photography: from Analog to Digital”**

Camera / Lens

Fujifilm XT-3 /
Fujinon XF 35 mm f/2.0

Settings:

35 mm | F2.8 | ISO 80 | 1/30 s

**Image No. 3 editing with
Adobe Photoshop:**

Increase exposure, decrease saturation,
scale to content, overlay photos,
duplicate photos, and zoom in.

Light scheme

Three lighting devices were used
for the shooting. The painting light was
located to the left of the model. The fill light
was near the optical axis of the camera.
Contrast – top behind the model.

Author's idea of photo №3. The idea of photo №3 "Temptation" was the birth of a new feeling, more earthly, in which sin transcends innocence.

Under the influence of Eros' powerful energy, Grace loses control of her mind and emotions. It seems that in a moment, and a thin veil will fall at the feet of the tempter. Eros acquires a clearer human, like image of a tamer of women's souls and hearts. His power becomes clearer – he seems to hypnotize his victim and absorb it completely – Love is doomed, it falls into the captivity of passion.

I was inspired to create this photo work by the unsurpassed images of Julia Margaret-Cameron, whose work dates back to the 60-70s of the 19th century, and which is still an ideal for many photographers. In the history of photography of that time, the search for new forms and styles began, which formed a new direction in photography – pictorialism. The similarity of painting is the main difference in this trend. Robert Demachy, Heinrich Kühn, Charles Puyo, Joan Vilatoba – this list can be endless. Indeed, all these masters were influenced by works of art from the Romantic era and such new styles as Art Nouveau, Jugendstil, and Pre-Raphaelite currents.

To create such an image, I used 2 photos that were collected in Adobe Photoshop and superimposed on each other. The shooting was carried out in the photo pavilion with the use of special equipment, and the restrained light image of the photo was the best solution to implement this idea.

Photo No. 4



96

**"Immersion in the Abyss" of the Master's Photo Art Project
"Erotica in Photography: from Analog to Digital"**

Camera / Lens

Canon 60D /
Helios 44-2 58 mm

Settings:

58 mm | F1.4 | ISO 100 | 1/25 s

**Image No. 4 editing with
Adobe Photoshop:**

Edit exposure, shadow, contrast
and saturation, blend brush, crop.

Light scheme

Filling light in front of the model.

Author's idea of photo №4. At the photo №4 “Immersion in the Abyss” we see the second of the three Graces – Beauty. Love is already captivated by the love of Eros, and she is still trying to fight in his nets. Her body curves are beginning to take on clearer images. We can't see her eyes yet, she hides them, but the path of temptation is inevitable.

The transparency of matter in this story is a kind of guide from the spiritual to the earthly, as well as a burden that will pull from heaven to the abyss.

This work also traces the influence of pictorialism, in particular the work of Joan Vilatoba, who also used translucent fabrics to enhance the artistic power of photography.

To create this image, I made my own Helios 44-2 58mm monocle lens. This lens was connected to a digital camera using an adapter and macro rings. This lens added the plasticity of the image and emphasized the plot.

Photo No. 5



**"Ghosts" of the Master's Photo Art Project
"Erotica in Photography: from Analog to Digital"**

98

Camera / Lens

Fujifilm XT-3 /
Fujinon XF 35 mm f/2.0

Settings:

35 mm | F3.2 | ISO 1600 | 1/250 s

**Image No. 5 editing with
Adobe Photoshop:**

Edit exposure, shadow, contrast
and saturation, crop, overlay photos,
zoom based on content.

Light scheme

Three lighting devices were used
for the shooting. The painting light was
located to the left of the model. The fill light
was near the optical axis of the camera.
Contrast – top behind the model.

Author's idea of photo №5. Numerous figures of Innocence appear before us in photo №5 "Ghosts". She is lost, confused in her thoughts, trying to escape from herself, but each time she returns to the same place. The walls of Eros' captivity rise every moment. Its purpose is to unite with the Graces in a whirlwind of feelings and temptations.

I was inspired to create this work by the work of André-Adolphe-Eugène Disdéri, who in the 60s of the 19th century was fond of creating collages and editing photos of actresses and ballerinas. In particular, he was mostly interested in slender female legs, which still attract modern viewers. Oscar Gustave Rejlander's work also did not leave me indifferent. Especially since he was the first photographer to present his work "Two Ways of Life" in 1857, which presented naked nature.

To create this photo, I used 6 photos that were compiled in Adobe Photoshop and superimposed on each other. The shooting was carried out in the photo pavilion using special equipment, and the chiaroscuro drawing of the image became the best solution for the realization of this idea.

Photo No. 6



**"Blues of Erotic Thoughts" of the Master's Photo Art Project
"Erotica in Photography: from Analog to Digital**

Camera / Lens

Fujifilm XT-3 /
Fujinon XF 35 mm f/2.0

Settings:

35 mm | F4 | ISO 800 | 1/125 s

**Image No. 6 editing with
Adobe Photoshop:**

Edit exposure, shadows, contrast
and saturation, blend brush, crop, stamp,
blend mode, zoom based on content.

Light scheme

Three lighting devices were used
for the shooting. The painting light was
located to the left of the model. The fill light
was near the optical axis of the camera.
Contrast – top behind the model.

Author's idea of photo №6. In photo №6 “Blues of Erotic Thoughts”, we see the already self-affirmed Eros, who has already fulfilled his purpose in the temptation of the Three Graces. Now he is satisfied with himself, enjoys his actions, rests and fantasizes about plans while Grace melts in his passion.

This work logically continues a series of previous photographs related to Pictorialism.

The photo contains two superimposed works. Also, the smoke is a complement to the plot of the picture, creating an atmosphere of dreaminess. The chiaroscuro nature of the lighting successfully emphasizes the idea of the plot.

Photo No. 7



**"Taste of Temptation" of the Master's Photo Art Project
"Erotica in Photography: from Analog to Digital**

Camera / Lens

Canon 60D /
Canon 24-105 f/4L IS II USM

Settings:

24 mm | F6.3 | ISO 500 | 1/40 s

**Image No. 7 editing with
Adobe Photoshop:**

Edit exposure, shadow, contrast
and saturation, blend brush, crop,
stamp, scale, content brush, restore
brush, adding stars and fog..

Light scheme

Three lighting devices were used
for the shooting. The painting light was
located to the left of the model. The fill light
was near the optical axis of the camera.
Contrast – top behind the model.

Author's idea of photo №7. Photo №7 "Taste of Temptation" depicts the celebration of Eros' victory. Graces are under his rule, perform whims and are able to do anything to satisfy their master. They are intoxicated by his sexual amusements and pastimes, unable to recover from love and passion yet. Their images and desires became concrete, human and sinful. A little more and they will fall. The future of Graces has already been determined by the shining stars drawing them into the abyss.

This work is characterized by the spirit of postmodernism. The combination of the mystical, the realistic and the domestic are characteristic of this trend.

The light and shadow nature of the lighting was used for this photo, which successfully emphasizes the details and the idea.



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**MASTER'S PHOTO ART PROJECT
'DEVELOPMENT OF UKRAINIAN FILM DISTRIBUTION IN LVIV REGION
AS A COMPONENT OF FILM PRODUCTION IN UKRAINE'****Oleksandr Bezruchko^{1a}, Nataliia Kachmar^{2b}**

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**МАГІСТЕРСЬКИЙ ФОТОМИСТЕЦЬКИЙ ПРОЄКТ
«РОЗВИТОК УКРАЇНСЬКОГО КІНОПРОКАТУ НА ЛЬВІВЩИНІ
ЯК СКЛАДОВА КІНОВИРОБНИЦТВА В УКРАЇНІ»****Олександр Безручко^{1a}, Наталія Качмар^{2b}**

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The author's idea. The idea of this Master's Photo Art Project was to draw attention to the development and decay of cinemas in the Lviv region. Cinema, since its inception, has had a great impact on people, his development, formation, more than once has returned the course of history. Cinemas are a place where you can meet its miracle face to face, touch it. However, what is the current state of Ukrainian cinemas? Who still goes there? Can we say, that at the beginning of the internet era, the cinemas are a relic of the past, which now play only a symbolic role? Having watched the cinemas of the Lviv region, communicating with employees and visitors, I tried to answer these questions, first of all for myself. Research on the development of Ukrainian film distribution is very important in modern conditions, as it is an integral component, the basic basis of cinema, which in turn is a priority of public policy in the humanitarian sphere and determined by the Laws of Ukraine 'On Culture', 'On Cinematography', etc. Successful, profitable film distribution is a financial platform for the development of film production. Therefore, in-depth analysis of ways and directions of film distribution, research of formation conditions and successful realization of its potential, study and coverage of effective principles of film network existence, construction of forecast models of its further functioning are actual and necessary for the social and economic and political development of society.

Photo No. 1



"Cinema Lives Here"
from a series of Master's Photo Art Project

Camera / Lens
Canon EOS 250D /
Canon EFS 18-55 mm

Settings:
18 mm | F7.1 | ISO 800 | 1/25 s

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

- Temperature: +18
- Exposure: +0.36
- Contrast: +7
- Highlights: +5
- Shadows: +20

Light scheme
Frame light source:
sunlight from the window.

Author's idea of photo №1. The sign 'The cinema lives here' encourages the audience of the cinema 'Lviv Film Center' to watch the film, which is on. However, although the building is located in the densely populated Frankivsk district of Lviv, even in the middle of a beautiful picturesque park called "Nut Grove", which is always a holiday for many residents, there are not enough spectators. The sign about the movie is placed here as if ironically. After all, it seems that cinema lives here, but there is nobody to watch it. It is known that cinema cannot exist without spectators.

Photo No. 2



"Planeta Kino" (*The Planet of Cinema*)
from a series of Master's Photo Art Project

Camera / Lens
Canon EOS 250D /
Canon EFS 18-55 mm

Settings:
18 mm | F4.0 | ISO 200 | 1/6 s

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

- Temperature: -13
- Exposure: -0.09
- Contrast: +25
- Highlights: -35
- Shadows: +18
- Texture: +35

Light scheme
Frame light source:
lamp lights.

Author's idea of photo №2. 'Planeta Kino' network is a monopolist in our country's market. It is an example of the fact that going to the cinema can be interesting, exciting and not hit the family budget. The cinema, which is located in the King Cross Leopolis shopping centre in Lviv, has an IMAX technology room with a screen size of a 5-storey building.

Of course, it is almost impossible for smaller cinemas to compete with such large corporations. Though in large cities, there is still a tendency to visit smaller and, according to Lviv residents, 'more authentic cinemas.'

Photo No. 3



'IMAX Projection System'
from a series of Master's Photo Art Project

Camera / Lens
Canon EOS 250D /
Canon EFS 18-55 mm

Settings:
18 mm | F4.0 | ISO 800 | 1/8 s

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

- Temperature: -46
- Exposure: +0.18
- Contrast: +18
- Highlights: -22
- Shadows: +18
- Texture: +11

Light scheme
Frame light source:
room lights.

Author's idea of photo №3. This projector in the King Cross Leopold shopping centre in the “Planeta Kino”, almost human-sized, forms a separate image for the right and left eyes, which allows the creation of a high-quality and surreal 3D effect. Of all the cinemas in the Lviv region, this projector is the largest, and there is a separate person to service it, who is always on the spot.

Photo No. 4



"New Hall" from a series
of Master's Photo Art Project

Camera / Lens
Canon EOS 250D /
Canon EFS 18-55 mm

Settings:
18 mm | F4.0 | ISO 100 | 1/13 s

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

- Temperature: +7
- Shade: +7
- Exposure: +1,73
- Contrast: +15
- Highlights: +11
- Shadows: +5
- Texture: +11

Light scheme
Frame light source:
room lights.

Author's idea of photo №4. In Drohobych and nearby cities, the network of 'Zlata' cinemas is a monopolist in the market. It is well deserved because cinemas located in the central parts of cities are new and clean with friendly staff. In addition, according to employees, from time to time they have meetings with actors and directors, where spectators have the opportunity to communicate with filmmakers and learn more about Ukrainian cinema.

Photo No. 5



'Meeting place' from a series
of Master's Photo Art Project

Camera / Lens
Canon EOS 250D /
Canon EFS 18-55 mm

Settings:
18 mm | F5.0 | ISO 800 | 1/10 s

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

- Temperature: -9
- Shade: -35
- Exposure: +0,09
- Contrast: +13
- Highlights: -18
- Shadows: -18
- Texture: +27

Light scheme
Frame light source:
room lights.

Author's idea of photo №5. Cinema is not just a hall or a screen. Cinema is a meeting place for friends and relatives. This is a cup of coffee before the movie. This is the expectation of the film beginning and its discussion later. This is an expectation, disappointment or admiration. Cinema is a forum, a centre and a meeting place. One such place is the Drohobych cinema 'Zlata'.

Photo No. 6



'Observers' from a series
of Master's Photo Art Project

Camera / Lens
Canon EOS 250D /
Canon EFS 18-55 mm

Settings:
18 mm | F4.1 | ISO 800 | 1/10 s

**Image No. 6 editing with Adobe
Photoshop Lightroom Classic:**

- Colour: black and white
- Exposure: +0,09

Light scheme
Frame light source:
room lights, lamp lights.

Author's idea photo №6. For non-cinematographers, cinema has always been something extremely magical, attractive and interesting. Everyone always wants to know how the scene is shot, how the actors play so convincingly, why some films win Oscars and others are forgotten as soon as the premiere ends. People sit quietly in the chairs of the cinema and continue to admire the film even after its completion.

Photo No. 7



118

'Kameniar Cinema' from a series
of Master's Photo Art Project

Camera / Lens
Canon EOS 250D /
Canon EFS 18-55 mm

Settings:
18 mm | F4.0 | ISO 100 | 1/40 s

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

- Colour: black and white
- Temperature: -35
- Exposure: -0,18
- Contrast: +13

Light scheme
Frame light source:
sunlights.

Author's idea of photo №7. In 'Boryslav', a few steps from the central square, there is a cinema that was closed many years ago. The beautiful and symbolic name of the cinema, unfortunately, did not save it from decline and oblivion. There are no entertainment centres or recreation areas in the city, only shops and isolated cafes. According to a local woman, people move from here to more developed cities, such as Drohobych or further. Therefore, for those who remain, culture is out of time. Moreover, the cinema, as well known, cannot exist without people. The more developed the city is, the more satisfied people are - the more diverse cinemas there are. Unfortunately, 'Boryslav' did not get on this list...

Photo No. 8



'Dzvin Cinema' from a series
of Master's Photographic Art Project

Camera / Lens
Canon EOS 250D /
Canon EFS 18-55 mm

Settings:
18 mm | F4.0 | ISO 800 | 1/30 s

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

- Colour: black and white
- Temperature: +15
- Shade: +22
- Exposure: -0,36
- Contrast: +9
- Shadows: +5
- Sharpness: +13

Light scheme
Frame light source:
sunlights.

Author's idea of photography №8. Of all the cinemas in the Lviv region, 'Dzvin' in Lviv is in a state of decline and ruin. It is unlikely that the local authorities will ever be able to restore this building. Moreover, the people of Lviv themselves have other places to watch movies. Citizens are already accustomed to this ruined building and routinely pass by every day... Few people remember the premieres, meetings, sold-outs, old movies...



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Кіномелодрама ХХ століття і трофейні фільми: екранний дискурс

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Twentieth-century Film Melodrama and Trophy Films: Screen Discourse

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Зборовец И. *Киномелодрама XX века как явление мировой культуры* : монография. Харьков : Лидер, 2016. 312 с.

Зборовец, И., 2016. *Киномелодрама XX века как явление мировой культуры*. Харьков: Лидер.

Zborovets, I., 2016. *Kinomelodrama XX veka kak iavlenie mirovoi kultury* [Film melodrama of the 20th century as a phenomenon of world culture]. Kharkov: Lider.



Зборовец И. *Трофейные кинофильмы в рецепции советских зрителей первого послевоенного десятилетия* : монография. Харьков : Лидер, 2019. 490 с.

Зборовец, И., 2019. *Трофейные кинофильмы в рецепции советских зрителей первого послевоенного десятилетия*. Харьков: Лидер.

Zborovets, I., 2019. *Trofeinye kinofilmy v retseptcii sovetsskikh zritelei pervogo poslevoennogo desiatiletii* [Trophy films in the reception of Soviet viewers in the first post-war decade]. Kharkov: Lider.

Інтереси автора цих монографій не обмежуються виключно кінематографом. Іполит Зборовець – історик театру, літератури та автор відповідних тематичних монографій: «Мирон Степняк: біографія у віршах поета» (2012), «Мистецтво театралізації художньої прози» (2013), «Доля українського мовознавця Василя Зборовця», «Сюжети для театру, кіно та телебачення» (2014), «Олександра Монтвид у Харківському інституті благородних дівчат»

(2015), «Самотність Мирона Степняка» (2015) та ін.

Проте інтерес саме до кінематографу виявився в автора з дитинства, коли він ще хлопцем був зачарований «магією» кіно. Десятки разів він переглядав улюблені картини, колекціонував кінокадрики, вивчав структуру різних фільмів. У своїх монографіях автор не тільки аналізує різні аспекти кінопроцесу, а й широко спирається на власні враження.

У монографії «Кіномелодрама ХХ століття як явище світової культури» І. Зборовець аналізує найзнаковіші мелодрами Німеччини, Польщі, СРСР, США, Індії, Іспанії. Актуальність роботи насамперед обумовлена тим, що жанр «мелодрами» є одним із найшанованіших глядачами (досить згадати хоча б рекордсмена касових зборів фільм «Титанік» (Titanic, 1997, реж. Д. Кемерон)). Але попри свою популярність, мелодрама не знайшла відгук у роботах кінознавців. Мабуть, єдине дослідження, яке було опубліковано – книга Я. Маркулан «Кіномелодрама. Фільм жаків: кіно та буржуазна масова культура» (1978).

У роботі Я. Маркулан мелодрама визначається як «низькопробний жанр», що набув широкого поширення на Заході, але не знайшов відгук в радянському кінематографі. Однак, на противагу цій думці, можна згадати оscarоносну картину В. Меньшова «Москва сльозам не вірить» (1979) і фільм-катастрофу з елементами мелодрами О. Мітті «Екіпаж» (1979). Ці картини, як нині заведено казати, «очолювали верхні рядки хіт-парадів» найкасовіших радянських фільмів. Ці стрічки демонструвалися по три-чотири тижні і на всі сеанси були «шаляпінські черги».

Як точно зазначає І. Зборовець, полегіваючи з Я. Маркулан, «з висоти наукової еліти вона створила негативний портрет сучасної кіномелодрами, здатний викликати до неї огиду на 100 років уперед» (с. 289). Адже не варто забувати, що мелодраматичні сюжети в руках обдарованих режисерів перетворювалися на справжні шедеври. Можна згадати чудову картину Жака Демі «Шербурські парасольки» (Les Parapluies de Cherbourg, Франція, 1964), яка отримала Гран-прі на кінофестива-

лі у Каннах. Фільм музичний, у ньому історія яскраво розкривається завдяки і режисурі, і заворожливій музиці Мішеля Леграна, і блискучій акторській роботі юної актриси Катрін Деньов.

Цей фільм є прикладом, коли банальна історія про молоду дівчину, яка не дочекалася свого молодого чоловіка з армії, втілюється на екрані в яскравий твір кіномистецтва. Ще один музичний фільм на цю ж тему було знято в СРСР через десять років режисером Андрієм Кончаловським. Героїня «Романсу про закоханих» (1974) також не дочекалася коханого, вважаючи, що він загинув. Вона одружується з його другом. Але на відміну від «Шербурських парасольок» ця історія закінчується трагічно.

Також на сторінках своєї книги І. Зборовець розглядає і класичну музичну мелодраму «Королева Шантеклера» (La Reina del Chantecler, Іспанія, 1962, реж. Р. Хіль).

Як справедливо зазначає І. Зборовець «...сьогодні мелодраму розглядають спрощено як різновид із сюжетом побутового характеру, з перебільшеними емоціями, несподіванками та обов'язковою перемогою добра над злом» (с. 12). Адже мелодрама є найстарішим жанром кінематографу. На початку першого десятиліття американські мелодрами з білявою Мері Пікфорд підкорили глядачів з усього світу. І що важливіше, заклали основні правила для розвитку цього жанру – розкриття духовного та чуттєвого світу героїв у особливо яскравих емоційних обставинах на основі контрастів: добро і зло, кохання та ненависть тощо. Саме ці якості дозволили таким фільмам достукатися до сердець мільйонів глядачів.

Так, В. Миславський у неопублікованих спогадах згадував, що він пам'я-

тає, яке глибоке враження справила на нього в дитинстві мексиканська мелодрама «Білі троянди для моєї чорної сестри» (*Rosas blancas para mi hermana negra*, 1970, реж. А. Салазар). Цей фільм демонструвався на літньому майданчику у парку біля його будинку. І попри те, що він цю картину дивився, залізши на дерево (оскільки не було грошей на квиток), досі в його пам'яті фільм зберігся в найдрібніших деталях.

До переваг монографії І. Зборовця віднесемо і широкую географію його дослідження. У роботі автор розглядає класичні мелодрами Індії («Бродяга», *Awaaga*, 1951, реж. Р. Капур), Франції («Чоловік і жінка», *Un homme et une femme*, 1966, реж. К. Лелюш), США («Історія кохання», *Love Story*, 1970, реж. А. Гіллер), Мексики («Єсенія», *Yesenia*, 1971, реж. А. Б. Крєвенна), Польщі («Знахар», *Znachor*, 1982, реж. Є. Гоффман) та ін.

Також у монографії автор розглядає й трофейні мелодрами «Доля балерини» (*Sieben Ohrfeigen*, Німеччина, 1937, реж. П. Мартін), «Жінка без минулого» (*Die Frau ohne Vergangenheit*, Німеччина, 1939, реж. Н. Маласонна), «Мережі шпигунства» (*It Happened in Gibraltar*, Франція, 1938, реж. Ф. Оцеп), «Дама з камеліями» (*Camille*, США, 1936, реж. Д. Кьюкор) та ін.

Темі «трофейних фільмів» присвячена монографія І. Зборовця «Трофейні кінофільми в рецепції радянських глядачів першого повоєнного десятиліття», яка також виділяється глибиною аналітичного підходу.

Зазначимо, що темі «трофейного кіно» були присвячені окремі публікації, що виходили в СРСР та Росії. Але це були дослідження, які загалом спиралися на документи. Однією з особливостей роботи І. Зборовця є використання автором своїх вражень, які він записував

у дитинстві після перегляду фільмів (с. 6). Ця дитяча рецепція, зафіксована автором у своїх записах, виявилася дуже цінною, оскільки відображає яскраві враження, які залишали «трофейні фільми» на радянських глядачів.

Як точно зазначає автор, зустріч радянських глядачів із трофейними фільмами була «рівнозначна переміщенню на іншу планету, так не схожу на "рай" соціалізму» (с. 449). І справа не тільки в тому, що радянські глядачі змогли відчувати вітерець свободи, який віяв з кіноекранів після тривалого ув'язнення за «залізною завісою». Перед багатомільйонними глядачами розгорталося зовсім інше життя, про яке вони могли тільки мріяти. Так, Людмила Гурченко згадувала про те, як після перегляду фільму «Дівчина моєї мрії» (*Die Frau Meiner Träume*, Німеччина, 1944, реж. Г. Якобі) дівчата стали змінювати зачіски та вносити зміни в свій одяг.

Але, окрім «красивості» тих фільмів, які дивилися радянські глядачі у повоєнні роки, ці картини дозволяли легше переносити трагедію наслідків кривавої війни, і хоч на півтори години забути та відволіктися від навколишньої реальності (за спогадами сучасників, іноземні фільми вони переглядали багато разів).

Комісія, яка формувала репертуар, намагалася не лише відбрати «ідеологічно нешкідливі» фільми, а й насамперед розважальні та музичні стрічки. Так, з червня по грудень 1945 року в радянський прокат вийшли трофейні фільми «Весняний вальс» (*Spring Parade*, США, 1940, реж. Г. Костер), «Сестра його двоюречького» (*His Butler's Sister*, США, 1943, реж. Ф. Борзейгі), «Тітка Чарлея» (*Charley's Aunt*, США, 1941, реж. А. Майо) та ін.

Завдяки політиці прокату трофейних фільмів радянські глядачі отримали

нагоду познайомитися з яскравими зразками музичного, пригодницького та комедійного кіно США і Західної Європи. Трофейні фільми офіційно виходили в радянський прокат з 1946 по 1956 роки. Ці роки заведено характеризувати кінознавцями як «період малокартиння». У цей час країна відновлювалася від руйнівних наслідків війни і практично повністю було згорнуто власне кіновиробництво.

Керівництво країни ухвалило рішення у перше повоєнне десятиліття демонструвати трофейні та офіційно закуплені у США і Західній Європі фільми. А ті нечисленні фільми, які вироблялися на той час у СРСР, характеризуються як «безконфліктне кіно», оскільки були надумані і фальшиво трактували дійсність.

Отже, перше повоєнне десятиліття дало можливість глядачам познайомитися з усім різноманіттям іноземних фільмів. Але трофейні фільми проникали на радянські екрани і пізніше. Так, трофейний фільм «Книга джунглів» (Rudyard Kipling's Jungle Book, США,

1941, реж. З. Корда), демонструвався у харківському кінотеатрі «Ім. Держинського» в 1978 році.

Сотні трофейних фільмів, вивезених з Німеччини та інших країн, стали основою колекції Держфільмофонду СРСР. За свідченням кінознавця В. Босенка, у Держфільмофонді зберігаються і японські трофейні фільми, вивезені з Маньчжурії після капітуляції Японії. Але ці фільми не потрапили у широкий прокат.

У своїй об'ємній монографії І. Зборовець дає практично повну ретроспекцію розвитку такого яскравого та маловивченого феномену радянського кінопрокату, як «трофейне кіно», і аналізує рецепцію радянських глядачів першого повоєнного десятиліття.

Підсумовуючи сказане, зазначимо, що монографії Іполита Васильовича Зборовця «Кіномелодрама ХХ століття як явище світової культури» та «Трофейні кінофільми у рецепції радянських глядачів першого повоєнного десятиліття» займуть гідне місце серед робіт українських кінознавців.

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Ukrainian Film Music: History and Modernity

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Українська кіномузика: історія та сучасність



Литвинова О. У. *Музика в кінематографі України* : каталог. Київ : Логос, 2009. Ч. 1. Автори музики художньо-ігрових фільмів, які створювалися на кіностудіях України. 453 с.

Литвинова, О.У., 2009. *Музика в кінематографі України*. Київ: Логос. Ч. 1. Автори музики художньо-ігрових фільмів, які створювалися на кіностудіях України.

Lytvynova, O.U., 2009. *Muzyka v kinematohrafi Ukrainy* [Music in the cinema of Ukraine]. Kyiv: Lohos. Ch. 1. Avtory muzyky khudozhno-ihrovykh filmiv, yaki stvoriuvались na kinostudiiakh Ukrainy [Authors of music of feature and feature films created at film studios of Ukraine].

More than ten years ago, a book by musicologist Olga Lytvynova “Music in Ukrainian Cinema” was published. This work is almost the only publication in Ukraine, which reflects almost the entire palette of Ukrainian film music, from the 1920s to the mid-2000s. Unfortunately, this certainly relevant work has not yet received proper feedback in the scientific musicology and cinematography literature.

Annotated reference book “Music in the cinema of Ukraine. Catalogue. Part I” is the first Ukrainian information and reference publication that contains information about the authors of film music and its performers. It provides an opportunity to recreate the musical heritage of Ukrainian composers in domestic cinema, to enrich the scientific field with information about their work and opens space for new scientific studies of the cultural development of society. The concept of creating the reference book is conditioned by the task of further objective and impartial study of the musical realities of the Ukrainian nation and its artistic achievements. For the first time, a new level of information is provid-

ed by additional (unpublished) materials. To write the book, the author used materials from the National Union of Composers of Ukraine, the National Union of Cinematographers of Ukraine, the Oleksandr Dovzhenko National Center, the Museum of O. Dovzhenko National Film Studios, Ukrainian Studios of Chronicle and Documentary Films, H.S. Pshenychnyi Central State Cinema, Photo and Phono Archive of Ukraine, Central State Archive-Museum of Literature and Art of Ukraine, State Museum of Theater, Music and Cinematography of Ukraine (p. 3).

The annotated reference book consists of two parts. The first is devoted to Ukrainian fiction films: “Music of Ukrainian cinema (history essay)” (pp. 7-44), article by S. Trymbach “Sound in the screen culture of Ukraine” (pp. 45-74), “Catalogue” (p. 75 -348), “Photo Documents” (pp. 349-398). It includes information on more than 450 artists, including recognized classics of academic music and little-known musicians as well. Materials about personalities in the reference book are arranged in alphabetical order. Each of them consists of brief biographical information: sur-

name, name and patronymic; the nature of his/her main activity; state awards, honorary titles, scientific degrees, information on education and creative path; selected filmography.

The catalogue has a purely informative purpose, and as the author assures, is devoid of evaluative characteristics. Its materials allow us to explore the general artistic trends of film music in the context of historically consistent changes in artistic processes in the history of domestic cinema (p. 5).

In the essay "Music of Ukrainian cinema (history essay)" the author analyzes the main stages of development of film music in the country and changes in the artistic and creative orientation of composers. In a synthetic work, which is a fiction film, the expressiveness inherent in music can specify the content, convey an inexhaustible range of human feelings, reveal psychological aspects, emotional connotations of events and more.

The processes of the formation of film music in Ukraine are still poorly understood. The role of music in cinema was discussed immediately after the advent of cinema. Initially, the films were shown accompanied by a tapper who either improvised or used certain fragments of classic works by Beethoven, Tchaikovsky, Rachmaninoff, Liszt, Berlioz, Schubert and others to illustrate the film.

However, ulteriorly, parallel to the complication of the form of the cinematographic work, the musical "background" becomes more complicated, as well as the composition of orchestras in the auditorium. In the early 1920s, the practice of using specifically published "musical templates" by tappers and film musicians to illustrate common screen situations: "romantic scene with lovers", "betrayal", "death", "divorce" and others was widely spread.

In the future, the practice of using musical improvisation and musical patterns is increasingly giving way to specially written music. Since 1928, Ukrainian films with specially written music have been released: "Two Days" (comp. B. Liatoshynskyi), "Night Coachman" (comp.: Yu. Meitus, V. Rybalchenko) and others. In the following years, a composer I. Belza wrote music for O. Dovzhenko's film "Arsenal", P. Tolstikov – for I. Kavaleridze's films "Shower" and "Perekop", L. Kaufmann – for M. Kaufmann's films "Spring" and O. Dovzhenko's "Earth", M. Timofeev – to Dzyga Vertov's film "Symphony of Donbas".

With the development of sound cinema, a special role in the musical score is given to songs that compactly convey the emotional reaction to the events taking place in the film. First of all, it should be noted the works of composers in Ukrainian films: "Mountain Flower" (comp. D. Klebanov), "Veshnyky" and "Bohdan Khmelnytskyi" (comp. S. Pototskyi), "Shchors" (comp. D. Kabalevskyi), "Sorochny Fair" (comp. Ia. Stolliar) and others.

At the same time, musical films and film adaptations of musical works – "Ukrainian songs on the screen", "Natalka Poltavka" by M. Lysenko, "Zaporizhian over the Danube" by S. Hulak-Artemovskyi and others – became widespread.

Among the films of the first postwar decade should be noted: "The Scout's Feat" (comp.: O. Sandler, D. Klebanov), "The Third Strike", "In Peaceful Days" (comp. Yu. Meitus), "Taras Shevchenko" (comp. B. Liatoshynskyi) and others.

The next rise of Ukrainian cinema belongs to the period of "thaw". The new political atmosphere allowed the directors to more accurately reflect some events in history and modern life. Artists were able to express their thoughts more freely, seeking to realize their roots, in

new positions. It was the time when the iconic films of the famous "sixtiers" by S. Paradzhanov ("Shadows of Forgotten Ancestors", comp. M. Skoryk), Yu. Illienko ("A Spring for the Thirsty" and "St. John's Eve", comp. L. Hrabovskyi), L. Osika ("Stone Cross" and "Zakhar Berkut", comp. V. Huba). Under such political circumstances, Ukrainian cinema has evolved as an integral part of the overall history of national art.

At the end of the information block of the book, there are "Appendices", that include a "Reference list" (pp. 398-403), "Index of films" with the authors of

music (pp. 404-429), "Index of names" (pp. 430-452).

The second volume of O. Lytvynova's research "Musical Culture of Ukraine and Documentary Cinema (based on the materials of the H. S. Pshenychnyi CSFPA of Ukraine), on which the author has worked for many years, includes authors of popular scientific, documentary and animated films, adaptations of musical works, films-concerts and performances. This work was published in 2014, but only in five copies. It is not available on Internet resources as well, so it is, unfortunately, almost inaccessible even for specialists in this field.



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