ВІСНИК
КИЇВСЬКОГО НАЦІОНАЛЬНОГО УНІВЕРСИТЕТУ КУЛЬТУРИ І МИСТЕЦТВ

Серія: Аудіовізуальне мистецтво і виробництво

Науковий журнал

2022 Том Vol. 5 № 2

Scientific journal

BULLETIN
OF KYIV NATIONAL UNIVERSITY OF CULTURE AND ARTS

Series in Audiovisual Art and Production

The Bulletin highlights topical problems of general theoretical, artistic, historical, practical aspects in the field of audiovisual art and production.

The scientific journal is addressed to scientists, experts, lecturers and scientific workers who are engaged in scientific research and try to find value-semantic horizons of modern artistic, production and audiovisual processes.

According to the Order of the Ministry of Education and Science of Ukraine No 1017 (Annex 3) dd. 27 September 2021, the Scientific Journal is included in category "B" of the List of professional scientific publications of Ukraine which publish the results of dissertations for the DSc and PhD degrees in the field of study "Art Studies", programme subject area 021 "Audiovisual Arts and Production".

Recommended for publication by the Academic Council
of Kyiv National University of Culture and Arts
(Minutes No 7 from 05.12.2022)

ЗМІСТ

Вісник Київського національного університету культури і мистецтв.
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MEDIA COMMUNICATION:TECHNOLOGIES OF APPLICATION IN SCREEN DISCOURSE

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Abstract

The purpose of the research is to analyze the communicative relationship of screen culture with the viewer, to determine the forms and means of media influence on the audience, to rethink the concept of "media manipulation" and to outline the importance of non-verbal semiotics on television. ***The research methodology*** is carried out by analyzing and synthesizing the activities of modern mass media based on: the empirical method, which is manifested in observing and comparing the general trends in the development of media communication processes; the method of theoretical substantiation of the screen arts work, in particular, television, in the context of the manifestation of special forms and means of communicative influence on the viewer; a systematic approach that allows analyzing, specifying, clarifying and generalizing all stages of the technology of using communication in the media. ***The scientific novelty*** is due to the identification of strategies and tactics for the use of various manifestations of verbal and non-verbal communicative influence by analyzing specific examples of television programs. The manifestations of wordless communication on television are analyzed in detail, the dialectic of the visual-verbal image on the screen is explained, and modern technologies of manipulation in the screen discourse are formed. ***Conclusions.*** In the course of the research, we have studied in detail the technologies of media communication and determined the dependence of typical forms of communication on audience targeting. With the help of deciphering the methods and means of communicative influence, the concept of media manipulation has been explained, and the importance of using NLP and neuromarketing technologies in the domestic media market has been proved. Specific tools of non-verbal semiotics have been revealed in the example of domestic political talk shows and their hosts.

Problem statement

A characteristic feature of post-industrial society has undoubtedly been the rapid development of the media. However, in modern realities, it is necessary to understand the context of the transformation of the media into the media. The latter accumulates a standardized reproduction of facts and the ability to manipulate them.

This approach to the presentation of information is often used in the domestic media space. This is evidenced by a study published by Golubov. Ukraine ranked 97th in the world's press freedom index this year according to the rating from the international legal organization Reporters Without Borders (2021). This is a step lower than last year. It gives a reason to believe that the leading media use communication primarily to influence the consciousness and subconscious of the consumer.

As television is still one of the primary sources of information in Ukrainian society, understanding the methods and technologies of implementing unique forms of media communication, particularly on television, gives an accurate understanding of the extent of involvement in the Ukrainian media landscape.

Recent research and publications analysis

An analysis of recent research and publications in media communications shows that the problems of media influence are of interest to various scholars – from philosophers and psychologists to TV critics and linguists. Prominent among researchers on this topic is Georgy Pocheptsov, who in his works Propaganda 2.0 (2018), Cognitive Wars (2019), and Wars of New Technologies (2020) scientifically substantiated several concepts: "communication technology," "propaganda," "information war."

Modern technologies of manipulation in screen discourse are covered by many domestic scientists N. Lihachova, S. Chernenko, V. Ivanov, S. Datsiuk Manipulation on TV (2003) study. A description of suggestive technologies of manipulative influence can be found in the textbook by V. Petryk, M. Prysiazhniuk, and L. Kompantseva (Skulysh ed., 2011).

Forms of communication of media influence are covered in the Poetics of Television Journalism by Y. Shapoval (2003), and the manifestations of non-verbal communication are explored by Alan and Barbara Piz in the famous Body Language (A. Piz and B. Piz, 2017).

In addition, many organizations in Ukraine study media communications. Among the main ones: are the niche online publication Telekritika (until the end of 2020, it provided detailed comments on the development of trends in the Ukrainian media sphere), and its successor NGO Media Detector (their slogan is Watch Ukrainian Media Watch). English – "watchdog of the Ukrainian media", the portal analyzes the market of Ukrainian media, provides annual reports on media literacy, fact-checking, etc.), journalistic analytical center Institute of Mass Media (engaged in daily fact-checking news, research fakes, narratives, and "jeansa" (commissioned material); the monthly column Barometer of Freedom of Speech, which investigates cases of violations of freedom of speech throughout the country), the Center for Social Communications of the National Library of Ukraine named after V. I. Vernadsky, in particular the author Natalia Aksonova in the article «War» (2017), a fact-checking project «VoxChek», which examines the state-

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ments of politicians and opinion leaders, which they convey to the public the eyes of the audience in one way or another.

The purpose of the research is to analyze the communicative relationships of screen culture with the viewer, identify and explain the forms and means of influencing the media on the audience, rethink the concept of media manipulation, and outline the importance of nonverbal semiotics on domestic television.

Main research material

Modern society is in the age of informational society, where perhaps the most crucial role is played by knowledge and technology. The latter quickly assimilated with mass culture and, as a result, created unlimited access to information. However, such democracy borders on oversaturation and, consequently, on the quality of the information received, complicating the individual's ability to distinguish the simulacrum from the original.

All this creates the basis for mass communicative influence on the consciousness and subconscious of people. As analysts and experts of Telekritika Natalia Lihachova, Serhii Chernenko, Valerii Ivanov, and Oleksandr Datsiuk noted in the Monitoring of TV Manipulation: "The modern world has become the world of mass media – with powerful mechanisms of self-reproduction and self-regulation. The media began to influence the world of objective reality not only by reflecting it but also by constructing it at their discretion» (Lihachova et al., 2003, p. 4).

The media have become mass media, introducing their forms and technologies of influence into the screen culture, mainly for the sake of manipulating the consumer's consciousness, rather than covering facts and events «as is.»

This approach to interaction with the Ukrainian audience is due to various factors, which can be divided into exogenous and endogenous. Exogenous refers to external factors, among which the main ones are:

1. A hybrid war with the Russian Federation, which uses active, harsh anti-propaganda of Ukrainian ideology in the media;

2. World politics of post-truth, which appeals to the irrational factor of information perception.

Endogenous or intrinsic factors correlate with the following conditions:

1. Involvement of domestic mass media in favor of the owner;

2. Personal attitude to a certain situation of a media outlet representative.

A special place is occupied by competition between the media. It is due to the capriciousness and clipping thinking of today's society. By «surfing» from one resource to another, the viewer constantly «keeps up» the media, forcing them to invent even more clickable (attractive), stunning (shocking) leads, and content for their materials.

Thus, in the struggle for the consumer, the media use specific tools to influence the audience, including persuasion, suggestion, imitation, psychological contagion, and manipulation.

Each of the above factors has its application characteristics.

Persuasion appeals to the rational – arguments, facts, and research and is based on logical, consistent information delivery to the consumer. As noted by V. Petryk and others in the Suggestive Technologies of Manipulative Influence Textbook: "Along with consistent, logical, rational persuasion there is a suggestion (suggestion), which is a direct intrusion into the mental life of man and is to influence his will and mind" (Skulysh ed., 2011, p. 16).

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This effect is achieved by substituting concepts (creating a so-called simulacrum), which distracts, dulls attention, and later – is generally perceived as a proven, indisputable fact. This type of information and psychological influence can be carried out in various ways, depending on the target audience (object of influence), interests, preferences, ability to irrationally perceive the world, and the goal that manipulators seek to achieve.

An imitation is a tool of influence that is especially common in screen discourse (film, television). The audience can see a particular sound and visual image and adopt any of its characteristics (behavior, habits, style, values, etc.). Coupled with emotional contagion – a technique that emphasizes the irrational perception of information, the leading media skillfully communicate with the viewer and «pull him to his side.»

The influence of media communication reached its apogee thanks to various manipulation technologies. Many scholars give their definitions of this concept, in particular B. Bessonov, R. Goodin, H. Hrachev, E. Dotsenko, L. Proto, P. Robinson, G. Schiller.

Thus, it can be stated that manipulation is a kind of psychological impact on an individual for a specific purpose with specific tools, which include: distortion or concealment of information, emotional pressure on the individual, methods of neurolinguistic programming, fabrication of facts, the illusion of pluralism of information, references to authorities, contrasting presentation, emphasis on the secondary, instead of the primary, the universality of concepts, stereotypes, labeling, etc.

All the technologies of influence mentioned above are demonstrated in the screen discourse of the Russian Federation, in particular in the program 60 Min-

utes on Hot Tracks. The hosts and participants of this show promote a tough anti-Ukrainian position, turning most of their stories into full-fledged informational weapons. And half a million viewers who watch this program on the YouTube platform consume such a media product every day. This indicates a low level of media literacy in society.

A prominent place in the manipulation of the Russian Federation is occupied by the use of neurolinguistic programming, which is based on the penetration of the human subconscious and directs his thoughts in the right direction through the so-called "zombie box".

Domestic media also use a variety of manipulation technologies, among which prevail: falsification of facts in political talk shows, concealment or omission of certain topics in the news, differentiation of persons on "their" and "foreign" and consequently – neglect of balance, special layout topics and substitution of the hierarchy of importance, emotional contagion.

These characteristics in the context of television have special forms of application of communication through image, word, and sound. Due to the special synthetic nature of TV language, these components are equivalent in their ability to form a certain stereoscopic image of the program on the screen, and accordingly – allow one to analyze not only words and facts but also the nonverbal component of this phenomenon.

This opinion is confirmed by the researcher Y. Shapoval in his book Poetics of Television Journalism: "Therefore, the image and the word are in inseparable unity, complementing and explaining each other" (2003, p.187).

The inhomogeneous combination of a visual and verbal image requires a detailed study and understanding of each of

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the forms separately and the dialectic of the phenomenon as a whole.

The word is the main formative means of expressing human thoughts, and it is the main element in the media system of communication. It is thanks to a word that mass communication media of any kind can perform their main, primary function – informing the audience.

Nevertheless, it should be noted that writing texts for each type of audiovisual art is different. This is dictated by the targeting of respondents, their preferences and tastes, the technical capabilities of the media, and so on.

In the case of a television story, the word is able not only to inform but also to evoke a certain emotion, and as a result – to form the viewer's attitude to what is seen. This effect can be achieved through the imagery of the language and the correct technology for writing the material.

In journalistic discourse, there are various methods of presenting news: quotes, event news, and stories on one or more topics. The most popular method in the domestic media market is to present the news on an hourglass, where first the most important things are announced. Then the background is added – information indirectly related to the event but allows the viewer to understand the causal links.

Given the gradual transition of the TV market to customization, a prominent place is also occupied by the method of presenting news according to the formula of P. White. As O. Kholod notes in the course of lectures Fundamentals of TV Journalism: "The essence of the method is as follows:

1) you should look for a concise way to capture the attention of viewers;

2) you should write a message,

3) it is necessary to summarize the above" (2012, p.77).

This method involves the presence of a trigger – a psychological «hook» that motivates the viewer to watch the material to the end. Therefore, it is logical to place it at the beginning of the message.

As triggers affect a person's subconscious and instincts, the relationship between this form of verbal media influence and NLP becomes clearer. It is neurolinguistic programming that allows us to determine how human psychology works, thoughts arise, and to create specific patterns of behavioral reactions that will push the audience to certain actions.

The above provides grounds for scientific substantiation of the importance of sound and image as separate forms of communication of media influence.

Sound «breathes» life into a dry text written on paper on television and radio. When it comes to reading, it is essential to successfully use such elements of nonverbal communication as intonation, tempo, rhythm, emotional coloring, and presentation. Suppose we are talking about the music and noise design of the audiovisual product. In that case, the main task of sound is to create a particular thematic atmosphere, enhancing specific emotions and feelings.

The visual component is the predominant component of communicative influence on television. Thanks to the accurate, bright, accurate image on the screen, you can completely capture the viewer's attention, and accordingly – his thoughts and emotions. However, there are several nuances dictated by harsh information realities. Among them: are the dominance of cruelty and violence in the news, leveling the aesthetics of the staff in the pursuit of exclusivity, and installation «quickly.» All this harms the audience, fostering distaste and aggression.

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In addition, the emancipation of the WMC has led to the emergence of prosumers – amateur journalists, for whom the speed of information, rather than quality, comes to the fore. In this case, all forms of media communication can suffer: from a picture taken on the phone without stabilization to communicative verbal characteristics.

In addition, non-verbal (non-verbal) manifestations of communicative influence occupy a prominent place in media communication.

American researchers Alan and Barbara Piz, in the extended edition of Body Language, notes that "The manifestations of nonverbals are due to impulses of the human subconscious, so they can not be forged. This is the reason to trust gestures and facial expressions more than the classic channel of communication" (A. Piz and B. Piz, 2017, p. 5).

Given the above, there is a need to study wordless communication and a detailed analysis of their manifestations on the TV screen.

T. Anokhin in the work Trends in the designation of nonverbal gaps in multilingual discourses. Philological Treatises (2010), analyzing this issue, notes that "the range of nonverbal codes is quite wide, as it includes such reactions as tactical (clapping, kissing, touching), proxemic (use of local spatial factors), prosodic (physiological pauses, voice characteristics), kinetic (manner of dressing, hair, body language), psychological and physiological (cough, crying, laughing)" (p.6).

However, it should be added that the analysis of each nonverbal semiotic marker depends solely on the context. For example, the same gesture may be interpreted differently according to the situation, as well as nationally specific features when it comes to intercultural relations.

In scientific discourse, kinetics deals with the decoding of means of wordless communication. According to I. Sieriakova in the book The Magic of Nonverbal Communication (2004) "Kinetics – a theory that studies the reflection of human behavior in its nonverbal manifestations. Facial expressions, pantomime, spatial drawing, and expression can be decisive in the interpretation of individual statements" (p. 50).

Ukrainian TV channels use peculiar non-verbal codes, such as a means of syncretic action on a mass audience. By appealing to such signals, television pushes the viewer to one or another model of information perception. In the conditions of excessive politicization of society, it would be expedient to consider the manifestations of nonverbal communication in the example of socio-political talk shows.

The visual-spatial factor – the premises, the contact zone of communicators, their location in space – is the first wordless signal to which political programs appeal. To create an atmosphere of enchanting action, the studio is designed in the form of ancient Greek theater. To show the conflict between the opposite parties, guests are placed opposite each other. All this is demonstrated in the program Freedom of Speech of Savik Shuster (*Ukraine* TV channel).

The talk show Right to Power (1 + 1 TV channel) has a similar meaning in this non-verbal code. However, if Schuster's guests are physically present in the studio, then N. Moseichuk shows the participants of the program during the quarantine restrictions via video link. The authors place the guests on the screen so that it is immediately clear "who is playing for whom." For example, in the program on April 2, 2020, at the top right (where peo-

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ple often pay attention), viewers saw the then Deputy Minister of Health, now Minister V. Liashko, the ruling party, as well as those who approve of their decisions. At the bottom left was the opposition – Yuliia Tymoshenko and O. Honcharenko.

In addition, Moseichuk often uses an inconspicuous but critical pantomime signal associated with her hands. A repulsive gesture with the palm is an attempt to stop the interlocutor to reject his influence. At the same time, there is the position of the open palm up in her arsenal – a sign of trust, and in terms of subordination – a correct request.

The emotional component of wordless communication is demonstrated by the host of the program Echo of Ukraine (TV channel *Direct*), Matvii Hanapolskyi. He declares his political preferences openly and is not afraid to criticize the program participants not only verbally, but also with the help of certain wordless semiotic codes. To do this, the presenter uses the technique of looking over glasses, which means skepticism about the opponent. In addition, his gaze is always focused directly on the interlocutor, which indicates a detailed study of the subtext of what the guest said.

Similar techniques are used by the host of *Channel 4* O. Drozdov. His active facial expressions, as well as the ability to position themselves in space, speak of looseness and a sense of their privileged position. To such nonverbal codes is added restlessness. The presenter tries to disturb the intimate space of the interlocutor – to throw him off balance, to evoke vivid emotions.

The main manifestations of nonverbal communication also include intonation, tempo, and the rhythm of the voice. They have learned well to control these symbolic codes on domestic television, which is worth the impressive restraint.

M. Padalko, when she lost her front tooth in the live broadcast of *TSN* on the *1 + 1 TV channel*. In no way did the presenter show her concern about the situation, which speaks of high professionalism and the ability to use non-verbal communication for its intended purpose.

All the above forms of broadcasting information in the WMC give grounds to consider media communication as the main tool in the struggle for the attention and commitment of the individual.

Conclusions

Conclusions and prospects for further research on this topic indicate that the technology of media communication in the Ukrainian media market requires a detailed interpretation of domestic programs' example, the behavior of presenters in the frame, news broadcasts, and more.

All this is needed to solve one of the biggest problems of media influence on the individual – the development of critical thinking, i.e., the ability of a person to recognize and resist manipulation by the WMC. The Code of Professional Ethics of the Union of Professional Journalists of the United States states that journalists have only one obligation – to enable the public to obtain reliable information, regardless of external influences. Respect for the public's right to complete and objective information about facts and events is also declared by the Code of Ethics of Ukrainian Journalists as the first duty of a journalist. But in addition to journalistic ethics, there must be public control, as well as individual, critical consciousness of each person.

Taken together, all this will make it impossible to mislead society by carrying out the above-mentioned forms of media manipulation.

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МЕДІАКОМУНІКАЦІЯ: ТЕХНОЛОГІЇ ЗАСТОСУВАННЯ В ЕКРАННОМУ ДИСКУРСІ

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Анотація

Мета дослідження – проаналізувати комунікативні взаємозв'язки екранної культури з глядачем, визначити форми і засоби впливу ЗМК на аудиторію, переосмислити поняття «медіаманіпуляції» та окреслити значущість невербальної семіотики на телебаченні. ***Методологія дослідження*** здійснюється за допомогою аналізу та синтезу діяльності сучасних засобів масової комунікації; емпіричного методу, що виявляється у спостереженні та порівнянні загальних тенденцій розвитку процесів медіакомунікації; методу теоретичного обґрунтування роботи екранних видів мистецтв, зокрема телебачення – у контексті прояву особливих форм та засобів комунікативного впливу на глядача; системного підходу, що дав змогу аналізувати, конкретизувати, уточнювати та узагальнювати усі етапи технології застосування комунікації в медіа. ***Наукова новизна*** обумовлена виявленням стратегії і тактики застосування різних проявів вербального та невербального комунікативного впливу через аналіз конкретних прикладів телевізійних програм. Детально проаналізовано прояви безсловесної комунікації на телебаченні, розтлумачено діалектику візуально-словесного образу на екрані, сформовано сучасні технології маніпуляції в екранному дискурсі. ***Висновки.*** В дослідженні детально вивчено технології медіакомунікації та визначено залежність характерних форм спілкування від таргетингу аудиторії. За допомогою розшифрування методів і засобів комунікативного впливу розтлумачено поняття «медіаманіпуляції», а також доведено значущість застосування технологій нейролінгвістичного програмування та нейромаркетингу на вітчизняному медіаринку. Виявлено конкретний інструментарій невербальної семіотики на прикладі вітчизняних політичних ток-шоу та їх ведучих.

Ключові слова: медіа; комунікація; засоби масової комунікації; маніпуляція; невербальна семіотика; нейролінгвістичне програмування; телебачення

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RELEVANCE OF ENTERTAINMENT SHOWS' STUDY ON TELEVISION

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Abstract

The purpose of the study is to analyze the relevance and feasibility of studying such a phenomenon as entertainment shows on Ukrainian television. It is also important to investigate how popular such content is in the Ukrainian context and the main factors that influence the degree of its popularity and analyze the current trends in entertainment TV shows. **The research methodology** consists in applying the following methods: theoretical – analysis of scientific sources of other researchers, a comparative approach to the analysis of TV programs and information sources; the generalization of the collected information, features of TV programs and trends; structural – the determination of the interdependence of structural components that influence the formation of the content of television programs, as well as the attitude of the viewer towards them; specific sociological – the preferences of the Ukrainian audience and why certain factors influence it are taken into account. **The scientific novelty is that** for the first time, the tendencies of TV shows are systematized and a comprehensive analysis of their development is carried out. Not only the Ukrainian context was taken into account, but a causal relationship was drawn between the state of Ukrainian television and world trends in entertainment programs. **Conclusions.** As a result of the study, the relevance of studying this area and the continuation of deeper research in this area have been analyzed. The current state of entertainment TV shows on Ukrainian television, the degree of popularity, and the main factors influencing it have been determined. It investigated how the global context influences the current trends of Ukrainian entertainment shows, the correlation with the tastes of the Ukrainian audience, and the results of such influence on the current state of the TV show.

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Statement of the problem

Entertaining TV shows are a popular product among viewers on television. In addition, this product is such attractive content that on streaming services, which are now displacing traditional TV channels, the whole air is occupied by entertaining shows. Such content reaches the largest audience. Also, given the diversity of the show, any viewer can find a show to their liking. Some TV channels, such as STB, neglect news and movies in favor of entertaining programs. That is, channels with a certain thematic format were formed. Something like channels that show only news or purely movies around the clock. At the same time, among all TV genres, there are the entertaining programs that receive the least attention in research.

To understand the importance of researching entertaining TV shows, it is necessary to identify the main factors that determine their popularity. If such factors are significant and worth researching, they can be considered not only in the context of the causal relationship between the popularity of entertaining TV shows but also as sociocultural factors that may be worth some research.

In the study of entertaining programs, it is necessary to pay attention to the trends of modern Ukrainian television. In the context of globalization, it is necessary to take into account the global context and consider foreign influences and trends in television. In addition, an important factor is that in the Soviet Union, the genre of entertaining television programs was not developed until the late 80s of the twentieth century. Moreover, television itself was not so popular until the 1990s, when televisions began to appear

in large numbers among consumers and finally supplanted radio.

Recent research and publications analysis

The number of publications researching television entertaining shows is small. Consider a few of them. U. V. Mulenko in her article *Entertaining Programs on Ukrainian Television* (2015) most comprehensively raised the issue of the research relevance in this area. Kotliar S. and Harkusha N. in their work *Trends and Principles of the Impact of Entertaining Content on the Ukrainian Audience* (2019) considered the current state of entertaining TV shows and the main aspects of the impact of entertaining TV shows on the audience. A. Nedo's work *Entertaining nature of modern television: prospects and trends* not only global trends were described, but also how these trends affect the tastes of Ukrainian viewers. Putsyata I. *Aesthetics of words and images in social talk shows: the Ukrainian experience* (2018) also described the impact of global trends on the Ukrainian context of entertaining TV shows.

The purpose of the study is to determine whether the topic of entertaining TV shows on television is sufficiently researched and to analyze the relevance and feasibility of studying such a phenomenon as entertaining shows on Ukrainian television. It is also important to investigate how popular such content is in the Ukrainian context, and the main factors influencing the degree of its popularity. Because the popularity of entertaining TV shows determines whether they are worth exploring. It is also necessary to analyze current trends in entertaining TV shows. Trends in this area may be worth some research or there are

ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)   Медведєва, А., Новак, А. Актуальність дослідження
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already enough scientific works to draw further conclusions about this area as a whole.

Main research material

Firstly, after analyzing the television programs of the largest Ukrainian channels, we can conclude that this segment is the most popular. It is important to take into account that sometimes entertaining TV shows are not a segment that dominates the channel's program. However, on any channel that is not focused on a specific topic (channels only with movies, purely with entertaining programs, or news channels), no other single TV genre can outnumber entertaining TV shows.

Y. V. Mulenko (2015, p.68) in her article *Entertaining Programs on Ukrainian Television* states: "The most popular Internet content platforms that displace television have absorbed the entertaining segment of the TV genre".

Given the above, the viewer is most interested in this genre. In addition, an interesting observation is that he is interested not only in contemplating but also in creating such content himself. This may be another explanation for why this genre is so popular (Mulenko, 2015, p.69).

It should be noted that S. Kotliar and N. Harkusha note in their study "Trends and principles of the impact of entertaining content on Ukrainian viewers": "For many researchers of the issues of entertainment television programs, the conclusions about the nature of the popularity of this genre are common. Among such factors are lightness, unobtrusiveness, and detachment. Humor is an important factor. Because there are jokes and irony in culinary and talk shows" (2019, p.86).

We should not forget about humorous shows, which are completely focused on this. The factor of the spectator's interest in the lives of famous people must be taken into account. There are some programs about the life of the "stars". Famous people are also invited to the TV show because it is interesting for the viewer to see his idol in one or another new image and unusual situation for him. Shows that cover a person's private life are popular. For example, a show about a date, the exchange of a partner, real or directed family dramas, talk-shows, during which one or another problem of family life is discussed as individuals and a certain trend in society (Kotliar and Harkusha, 2019, p. 86).

It is also worth mentioning that Y. Shcherbyna in her article *Genre features of Entertaining Programs on Ukrainian Television* notes: "Entertaining TV shows can cover all areas of our lives. That's why their diversity is so great" (2015, p.256).

In addition, each show has its specific target audience and is broadcast at the most favorable time for that audience. For example, cooking shows take place in the morning and the afternoon. Because that's when people prepare to eat and, as an accompaniment, turn on a show. In the morning there is a show for housewives because at this time they are at home doing household chores.

According to Y. Shcherbyna, such programs, except for cooking, also cover issues of life, family life, useful advice for the house, and so on. Consider another example. In the morning before school, or the afternoon, when children come home from school, TV channels broadcast teen and children's shows. If such a show is put on the lunch program, the number of spectators will be minimal. This is because children are mostly in school, and the TV is watched by retirees or housewives (2015, p.257).

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Given the above, entertainment shows can be selected for any demanding viewer. Such a program is created as if specially for him to be interested and keep for the whole time of broadcasting. Under such conditions, the influence of television on human life cannot be underestimated. It is necessary to understand that the flow of information coming to the viewer forms his worldview. And this affects his real behavior in decision-making and purchasing goods, as well as his ideological and political beliefs.

The average movie is better than the average TV show, but it may not reach the right audience. And if it does, it may not convey the idea embedded in it, because the audience is not so easy to accept a position highlighted in the film. Entertaining content is created for a specific target audience, so the information that should reach the viewer is selected specifically for him. At the same time, the methods of influence that are most effective for this audience are used. Of course, influence should be understood not so much as manipulation, but as the perception of content. Every audience needs the right presentation and the right messages. Under such conditions, the viewer will stay longer watching the program. A universal product will have much worse results than a product designed for a specific target audience.

We should not forget the fact that an entertaining TV program is primarily a means of organizing and spending leisure time, accordingly, it is designed to receive positive emotions from its target audience, so that the viewer can fully relax and get away from everyday life. In other words, the program strives for the maximum performance of the recreational function.

It is important to note the approach of S. Kotliar and N. Harkusha (2019,

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p.87). They see the show as simple, fun content.

So, after analyzing the opinions of different researchers, we can conclude that common in their thoughts is that the show brings pleasure, relaxation, and removal from real problems. An entertaining program should satisfy the needs like getting pleasure and positive emotions, relieving tension, reducing anxiety, and moving away from reality.

The next argument is the variety of TV shows. E. Tsymbalenko (2013, p.209) in the article Tabloidization of Media Communications notes that today's entertaining content ranges from classic talk shows to extraordinary survival of stars in unusual conditions. This is the merit of television marketing. Because the task of the channel is to keep as many viewers as possible, and therefore to interest different categories of people. Of course, the channels are betting on the highest-rated entertaining TV programs in which they invest the most money. But the important thing is that they take into account the airtime of a certain audience.

In particular, after 18 p. m., the channels broadcast those programs that reach the largest audience. Mostly these are family shows that can be watched by both adults and children. When children are at school, retirees and housewives stay at home, so they are shown shows about life, cooking, dramas, and more. In the morning, the family cooks and eats, so the airtime is busy with cooking shows.

Except for the time of broadcasting, an important factor is the topic of a program. Because different viewers are interested in different topics. Teenagers will not watch cooking shows, and retirees will not watch programs about modern music. Therefore, it is important to note the thematic diversity of the show. Among

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the main entertainment programs are the most popular ones: talk shows, cooking shows, transformation shows, secular chronicles, music programs, humorous programs, and show games. All kinds of entertaining shows are designed to satisfy a certain category of viewers. Culinary shows are created for housewives and cooking lovers. Show games are for teenagers. Humorous shows are made for all generations. Secular chronicles are mainly for lovers of fashion and secular life. Show transformation is for young people. Very often these genres are combined. The viewer can see a show with invited stars who do not just give interviews or cover a problem, as on a talk show, but cook, transform into various roles, and participate in interactive games.

The popularity of such shows is due to the fact that viewers want to see typical situations. And even more, he wants to know how his idol will behave in an unusual for him, but typical for the viewer's situation. The plot of the show is also an important factor. Not only comedy shows are popular, but also those that contain drama. Directed shows, in which guests argue or fight, have high ratings. It is a certain analog of TV series or movies. However, they do not require significant budgets and imagination when writing a script. Sometimes, of course, the guests of the show can create the appropriate effect without a script. Such shows are popular among retirees, women, and the elderly.

It should also be noted that I. Putsiata in his article *Aesthetics of Words and Images in Social Talk Shows: Ukrainian Experience* (2018) notes that the characteristic of modern shows is the presence of a live audience. Firstly, it creates interactions in the studio itself and removes the feeling of directing the show itself. Secondly, the presence of people with whom the viewer identifies himself inspires confidence in him and as if unconsciously creates a friendly attitude to what is seen. Having kids at a children's show demonstrates to the child that they are happy to see. Consequently, the child spectator should be happy. Let's imagine that instead of children, adults will sit on the children's show as spectators. It is easy to predict a child's negative reaction (p.3).

Thirdly, regarding the trends of Ukrainian entertaining TV shows on television, it is worth noting the following. Throughout the history of Ukrainian television and entertaining shows, in particular, there is such a trend as Westernization. That is, borrowing existing models of the show. Of course, the broadcast is largely adapted to the local context. It should be added that this happens with movies, but more often with TV series. When the series about the Johnson conditional family in the post-Soviet space is adapted to the Ivanovs, leaving funny and dramatic situations. At the same time, the location and interior are changed, cliches branded for the region are added, and so on. In the field of talk shows, the situation is similar.

The dominance of Western products after the collapse of the Soviet Union explains why such a phenomenon as Westernization has taken place and has such a great impact on mass culture. The second factor is that in the United States and Europe, as locomotives of the genre, such shows have existed for decades. Therefore, they have passed the test of time. I.V. Cheremnykh in his article states: "It is easy to follow by someone else's example which product is most interesting to the audience. In addition, during this time the evolution of such programs took place, so they reached our viewers in the already developed form" (2006, p.175).

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It should be added that the concept of Westernization needs to be expanded or replaced. Because borrowing comes not only from the United States and Europe. At the beginning of the zeros Latin American melodramas were very popular, and with them and similar shows. In recent years, according to I. V. Cheremnykh (2006, p.176), borrowings from Asia became popular. In particular, game TV shows from Korea and Japan are characterized by their extraordinary. Interestingly, they find their audience in Ukraine as well.

Another trend on Ukrainian television is the so-called "McDonaldization". This term refers to features that come from the corporate culture of the McDonald's fast food chain. Its features are also reflected on television. This trend can be described as follows. Creating content that aims to satisfy the needs of the viewer as soon as possible. That is, achieving the maximum result in the shortest time. In particular, it is best viewed through the prism of humorous and game shows.

The second characteristic feature of this trend is the use of tools to achieve the best results. That is the quality assessment standards.

Thus, A. Nedo (2016, p.40) in the article *Entertainment Nature of Modern Television: Perspectives and Trends* notes that over the years of the industry's existence, it has become clear that the most popular shows are those that are hosted by famous stars, that select the appropriate audience in the halls, and are shown at the best time for viewing by the target audience. Another feature is a kind of standardization.

For example, the show of talented vocalists *Voice of the Country* has analogs in most countries. If you follow this program in other countries, you can see that they do not differ from each other. Because standardization creates brand recognition. Another important factor is that after watching the Ukrainian *Voice*, the viewer will watch a foreign one, and may become a fan of the entire franchise. The next feature is not positive. It consists in the primitivization of content. Simplicity is an advantage for the producer but offsets the quality of the product. On the other hand, due to low quality, you can create more such a product, spending less money on its shooting, directing, and so on.

As A. O. Nedo (2016, p.41) notes: "An interesting trend is the dominance of post-shows." The decision to split one reality show into two turned out to be very lucrative. Because now you can squeeze out more content from one script. Post-shows, according to A. Nedo, take the form of a talk show, which discusses the events that occurred during the main program. It is unlikely to attract new audiences but will keep the old ones and increase the time they spend on this channel.

A feature of Ukrainian television and a common feature for most types of entertaining programs is the mixing of genres. In particular, the presence of political issues in non-native programs. A talk show is a classic for this topic. However, now all comedy shows are not left out of the political context of today. In addition, sometimes politicians do not neglect to participate in game TV shows. They often appear at cooking or morning shows. According to the author, this is the result of Westernization. Participating politicians in such shows are common in the United States. Because the politician's task before the election is to please the electorate, he must move away from the boring image of seriousness and play the role of an ordinary person with his hobbies, sense

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of humor, flaws, and so on. This is a good opportunity to raise your rating and remind yourself of the electorate. First of all, this is since in this way a politician can sway the viewer to his side, causing him sympathy as a fine fellow.

According to I. Putsyata, in the United States all started with the "Saturday night show" (2018). This is a classic talk show, where various celebrities talked to the host about themselves, current trends, and problems of the country and the world. However, to raise the ratings by keeping the audience, these shows used humor, non-standard tasks for guest stars, tricky questions, and more. It is clear that after that the politician changed radically in the eyes of the audience (p.4).

Conclusions

The topic of entertaining shows on television has been little studied and this is not a positive trend, given their impact on our lives. We have determined that TV shows are the most popular content on television. Therefore, they reach the largest audience. Also, an important factor is that each type of entertaining TV show is aimed at its specific audience. Due to this, the viewer is more interested in watching. Therefore, he will better accept information messages in the form of certain opinions or indirect advertising and so on. By researching the preferences of viewers, we can draw conclusions about certain social and cultural factors in society, current trends, and how to shape the media space in Ukraine. We have

seen that global trends directly affect the Ukrainian context, so when researching Ukrainian entertaining content on television, researchers will not fall out of the global context.

When researching the popularity of entertaining TV shows, you need to consider the following. Entertaining shows are designed to satisfy the needs of the audience in relaxation, rest, positive emotions, and more. The appropriate effect can be achieved through humor or drama. The show can be directed or, much less often, a real situation. TV channels are based on the target audience for which each show is created. Appropriate conditions are created for this audience in the form of the audience and the subject of the program. Broadcast time is selected for the target audience to capture as many viewers at a certain time when it is convenient for them to watch the program.

The main trends in the field of entertaining TV shows on television now include Westernization, McDonaldization, and the popularization of post-shows. Characteristic was the mixing of genres and the dominance of politics in programs of a completely different nature.

It can be concluded that it is necessary to increase the number of publications and research in this area. It mustn't be just about the industry as a whole. It is also worth researching some factors shaping the tastes of viewers, some trends, how these trends correlate with the global world context and what is the peculiarity of the preferences of Ukrainian viewers, and what trends are specific to Ukraine.

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АКТУАЛЬНІСТЬ ДОСЛІДЖЕННЯ РОЗВАЖАЛЬНИХ ШОУ НА ТЕЛЕБАЧЕННІ

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Анотація

Мета дослідження – проаналізувати актуальність та доцільність вивчення розважальних шоу на українському телебаченні; дослідити попит на такий контент в українському контексті та визначити основні чинники, що впливають на ступінь його популярності; проаналізувати сучасні тенденції в розважальних телешоу. ***Методологія дослідження*** полягає у застосуванні таких методів: теоретичного – для аналізу наукових джерел інших дослідників; компаративного підходу до аналізу програм телеканалів та інформаційних джерел; узагальнення зібраної інформації, рис телепрограм та тенденцій; структурного – для визначення взаємозалежності структурних компонентів, які впливають на формування контенту телепрограм; конкретно-соціологічного – взято до уваги вподобання українського глядача та чому ті чи інші чинники впливають на нього. ***Наукова новизна***. Вперше систематизовано тенденції телешоу та проведено комплексний аналіз їх розвитку. Взято до уваги не лише український контекст, а й проведено причинно-наслідковий зв'язок між станом українського телебачення та світовими тенденціями у розважальних передачах. ***Висновки***. Проаналізовано актуальність вивчення зазначеної теми та окреслено перспективи подальших досліджень. Визначено сучасний стан розважальних телешоу на українському телебаченні, ступінь їх популярності та основні чинники, що на них впливають. Досліджено, яким чином світовий контекст впливає на сучасні тенденції українських розважальних шоу, їх кореляцію зі смаками українського глядача та наслідки такого впливу на сучасний стан телешоу.

Ключові слова: розважальні телешоу; телепрограми; телебачення; телевізійні передачі; шоу-бізнес; телеканал

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CINEMA AND TELEVISION AS FACTORS
OF RAVE CULTURE SPREADING IN UKRAINE

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Keywords:
rave;
techno;
club;
subculture;
cinema;
television;
mass media;
audiovisual art

Abstract

The purpose of the research is to investigate and analyze the main stages of the club techno culture formation in Ukraine in the context of Ukrainian audiovisual art development. The realization of this goal involves solving the following tasks: to determine the role played by cinema, television, and modern media in the growth of techno music popularity; to prove the importance of electronic music in the context of the modern Ukrainian techno culture formation; to learn about the role of club life in shaping the image of a modern country. ***The research methodology*** consists in the application of the general scientific principle of objectivity, cultural, structural-functional, and analytical methods in the analysis of theoretical works of art, the subject field of which concerns the formation of club techno-culture in Ukraine in the context of Ukrainian audiovisual art development. ***Scientific novelty.*** The article analyzes the influence of cinema, television, and modern media on the spread of club culture in Ukraine, and systemizes the information obtained from periodicals and scientific domestic and foreign literature. The study can become a springboard for the development of topics in Ukrainian film studies and media theory. ***Conclusions.*** The article has analyzed the main factors influencing the spread of rave, indicates the stages of Ukrainian club life development; has identified the main factors and socio-political vectors that influenced the spread of club subculture, and has outlined the role of club life as a socio-cultural factor influencing the formation of domestic techno-culture). The development of music festival culture in Ukraine has been outlined as a way of joining the world culture, a stage of entering civilizational achievements, and an opportunity to express oneself in the world and in history.

For citation:

Problem statement

Two decades after Ukraine's declaration of independence, the cultural space of our country was still influenced by those models of social and artistic life that were established in Soviet times. Television as well as radio space was still under the influence of modern, especially underground manifestations in music. It was then that rave parties appeared in local music venues, which attracted the unusualness of a constant rhythm, in which the music sounded constantly, changing only the tempo and speed, increasing and decreasing. Electronic technical sounds, their synthesis, and combination in an orchestra of sonic chants, reminiscent of the sound of wheels, the sounds of the machine, the monotony of a laptop keyboard, engine noise or tropical rain combined with timpani bells, clocks, and rattling glass and bass guitar strings. And all this was not a cacophony, on the contrary, the sounds combined and changed each other so that it created a harmonious sound in its own sound.

This is how a new trend in music – rave – is manifested. This direction, as a relatively young direction in music, has always been and is a part of modern music festivals. After all, rave culture is not only a marker of freedom in society, an indicator of its democratization and modernity but also a factor in the development of urban infrastructure, a factor in promoting the development of modern culture in the country. Rave is one of the most popular and controversial formats of the party, which is positioned as a space of absolutely independent free culture, where gender, age, and nationality do not matter, where people dress and behave as they wish. Recently, this area of club culture has been hotly debated and disseminated, in which the media and especially television, from which, in fact, began to promote this art direction in Ukraine, certainly play an important role.

Recent research and publications analysis

Analysis of the media specifics and their impact on society is quite widely presented in the works of the following researchers: I. H. Mashchenko (2005), J. Millerson and J. Owens (2009), and others. The work of I. Hryshchenko (2016) is devoted to the history of club culture. The popularization of techno was studied by V. Veseliak (2020). The phenomenon of Kyiv raves as islands of freedom was analyzed in their works by K. Vyshneva (2019), and O. Nechai (2019).

The purpose of the research is to investigate and analyze the main developments of club techno-culture in Ukraine in the context of Ukrainian audiovisual art formation; to identify the role played by film, television, and modern media in the growing popularity of techno music; to prove the importance of electronic music in the context of the formation of modern Ukrainian techno-culture and to determine the role of club life in shaping the image of a modern country.

Main research material

The term Rave originated in Britain in the late 1980s, describing large nightclubs, most often held in abandoned industrial areas and open-air fields. The main attribute of the raves at that time was electronic music and an unbridled feeling of freedom.

At this time, a new genre of electronic music *techno* is being formed in the United States, which combines the features

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of the sound of such genres as *house*, *synth-pop*, and *electro*. For *techno,* the rhythm is 4/4 and the speed of sound is 120-150 bpm.

We should agree with V. Veseliak (2020) in the article *A Brief History of Detroit, the Bolivian Trinity and How Techno Became Popular*, that despite the fact that the term *rave* originated in Britain in the late 1980s, techno music itself, which consists of the audio part in this direction, first appeared in the late eighties in Detroit, USA. The new genre of music was characterized by machine rhythms, machine sounds, and technical sounds. Audiovisual arts – television, cinema, as well as the World Wide Web have made a great contribution to the development and promotion of the rave among young people. And although in culture this trend did not manifest itself immediately, ahead of all in the promotion of this phenomenon was the art of cinema. It is the films that are still the most informative of all the audiovisual arts. Most of the films made on this subject date back to the late 1990s and early 2000s. That period is considered to be the peak in the world club culture. The most indicative films for understanding the specifics of rave culture are the following feature films:

1. *High-Tech Soul* – about the birth of Detroit-techno;

2. *Groove* – about the illegal rave in San Francisco, in particular, there is a very accurate depiction of the event;

3. *Berlin Calling* – a film that shows the life of a techno DJ who started using drugs and was forced to be treated in a clinic, and thanks to serious work on himself and writing techno music was able to return to normal life. Note that after the release of the painting *Berlin Calling* in Germany, a new wave of rave popularity began;

4. *24-hour Party People* – this feature film can be called a video chronicle of the Manchester music scene. The film depicts events that took place before the rise in popularity of rave culture;

5. *Eden* – the picture differs from others because it shows the rave culture from the point of view of a DJ with twenty years of experience, for whom this direction in music is a normal job, a routine without any embellishments;

6. *Beats* – about a real illegal rave in Britain, which takes place according to all canons in the field fifteen kilometers from the metropolis, away from the police. The film reflects the first years of the formation of rave culture.

As a musical direction and a cultural layer, the rave is an indicator of freedom in society, which can be used to monitor the processes of its coagulation. As, for example, in Russia, where in recent years the pressure on clubs has increased and parties are banned. The government's attempts to destroy rave culture are best illustrated in the documentary The Amazing Journey to the World of Russian Rave (Shilin, 2020). The protagonist of the above film is an eighteen-year-old boy who first got on the rave and began to study different aspects of this culture. He focused on history, interaction with the government, the vector of development, and problems of the industry. There are different styles of techno music throughout the film, and video projections of the dance floor are used to immerse the viewer in the process.

Perhaps the first breakthrough of Ukrainian rave culture in the global media space was the documentary film *Exploring Ukraine's Underground Rave Revolution* (Ukrainian – Soul of High Technology) portal I-D, dedicated to a series of Kyiv parties *Scheme* (2016). According to the

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film, the revolutionary events of 2014 preserved the usual club life of the city, and spending Saturday night with electronic music, proved to be an impossible mission. The plot of the film acquaints the viewer with the organizational side of the rave, and shows the main stages of the party. The main characters are a group of young people who started having parties as a rave for friends. In three years, the Scheme has become a large-scale event that gathers several thousand people a quarter. Both foreign and local DJs perform here. The film was published on the YouTube channel *Vice* and as of 2021, it was watched by more than two million viewers (I-D, 2016).

To assess and analyze the main significant events in the development of rave culture in Ukraine, it is worth watching in particular a series of video parties *Schemes* filmed by the Boiler Room team. Thus, by 2018, the global music platform Boiler Room offered collaboration to the organizers of the *Scheme*, which resulted in a party at the walls of the capital's plant Tetra Pak stopped a few years ago. The rave was filmed by the Boiler Room team using professional filming equipment. Multi-camera shootings were conducted from different angles, which enhanced the effect of the audience's presence at the event. The peculiarity of the format was the involvement of exclusively Ukrainian performers and the presence of the rave host, who announced the appearance of new DJs. It is interesting that this leader was the People's Deputy of Ukraine Serhiy Leshchenko. The recordings of the rave were published in the global media space the day after the shooting with the help of the Boiler Room music platform (BR x cxema, 2018).

According to Oleksandr Nechai (2019), the author of publications on avant-garde music, one of the first programs on Ukrainian regional television to focus on the rave was KoZa. Short stories of 8-10 minutes were broadcast on Kharkiv television, in particular on the TV channels *Simon*, *Channel 7*, a *Favorite*. The program immediately became popular due to the coverage of new musical trends, the professionalism of the film crew, and the novelty of the format – a guide to nightclubs. Note that KoZa still exists as a YouTube channel with 5,000 subscribers, with an average of eight issues per month. At that time it was a new and unique phenomenon in Ukrainian music. This trend was especially unusual for people who are accustomed to traditional club formats, pop, and chanson. After its first appearance on television, the rave was mentioned more often. However, very often these mentions had a negative connotation because the word "rave" sounded along with such as "drugs", "fight", "police", preventing the rave from gaining new audiences both on television and in real life. Discos began to open in some clubs, which presented techno songs. Young artists who were looking for themselves in various musical trends were interested in this trend because it provided great opportunities for creativity. It was enough to have a good musical ear and show interest in composing different sounds, and creating unique compositions.

In addition to television, after the proclamation of Ukraine's independence, the rave began to actively promote the club culture of major Ukrainian cities. This is especially true of Kharkiv and Kyiv.

For two decades, two social realities coexisted within one country. The first is in the form of ZhEKs, creative unions for a limited number of artists. The second is in the form of independent media, modern national culture, and public associations.

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The 1990 granite revolution, which began with a protest by Lviv students in Kyiv's central square, along with other political processes in the USSR, led to Ukraine's independence and the complete lifting of the Iron Curtain. And in 1992 the first Kazantip electronic music festival took place in Crimea. The format gathered more and more visitors from around the world every year, and over time began to attract the attention of major TV channels. Thus, entertainment TV channels began to pay attention to the event, such as *TET* – in the format of the program *Durnev +1*, *M1* – in the format of the program *POPconveyorXL*.

Parties in the rave format were given some attention by news programs, in particular on TV channels *1 + 1*, *Channel 5*, *Public Television*, *DW Ukraine*. Sometimes the word "rave" could be found in news stories and media articles, along with the word "drugs", which clearly influenced the formation of public opinion among consumers of such television content.

The Revolution of Dignity in 2014 significantly affected the development of rave culture, as Ukraine became incomparably freer. In the same year, the first electronic music festival *SCHEME* was held, which is today the most popular Ukrainian rave. Unfortunately, out of all the variety of Ukrainian TV channels, only Public Television paid attention to the event – in the format of documentary stories that cover the problems and vectors of the rave culture development (Naibilshi media-kompanii v Ukraini, 2013).

Today, some attention to rave culture in Ukraine and its role in the formation of the society's cultural needs are paid in stories on regional and local TV channels, and in articles in the print media.

We should agree with the conclusions of expert Alisa Mullen in the article by I. Gry-shchenko, "Stories about Club Culture: PR-manager Closer Alice Mullen about Parties in Kyiv", so the rapid development of music culture in Ukraine has led to the fact that the best parties go to Kyiv world DJs, decent venues have started to appear all over Ukraine, there is a rotation of DJs and promoters, there are journalists who write on this topic, as well as specialized media: "Many countries can not boast of such a developed electronic scene, they know about us in Berlin, Amsterdam and so on" (Grishchenko, 2016).

Kateryna Vyshneva in the article "Kyiv Raves: Islands of Freedom and Points on the Music Map of the World" quotes the words of the program director of the independent online radio 20ft Radio Mykhailo Bondareva, whose guests often perform at raves, festivals, and PinchukArtCentre, that the popularity of rave culture can have a positive effect on the development of the city, infrastructure and tourism in general, and Kyiv can become a musical Mecca if local authorities and raves make efforts:

> "It may happen that music will begin to affect the life of the city. The dialogue between the authorities and the raves will move forward when both sides realize the need for cooperation and dialogue, and the phrase 'Kyiv – New Berlin' will justify itself, as the history of Berlin – not only in quality parties and developed music culture but also in how parties and partygoers make the city better". (Vyshneva, 2019)

All these plans and ideas are impossible without a constructive dialogue with the authorities, when the tourist infrastructure will be developed, taking into account the needs of club culture in development. In order to reach a truly European level and impress not only with in-

ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)
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teresting compositions and charismatic DJs, but a music party should also take into account compliance with modern technical requirements and know-how in the arrangement, as well as be able to modernize the premises. For this purpose, the raves are still using their own funds, but with the support of the authorities, they could expand. And this, of course, would affect the development of city infrastructure and intensify tourism. A large proportion of modern tourists traveling to Ukraine are young people who are not indifferent to music and rave in particular, so the active support of the club culture in Ukraine would help fill the country's budget. Mentions of raves are not so common on Ukrainian television – they usually report breaking news about police raids and ravers' protests.

Conclusions

Rave today is an important part of modern culture, and it is impossible to imagine a modern metropolis without it, so the development of rave is a contribution to the formation and improvement of modern infrastructure, which in turn is an important component of modern life. Therefore, it is important for the authorities of the country and its capital to learn to establish contacts with musicians, demonstrate opportunities for dialogue, and optimize the situation to create conditions for further development of the rave direction. Thus, the development of music festival culture in the country today is a way to join the world culture, the stage of entering the achievements of civilization, and the opportunity to express themselves in the world and in history. In addition, the development of music festival culture is also a factor in the intensification of domestic and international tourism, the revival of interregional and intercultural ties, a factor in the active youth subculture formation. Therefore, today it is necessary to involve television and the Internet as much as possible in this process, as well as not to create obstacles to the promotion of avant-garde music in cinema. After all, to develop modern world cultural trends is to be in trend, on the wave of modern trends and phenomena, to attract the attention of tourists and everyone interested in music. That is why it is so necessary and important now. Moreover (in the context of modern geopolitical shifts and military aggression of the Russian Federation) it is extremely important for Ukraine to distance itself from Russian culture, from its practices of totalitarianism and restrictions on human freedom of expression. And the rave contributes to this because as a modern trend in the art of music, it allows everyone to create and express themselves. Ukraine, developing club culture, positions itself as a modern, modern country that respects the rights and freedoms of the individual, and provides opportunities for creative development.

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КІНО І ТЕЛЕБАЧЕННЯ ЯК ЧИННИКИ ПОШИРЕННЯ РЕЙВ-КУЛЬТУРИ В УКРАЇНІ

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Анотація

Мета дослідження – дослідити та проаналізувати основні етапи становлення клубної техно-культури в Україні в контексті розвитку українського аудіовізуального мистецтва. Реалізація поставленої мети передбачає розв'язання таких завдань: визначити, яку роль відіграли кіно, телебачення і сучасні ЗМІ у зростанні популярності техно-музики; довести важливість електронної музики в контексті формування сучасної української техно-культури; дізнатися про роль клубного життя у формуванні іміджу сучасної країни. ***Методологія дослідження*** полягає в застосуванні загального наукового принципу об'єктивності, культурологічного, структурно-функціонального та аналітичного методів під час аналізу теоретичних праць мистецького напряму, предметне поле яких стосується становлення клубної техно-культури в Україні в контексті розвитку українського аудіовізуального мистецтва. ***Наукова новизна:*** в статті проаналізовано вплив кіно, телебачення і сучасних ЗМІ на поширення клубної культури в України, систематизовано інформацію, отриману з періодичних видань та наукової вітчизняної й закордонної літератури. Дослідження може стати плацдармом для розробки тематики в українському кінознавстві та теорії медіа. ***Висновки.*** У статті проаналізовано основні фактори впливу на поширення рейву, зазначено етапи розвитку українського клубного життя, визначено основні чинники та соціально-політичні вектори, що вплинули на поширення клубної субкультури, а також окреслено роль клубного життя як соціокультурного чинника, що впливає на формування вітчизняної техно-культури. Розвиток музичної фестивальної культури в Україні окреслено як спосіб долучення до світової культури, етап входження до цивілізаційних здобутків, можливість заявити про себе у світі та в історії.

Ключові слова: рейв; техно; клуб; субкультура; кіно; телебачення; засоби масової інформації; аудіовізуальне мистецтво

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THE ROLE OF THE LATEST TECHNOLOGIES IN THE MEDIA PRODUCTION DEVELOPMENT

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Abstract

The purpose of the research is to analyze the components of modern content production methods and identify the dominant areas and technologies in modern production. Show the importance of learning new things and working with a rapidly evolving industry. ***The research methodology*** consists in using such methods as theoretical analysis of information sources, generalization of the influence of the latest production methods on the quality and speed of content production, and determination of the reasons for such trends. ***Scientific novelty.*** For the first time, the latest technology trends in content development are analyzed, a detailed analysis of the impact of the latest production methods on the quality and speed of content generation is carried out, and an assessment of the further development of the technologies under consideration and their future impact is made. ***Conclusions.*** In the course of the article, the technologies that are currently used in the development of content in technical terms have been analyzed. Analysis of information sources shows the influence of new approaches in content development on the quality and, above all, on the speed of content production. The factors influencing the development of the considered technologies and their subsequent impact on the content production industry have been overviewed.

Problem statement

In the last few years, the media industry has begun to expand significantly, which means areas that were quite elitist for a while (cinema, theatre) have begun to intersect with audiovisual specialists from many narrow areas.

There is a need to dive deeper into the media industry to see how innovations currently are changing the media business landscape. From digitalization to the emergence of many freelance resources – the media industry is impacted from almost all directions. The main trends are changing the direction of the media, so soon, we can expect additional shocks.

To truly understand the industry's path nowadays, we need to evaluate the major technological trends that are currently affecting it and which may have the potential to do so in the future.

Recent research and publications analysis

M. Kavis (2014) noticed the problem of the growing speeds of media production.

E. Haines and N. Hoffman (2018) investigated new methods of processing audiovisual content.

O. Shaw (2015) considered the specifics of content consumption in social networks.

The purpose of the research is to analyze the components of modern content production methods. Identify the dominant areas and technologies in modern production. Show the importance of learning new things and working with a rapidly evolving industry.

Main research material

To understand what producers will be like and the content they will produce in the coming decades, it is necessary to highlight the prominent trends that modern media are beginning to follow.

The first trend mentioned in the article Four Digital Trends Reshaping the Media Industry (2016) is mass digitization. The digital representation will replace printing – it is inevitable. The cost of technology continues to fall, and devices used for media consumption are becoming more sophisticated and convenient. The historical barriers to this transition (generational preferences, convenience, ease of use) are slowly being broken down. As soon as they are destroyed, everything old will disappear, and new technologies will replace them. Nowadays, companies need to make digital production their primary goal and printing operations one-time.

The second trend, which was mentioned in the above article, can be called freelance mania. With resources such as outsource.com, upwork.com, contently.com, and others, finding freelance writers, photographers, editors, designers, and audiovisual producers is now very easy and fast. Companies that manage the entire recruitment of their employees are finding it increasingly complex and challenging to compete with companies that strategically use the talents of freelancers. Media companies that can take advantage of this can lower costs and increase profits (Four Digital Trends Reshaping the Media Industry, 2016).

The third trend mentioned in the same article is excessive content production. Even the average consumer nowadays notices a dramatic increase in content production on the Internet. With the number of new articles, videos, shows, publications, and movies – it becomes increasingly difficult to review and comprehend it all. In addition, barriers for new

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Вісник Київського національного університету культури і мистецтв.
Серія: Аудіовізуальне мистецтво і виробництво · 2022 · 5(2) · с.166-172

media companies are shallow, as there are many means of distribution available to new entrants. Soon, these new players will provide the same high-quality content as existing media giants. Even companies like Red Bull have started producing their media content. Seven years ago, there were no such trends among companies (Four Digital Trends Reshaping the Media Industry, 2016).

The fourth trend is that ways of watching video and audio are developing very fast. Content consumers are now looking for quick and easy ways to consume information, which has led to increased video upload requirements. Combining this with the rapid advancement of HD, 4K, 8K, and VR, there is now a huge opportunity to create fascinating audiovisual content.

The last trend is to change generations. Many articles examine the many changes that have taken place with millennials gaining the status of major economic powers, while previously, they were considered a generation of boomers. Michael Kavis commented on one of them in his book *Architecting the Cloud: Design Decisions for Cloud Computing Service Models* (2014) on designing new production environments. He, in particular, noted that this transition would be much more challenging for the media. Millennials treat information and content significantly differently than other generations before them. They get more information than they can ever need, and it is all within instant reach. This overload has made them especially wary of anything created by screen art professionals.

They are also rarely affected by advertising that has a financial impact on media companies that rely on traditional advertising-based sales. The good news is that millennials value authenticity and process

and perceive content faster than other generations. Media companies that are open, honest, and transparent and produce content powerful enough to share are successful with the new generation.

The last and most significant trend is the Internet. It is backward if a company does not create a successful business model around delivering content over the Internet. The line between traditional and digital media has disappeared. Now they are the only ones, and companies need to figure out how it all works together to deliver the right content to the right audience at the right time.

Several minor trends affect media companies' business – the spread of mobile devices, the maturity of content marketing, the merger of radio and Internet media, etc. However, all of the above is not new – all these trends have long been on the radar. The latest long-term strategy should be based on key trends and take into account minor trends for short-term strategies.

Note that with the volume of technological activities affecting the media industry, the costs of the IT industry in media companies have increased. To stay competitive, companies need to invest wisely. The main goal is not to exceed the competition. It means spending more technology dollars on strategic initiatives and less on infrastructure. Instead of constantly expanding production or scaling up some processes, it is better to focus on new ideas at some point.

Projects that help build scale, reduce costs, and improve customer engagement need to get the most out of the IT budget. According to Sonny Livingston in *Handbook of New Media: Student Edition*, key performance indicators that point in the right direction include revenue per employee, cost of technology per

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employee, and the total percentage of revenue spent on technology. Costs and income per employee should increase over time, while the total percentage of income spent on technology should decrease. Moreover, while small business IT spending is estimated to range from 1.5 percent of annual revenue to more than 10 percent, such media companies can be expected to reach high levels eventually (Livingston, 2006). The industry is hyper-competitive, barriers to entry are constantly shrinking, and technology significantly impacts the modern landscape. Cloud rendering can become one such technology over time.

Rendering is the process of creating a photo-realistic or non-photo-realistic two-dimensional or three-dimensional image from a model using applications. CPUs and GPUs are usually required for this calculation.

The basis of cloud rendering is the parallel computing power of remote GPUs on so-called cloud rendering servers. Content producers do not need to buy and keep many devices themselves. Everything happens somewhere else. Video production specialists do their work faster and cheaper due to higher productivity with fewer resources.

According to Linkedin Learning, cloud server users can build their files, upload them to the cloud rendering server through the user interface, take full advantage of computer hardware on the web, and render complex 3D scenes with a large number of computer processing to generate a preview image or a final animated image to adjust the visual effect or its synthesis after production (2017). Better specifications help reduce the time spent on finishing. These are all points where cloud rendering has advantages over traditional.

Consider a situation where a specialist made an interior composition. If the rendering is performed on an output of 3600X2500, the calculation on a regular computer will take at least 3-6 hours. However, if a person uses the cloud service for this process, the only need is to upload the file to the user interface, and the processing time can be less than 1 hour. Cloud rendering is also several times faster than a home rendering farm, a pre-planned and dedicated space for many devices connected to one network and performing one specific task. Furthermore, during the process itself, the hardware resources of the content producer are not used at all. Also, the user does not always need to be in front of the computer because they can view the process results remotely anytime and anywhere.

Using a cloud rendering farm, if appropriately used, can have a complex effect on digital audiovisual content creation workflows. This can help in many cases: when the project deadlines expire, save a considerable investment in equipment and maintain the farm rendering. Moreover, they can also provide calculations for massive projects if the screen art specialist is far from the primary workplace.

Thus, cloud rendering is a very workable option in different situations, and the size of the project is not the main factor. We might disagree with the statement of Eric Gaines and Nate Hoffman, who in their book *Real-Time Rendering* called cloud rendering more popular and commonplace than traditional. However, we can agree with the highlighted most significant advantages of processing final video files (Haines and Hoffman, 2018).

At first, according to the thoughts of mentioned authors, cloud rendering prevails when it is needed only for a short pe-

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riod – a company that sells broadcasts or post-production with huge projects can fully manage all different rendering processes in the cloud, without the demand to build redundant studios or buy, configure and maintain a significant quantity of additional computing resources.

Secondly, as the same specialists say – it is helpful when production delays and deadlines are missed. If an expert undervalued the requirements of the project or the scale of the product has exceeded the internal capabilities of the hardware resources, then cloud rendering can be pretty helpful.

Finally, as the authors of the previously mentioned book summarize, these are cases when their infrastructure is used to the maximum; if the manufacturer already uses all its allocated resources for rendering, all workstations. When it is not possible to rent more machines to add to the studio, it is time to pay attention to solutions in cloud technology.

Like a television studio, an independent artist can use cloud servers for computing under any of the above conditions, just as a small, medium, or large visual effects studio, architectural firm, or advertising agency can. The benefits of cloud rendering are determined primarily by the situation, not the size of the project.

Cloud technologies are beginning to be implemented in many areas. We agree with Michael Kavis's statement in his book *Architecting the Cloud: Design Decisions for Cloud Computing Service Models* (2014) that the basic idea remains the same – to take away the user's need to process information from their resources and carry it to the owner of a cloud technology farm. The main question for video production specialists is how quickly they will get the result they need. This may also depend on factors beyond the

control of the above technologies, such as the remoteness of the central servers from users. However, there are many offers and opportunities. Most audiovisual professionals are trying to please the customer, so it is time for content producers to find new opportunities that are much more convenient and cheaper than existing ones.

Summing up the impact of the "speed race", we see that at the end of the 20th century, manufacturers fought for the customer by developing and gradually increasing the capabilities of the manufactured hardware. Audiovisual market leaders have provided a wealth of statistics and data showing how their product works better, more reliably, and faster. However, over time, productivity has begun to reach its peak, as technological advances are now moving extremely fast, and nowadays, even phones process and display relatively high-quality images. Therefore, in the 20s of the 21st century, a stage came when producers are already competing for speed. This mainly affects specialists in audiovisual arts and production in general.

Conclusions

Many professions have tried to automate in the last few years, saving a lot of time and money. Some of the specialties that this automation will not come to anytime soon are creative, especially audiovisual and related areas. However, in addition to the global automation of all specialist activities, there is also a partial modification of work processes, which facilitates and simplifies human work, which helps focus on more important things.

New film and video formats increase the processing and bandwidth requirements of devices every couple of years, and me-

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dia corporations have no choice but to keep them updated so that they can monetize their content for as long as possible. Currently, this means that studios must periodically destroy and replace their expensive hardware systems. Thanks to the software-defined infrastructure, studios can keep up with the ever-increasing demands on NVM's servers, network and storage technologies (non-volatile memory) without having to dispose of old equipment and start overhastily.

Videos taken on new smartphones, especially iPhones, need special attention. They can look professional and beautiful. Despite some limitations, the skills and creativity of users can force these phones to create videos that are almost close to the quality of DLSR and sometimes even superior to the quality of old DLSR. All thanks to the latest methods of processing and storing video files, which are mainly already embedded and do not require in-depth knowledge.

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РОЛЬ НОВІТНІХ ТЕХНОЛОГІЙ У РОЗВИТКУ МЕДІАВИРОБНИЦТВА

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Анотація

Мета дослідження – визначити панівні сфери та технології у сучасному продакшні. Досягнення поставленої мети передбачає розв'язання таких завдань: проаналізувати складові сучасних способів вироблення контенту; показати важливість навчання новому та розуміння основних процесів роботи в індустрії, яка швидко розвивається; виділити та узагальнити основні вектори розвитку галузі медіавиробництва. ***Методологія дослідження*** полягає у застосуванні таких методів: теоретичного – для аналізу інформаційних джерел, узагальнення впливу новітніх способів виробництва на якість та швидкість вироблення контенту, визначення причин окреслених тенденцій; системно-аналітичного – для визначення панівних сфер у сучасному медіавиробництві та доцільності використання певних технологій у продакшні. ***Наукова новизна:*** вперше проаналізовано новітні технічні тенденції у виробленні контенту, проведено детальний аналіз впливу новітніх способів виробництва на якість та швидкість вироблення контенту, а також окреслено перспективи застосування розглянутих технологій. ***Висновки.*** У статті проаналізовано технології, які нині використовуються у медіавиробництві. За допомогою аналізу інформаційних джерел встановлено вплив нових підходів на якість та насамперед швидкість виготовлення контенту. Узагальнено чинники, які зумовлюють розвиток технологій та впливають на індустрію вироблення контенту. Виділено основні тенденції, що визначають напрям розвитку сфери медіавиробництва.

Ключові слова: аудіовізуальний продакшн; скрипт; рендер; сервер; дизайн; автоматизація; апаратні можливості

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FEATURES OF SOUND RECORDING IN OPEN SPACE

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Keywords:
sound recording;
audiovisual art;
speech;
microphone;
open space;
noise

Abstract

The purpose of the research is to analyze the features of sound recording in open space from a technological point of view. To do this, the following tasks should be performed: establish the role of open space when it performs the function of the dominant environment during speech or sound recording; prove the importance of obtaining intelligible speech from the microphone when recording sound in an open space, taking into account the influence of extraneous sounds. ***Research methodology.*** The following methods have been applied: analytical for the study of the scientific basis for the considered issues; theoretical for generalizations of theoretical provisions and practical observations and generalization of the obtained theoretical base and practical results, structural and functional for highlighting the components of successful sound recording in open space conditions and determining their functions in the process. ***Scientific novelty.*** For the first time, information on the use of specialized equipment that will help to hide the shortcomings of sound is summarized. The importance of further sound processing by technical devices is also highlighted. The article outlines the specifics of open space in the context of sound recording; the main sources of sound in open space are identified and the features of working with them are analyzed. **Conclusions.** The article has analyzed the peculiarities of sound recording in open space and has established the role of specific factors that can affect the work in terms of the peculiarities of the sound engineer's work. The role of using special microphones to hide flaws is established by analyzing the literature. The factors affecting the sound recording quality in open spaces have been generalized.

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Problem statement

One of the modern sound design challenges is the quality of the sound recording in open space. Filmmakers are trying to expand their vision to attract new audiences and offer new unexpected locations, and sound engineers have to accept all the challenges and find high-quality and professional methods of recording sound anywhere. According to Volodymyr Diachenko:

«Today there are many different views on the aesthetic and artistic nature of sound. But, to define, create and measure sounds, a person uses the laws of physics and musical acoustics. For example, sound engineering as a creative profession uses technical terminology regarding the nature of sound, because in it the artist's goals are achieved with the help of technical means». (Diachenko, 2008, p.6)

So, in our study, we will consider what are the features of sound recording in an open space.

It is worth noting that an open space includes: streets and squares, sports grounds and stadiums, open platforms and sorting stations, green theaters and summer stages, parks and areas of festivities and recreation, outdoor exhibitions and shows and advertising, etc. In addition, open spaces include warning and information areas in the open air, for example for civil defense purposes.

The specificity of open space is its dependence on climatic factors and atmospheric conditions, as well as the need to take into account the attenuation in the air, as the length of the sound zones reaches several hundred meters and even kilometers. When creating a wide variety of video content, quality audio recording is just as important as the visible

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range. So, for example, the microphones built into various types of cameras are far from perfect and have certain shortcomings that most likely do not allow recording the sound accompaniment of the video in the proper quality when the group is in an open space.

These disadvantages of built-in microphones include the presence of sound interference when touching the recorder during video recording, limited range, omnidirectional sensitivity diagram (hence the inability to eliminate extraneous noise), narrow frequency audio range, and inability to record loud sounds without distortion.

An indisputable solution to these problems is the use of external microphones with cameras or mobile devices. But there is another, less obvious, difficulty. The fact is that there are no microphones that can record sound equally well in different conditions and scenes. For each creative task and situation, it is necessary to select models with the most suitable characteristics.

The question now is why it is difficult to get a legible speech from a microphone when recording sound in an open space. It is logical to conclude that extraneous sounds interfere because the automatic signal level control system cannot always correct the situation completely.

If there is a loud noise in the background of the language, the system will lower the level and the language will not be heard at all. If the system speed is low, the first phrase will be truncated at the beginning of the conversation. You can use a digital control system instead of an analog automatic level control system. In the latter, the speed of operation is faster.

In this regard, it should be noted that human speech is in a very narrow fre-

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quency range. The lowest voice, bass, is about 80 Hz. Based on this, if you want to record human speech in an open space, you need to "reject" all frequencies outside the range of human voice. To do this, there are special high and low-frequency filters that are built into the microphone amplifier. The range passed by these filters is called the transmission band bandpass.

There is an opinion among industry professionals that it is better to use specialized microphones for recording outside, in particular in an open space, the transmission band bandpass of which is narrowed to 100-4000 Hz. You should also pay attention to microphones with adjustable filters. In some situations, such a fine-tuning capability can be quite useful.

Recent research and publications analysis

This issue is considered in the works of V. Diachenko, V. Didkovskyi, and S. Lunova, who work not only as researchers in the field but also produce educational literature (methodological recommendations, training manuals, etc.).

The purpose of the article is the analysis of sound recording features in open space, namely sound sources in open space; devices needed to record sound on the spot; means of sound and voice reduction; features of voice recording, and voice recording on the button microphone.

Main research material

Large open areas, such as parks, squares, playgrounds, gardens, and adjacent areas that need sound recording have a whole range of conditions and nuanc-

es in creating such a project. A sound engineer, like an artist, must create his own, fundamentally new sound panorama based on a model (music performance). The phonogram differs from the original image in terms of size, three-dimensional structure, and balance of sounds. The main reason for the difference in perception between "live" and "reproduced" sound lies in the peculiarities of human localization of sound sources.

The task is a bit complicated by the fact, that the open area is more difficult to voice, because it is wider, which requires laying several hundred meters of wire to connect the speakers, the speakers themselves must be specialized, and the sound in the finished system is nowhere to be seen. Accordingly, the power of such a system must be very significant.

It is necessary to determine the main sources of sound in an open space, namely, it is advisable to start with the main – speakers, as the central system will be securely hidden in the room. But the speakers must meet all the necessary requirements, such as moisture-resistant and frost-resistant housing, which is not afraid of the wind, direct sunlight, rain, or snow.

You should also pay attention to the nuances of the environment because all-weather speakers are not a panacea. Of course, they can help in sounding in an open area, but it is better to install them not far from the premises, and for larger tasks, you should think about suitable technical support.

For louder sound, which can be perfectly audible in large open spaces, several types of special acoustics are used, one of which is the speakers. They are able to propagate sound directed over long distances without much distortion, they are

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convenient to mount on walls or poles, and playback of sounds, music and voice will be at a high level. As written in an article by the educational company Nas, "When approaching sound design, it's good to remember the three parts of sound in film: human voices, music, and sound effects. These are the three elements that audiences expect a video or movie to have" (The Importance of Sound Design, 2022).

The second option for sound recording of open spaces is landscape acoustics. It differs in that when a site or part of it needs sound recording without attracting attention, the speakers of landscape acoustics can be made in the form of a stone or a small lantern to illuminate the area.

If the main task of the sound recording of a large open area is the transmission of voice and voice messages, you should use horn acoustics. It is the loudspeakers that clearly transmit speech messages in a certain direction, such speakers can be easily fixed at a high enough height on poles, fences, or decorative elements. However, there are also loudspeakers designed to play music.

It is also necessary to determine the features of the sound recording of open areas. Namely, in addition to special speakers designed for sound recording in wide open spaces, there are several nuances of sound. Thus, to ensure the efficiency of the system will need a large number of wires.

There are three ways to record sound: mechanical, optical, and magnetic. In modern devices, the sound is recorded using electrical energy. Direct audio reproduction is only possible with mechanical recording. The optical and magnetic recording must be amplified, corrected, and converted on special electro-acoustic devices, which are called reproducing equipment. The optical method of the sound recording is used in sound cinematography and, in addition, in some studies.

It is advisable to determine what devices are needed to record sound on the spot, namely: in this regard, it should be said that almost anyone can record in the studio, but professionals are much more appreciated for their ability to quickly and efficiently solve non-standard problems. Creative thinking has always been valued. When we say "recording", we mean the recording of sound from a living source. The most popular sound recording is voice recording.

Many organizations have to prepare musical material, for example for a sketch, and in this case, it is not about studio quality, but about the possibility of recording directly in the workplace.

It is believed that the studio is characterized by the presence of a special room, and a large amount of equipment for recording and sound processing. In addition, there is a large number of additional devices which make the process easier. We should not forget about the role of the environment itself. The training manual for acoustic equipment states:

"To create optimal acoustic conditions in acoustically defined rooms, sound-absorbing materials and structures are used, as well as sound-dispersing elements and structures that cover and decorate the surfaces of the room. At the same time, the main acoustic parameter of the room is considered to be the standard reverberation time. Without the use of sound-absorbing materials, the reverberation time in the room exceeds the necessary optimal value". (Didkovskyi and Lunova, 2001, p. 8)

But all this is not possible if there is no mobile studio based on a spacious car. For this reason, sound engineers should have only the essentials.

If the sound is tracked from the source to the recorder, you can use the following simple scheme: microphone – mixer – sound card – laptop. You will also need headphones to control the recording process. Another important detail is the microphone stand. The main requirements for recording equipment outside the studio are small size, lightweight, and autonomy.

Using a laptop is more convenient and easier. This is because it is easy to take along. In addition, you can quickly and accurately record and edit material. Another plus of using a laptop is the huge amount of time it takes to record. The laptop allows you to connect various modules and use any convenient software. We can say that almost any laptop can be configured to work with sound.

If the task of a laptop is only recording, it's easiest to set up, as this process requires minimal resources. If an autonomous operation is envisaged, special attention should be paid to the battery. Also, do not forget that to digitize the received sound you will need a sound card with analog stereo input and stereo output.

The microphone must be dynamic. If condenser microphones can be used when recording in the studio, because they are more sensitive and record in more detail, then when recording outside a certain room without soundproofing, they will pick up a lot of extraneous noise. A microphone stand will be necessary to secure the microphone in a stationary position. The holder should fit the microphone (appropriate devices are often included with the microphone).

Therefore, you need a stand, as the recording quality may deteriorate if the artist holds the microphone.

Another important step is the choice of cables. Most often, these are special ready-made cables with the appropriate characteristics. Out-of-studio recording is unlikely to improve sound through cables, but it's more realistic to spoil everything. Choosing cables is a matter of practice, but it is important to remember that almost identical cables may have different characteristics.

For an experienced sound engineer, even appearance can tell a lot, but beginners should gain experience and make their choice in favor of world-famous brands such as Neutrik. Most of the extraneous noise comes through the cable. It, in turn, goes to the microphone. Therefore, a balanced connection will be of particular importance. From this, it follows that three contacts will be used to transmit a mono signal, as, for example, in unbalanced stereo. Such cables are characterized by the presence of a standard three-pin XLR connector or a stereo jack (TSR).

The most important thing for the artist is not the equipment and its quantity, but the pleasure of the recording process itself. In this sense, the best recording engineer will be a person who can communicate normally and who is willing to accept the wishes of the artist. In addition, it happens that the customer and the contractor are different people. And here it is necessary to take into account the interests of all parties.

When recording a non-professional performer, he needs to clearly explain what is required of him and create comfortable conditions for him during recording. When working with people, you always need to remain a bit of a psychologist,

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РЕЖИСУРА ТА ЗВУКОРЕЖИСУРА КІНО І ТЕЛЕБАЧЕННЯ

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Серія: Аудіовізуальне мистецтво і виробництво
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because the final result directly depends on the performer and his mood. In favor of this, the words of Volodymyr Diachenko (2018, p.6) testify that it is worth "paying attention to the performance interpretation, which is fixed with the help of software complexes for measuring such objective sound parameters as the full spectral composition, intensity and dynamic range".

So, to record sound in the field you need a laptop, sound card, mixing console, and a microphone on the rack. As for the quality of the recording result, it will depend on the specific artist and the skill of the sound engineer.

In the course of our research, it is necessary to find out the means of sound, and voice, in this regard, it should be noted that sound information is a process of combining different soundtracks into a single whole. This assembly process can be divided into 5 components. In each part there is work with different sound parameters:

1. Magnitude (dynamic processing);
2. Working with frequency components of sound (equalizer);
3. Spatial processing;
4. Pitch;
5. Timing features.

Dynamic processing is volume control. There are two ways to adjust the volume – manual and compression.

Manual processing includes the normalization of all tracks, as well as normalizes phrases, words, or even syllables that are difficult to hear in the mix. This is usually done on your own, aural reception. Otherwise, the analyzer monitors the RMS value. The volume of each fragment should be sufficiently equal.

Compression is an automatic change in volume according to a certain law. The compressor automatically makes the loud parts quieter.

As for the voice, it is even more difficult here. The microphone perceives the voice in an undistorted natural dynamic range, which means that there are both very quiet and very loud moments. In addition, even just one word can vary greatly in syllable volume. Therefore, the compressor should be one of the first at the top of the processing list.

The devices with dynamic processing, in addition to the usual compressor, can also include the following:

The limiter does not allow the passage of a signal with a volume above the set value (ratio = infinite or large number).

The extender makes quiet places even quieter (ratio <1).

The maximizer increases the volume of quiet components but does not affect the loud ones.

Multi-band compressor compresses individual frequency bands.

De-Esser compresses the high-frequency range from a certain value. It is effective against hissing noises.

Equalization. This is the next effect after the compressor. An equalizer is a device that controls the signal strength at certain frequencies.

A person hears from 20 Hz to 20,000 Hz. The range of the human voice depends on the timbre itself. The lower level for men is about 100 Hz, and for women – 200 Hz.

The frequency components of vocals and speech also depend on the note being recorded. The recitative does not contain any specific notes; the pitch varies depending on the intonation.

The equalizer is a complex device. You need to work with it carefully, you do not need to significantly increase or decrease

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the volume of certain areas to control the dB level.

In the course of our research, it is expedient to determine the features of voice recording and to study voice recording on a button microphone. In this regard, it should be said that the human voice itself is expressive, but with the help of various methods of sound processing can achieve even more interesting and vivid language effects. The full range of existing processing methods, such as amplitude, frequency, phase, and time can be applied to the voice.

When processing a recorded voice, a 60-100 Hz high-pass filter is usually used first. In some cases, the bass reaches 150 Hz, depending on the type of voice of the narrator and his timbre. This eliminates, on the one hand, unnecessary low-frequency overtones and, on the other hand, if necessary, an excessive amount of low-frequency frequencies caused by the effect of the proximity of the directional microphone.

The frequency range from 800 to 1500 Hz gives speech performance and confidence, but the main thing here is not to overdo it, if the level in this range is increased, exceeding these frequencies can be disgusting. A small increase in the range of 2500-5000 Hz can lead to better speech intelligibility.

Thus, the main advantages of the button microphone are its small size and high-quality sound processing, which allows you to record speech and vocals almost imperceptibly. Speakers speak freely and forget about the availability of devices.

Conclusions

In the course of our research, the peculiarities of sound recording in an open

space were analyzed. The role of using special microphones to hide shortcomings has been established with the help of literature analysis. Structural components that form the news are elaborated in detail. The factors that affect the quality of the sound recording in an open space are summarized.

It was determined that there are three ways to record sound: mechanical, optical, and magnetic. In modern devices, the sound is recorded using electrical energy. Direct audio reproduction is only possible with mechanical recording. The optical and magnetic recording must be amplified, corrected, and converted on special electro-acoustic devices, which are called reproducing equipment. The optical method of the sound recording is used in sound cinematography and, in addition, in some studies.

It was also determined that to record sound in the field you need a laptop, sound card, mixing console, and a microphone on the rack. As for the quality of the recording result, it will depend on the specific artist and the skill of the sound engineer.

The process of combining sound and voice can be divided into 5 components. In each part there is work with different sound parameters:
1. Magnitude (dynamic processing);
2. Working with frequency components of sound (equalizer);
3. Spatial processing;
4. Pitch;
5. Timing features.

It was found that the main advantages of the button microphone are its small size and high-quality sound processing, which allows recording speech and vocals almost imperceptibly. Speakers speak freely and forget about the availability of devices.

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ОСОБЛИВОСТІ ЗАПИСУ ЗВУКУ НА ВІДКРИТОМУ ПРОСТОРІ

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Анотація

Мета дослідження – проаналізувати технологічні особливості запису звуку на відкритому просторі. Для цього слід виконати такі завдання: встановити роль відкритого простору, коли він виконує функцію панівного середовища під час запису мови або звуку; довести важливість отримання розбірливої мови з мікрофона під час запису звуку на відкритому просторі з урахуванням впливу сторонніх звуків. ***Методологія дослідження.*** Застосовано такі методи: аналітичний – для вивчення наукового підґрунтя розглянутої проблематики; теоретичний – для узагальнень теоретичних положень та практичних спостережень, систематизації отриманої теоретичної бази та практичних результатів; структурно-функціональний – для виділення складових частин успішного звукозапису в умовах відкритого простору та визначення їх функцій. ***Наукова новизна****:* вперше узагальнено інформацію щодо використання спеціалізованої техніки, яка допоможе приховати недоліки звучання. Також виділено значення подальшої обробки звуку технічними приладами. У статті виокремлено специфіку відкритого простору у контексті звукозапису; визначено основні джерела звуку на відкритій території і проаналізовано особливості роботи з ними. ***Висновки****.* У статті проаналізовано особливості запису звуку на відкритому просторі, встановлено роль специфічних чинників, здатних впливати на процес звукозапису з огляду на особливості роботи звукорежисера. За допомогою аналізу літературних джерел встановлено роль використання спеціальних мікрофонів для приховування недоліків. Узагальнено чинники, які впливають на якість запису звуку на відкритому просторі.

Ключові слова: запис звуку; аудіовізуальне мистецтво; мова; мікрофон; відкритий простір; шум

ЖАНР МОК'ЮМЕНТАРІ ЯК КІНЕМАТОГРАФІЧНИЙ ФЕНОМЕН ДОБИ ПОСТМОДЕРНУ

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Анотація

Мета дослідження – проаналізувати форми художнього втілення мок'юментарі як кінематографічного феномену епохи постмодерну. Відповідно до мети поставлені такі завдання: проаналізувати порівняно новий для галузі кіномистецтва жанр мок'юментарі; дослідити передумови формування жанру, визначити формальні жанрові характеристики та специфічний інструментарій мок'юментаристів; проаналізувати стилістичну та функціональну еволюцію фільмів-мок'юментарі протягом другої половини XX – початку XXI ст.; встановити чинники, що забезпечили зростання популярності жанру за доби постмодерну. ***Методологія дослідження*** полягає у застосуванні таких теоретичних методів: аналізу феномену мок'юментарі для визначення засадничих характеристик жанру; методу порівняння щодо функцій ігрового та неігрового кіно; методу узагальнення спільних для всіх галузей культури періоду постмодерну процесів та тенденцій; методу абстрагування щодо художніх засобів, які однаково характерні як для документального кіно, так і для кіножанру мок'юментарі. Також використано системний принцип, а саме структурно-функціональний підхід для розгляду окремих елементів жанру мок'юментарі і їх зв'язку як складових частин у межах жанру. ***Наукова новизна*** зумовлена зверненням до феномену мок'юментарі саме у контексті постмодерну та проведенням детального аналізу характерних жанрових ознак. Також у дослідженні виокремлено причини появи нового жанру та зростання його популярності. ***Висновки.*** У статті проаналізовано причини появи жанру мок'юментарі та зростання його популярності протягом другої половини

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XX – початку XXI ст. За допомогою аналізу окремих зразків жанру виявлено його характерні стилістичні та технічні риси, сформульовано підкатегорії жанру та інструментарій мок'юментаристів. Визначено роль жанру мок'юментарі у розвитку сучасного кіномистецтва.

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Постановка проблеми

Мок'юментарі або псевдодокументалістика визначається як відносно новий жанр кіно, якому притаманна імітація документальності, фальсифікація та містифікація. Фільми цієї категорії протиставляються неігровим документальним фільмам, герої та сюжети яких є правдивими та заслуговують на довіру глядача.

Спроби дати єдине чітке визначення жанру документального кіно, на жаль, є марними. Джон Грірсон, один з корифеїв жанру, який, власне, і придумав йому назву в 1926 році, схарактеризував його як «творчу обробку дійсності». І хоча багато хто надалі намагався оскаржити такий підхід до документального кіно, аналіз найвидатніших документальних стрічок в історії кінематографа, імовірніше, говорить на користь грірсонівського визначення, ніж спростовує його.

Щодо жанрів документального кіно, то вони досить різноманітні: кінорепортаж, кінонарис, кінодослідження, подієва хроніка, кінолітопис, соціальна кінопубліцистика, кіноподорож, фільм-портрет, кінопроза, кінодрама тощо. Перерахувати всі документальні жанри практично неможливо, оскільки, перебуваючи на стику мистецтва і публіцистики, вони постійно видозмінюються. Факт набуває образність, герой – типаж. Художній образ створюється не тільки звичними засобами, але і за допомогою відеодокументів, телевізійних способів демонстрації історичних подій і явищ. Саме на стику ігрового та неігрового кіно з'явився жанр мок'юментарі, або псевдодокументальне кіно.

Сучасне мок'юментарі – це простір, в якому містяться елементи кітчу, кемпа, актуального мистецтва, а також різні провокативні медійні практики. Безпроблемне співіснування різних естетичних і етичних художніх систем пояснюється увагою сучасного глядача, який має вчитися долучатися до візуальних практик, які відкидають традиційні форми глядацької ідентифікації з об'єктом споглядання.

Довіра глядача до медіа як до носія об'єктивної інформації неухильно танула протягом усього XX ст. У цьому факті ми визначаємо прояв глобального постмодерного процесу – знецінення документа. Приводів для цього було безліч: знамениті фотографії з гарячих точок виявлялися постановками, несамовиті щоденники біженців від «а» до «я» створювалися штучно у затишку буржуазних квартир. Фальсифікація стала настільки звичною, що навіть неймовірні конспірологічні теорії знаходять безліч шанувальників.

Поява мок'юментарі повністю або частково вигаданого продукту, що «підробляє» справжній документ, була обумовлена тим, що саме поняття «документ» стало нескінченно розмитим.

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Завдання режисера псевдодокументалістики – показати нерозбірливість глядача, його наївне бажання вірити в те, що говорять з телеекрана. Адже людям властиво вірити побаченому, оскільки візуальний канал сприйняття інтуїтивно здається найбільш достовірним. Мок'юментарі вчить скептично ставитися до навколишніх подій, пробуджує людську рефлексію, а наскільки вдалою є та чи інша псевдодокументальна картина, з покладеними на неї автором функціями, залежить в кожному конкретному випадку від самого глядача.

Аналіз останніх досліджень і публікацій

У цілому теоретична база досліджень, об'єктом яких була теледокументалістика, нині досить значна. Документальне кіно та критерії правдивості у кінодокументалістиці проаналізував Д. Ейтзен (Eitzen, 1995). Характерні риси нового жанру та найбільш відомі стрічки мок'юментарі дослідили К. Хайт та Дж. Роско (Roscoe, 2001). Еволюцію фільмів нового жанру мок'юментарі описав Т. Догерті (Doherty, 2003).

Жанрові, смислові, естетичні проблеми сучасного вітчизняного кіно представлені в розвідках В. Скуратівського (2020). М. Чайка (2018; 2019) досліджує жанр мок'юментарі з мистецтвознавчого погляду, а також розглядає маніпулятивні можливості цього жанру. Однак мок'юментарі як жанр відносно «новий», а отже, потребує подальшого дослідження.

Виклад основного матеріалу

У систематиці продукції екранних мистецтв (таких як кіно, телебачення, мультимедіа), незалежно від теми і зображуваного об'єкта, заведено розділяти фільми на ігрові та неігрові. До першої групи належать продукти драматичної дії, до другої – всі інші (тобто ті, основа, сутність, «рушійна сила» яких не є драматичною дією).

Перші документальні фільми були зняті ще на зорі кінематографа. По суті, перші в історії кінофільми братів Люм'єр «Вихід робітників з фабрики» або «Прибуття поїзда на вокзал Ла-Сьота» 1895 року – це репортажна хроніка, а «Нью-Йорк: Бродвей і площа Юніон» 1896 року їхнього ж авторства — це інший вид документального спостереження, так звані жанрові сценки.

Із розвитком технічних можливостей кінематографа документальні стрічки ставали дедалі більше багатокомпонентними з погляду монтажу та різновидів фото- і відеоматеріалів, які стали за основу фінального кінотвору. Сценарії документальних стрічок почали складати з урахуванням вимог сторітелінгу, тож режисери більше не задовольнялися виключно наявними матеріалами справжньої кінохроніки. Роберт Флаерті, Джон Грірсон та інші першопроходці-документалісти були вимушені штучно створювати псевдореалістичні відеоматеріали, коли цього вимагав сюжет кінострічки (Doherty, 2003).

Використання постановочних елементів безжально критикувалося прихильниками «справжнього» документального кіно. Вони були переконані, що подібне змішування фактів та вигадок є неетичним та паплюжить квінтесенцію документального жанру кіно. Критики «постановочних» відео вважали, що істинність, яка є ключовою характеристикою жанру, буде втрачено. Вони були переконані, якщо режи-

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РЕЖИСУРА ТА ЗВУКОРЕЖИСУРА КІНО І ТЕЛЕБАЧЕННЯ

Вісник Київського національного університету культури і мистецтв.
Серія: Аудіовізуальне мистецтво і виробництво

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сери документальних стрічок будуть використовувати засоби ігрового кіно, у них, по суті, з'явиться право маніпуляції історичними фактами та нав'язування глядачам власного суб'єктивного бачення подій.

Подібна критика призвела до неочікуваних наслідків. Режисери навмисно вводять постановочні елементи у документальні фільми. Таким чином з'являється у кіномистецтві самостійний жанр художньо-документального кіно – мок'юментарі.

Ця сегментація стала очевидною в 1950-х роках. Каталізаторами формування нового жанру стали такі фактори, як комерціалізація документального кіно, а також істотне спрощення доступу до матеріалів архівних кінохронік. Документалісти-новачки почали все частіше використовувати у своїх фільмах «факти» та кадри сумнівної достовірності. Погану якість цих уривків-псевдохроніки (наприклад, високу зернистість) компенсувала бульварна скандальність тем (наприклад, чудовисько озера Лох-Несс, НЛО тощо). Суть жанру полягала в доведенні погрішностей безвідповідальних документалістів до абсурду на тлі правдивих історичних обставин (Roscoe, 2001, с.118).

Етимологія терміна «мок'юментарі» («mock» – насмішка) трохи дезорієнтує. На перший погляд здається, що розповідь у стрічці-мок'юментарі неодмінно повинна вестися в пародійному, жартівливому дусі. І дійсно, це слово з'явилося в середині 80-х років у зв'язку з фільмом «Це – Spinal Tap!» Роба Райнера, який наслідує класичну псевдодокументальну стрічку про пригоди групи Бітлз «Вечори важкого дня» і є суто комічним. Хоча надалі майстри жанру мок'юментарі фактич-

но працюватимуть в просторі сатири. Водночас це той випадок, коли явище з'явилося набагато раніше, ніж термін, який його описує, і насправді є набагато глибшим, ніж здається. Стосовно того ж «Це – Spinal Tap!» Роба Райнера М. Чайка пише наступне: «Фільм 1985 року мав значимий ефект: незважаючи на очевидну тупість як самих героїв стрічки, так і їхніх пісень, "Spinal Tap" став такий популярний, що групу було вирішено створити. Вона існує до цього дня, час від часу, радуючи публіку свіжими альбомами. Таким чином, комедія, автор якої вперше ввів в обіг термін "мок'юментарі", вже не просто підробила явище, але фактично побудувала його з "нуля", втіливши в життя» (Чайка, 2018, с.146).

Прийоми мок'юментарі проникли в суто художній жанровий кінематограф («Відьма з Блер» Е. Санчеса та Д. Мірика); у телесеріали (ситком «Офіс»), у серйозне авторське кіно («Падіння» Пітера Грінуея). Іноді мок'юментарі з самого початку розкриває правила гри, іноді – аж до фінальних титрів намагається морочити глядача (Doherty, 2003).

За часом поява самостійного жанру художньо-документального кіно мок'юментарі збігається з початком панування постмодерністського культурного дискурсу і є яскравим феноменом, якому притаманні всі характерні ознаки постмодерну. Постмодернізм трансформував сучасну культуру через широке розповсюдження онлайнових форматів медіа. «Сьогодні суб'єкт сприймає екранний простір як царину для презентації естетизованого образу себе» (Чміль, 2020, с.190). Вдосконалення технологічного інструментарію фальсифікації оригінального аудіовізуального кон-

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тенту і спрощення доступу до нього віднайшли нові форми комунікації та репрезентації.

Новий «фільтр», крізь який глядач епохи постмодерну вимушений сприймати ключові ідеї кінострічок, сформувався з поєднання таких характерних ознак соціального та культурного періоду постмодерну, як фрагментація (на рівні індивідів та спільнот), споживацький стиль життя, почуття відчуження та бачення повсякденного реального життя як театру абсурду, апокаліптичного карнавалу. Враховуючи вищезгадані умови, поява повноцінного самостійного жанру кіно – мок'юментарі сприймається як цілком природна відповідь кіноіндустрії на запит постмодернового глядача.

Доволі універсальне, хоч і багатослівне тлумачення жанру, знаходимо в роботі Дж. Роско і К. Хайт. Науковці відштовхуються від визначення документального кіно, запропонованого Д. Ейтценом: «Сюжети усіх документальних стрічок, незалежно від того, чи сприймаються вони врешті-решт як достовірні, обертаються довкола питання довіри. Тож документальне кіно – це будь-яке кіно, щодо якого може бути поставлене запитання "Чи ця стрічка нам бреше?"» (Eitzen, 1995, с.20). Коли йдеться про псевдодокументальний фільм, британські дослідники ставлять це питання навпаки: «"Мок'юментарі", або ігровим фільмом, що запозичує кінематографічну конструкцію документального кіно, є будь-яке кіно, стосовно якого може бути поставлене питання "Чи може те, про що розповідає ця стрічка, бути правдою?"» (Roscoe, 2001, с.90).

Автори сюжетів жанру мок'юментарі усіляко підкреслюють їх вигаданість та несправжність. Водночас їхня го-

ловна мета – підштовхнути глядацьку аудиторію до роздумів стосовно того, чи міг би той чи інший вигаданий сюжет виявитися справжнім і відбутися в реальному житті.

Поява все більшої кількості стрічок-мок'юментарі дала змогу конкретизувати формальні ознаки нового жанру. Ці мистецькі засоби об'єднані спільною метою застосування, а саме – змусити вигадану історію справити на глядача реалістичне враження. Застосовуються такі виражальні засоби:

натурні зйомки та природне освітлення. Уникаючи потреби будувати штучні декорації для сцен у павільйоні, режисери, які працюють в жанрі мок'юментарі, унеможливлюють надмірну охайність фінального зображення, характерну для класичних ігрових фільмів;

ручна камера. Операторський прийом, запозичений фільмами-мок'юментарі з експериментального напрямку кінодокументалістики cinéma vérité. Швидкі зміни кадрування, наближення та віддалення камери допомагають операторові створити ілюзію природної непередбачуваності ходу подій. Ще один наслідок застосування прийому «ручної камери» – довші, ніж в типових ігрових фільмах, кадри та менша кількість монтажних склейок (Nichols, 1991, с.57);

акторська імпровізація. Дозволяючи акторам періодично діяти на власний розсуд, а не за чітким сценарієм, режисер мок'юментарі досягає більш реалістичної драматургії сюжету;

інструменти експлікації підтексту (роз'яснення глядачеві про відчуття та настрої персонажів за допомогою титрування, закадрового голосу тощо). Характерним сатиричним засобом для фільмів-мок'юментарі є невмотивовано часте, надмірне використан-

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ня наративного прийому озвучування сюжету закадровим голосом. Проте прийом «закадрового сміху» майже ніколи не використовується, це троп, надійно закріплений за сіткомом;

хезитації, повтори, нерозбірливе бурмотіння, переривання співрозмовника та інші типові для повсякденного мовлення явища зберігаються в репліках героїв. В ігрових фільмах мовлення персонажів штучно очищають від перерахованих явищ (Kozloff, 2000).

Висновки

Жанр мок'юментарі – реакція кіноспільноти на обман у фільмах, які згідно з оригінальним жанром мали бути засновані виключно на реальних фактах, зняті без постановочних сцен та за участю справжніх очевидців або учасників подій. Формальні ознаки нового жанру мок'юментарі – це мистецькі засоби, об'єднані спільною метою застосування: змусити вигадану

історію справити на глядача реалістичне враження.

За доби постмодерну широкого розповсюдження набули диджитал-медіа, а технологічні засоби фальсифікації оригінального аудіовізуального контенту стали легкодоступними. Поєднання цих двох чинників зумовило незліченні свідомі і нерідко зловмисні фактологічні маніпуляції в медійному просторі. Це сприяло послабленню довіри аудиторії до явища «документу» загалом та до жанру документального кіно зокрема. Внаслідок цього мок'юментарі можна ідентифікувати як альтернативу класичній документалістиці, що себе дискредитувала. Фільми-мок'юментарі спираються на іронію та сатиру, що допомагає глядачу розвивати навички критичного мислення. Новий жанр набувати набирати популярності доти, доки частішають випадки свідомого викривлення реальності в царині кіно- та телевиробництва.

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MOCKUMENTARY GENRE AS A CINEMATIC PHENOMENON OF THE POSTMODERN AGE

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Abstract

The purpose of the research is to analyze the forms of artistic embodiment of mockumentary as a cinematic phenomenon of the postmodern era. By the purpose, the following tasks are set: to analyze the relatively new genre of mockumentary for the field of cinematography; to study the prerequisites for the formation of the genre, to determine the formal genre characteristics and specific tools of mockumentary filmmakers; to analyze stylistic and functional evolution of mockumentary films during the second half of the twentieth – early twenty-first century; to establish the factors that ensured the growth of the genre's popularity in the postmodern era. **The research methodology** consists in the application of the following theoretical methods: analysis of the mockumentary phenomenon to determine the basic characteristics of the genre; a method of comparison regarding the functions of feature and non-feature films; a method of generalizing the processes and trends common to all spheres of the postmodern period culture; a method of abstraction about artistic means, which are equally characteristic of both documentary cinema and the mockumentary film genre. A systemic principle, namely a structural-functional approach, was also used to examine individual elements of the mockumentary genre and their relationship as constituent parts within the genre. **The scientific novelty is** caused primarily by addressing the phenomenon of mockumentary precisely in the context of postmodernism and conducting a detailed analysis of characteristic genre features. Also, the research singles out the reasons for the emergence of a new genre and the growth of its popularity. **Conclusions**. The article analyzes the reasons for the emergence of the mockumentary genre and the growth of its popularity during the second half of the 20th – the beginning of the 21st century. By analyzing individual samples of the genre, its characteristic stylistic and technical features have been revealed, and subcategories of the genre and the tools of mockumentary filmmakers have been formulated. The role of the mockumentary genre in the development of contemporary cinema has been determined.

Keywords: mockumentary; documentary film; irony; satire; postmodernity; critical thinking

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TOPICAL ISSUES OF MODERN DIRECTING EDUCATION

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Keywords:
education;
higher education
institution;
director;
worldview;
film production;
communicative
methodology;
internship

Abstract

The purpose of the research is to identify the problems of training directors in the field of audiovisual art and production; to outline the prospects for modernization of the educational process in higher educational institutions of artistic direction in Ukraine. **The research methodology** is based on the methods of scientific analysis, comparison, and generalization. Analytical and systematic methods were used to study the art historical aspect of the problem. The empirical method was used to observe and study the educational process and production practice in the Kyiv National I K. Karpenko-Kary Theatre, Cinema and Television University, Kyiv National University of Culture and Arts, and Kyiv University of Culture. The scientific novelty of the study is that the problem of directing education in Ukraine in the context of the state support programs functioning time became the subject of a special study for the first; the concept's content of "directing education" as specific integrity and unity of interrelated elements is argued; the worldview principles of training directors in the field of audiovisual art and production are singled out and characterized; the expediency of using communicative methods in the educational process of training directors is proved. **Conclusions.** Familiarization with the materials presented in the article expands the arsenal of knowledge about the specifics of providing quality educational services in higher education institutions of artistic direction in Ukraine and enables their use in pedagogical practices.

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Problem statement

At the present stage of the development of Ukrainian art culture, there are topical issues of directing education in the field of audiovisual art and production. These problems are the separation of the educational process from the realities of film production and film product distribution. Inadequate funding for art institutions of higher education leads to mass recruitment for directing specialties. This

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approach does not always provide the construction of a quality individual educational trajectory for the student.

Recent research and publications analysis

The theoretical basis of this research was the works of scholars and cinematographers, who study and analyze art education.

Studies of a whole constellation of domestic foreign practitioners and film theorists, both modern and past decades, are devoted to the problems of art education and its modernization. Research by V. Andrushchenko, M. Antonioni, O. Bezruchko, R. Brumberg, H. Chmil, D. Hershey, E. Hoffmann, V. Gorpenko, J. Jacobs-Lawson, K. Keslovskyi, O. Kohan, O. Kopievska, F. Modigliani, O. Rodnyansky, K. Stanislavska, A. Vaida, V. Vasyanovych, L. Visconti, V. Viter, S. Volkov, K. Zanussi, I. Zubavina are devoted to the problems of art education and its modernization. V. Andrushchenko (2004, p. 37) believes that "art education and upbringing helps a person to penetrate the boundless world, to be enriched by it and to become an omnipotent personality". S. Volkov (2010, p. 14-15) in the monograph "Institutionalized socio-cultural systems: regional specifics and dynamics" says that artistic educational institutions form the spiritual elite of the nation, are the basis of the "spiritual development of national culture, and are the guarantor of personal development". O. Kopievska emphasizes the significant "discrepancy between the structural elements of the educational process and the future practical activities of students". The researcher notes that the art education system of Ukraine has "poor curricula and programs, and students' knowledge does not meet the

modern needs of the labor market". She is convinced that it is expedient to use the European experience, "which convincingly demonstrates the effectiveness of involving practitioners and future employers in the formation of curricula and programs" (Kopievska, 2014, p. 244). Polish director A. Vaida mentioned studying at the Krakow Film School and stated that lectures and practical classes gave students very little. The director said that the students were not acquainted with the technique of building the stage, with the principles of working with actors. Teachers talked a lot about filmmaking. The artist mastered the technique of directing only during his internship with O. Ford when he worked as his assistant in the film *Chopin's Youth* (Wajda, 2000, p. 17).

Monographs and articles by Ukrainian and foreign scholars, memoirs, interviews with Ukrainian and foreign directors, producers, curriculums, and educational programs of universities that teach directing are the materials of this study.

Methods of scientific analysis, comparison, and generalization were used to study current issues of directing education. The empirical method was used in the observation and study of the educational process and production practices at the I.K. Karpenko-Kary Kyiv National University of Theater, Film, and Television, Kyiv National University of Culture and Arts, and Kyiv University of Culture. The analytical method was used to divide the learning process into separate components and their in-depth study. The comparative method allows considering common and different principles in educational directors in Ukrainian and foreign universities. The system of theoretical methods (induction, deduction, identification, complex art analysis, synthesis) made it possible to work out

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the historical and factual basis and clarify the terminological apparatus of the study; methods of systematization and generalization were used to argue the uniqueness of the directing profession, its place in modern cultural processes of determining the objective patterns that characterize cinematic practices in modern cultural space.

The research was carried out in four stages: studying the practical experience of Ukrainian universities that train directors; study of scientific works, which describe the experience of foreign universities; study and comparison of cinematographic practices of Ukrainian and foreign directors and producers who teach students; materials and research methods were used to build an optimal model of modernization of directing education in Ukraine.

The purpose of the article is to identify problems of training film directors in the field of audiovisual art and production and to outline prospects for modernization of the educational process in higher art institutions of Ukraine.

Main research material

Education and art are special areas through which the process of development and formation of the human personality is carried out, its worldview is realized, the results of human experience and consciousness are synthesized, one's essence is realized, the spiritual world is formed, knowledge is acquired and accumulated. This art is entrusted with an extremely honorable and at the same time responsible mission to involve a person in the knowledge and development of the world, to expand his life experience, to educate moral and ethical qualities, to form aesthetic and artistic

tastes, and to crystallize worldview positions. Therefore, to improve the methods and techniques of modern directing education, special emphasis should be placed on the development of both the worldview basis of a creative personality and knowledge of production technologies, especially when it comes to art education.

Cinematography and filmmaking should involve people in cognition and exploration of the world, expand their life experience, bring up moral and ethical qualities, and form aesthetic and artistic tastes, and ideological guidelines. The development of the worldview of the creative personality and the presentation of new cinematic technologies should become the basis for improving the methodology and technology of modern directing education.

Higher education should provide fundamental scientific and practical training for film directors, students should receive qualifications by their vocation, interests, and abilities. The training of film professionals should be based on the latest conceptual foundations of the competency approach. The concepts of competence and competency are the central categories of the competency approach in modern art education. It should be borne in mind that art education is a specific social phenomenon, which, satisfying the interest of society in art, socially lays in the subconscious of the individual a system of value orientations, the main of which is not material incentives, but the desire for spiritual (intellectual, moral, volitional) improvement.

Modern requirements for the training of a specialist in the field of culture and art require a systematic review of scientific content and teaching methods, the selection from the arsenal of scientific knowledge of exactly those that are

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needed for the training of highly qualified creative personnel of the necessary profiles, further forecasting, and modeling of their professional structure.

Professors of art universities pay considerable attention to the development of professional models of specialists. Many scientists understand the model of a specialist in a certain field to be his generalized image of a certain profile, which is reflected in the main characteristics. Scholars prefer a model that reflects curricula, programs, and other documents that regulate the learning process in higher education. The model of professional training of a specialist in the most general form is a schematic representation of the scope and structure of socio-political, specific-professional, organizational management, specific professional, ethical knowledge, qualities, and skills that are necessary for work. They believe that the most acceptable concept is such a model of a specialist (for example, a creative field), which is based on the essence of the professional's activity in a certain field. This allows us to consider the problems of planning and the use of specialists in the artistic field, in particular in cinematography. According to the Ukrainian culturologist S. Volkov (2010, pp. 13-14), "empirical experience shows that art education as a system is based on the purposeful process of forming the spiritual sphere of the individual through the conscious understanding of the aesthetic value of art objects created and accumulated by mankind and the simultaneous production of works of art in the process of learning". At the same time, it is known that the professional structure of the personality (especially creative) consists of its knowledge, skills, experience, and mastery, which are associated with the attitude and motives of the specialist, manifested in a particular type of activity (for example, in film direction), taking into account the psychological processes that occur in a person.

In our opinion, the development and implementation of the model of a film industry specialist should be reduced to the production activities' analysis of a specialist from a prognostic position; fixation of knowledge, skills, abilities, qualities, construction of the system of educational disciplines providing its formation; optimization of this system based on logical and didactic requirements to the structure, content, and organization of the educational process.

We believe that the most important stage of building a model of specialists in a certain field is not only the definition of their knowledge, abilities, and skills, that is, the development of professional qualification characteristics of the specialty, but also their implementation in specific pedagogical practices. In the context of the problem of directing education, the following questions remain important: what is the purpose of studying future specialists in film directing in Ukraine; what topics, ideas, and thoughts will be conveyed to the viewer? After all, the director must trust the viewer, and the best thing is to make him a co-participant in the creation, to be captivated by the plot of the work so that he loves and believes in the characters. In this context, the opinion of the Polish director Andrzej Wajda (2010), in his book *Cinema and Everything Else* emphasized that "the most difficult thing in teaching future artists is to convince them that, in addition to their views and tastes, there is an audience that also has something to say" (p. 16).

The difficult socio-economic situation has led to the decline of film production

in Ukraine. Nowadays, educational institutions of higher education in Ukraine (and art ones in particular) in difficult conditions of "constant delays with budget funding <...> received the opportunity to supplement their budgets at the expense of paid services" (Volkov, 2000, p.155). Educational institutions of higher education are placed in such conditions that they are forced to resort to the graduation of a large number of directors. "Professional art interests and economic interests collide in contradictions. Persons who did not pass the competition at the expense of the state budget began to be enrolled for training at the expense of legal entities and individuals. This lowered the general level of creative talent of the contingent of students" (Volkov, 2000, p. 155). The problem of public demand for film directors and the artistic and aesthetic, ethical orientation of their work is topical. Methods and techniques of modern directing education should be aimed at educating a powerful creative person who can have a decent dialogue with the recipient of the film, to educate him.

Producer O. Kokhan believes that the Ukrainian educational system is incapable and needs to be reformed within the entire film industry. He says that "Ukrainian students are deprived of communication platforms, not involved in filming" (Desiateryk, 2011). Producer O. Rodnyanskyi (2018) points out that American directorial education "does not divide students into directors, producers, screenwriters, cameramen, they study together and gradually find their artistic functions".

The problem of the attitude of young directors to their film debut is also important in Ukrainian education. Practice shows that sometimes debutants do not realize that the first film, like the next, should be made as if it were the last and requires a lot of effort. In our opinion, the main task of artistic directors is to focus on such concepts as *relevance*, *film search*, *film culture, and film tradition*. L. Visconti reasoned as follows: "You always learn from someone, you do not invent anything yourself, and if you invent, you are still under someone's strong influence, especially when you make your first production" (Bacon, 1998, p. 220).

It is important to develop students' research functions, to teach them to research the audience, its social psychology, requests, and expectations, which are the result of their own life experiences. Well-known Ukrainian director V. Vasianovych is convinced that the director first of all needs talent to recognize which story will interest the viewer. He believes that a talented director must be able to comprehend heard, and seen stories, to imagine psychological characters (Bondareva, 2020).

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The creation of young directors studying in the studio of V. Viter (Kyiv National University of Theater, Film, and Television named after I.K. Karpenko-Kary) is positive. They founded two creative associations *Atelier 9* and *Free*. Students produce, distribute and promote such Ukrainian film projects as a film trilogy about the revival of churches: *St. Michael's Golden-Domed*, *Assumption Cathedral*, *Vladimir Cathedral in Chersonesos,* and others. Screenings of films by young cinematographers are gaining more and more resonance, gathering viewers from Ukraine and abroad.

The great aspirations of students of directing specialties, the desire, despite the lack of professional competencies, festival awards, quick satisfaction of material needs, and success under any circumstances, even in the short term, is also

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a problem of Ukrainian education. Polish director K. Zanussi notes that the easiest way to material success is a shame. In this sense, it is unprofitable to be a decent person, although there is a belief that it is morally necessary. The artist believes that honesty gives a sense of self-worth, but sometimes a person is ashamed of it (Zanussi, 1999). Another Polish film director, K. Kieslowski (2010), was also biased toward success. He believed that the artist in his creative field should be difficult, his suffering, and feelings of pain are useful, because they shape a person, and allow him to understand not only his own life but also others. However, he was convinced that popularity makes life easier for the director: it is easier to find money, invite good actors and solve other similar problems.

The current problem of film education in Ukraine is not the desire to master directing and the technological basics of the profession, but the desire to create a film to express oneself in any way. Debutants are often not responsible for the artistic result. Italian director M. Antonioni noted that the "basis of any work is the artist's relationship with his conscience. This is what primarily determines the degree of his responsibility" (Chatman and Duncan, 2004, p. 16). In our opinion, the director's self-expression is possible only when he has a formed worldview, has a wide arsenal of cultural and artistic knowledge, has deeply mastered the technology of film production, mastered professional skills and abilities, which will reveal his personality.

The formation of future directors' ability to "see" a film on paper, and to identify and analyze their own mistakes is also a problem of Ukrainian education. Ukrainian scientists Yu. Bohutskyi, N. Korablova, H. Chmil (2013, p. 88) be-lieve that to teach vision and understanding, you should "know the rules, alphabet, axiomatics, laws and contemplation, and vision, because the film view is based (from the basis) on the ability to think, the rest – a matter of experience and the ability to conclude". Scholars point out that "to think does not mean to blindly build syllogisms" (Bohutskyi, et al., 2013, p. 89).

The practice of the so-called "artificial" selection of applicants and the manda-tory age criterion, which allowed people with a certain life experience (and some-times the first higher education), a sys-tem of values, guidelines, aspirations, and preferences, people full of certain ideas and ready to convey them to the world, has long disappeared in Ukraine. This reduced the overall level of creative talent of the student body. However, di-recting is a profession that should be mastered deeply. Learning to direct re-quires the construction of an individual student trajectory.

Testing the ethical qualities of entrants, based on awareness of such concepts as goodness, honor, dignity, conscience, shame, responsibility, decency, respect, tolerance, love of neighbor, self-aware-ness, and national consciousness is an important criterion in selecting future students of directing. However, such qualities are ignored by professors in the entrance exams to higher education institutions in Ukraine. In our opinion, teachers ignore the fact that in the worl-dview as spiritual and practical devel-opment of the world is realized by soci-ety's concepts of goodness, justice, and happiness. Moreover, the soul of the di-rector is obliged not only to be open to kindness but also to create it. Creation of educational programs that would in-clude the national component and stim-

ulate students of directing specialties to realize the national basis of works of art and empathic and emotional attitude to the national essence of artistic images; carrying out in the process of learning artistic parallels between works in different types of art on national-stylistic grounds, encouraging students to deeply conscious reproduction of national signs using cinema in their work can give a positive result in Ukrainian education.

The selection of entrants to directing specialties should take into account the psychophysiological characteristics of the young person. A prominent place in this selection should be the assessment of the nervous system type of applicant, but professors do not pay attention to this factor. Teachers should keep in mind that the directing profession is inherently dictatorial and requires the artist to demonstrate strong-willed qualities, good health, endurance, perseverance, and patience because the filmmaking process takes more than one year and the director must be able to make the best use of his creative potential, be able to wait patiently.

The ability to organize the creative process, to manage a large number of creative specialists is an important component of the directing profession, but the identification of communicative abilities and development of communication skills of entrants is a big gap in the modern Ukrainian education of a film director. Professors do not teach students to form and manage a creative team or use the thoughts and ideas of members of the film crew, which accelerates the pace of work on the film and makes it high quality.

In our opinion, communicative methods in the training of film directors can give a positive result, so you can work in closer contact between students and teach-ers in the creative workshop. The use of communicative methods in the educational process of film directors could increase the effectiveness of their acquisition of professional competencies: to master and accumulate modern methods of historical, theoretical and general aesthetic analysis of artistic phenomena; to navigate in the process of historical development of world art; to analyze, generalize and evaluate historical phenomena to create them in their creative activity; to analyze modern problems of society development; to have deep knowledge of the history, theory and practice of the art of film directing, to constantly deepen them; to form and defend one's own civic position in creative activity; to form own moral and aesthetic criteria of an estimation of various phenomena of art culture, to create on their basis own analytical device; to introduce the latest technologies into the cinematographic process; to use in practical artistic and creative activity cultural heritage, folk traditions, customs, rites; to determine the artistic direction of the work, its stylistic features; manage the creative and production process of making a film; to develop together with the author of the script the ideological and artistic concept of the film and to embody it by cinematic means; to have a method of professional education of the film production team; choose the cast of the film and rehearse, because, according to Andrzej Wajda (2000), "in teaching directing, the focus of young followers should be on working with actors, not building the stage" (p. 62). Ukrainian scientist O. Bezruchko (2009, p. 157) believes that the use of communicative methods in teaching helps to accelerate their integration into real film production and the acquisition of creative experience on the set.

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O. Popovych, and O. Kostrytsia (2017, p. 6) analyzed the problem of the emigration of Ukrainian scientists and university professors, promising Ukrainian students in recent decades. The outflow of scientists, aging of the teaching staff, loss of motivation of university teachers, and the need for qualitative renewal of the teaching staff are urgent problems in Ukrainian and world education. F. Modigliani and R. Brumberg (1954) developed "a model of the financial life cycle of a person", as well as "a model of financial planning of the future person" (p. 346). D. Hershey, J. Jacobs-Lawson (2012, p. 406) point out that "the scientist and professor as a person is a central element in the process of both scientific and teaching activities". However, a scientist and a professor do not make economic sense to engage in scientific or teaching activities in Ukraine. The decline in the social status of scientists over the past twenty-five years is typical of Ukrainian education. The systematic reduction of professors' motivation to work, and the reduction of requirements for qualification works is a problem in the system of Ukrainian education.

In the article, we have indicated and analyzed the current problems of Ukrainian education in the field of audiovisual art. In the conclusions, we will try to indicate ways to solve these problems and prospects for the development of education in Ukraine.

Conclusions

The author of the article believes that the problems of directing education in Ukraine can be solved by the following steps: to revise and update the content of curricula and give preference to the formation of practical skills of students; to update the technical and technological base of training that meets modern world standards;

to reduce the licensed volume of student recruitment, as directors are in low demand in the domestic labor market due to the "overproduction" of creative personnel; to use empirical and experimental criteria in assessing the knowledge and creative potential of applicants. The main selection criteria should be intellectual, moral, ethical, artistic and aesthetic, psychophysiological, and communicative; the selection of future directors should take into account the level of intelligence, general education, and most importantly – the ability to acquire knowledge; students should undergo internships in the systems of national and foreign film production. It is necessary to teach students to create audiovisual products in demand on the market, and only then to produce films intended exclusively for film festivals.

We are convinced that the modernization of directing education is the optimal combination of holistic worldview development, outlining worldviews, attitudes, and positions, mastering professional competencies in directing and related specialties (production, screenwriting, cameraman, sound design, acting), formation of such professional skills and abilities: to orient in the process of the historical development of cinema; choose socially demanded ideas and topics; create a literary, director's script, explication; to develop the ideological and artistic concept of the film; to form a creative team; to communicate with creative co-authors of the film; use the means of plastic expression; have the latest technologies to create an audiovisual product.

The author proves that the director's deep mastery of professional competencies, skills in studio filmmaking, and experience with foreign internships are the basis for creating a cinematic model of the author's cinema.

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АКТУАЛЬНІ ПРОБЛЕМИ СУЧАСНОЇ РЕЖИСЕРСЬКОЇ ОСВІТИ

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Анотація

Мета дослідження – виявити проблеми підготовки режисерських кадрів у галузі аудіовізуального мистецтва та виробництва; окреслити перспективи модернізації освітнього процесу в закладах вищої освіти мистецького спрямування в Україні. ***Методологія дослідження*** ґрунтується на методах наукового аналізу, порівняння, узагальнення. Застосовано аналітичний і системний методи – для вивчення мистецтвознавчого аспекту проблеми. Емпіричний метод використано для спостереження та вивчення навчально-виховного процесу та виробничої практики в Київському національному університеті театру, кіно і телебачення імені І. К. Карпенка-Карого, Київському національному університеті культури і мистецтв, Київському університеті культури. ***Наукова новизна дослідження*** полягає в тому, що проблема режисерської освіти в Україні в контексті функціонування програм державної підтримки вперше постала предметом спеціального дослідження; аргументовано зміст поняття «режисерська освіта» як певної специфічної цілісності та єдності взаємопов'язаних елементів; виокремлено та схарактеризовано світоглядні засади підготовки режисерських кадрів у сфері аудіовізуального мистецтва та виробництва; доведено доцільність використання комунікативної методики в навчальному процесі підготовки режисерів ігрового та неігрового кіно. ***Висновки.*** Ознайомлення з матеріалами, викладеними у статті, розширює арсенал знань щодо специфіки надання якісних освітніх послуг у закладах вищої освіти мистецького спрямування в Україні й уможливлює їх використання у педагогічних практиках.

Ключові слова: освіта; заклад вищої освіти; режисер; світогляд; фільмовиробництво; комунікативна методика; стажування

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MANIFESTATIONS OF DRAMA IN FEATURE FILMS

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Keywords:
drama;
feature film;
conflict;
drama in cinema;
dramatic conflict;
sound drama;
film industry

Abstract

The purpose of the article is to study the manifestations of drama in feature cinema and to consider dramaturgy and conflict as the main aspects of feature cinema to form the interest of the audience. **The research methodology** is based on the use of analytical and systematic methods (to comprehend the basic principles of the conflict as a result of the theoretical material's study and analysis of its interpretation specifics in the artistic structure of the film and to determine its place in the construction of a film); method of theoretical generalization (to summarize the manifestation of drama in feature films and its role in shaping the interest of the audience). **Scientific novelty.** The modern film industry is built on a variety of stories based on the drama of the plot, which is built on conflict (conflict between peoples, countries, and worlds). The modern literature, in particular of Ukrainian authors, has been processed, which made it possible to conclude the interest in the outlined topics in the context of national theoretical thought. **Conclusions.** Dramaturgy in feature films is a way of organizing the material and methods of dynamics of viewer interest. Dramaturgy, built by the modern needs of the viewer, forms the success and high rating of feature films. As a result of the theoretical sources analysis and consideration of individual examples of cinematographic art, it is possible to determine the fundamental differences in the construction of the collision of the screen spectacle with the literary work. Thanks to this, it was possible to outline the specific means by which the director or playwright of the film industry can achieve the goal.

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Setting the Problem

Nowadays cinema remains the main form of art. This is a fact that every day, for many decades, is confirmed by millions of dollars of investment and the loyalty of the public. The lavish demand for cinematographic products leads to an inexhaustible interest of people in this type of art, and its primary role in world culture.

Thus, the American film *Joker* (2019), the new story of the DC Comics character about the antagonist "superhero" Batman, grossed a billion dollars at the world box office. On February 16, 2021, it ranked 53rd on IMDb's list of the 250 best pages.

Along with success, which sometimes justifies its costs with very unrewarding and insignificant profits, there always comes a setback when certain works, on which great stakes have been placed, suffer the same unaccountable failure, as well as a considerable loss of money. And this risk does not protect either the world's leading companies or domestic companies. This fact brings home the main idea of the classic film theory: Despite the modernized technical equipment, thanks to which modern artists have an advantage over their predecessors, the center of the industry's heart remains sophisticated art remains the outstanding talent of those who are the body and soul, the mind and the beauty, the spiritual belongings and the foundation of the outstanding pages' creation.

The main rate in the conveyor of the film production remains a good drama, which can protect the studios from cowardly failure and bankruptcy.

Film and dramaturgy, when merged into a single unit, produce a quality product that can encourage the viewer to think, evoke emotion and reach for the beautiful.

Recent research publications analysis

The study of screen works, including film dramaturgy, was carried out by such researchers as H. Desiatnyk (*From Idea to Screen*, 2015), and L. Briukhovetska. (*Cinematography*, 2011), S. Horevalov and H. Desiatnyk, (*Introduction to the specialty of film and television arts*, 2014), H. Desiatnyk and L. Lymar (*Basics of acting skills in screen creativity*, 2020). S. Leontiev (*Composer technologies in the musical practice of American game cinema*, *Composer's Techniques in the Musical Practice of Feature Films*, 2019).

Screen art and on-screen culture were researched by I. Zubavina (*Screen Culture: Tools for Modeling the Artistic Reality (Time and Space in Cinematography*, 2006) and V. Skurativskyi (*Screen arts in sociocultural processes of the 20th century: Genesis. Structure. Function*, 1997).

Dramaturgy in a feature film was discussed by O. Trofymchuk (*Dramaturgical Functionality of Details in Feature Film*, 2013), and M. Liadov (*Script. Basics of film dramaturgy and script technique*, 1930).

The purpose of the research is to analyze and investigate the manifestations of dramaturgy in feature films, as well as to look at drama and conflict as the main aspects of feature films for the formation of interest in the viewers.

Main research material

Although it is widely and naturally believed that the success of the film is entirely based on the bright and brilliant cast of popular, skilled actors the main goal of this drama is to give a brilliant and subtle professional skill to each of the actors – from the leading roles to the numerous employees of the large team, the grand mega-metropolis of workers.

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The main goal of this work is to convey to people who are far from the complex world of cinema the fundamentals and basic constants of dramaturgy in an understandable language, free of many professional terms, in the minimum possible form, but clearly and clearly. This is a way that reveals its value, and therefore the value of the personal influence of the meters of industry, capable of moving and creating thorough drama; The work is aimed at identifying, among many other ideas, those capable of conveying the whimsy and subtlety of the dramatic phenomenon of art cinema.

The drama art, including its recorded history, has its source in the heroic epic and the ancient Greek theater with its outstanding works. According to the prominent philosopher of antiquity Aristotle, the artist shows the real world of humanity, where the imitation of events and natural collisions of life situations is a reflection of the universe and cosmic dramas of life in general. Since the event happens in life, but it is not essential either for the fate of people or for the course of world history, it does not matter for dramas.

The key principle for the definition of the theory of Drama is the concept of conflict. Conflict from the Latin *conflictus* means *clash* (Kuzmenko, 2012, p.15).

Referring to the notable synthesizer of philosophical ideas, Georg Hegel, researchers A. Hirnyk and V. Rezanenko claim:

> "We find an attempt to define this only in Hegel. In *Aesthetics* Hegel treats conflict as a synonym for collision, which he defines as a differentiation of a situation that "creates opposites, obstacles, complications, and disturbances". "The collision is such a change of the harmonious state,

which, in turn, must be changed". The tradition to consider the conflict in a work of art as a contradiction, the unfolding and resolution of which gives the plot sharpness, originates from Hegel. At the same time, in other works of this author (*Phenomenology of Spirit*, *Science of Logic)* the use of conflict as a synonym for contradiction is preserved. (Hirnyk and Rezanenko, 2012, p.38)

This is why prominent filmmakers sometimes reveal an excessive structure of the primary conflict, which can now be an intrinsic part of a personal event, a piece-by-piece experience. There is also an opinion that conflict is a certain life dispute: the inconsistency of some interests, desires, feelings, views on life, prevailing morality, social order, and political ideals about others. Such an explanation is relevant for film theory because it takes into account the difference between written and audiovisual art.

As a literary work can be reduced to a fiery description of conjectures, fantasies, and musings, and thereby have additional ways and means to influence the reader's attitude, on his emotional state and the level of sympathy or antipathy, sympathy or rejection of the story presented, its characters and the ideological component of the story, the film does not have this ability.

The connection of time and peculiarities of visual information perception, different levels of emotional and intellectual preparation of the viewer, his mood, and even the social atmosphere act as harsh censors in the selection of ways of working with the film idea on the level of its implementation. The limited time with the primary need for all-embracing attention is the principle value, which makes it necessary to create a storyline of conflict

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in the very dynamic changes of circumstances, actions, and pictures. "The spirit – in any form – physical, psychological, dramatic, informational – in general forms the basis of cinematographic and televisual action" (Desiatnyk, 7, p.141).

And the more difficult and tense, quick and grotesque is the tempo of this change, the more it is possible to retain the viewer's attention. Any accumulation of facts by itself does not become a monstrous thing, which is forced to keep the situation, to abandon other matters and for any price trying to stay behind the screen. To break up the important details from the busy, to find the provocateurs of the perception, which will make the secret, indefinitely, to select the very decor, the background, the selection of scenes, distinguish the foreground from the background – all this and a lot of other details need to be approached by the playwright through the prism of a very clear notion of the first and second rows of plot collisions, to make a fine line of intelligent analysis of the leading ideas.

It should be noted that the main feature of visual art is to depict the dynamics of action and change is necessary not only to tell the story plot history but also to reflect the light of an individuated life, the perspective of the self-awareness of the characters. That is, to give a lot of people, which inherently have no physical appearance, such a visual intonation, which can give an ideal world of another person as their own, their own. So that the viewer does not even notice when he or she crosses the line between what he or she sees and what his or her mind perceives. So that his emotions would tell him that everything he perceives is happening in reality and with him personally.

The illustration of the peculiar psychological transformation, which takes place in the inner world of human beings, but is presented to us by the concatenation of specific events, is very illuminating for the main antipode of the hero, whose image is so skillfully depicted on the screen by Hoakin Fenix, who played the Joker in one of the films. Although the viewer is gradually shown the grim reality of his hypnotized microcosm with picturesque images of the tragic and oppressed perception of the hero of his personality and his perception of the world in general, It also depicts the hopeless benevolence of the close relationship, through which he is unable to achieve a sympathetic connection to society. The playwright demonstrates the main factor that makes him cross the boundaries of socially permissible by the act of the inverse response to the asocial protest. The fact that the Joker was given a gun by his colleague at work. From this moment the conflict acquires a real body – the viewer is attached to the dilemma, which became the Joker the boundary, behind it the struggle between good and evil, between the perception of themselves as a victim or the overcoming of the interval and the recognition of the role of the cat.

Thus, a particular subject is always the basis of a dramatic conflict. From this, the conflict expands not only as a species but also as a moral problem, and emotional pressure, which the viewer is forced to bear together with the actors. This moment of the personal and social collision is grotesquely followed by scenes of mass pogroms and protests – in a traumatic society, the ruination of the individual always entails the ruination of the entire system. But to bring to the screen the individual prism of one's dissipation, into which a person falls under the pressure of a painful state, to combine this cacophony of alleged madness

with the noise of the streets as if they were not made of stone, but of living bodies sprinkled with flour on the table, is an example of an exquisite director's handwriting. A filmmaker who not only saw the tragedy but also managed to show it.

There are no faceless heroes or conflict-free themes for effective drama. Not only evil but also good appears contradictory. Therefore, the image of an anti-hero acts as a significant lever of this intellectual confrontation. What makes the antagonist the opposition to the benevolent and social is precisely what becomes the lever that causes the movement of the plot and what accumulates the attention of the viewer.

The anti-hero is determined to ruin both the external and the internal worlds. But he is certainly suffering, even more than the hero, who is often confident in his path. Whether it's the pain of hurt self-love or a challenge of self-confidence – everything goes beyond the screen and is isolated in the soul of the viewer. The anti-hero is always the protagonist of his own unique and complex philosophy, an oracle of an incomplete state of being, with a powerful appeal to the audience's attention, to their sympathy and sympathy, which would have a real power to renew the damage done by people themselves to their souls: faith, hope, and love. The anti-hero is never simple or single-hearted, he is woven of oppositions, and he is in himself the embodiment of the idea of conflict, of the species, of the drama.

The dual nature of his image appears to be the main draw of the anti-hero since for the sake of realizing his personality in society he is forced to combine destructive ambitions as well as common people's needs in an excessive way. The antihero's moral structure, traumatized by his excessive self-love, allows him to break people's norms and results in the transformation of the recognized axiological systems, sometimes into a full society. The anti-hero always has a sad, negatively colored history, which gives him a kind of indulgence in immoral methods, rejecting the ideas of the past and devaluing morals.

In the context of cinema dramaturgy, this expression of human character allows us to show the richness and ambiguity of the character, because the negative manifestations of his personality are based on the system twisted by the negative experience, which allows the social norm to be violated, resulting in chaos and ruin not only in his world but also in the tragedy of others. However, despite the negative manifestations, the anti-hero preserves his or her general human qualities, which are expressed in the need to realize and achieve a certain social status. Moreover, being based on the capacity for empathy and acquiring the image of a person of interest, he shows very clearly the pull of his suffering, which madly causes pity, sums, and a certain level of solidary sympathy among the witnesses of these transformations. Thus, in the field of vision of the viewer, there is a conflict between the author's view of an individual, and a piecemeal and socially recognized, perception of reality.

Along with the violation of social taboos, one of the most important elements of activation of the viewers' attention is the acceptance of tameness. When the action is deprived of the viewer's understanding is presented in the form of a lack of information about what is happening, or a lack of intelligible understanding of the link between the events, encouraging the desire of the viewer to know and

understand what is coming. And thus, it reaches the main goal of the dramatic creation – capturing the attention and desire to follow further.

In general, for a cursory glance, without going into detail, it is important to note that the art of drama builds its monumental institution for the principle of throwing away the busy without losing the main.

Therefore, consistently and inevitably, it is based on four pairs of structural elements:

1) character – characters;
2) action – conflict;
3) plot – history;
4) plot – composition.

None of the elements here is occupied, but they are, on the contrary, irreplaceable. But the axiom is that the first movable element, without which dramaturgy as a creation of art of creation loses any sense, is the viewer, the person, the very "third element", by analogy with the famous film by Luc Besson. This is what the best dramaturgy should be based on. And in this regard, modern dramaturgy follows the ancient tradition of dramas.

That is why we emphasize that cinema dramaturgy means the way of organizing the material and methods of stimulating the viewer's interest (i.e. constant support of attention), as well as the methods that trigger the viewer's emotionality and empathy.

Even the modern technique of dramatization (a term that emerged in the late 1950s), which consists in abandoning dramatic construction and the tendency to chronicle, often even at the cost of depriving the heroes of character and truly expressive traits, preferring a post-Western worldview and subjectivism, still aims to achieve tension and hold the viewer's attention. It should be noted that this strategy mostly achieves its goal.

This is how the popularity of Latin American series with their fairy-tale and primitive scripted plots is built. They achieved the main goal, because the viewer, immersed in everyday troubles, is more likely to fall under the spell of unreal, literally fantastic sensuality because it comes from his desire to be freed from insignificant reality.

Belief in the transformation of villains into do-gooders, belief in the charismatic power of those who united in the fight against injustice, belief in the happy fate of Cinderella, even if maid up and taken in the image of a twentieth-century maiden, and the same iconic desire to see realistic depictions of the idealistic picture of freedom-loving existence – all this gives the playwright a great advantage. All he has to do is to use the desire for what he wants in a sophisticated way, and the viewer will perceive any impossibility as the fairest vision in the world.

And this, perhaps, is the future of action cinema – to move in the direction of a fantasy reality, piecemeal, imaginary people, created living ists or chimeras or transformers, leaving one thing unchanged – a dramatic conflict, presented by vivid pictures by artists of the will.

Conclusions

Summarizing the above, we can conclude that the dramatic conflict in the art of fiction cinema is not only one of the prerequisites and the primary component of the theory of cinema. It, as the only category of the universal dimension of humanity's existence and the immanent representation of the world's existence as a whole, has always been the very matter, the basis, the material, and the mirror on this material, which is only able to fill any artist's idea with the full force of the liv-

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ing environment. And only thanks to the careful implementation of this framework by qualified professionals, the world of cinema can keep in touch with the world of people during their lifetime, in a timely, grandiose and bankruptcy-free manner, both economically and morally.

The fundamental difference between film collision and literary description is that in the film there is no time and unnecessary ties to the disputes or fanta- sies of the characters, which would help the viewer to better understand the author's and characters' intentions. Drama in cinema exists only due to the continuous collisions of events, mishaps, and imperceptible interweaving of the author's thoughts, firstly, in dialogues, monologues, and anonymous or the public voice of the author, and secondly, due to the skillful artistic design of the video sequence for the sake of emotional impact.

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ПРОЯВИ ДРАМАТУРГІЇ В ІГРОВОМУ КІНО

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Анотація

Мета дослідження – дослідити прояви драматургії в ігровому кіно, розглянути драматургію та конфліктність як основні аспекти ігрового кіно для формування інтересу в глядачів. ***Методологія дослідження*** базується на використанні аналітичного і системного методів (для осмислення основних принципів конфлікту внаслідок опрацювання теоретичного матеріалу та аналізу специфіки його інтерпретації в художній структурі фільму, визначення його місця у побудові кінотвору); методу теоретичного узагальнення (для підбиття підсумків щодо прояву драматургії в ігровому кіно та його ролі у формуванні інтересу в глядачів). ***Наукова новизна.*** Сучасна кіноіндустрія побудована на різноманітних історіях, в основу яких закладено драматизм сюжету, що будується на конфліктності (конфлікт між народами, країнами, світами). Опрацьовано сучасну літературу, зокрема українських авторів, що дало змогу дійти висновків щодо зацікавленості окресленою тематикою в контексті вітчизняної теоретичної думки. ***Висновки.*** Драматургія в ігровому кіно – це спосіб організації матеріалу та прийоми динаміки глядацького інтересу. Драматургія, побудована відповідно до сучасних потреб глядача, формує успіх і високий рейтинг ігрового кіно. Внаслідок аналізу теоретичних джерел та розгляду окремих зразків кінематографічного мистецтва можна зробити висновки щодо принципових відмінностей у побудові колізії екранного видовища з літературним твором. Завдяки цьому вдалось окреслити специфічні засоби, за допомогою яких режисер чи драматург кіноіндустрії може досягти поставленої мети.

Ключові слова: драматургія; ігрове кіно; конфлікт; драматургія в кіно; драматичний конфлікт; звукова драматургія; кіноіндустрія

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SYMBOLISM OF COLOR IN CINEMA

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Abstract

The purpose of the research is to analyze the perception of color by the viewer and to establish the role of the color score in the structure of the film, to determine the symbolism of the main colors in the fabric of the film. To achieve this goal, the following tasks are outlined: to establish the role of color in building the character and image of the character; to prove the importance of the ability to build and harmoniously organize the color scheme in the use of a monochromatic color system; to consider the role of color and its symbolism on specific examples. **The research methodology** consists of the application of the following methods: theoretical – for the analysis of films, and informative sources; generalization of the different colors' influence on the general association of perception, the formation of subjective perception of scenes with the dominance of a certain color from the chromatic range; structural and functional, which consists in the isolation of color as a separate element from the integral fabric of the film and determining its function in the construction of characters, creating dramatic tension, etc. **The scientific novelty** is that the role of certain colors is analyzed in the example of modern projects, and a detailed analysis of the selection of colors depending on certain tasks in various scenes is carried out; with the help of theoretical analysis, the factors that influence the general impression of the viewer are determined. Thus, work was carried out on the collection and systematization of theoretical material on the topic and an attempt was made to apply theoretical concepts in practice. **Conclusions**. In the course of the article, we have analyzed the ambiguity of colors, the use of color combinations with sound, with other colors of the chromatic range. The role of color in conveying symbolism, associations, and the significance of changes in perception has been determined by analyzing films.

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Problem statement

Films play an important role in modern society. They have penetrated all spheres of the culture of different countries and have influenced people's lives since childhood. One of the main components in creating a film is the color balance, which helps the viewer to better understand the meaning of the film.

Each color due to its historical development in the minds of viewers has its symbolic meaning. Therefore, directors often use color as a means of influencing the viewer's subconscious and the perception of the frame in general.

In addition to influencing the audience's psyche, the color in the film creates an atmosphere, creates a general mood, and also carries additional information about the content of the film or individual characters. Colors in cinema perform certain functions – plot, dramatic, symbolic, and are used by a complementary color scheme. In particular, in this article, we consider the specifics of the symbolic meaning of color in cinema.

Recent research and publications analysis

The theoretical basis for mastering the symbolism of color was laid in the work of I.V. Goethe's *Theory of Colors* (1840). Related to the topic of the work are also found in Ukrainian researchers, such as A. Alforov or M. Hertz. Significant interest was also noticed in the framework of popular science materials in blogs.

The purpose of the research is to analyze the symbolic meaning of color in cinema. Identify the features of the influence of color on the consciousness of the viewer. Establish the role of color in creating the atmosphere of the film, building

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the image and character of the characters. Prove the importance of the ability to create a harmonious color scheme using a monochromatic color system.

Main research material

Most of us have a laid-back attitude when it comes to painting a picture of popular colors. For example, red means anger and stress, blue means peace and relaxation, black means depression, white means purity and perfection, and so on. However, colors can mean much more than just a change of mood. They can also influence desires and the flow of thoughts.

Meaningful use of certain colors in cinema is related to the psychology of audience perception. In *The Art of Color*, Johannes Itten (2019) notes that most color combinations ("harmonious") usually consist of close tones or different colors with the same intensity. For example, if you look at a green square for a while, you can close your eyes and see a red square. But the opposite result is possible.

There is also a more subtle way of harmonious organization – the use of similar colors, i. e. monochromatic color scheme. In the case of the obvious dominance of a certain color from the chromatic scale (7 colors) in a film or a single scene, we can talk about the purposeful use of color to create a specific emotion in the viewer. It is always important to keep in mind that each color has several associations, one of which corresponds to the context and with a certain degree of probability may coincide with our subjective perception. That's why directors always pay attention to the color scheme of their films – thanks to color, they can convey a much deeper meaning (Itten, 2019).

Yellow is the lightest color. It can lose this quality when combined with darker

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colors (gray, black, purple). Accordingly, transparent and bright tones of yellow are perceived positively, and blurred and dim – negatively (Itten, 2019).

It is generally believed that yellow is the color of friendship, but in cinema, it can take on the opposite meaning. Thus, in Birdman (2014), director Alejandro Iñárritu uses yellow in scenes with the protagonist's daughter, which broadcasts her unstable psyche and, consequently, illness. In the film *Elizabeth* (1998, directed by Shekhar Kapoor), yellow means "madness". It is thanks to the shades of yellow that it is possible to strengthen the unusual habits and aspirations of the deluded Queen of Britain.

The frame, flooded with yellow light, is used by Danny Villeneuve in *The One Who Runs the Blade 2049* (2017). This means that the hero is close to insight, and the plot will soon return in an unexpected direction.

In *Sin City* (2005, directed by Robert Rodriguez), almost all the characters are mutilated. The director uses yellow to highlight the vile villain and emphasize that he is the main antagonist in the film.

Wes Anderson is a fan of bright yellow. The director often uses yellow, illustrating naivety, joy, and a child's view of the world. However, in the *Hotel Chevalier* (2007), a short prologue to the film *The Darjeeling Limited* (2007), this color symbolizes loneliness, painful madness, and isolation of the two main characters from the world and themselves. Thus, with the help of the dominant yellow color in combination with the refined atmosphere and romantic music, Wes Anderson expresses the general state of the place, and time, as well as the inner experiences of the characters. In the frames, you can see small details that slightly balance the visual perception. For example, gray suits,

blue books, etc. (Kolir v kinovyrobnytstvi vid natiaku do yaskravoho symvolizmu, sei-khai, n. d.).

The ambiguity of red depends on the density and tone. Approaching red-orange – a way to express militancy, danger, dominance, power, and madness. This is the symbolism of red and orange in some scenes in *Macbeth* (2015, directed by Justin Kurzel).

It is worth noting that often the color red indicates something that sharply manipulates a person's feelings: love, passion, danger, violence, and anger. Recall the famous scene with rose petals in the movie *American Beauty* (1999) by Sam Mendes. The red rose here symbolizes lust and passion, as well as reflects the main character's attraction to his daughter's friend. And in general, red rose petals appear throughout the film and appear in every scene of erotic fantasies (Kolir v kinovyrobnytstvi vid natiaku do yaskravoho symvolizmu, sei-khai, n. d.).

You can also give an example of the cult movie Space *Odyssey* (2001, directed by Stanley Kubrick). The arch, where astronauts encounter artificial intelligence, is dominated by red. In this scene, red tones are a harbinger of danger and confrontation. Even the computer itself has a red eye, which predicts potential danger long before the event and creates a sense of anxiety in the viewer.

Scenes of violence and fights are also dominated by red. In fact, through the association with blood, it is possible to impose on the viewer the feeling that he is also experiencing physical pain.

Sergei Parajanov's films *Shadows of Forgotten Ancestors* (1964) and *The Color of the Pomegranate* (1968) are also dominated by red.

In *Color* … it is associated with the symbol of Armenia (pomegranate), as well as

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ОПЕРАТОРСЬКА МАЙСТЕРНІСТЬ КІНО І ТЕЛЕБАЧЕННЯ

Вісник Київського національного університету культури і мистецтв.
Серія: Аудіовізуальне мистецтво і виробництво

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the color of blood – living water, which resurrects, rejuvenates, and gives new life. The value of the color in the fabric of this film is determined by the high degree of conventionality of what is depicted in the film. According to the researcher M. Herts, color is the material with which the director creates his film. "The Color of a Pomegranate is an image that flows into each other and is directed only by the conditional division into chapters and quotes of the great poet. The acting here is conditional, the characters most often embody symbols, statues, mechanical dolls" (Herts, 2015, p.40).

In *Shadows* ... it is dictated by the local color of the landscape, interiors, Hutsul ornaments, and costumes. The blood appears here in one of the first scenes – the murder of the protagonist's father Ivan when after brandishing an ax in the frame splashes of blood appear and turn into silhouettes of fiery horses. Especially dramatically, these colors are combined with black, creating a gloomy mood, and causing subconscious bad feelings. Film critic Andriy Alforov, in an interview about the exhibition dedicated to the film's anniversary, claims that the role of colors in Parajanov's films is to enhance the dramatic elements. The researcher draws parallels between Paradzhanov and the American avant-garde artist Kenneth Engeromta, as well as the director Michelangelo Antonioni, who managed to reflect the inner state of the heroes through color (*Tini Zabutykh Predkiv* u chervonykh tonakh, 2016).

In Tim Barton's *Sweeney Todd, the Fleet Street Hairdresser Demon* (2007), all of Helena Bonham Carter's (Mrs. Lovett) costumes are created by costume designer Colin Atwood based on a synthesis of black and red. Even when Helena's personal life improves and the disturbing

black color disappears from her toilets, red remains, broadcasting that the heroine's bloody past is not over.

The pink hue is formed as a result of a combination of red and white. This color symbolizes softness, innocence, and tenderness. According to several studies, it has a calming effect and evokes positive emotions. However, a metaphorical interpretation is also possible here. For example, Dolores Umbridge, a world-famous character in *Harry Potter* (2001, directed by Chris Columbus), adored the color pink, which evoked feelings opposite to tenderness and emotion (Kolir v kinovyrobnytstvi vid natiaku do yaskravoho symvolizmu, sei-khai, n. d.).

Pink is often associated with women – a typical stereotype often used in movies. In *Bad Girls* (2004, directed by Mark Waters) scenes where there is a "girls' squad" are dominated by shades of pink. In this way, the director emphasizes their femininity and beauty. In fact, in this ribbon, pink serves as an exaggeration.

Pink also signifies beauty and playfulness. For example, in the film *Blonde in Law*, the work of director Robert Lukevich (2001).

Blue on yellow seems a bit dark and loses its brightness. A pure blue is a color that has neither yellowish nor reddish hues. If red is a symbol of dynamism, then blue becomes its opposite – passivity. At the same time, blue can express a hidden danger, such as in the scenes of *With Eyes Wide Shut* (1999, directed by Stanley Kubrick), or a magical mystery, such as in the scenes of *Moulin Rouge* (2001, directed by Baz Luhrmann).

Blue is the color of thrillers and horrors, which causes the viewer to feel alienated and uncomfortable. The fabulous meaning of blue in the episode of the animated *Fantasy* (1940, directed by Samuel Arm-

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strong, James Elgar, and Bill Roberts) is complemented by terrifying motifs of the unknown, dangerous and evil.

Blue also expresses melancholy. For example, in *The Eternal Radiance of Pure Reason* (2004, directed by Michel Gondry), the director uses shades of blue to reflect, first and foremost, the melancholy of characters and heroes (Kolir v kinovyrob-nytstvi vid natiaku do yaskravoho sym-volizmu, sei-khai, n. d.).

Blue is the embodiment of the dreami-ness and unreality of what is happening, for example, in *Birdman* (2014, directed by Alejandro Iñárritu). Interestingly, in *Harry Potter* (2019, directed by David Yates), blue, on the other hand, is associ-ated with destructive power.

Green in combination with yellow, as a rule, evokes light feelings and is as-sociated with the birth of something new, with youth and harmony. If you add shades of blue to the palette and mute the tones, green will reflect coldness, in-difference, confusion, and fear. In this sense, it is used mostly in monochrome movie scenes. For example, *Dizziness* (1958, directed by Alfred Hitchcock) is a reflection of the mystery of the protag-onist's image, green scenes in *The Matrix* (1999, directors Lana and Lily Wachows-ki) create an unnatural effect of another reality, and in *Room of Fear* (2002, direct-ed by David Fincher) is an illustration of anxiety. Green can represent the negative and is often the calling card of villains. For example, green smoke from a potion indicates its poisonous properties, and green fog accompanies witches and evil wizards.

Orange is the color of warmth, joy, and peace (this applies to the external en-vironment and the internal state of the hero). In Wes Anderson, a follower of Kubrick, you can see the tendency to use this color in almost all films. It signifies friendliness and happiness. Each scene leaves behind a warm feeling in the soul and an involuntary smile. Orange also conveys exoticism. For example, if the landscape is different from our planet, as in the movie *Martian* (2015, directed by Ridley Scott).

The double values of orange change ac-cording to the amount of red. In combi-nation with red shades, orange acquires an energetic, sensual, festive, or fabulous sound. However, when darkened by black, it begins to fade and expresses alertness and danger. The contrasts between sat-uration and choice create a light atmo-sphere in the somewhat sad Tenenbaum Family (2001, directed by Wes Andreson). In this film, the color orange is rich and symbolizes good feelings. In contrast, in the background image of *The Martian* (2015, directed by Ridley Scott) – orange is combined with yellow to emphasize the gloom and transport us to another planet.

Purple color uniquely affects the sub-conscious. Depending on the contrasts, it can make the viewer both sublime and depressed. This color is often used to create a fantasy reality on the screen, and other worlds, to immerse yourself in the inner world of the hero. In purple, un-like other colors, the ambiguity of read-ing does not depend on the context, it is meant in almost every case. For example, in *Neon Demon* (2016, directed by Nich-olas Winding Refn), the choice of purple suggests an escalation of the conflict throughout the story, and in *Guardians of the Galaxy* (2014, directed by James Gunn) it takes us to another dimension.

Still purple is evidence that the hero is in his dreams. A very revealing scene be-tween Joy and Kay in *Running on the Edge of 2049* (1982, directed by Danny Ville-

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neuve), where we learn that Joy is a robot and has a shell of Kay's fantasies, and is not a real person.

The appearance of purple on the screen can mean lost opportunities, and lost, or wrong decisions of the heroes (*Bridge of Arts*, 2004, directed by Eugene Green). Purple can also mean parting with people, dreams and illusions, all kinds of loss, and death (*Cabaret*, 1972, directed by Bob Foss).

Black reflects not only destruction. It is a color mystery that shows such shades of emotions as restraint, strength, and depression. You can see that black clothes are worn by authoritarian or negative characters.

For example, in the *Grand Hotel Budapest* (2014, directed by Wes Anderson), Dmitry (Adrian Brody) is dressed in black, just as Joling (Willem Defoe) is sitting next to him in black – a hired assassin, a negative character in the film. If you follow these types, it turns out that during the film, they never change the color of their clothing. These are minor characters who should not be expected to change their character, their main task is to create conflict. And it is this conflict that moves history forward. The black color in Willem Defoe's clothes emphasizes his destructive strength, determination, and emotionlessness; he is capable of anything, and murder for him is within the norm.

David Lynch is black – never neutral. The black color in Lynch's film symbolizes darkness and everything that is hidden behind it, everything that is already on the other side. In Blue Velvet (1986), it is Frank's leather jacket, Dorothy's evening dress, and black beetles underground in the first frames of the film.

In general, the colors of clothes in the movies are often symbolic. An example is Disney's *Beauty and the Beast* (1991, di-

rected by Gary Truesdale and Kirk Weiss). The main character is the only one in her village who wears blue things. This symbolizes her "differentness" compared to other characters. Although this detail is not mentioned in the dialogues of the film but in the tale itself it is noted that Belle stands out against the crowd.

Color opens up great opportunities for the director and allows you to use unusual combinations, and work with contrasts. For example, at the end of the film *Oil* (2007, directed by Paul Thomas Anderson), when the adopted son comes to the father for the final conversation, the characters stand out with the light of different colors. Yes, the son is flooded with cold bluish light, and the father's space contrasts with the warm shade of a table lamp. These shots evoke a sense of sharp polarity in the characters.

In filmmaking, color is often used as a way to distinguish between two periods of life. These are not always strictly black-and-white and full-color "modes". Halftones and shadows can also "talk" to the viewer.

The Fauna Labyrinth (2006, directed by Guillermo del Toro) depicts two worlds. In the fantasy world, warm colors mean softness. The harsh reality of Ophelia is dominated by sharp corners, as expressed by blue and gray tones. As the plot progresses, the two worlds begin to intertwine, and the colors mix. "My idea was to show how one world is starting to affect another," says Guillermo Del Toro, the film's director. Ophelia is beginning to see the world objectively. "According to the cameraman Guillermo Navarro, during the creation of the film "… used color as a language in which to explain the intricacies of the plot."

In Steven Soderbergh's *Traffic* (2000), color distinguishes plot lines. At first

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glance, this is not noticeable, but some scenes are painted to show the separation between the two plot stories. Michael Douglas's line is gray-blue. Then, when we see the heroes and their history in Mexico, the yellow hue prevails. *Traffic* is an example of how several groups of heroes and, accordingly, their stories are intertwined. Color helps to separate them.

Color often helps the director to tell several stories in parallel, and the viewer – not to get confused, especially when it symbolizes a certain space. Yes, Christopher Nolan in the film *Beginning* (2010) had to visually separate the levels of dreams. There are four of them in the film, but each of them has the same characters. Nolan uses color codes to keep the viewer crazy when moving from one level to another. They are different for each level and serve as their distinguishing mark.

The first level of sleep is easily recognizable by the gray rainy street. In the second level, the events take place in the hotel, where soft light turns each frame yellow. The color code of the third level is white, there is a snow-covered castle in the mountains and camouflage white suits. In the fourth, deepest level of sleep, the palettes of the previous three are mixed.

One of the most stunning examples of color play is reflected in Steven Spielberg's *Schindler's List* (1993). This is a black-and-white film in which the viewer can watch a girl in a red coat several times. This color change is clearly symbolic.

The director of *The Sixth Sense* (1999), Manoj Knight Shyamalan, also uses color symbolism in his films. In *The Invulnerable* (2000) it is purple and green, in *The Mysterious Forest* (2004) it is red and yellow, and in *Signs* (2002) it is blue. Colors are a random choice. They are selected according to specific scenes, their content, and sacred significance.

Conclusions

Color is a very important part of our lives. It affects the perception of reality, controls attention, and can trigger neurophysiological processes in the brain. Not surprisingly, this remarkable phenomenon has taken a special place in art – including in the field of cinema.

When choosing to use a certain color, directors focus on the general human associations associated with a particular color. However, there is always the option of subjective reading, which depends on personal preference for color and the benefits of harmonious combinations. You can see that every director tries to convey the mood, tone, or character of the characters to the viewer through the art of color. And it is through these aspects and associations that we conclude that color has a symbolic meaning in cinema.

Thus, the symbolism of color in cinema is reflected in different ways. Cinematographers broadcast the character's inner world, additional content, or transition to another world through a specific color, and also influence the viewer's consciousness, encouraging him to immerse himself in the atmosphere of the film. It is important that after watching the tape, where yellow predominates, we have positive feelings, but at the end of the film, where yellow is combined with red or black – negative. The color tone of the film depends on the worldview, creativity, and ideas of the director, cameraman, and colorist. Color is one of the important factors influencing the development of the plot and the emotional state of the viewer.

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СИМВОЛІЗМ КОЛЬОРУ В КІНО

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Анотація

Мета дослідження – проаналізувати сприйняття кольору глядачем та встановити роль кольорової партитури у структурі кінотвору, визначити символіку основних кольорів у тканині стрічки. Для досягнення мети окреслено такі завдання: встановити роль кольору у побудові характеру та образу персонажа; довести важливість уміння побудови та гармонійної організації кольорової гами у використанні монохроматичної системи кольорів; розглянути роль кольору та його символіку на конкретних прикладах. ***Методологія дослідження*** полягає у застосуванні таких методів: теоретичного – для аналізу кінотворів, інформаційних джерел; узагальнення впливу різних кольорів на загальну асоціацію сприйняття, формування суб'єктивного сприйняття сцен з домінуванням певного кольору з хроматичної гами; структурно-функціонального, що полягає у виокремленні із цілісної тканини кінотвору кольору як окремого елемента та визначенні його функції у конструюванні персонажів, створенні драматичного напруження тощо. ***Наукова новизна.*** Проаналізовано роль певних кольорів на прикладі сучасних проєктів, проведено детальний аналіз підбору кольорів залежно від певних завдань у різних сценах; за допомогою теоретичного аналізу картин та рецензій до них визначено чинники, які впливають на загальне враження глядача. Зібрано та систематизовано теоретичний матеріал і здійснено спробу практичного застосування теоретичних концепцій. ***Висновки***. У статті проаналізовано багатозначність кольорової гами, використання поєднань кольору зі звуком та іншими кольорами хроматичної гами. За допомогою аналізу кінокартин встановлено роль кольору для передачі символіки, асоціацій та визначено значущість змін сприйняття.

Ключові слова: колір; гама; сприйняття кольору; кольорова гама

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THE ROLE OF CAMERAMAN IN THE SHOOTING OF COMMERCIALS

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Abstract

The purpose of the research is to analyze the role of the cameraman in filming commercials; define the concept of video advertising and describe its main specific development methods; determine the effectiveness of advertising using a video series and demonstrate its specific techniques. ***Research methodology***. The article applies a set of research methods, namely generalization, comparative analysis of media texts, as well as a systematic approach, which manifested itself in a comprehensive analysis of sources on the theory of commercials production and comparing them with the main cameraman techniques that ensure the effectiveness and efficiency of the commercial. ***The scientific novelty*** of the article lies in the attempt to analyze the cameraman's techniques in the creation of the commercial, which are important for the emotional impact on the recipient. The main advantages of video advertising are analyzed. The main ways in which marketers can create convincing videos that arouse the interest of viewers are indicated. The main trends of video advertising, which is a little-studied phenomenon in Ukrainian cinema and media space, are analyzed. ***Conclusions***. The features of the cameraman's work during the creation of advertising videos are examined. The role of the advertising duration, the definition of the target audience, mobility, cinematography, and specifics of advertising distribution in social networks in creating effective video advertising by cameramen are revealed. The main technical capabilities of the frame have been analyzed. The key objects for applying an effective marketing strategy thanks to videos have been highlighted. It has been found that video advertising is an ideal environment for experimentation, the creation of unique frames, implementation of the most non-standard ideas.

Problem statement

With the development of information technology and the availability of the Internet, video marketing has taken a leading position in advertising among marketers. Video marketing is most often used in education and entertainment. New formats and growing consumption continue to establish video as an effective and efficient means of attracting customers.

The use of video marketing is quite popular in advertising, but several barriers hinder the full coverage of the advertising market. From editing equipment and software to frame lighting and sound optimization, production and post-production factors are so competitive that creating truly high-quality, unique content requires hiring a professional cameraman who can make the most of winning techniques, and combine and modify them. customer needs.

The technique of shooting on camera is one of the most fundamental parts of cinematic narratives. Thus, to understand the specifics of advertising development, you need to get acquainted with the terminology of basic methods and techniques and understand the role of the cameraman in the production process and its importance as a creator of video content.

Recent research and publications analysis

The role of the socio-psychological impact of video advertising was successfully highlighted by Shevchuk Yu. S. (2021). His book highlights the main impact of advertising on the viewer.

The main types of video advertising were described in the book by Zaria S. (2021). The essence of image formation in cinematography, including advertising, is revealed by Priadko O. M. (2015).

The main technical aspects of the cameraman's work are revealed in the work of Honcharenko M. M. and Priadko O. M. (2021).

The purpose of the article is to analyze the main means of expression of the commercial; determine the role of the cameraman in the production of advertising; study theoretically the main camera techniques that ensure the effectiveness and efficiency of the commercial.

Main research material

After analyzing several scientific sources, we can distinguish the general definition of video advertising as advertising content that is reproduced before, during, or after streaming content.

The biggest advantage of video advertising is the ability to reach a wide audience on the Internet. American researchers in the field of advertising and marketing T. O'Guinn, K. Allen, R. Semenik, A. Scheinbaum in their book *Advertising and Integrated Brand Promotion* (2008) note that video advertising will dominate in the next decade, as marketers learn more about its overall effectiveness and actively explore the possibilities of its improvement.

One of the factors attracting customers to use video services in advertising is the application of benefits to the business sector on advertising platforms. Yes, YouTube recently announced the ability to show video ads with "sharp" content.

It should be noted that there are many ways in which marketers can create compelling videos that arouse the interest of viewers. First, it is the ratio of duration and content. Video conveys a lot of information in a short time, so videos are the perfect

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platform to cover specific events and stories. Secondly, the enhancement of the video image with spectacular sound increases the emotionality of video advertising. In the course of the article, the technologies that are currently used in the production of content are analyzed from a technical point of view. Using the analysis of information sources, the influence of new approaches in content production on the quality and, above all, the speed of content production has been established. The factors influencing the development of the considered technologies and their further impact on the content production industry are summarized. The main trends determining the direction of development in the field of metal production are highlighted.

Third, it is the ability to view ads on mobile devices. It is possible to optimize video for mobile devices. The team of marketers must ensure its smooth reproduction on phones and optimized appearance on small screens. Video orientation should also be considered.

It is necessary to identify trends in digital video advertising. Namely, the world of digital video is not static. Experienced cameramen need to be aware of new developments and trends to understand what the audience wants and needs. In our opinion, the most common trends include the duration of advertising; definition of the target audience; mobility; cinematography; specifics of advertising distribution on social networks. Let's consider these trends in more detail:

1. Duration of advertising. A large number of videos creates significant competition in the advertiser market. An audience that can view almost anything will only see an ad if it is relevant, valuable, and engaging.

Today, it is believed that viewers need short advertising content that will cause an immediate emotional response. However, this format is a creative challenge for cameramen who must realize the story in the video in less than 15 seconds.

2. Defining the target audience. Over the top (OTT) is a term used to describe content providers that distribute streaming media over the Internet.

Today, scientific opinion singles out three types of custom video advertising models:

1. Subscription (e. g. Netflix, Hulu, HBOGo);
2. Transactions (e. g. iTunes, Amazon, Google Play);
3. VOD with advertising support (e. g. YouTube, Twitch, Vimeo).

Marketing on these platforms offers benefits similar to those gained from regular online advertising. Unlike traditional commercials, OTT allows you to use targeting, and advanced analytics to create personalized ads. This allows brands to place full-screen ads based on viewing habits.

This technology not only maximizes the potential of advertising campaigns but also ensures that viewers see advertising that suits their interests. In the coming years, OTT may become one of the most lucrative channels available to modern advertisers.

3. Mobility. According to a study by R. Kushnir in 2015, mobile devices accounted for more than 52% of global Internet traffic, and all statistics on video marketing show a steady increase (2015, p. 224). As a result, progressive brands are working to make websites, advertising, and even services more mobile.

In addition to changing the way we consume, mobile phones have begun to influence the way we create video content. Most videos recorded on smartphones are shot in vertical format. We agree with R. Kushnir (2015, p. 224) that this trend

has forced cameramen to create vertical advertising for platforms such as Instagram Stories, Snapchat, and Facebook.

4. Cinematography. This is a new form of digital art that is gaining popularity on the Internet. In filmmaking, photo and video hybrids contain subtle motion that is reproduced continuously, while the rest of the images remain still. This is a visually interesting effect that creates the illusion of animation.

It should be noted that R. Kushnir (2015, p. 224) characterizes cinematographers as those made using high-quality cameras and a post-production tool to compile a series of photographs or videos. Cameramen began to use technology for marketing campaigns.

5. The specifics of the distribution of advertising on social networks. In-Stream ads allow you to post 5–15-second videos live and on demand. These short ads can be optimized for video viewing, brand awareness, app installation, reach, or interaction. More than a billion people see advertising through Facebook's audience every month, making it a useful option to expand the reach of an advertising campaign.

In the course of our research, we should delve into the content of techniques that help cameramen use the power of video advertising. Yes, a good promotional video is a choice of the right shots. Today, at the discretion of the cameraman, many shooting techniques can be combined and used as building blocks to embody the most vivid fantasies.

Frame dimensions. Size refers to how large or small the frame is relative to the subject. Let's look at the five most important dimensions and how they work.

1. Close-up (CU)

One of the most common sizes. Used when there is a need to highlight the facial features of the character without any other distractions. A typical close-up shows a face from forehead to chin (produced by Bad Breath Test – How to Tell When Your Breath Stinks).

Thus, W. Wells, J. Brunet, and S. Moriarty (2003) in their research note that the extreme close-up goes further, often showing nothing but the eyes. This draws the viewer's attention to facial features and facial expressions that would be lost in a wide picture.

2. Long Shot (LS)

Shows the whole body of the character in the frame – from head to toe. This allows the viewer to better feel the environment and conveys information that could be lost in close-up.

Thus, long shots are often used in action movies, when it is important to see how the character moves in his environment. One variation of this size is Extreme Long Shot when the character is so far away that it is almost lost in the frame or obscured by the surroundings.

3. Medium Shot (MS)

A typical snapshot shows an object from head to waist. The cameraman can use MS when the character is carrying an object or pointing a weapon. Or when you need to capture with a lens how a person writes on paper while sitting at a desk (produced by Leo Burnett *Always #LikeAGirl*).

4. Single, Double, or Triple Frame

Such names are frames depending on how many people are depicted. They are usually combined with any other size, which has already been discussed above. For example, a double close-up frame for a kissing scene of two characters. Or triple for three people in the room using the middle plan (*First Kiss* produced by Tatia Pileva).

5. POV

Camera angles. After determining the size of the image, the cameraman can

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add a little more perspective to the frame by selecting the appropriate viewing angle. This will help create a sense of fear, empathy, or disorientation in the viewer.

1. Eye Level

The most neutral angle is eye-level shooting. The camera is aimed straight ahead at about the same level as the subject's face. This is how they shoot the interview scene to achieve objectivity. The goal is to allow the viewer to follow the action without manipulating emotions.

2. Low Angle

A low-angle frame adds a bit of subjectivity to the plot. Instead of looking straight ahead, the camera focuses on the subject from a low angle. J. Sivulka (1998, p.448) notes that the use of a low angle can make a character appear threatening, dominant, or domineering over others (*Jeff Gordon: Test Drive* produced by TBWA).

3. High Angle

The reverse of a low-angle frame is a high-angle shot that creates the opposite impression and makes the subject small. For example, by selecting the size of the POV frame and pointing the camera down at a higher angle, you can show the helplessness of the characters relative to a larger object. The cameraman can take this to the extreme with an angle from above or from a bird's eye view (*The World is Beautiful* by The Discovery Channel).

4. Dutch Corner

A Dutch angle is one of the most common ways to convey disorientation. To take this picture, tilt the camera to the side so that it is not at the level of the horizon. The frame is used to show the POV of a drunken character who stumbles on the street or in a horror movie.

5. Over-the-Shoulder (OTS)

A shoulder shot is another angle that can change the viewer's perception of the scene.

OTS is usually a close-up of one character's face over the shoulder of another and is used to convey conflict or confrontation. With this angle, the cameraman can show a character looking at a landscape or moving through an action sequence if there is a purpose to avoiding POV.

Camera movements. Most of the dimensions and angles considered can be used for both still and moving frames. Adding motion to a scene makes it easy to switch between camera angles, sometimes even within a single shot.

1. Pan or Tilt

Panorama involves holding the camera in one place and turning it sideways and tilting it to turn it up or down. If the camera is on a tripod, the easiest option is to turn its head to the side to get a new look at the scene. If the subject is raised, you can turn the eye-level frame to a low angle by tilting the camera up when lifting.

2. Frame Tracking

The key to panning or tilting is that the camera itself does not move, so the viewer feels like a viewer. To allow the subject to move and move the viewer into the action, frame tracking is used.

The tracking frame moves sideways, forward, backward, up, or down. Depending on the equipment, these movements are used separately or in combination to move on several axes at the same time.

3. Zoom

The enlarged image is moved into or out of the frame using the Zoom lens, not moving the camera. For example, you can turn a medium shot into a close-up by slowly zooming in on the subject's face, or vice versa – zoom out to show something that didn't fit into the frame before.

4. Random Movement

The random movement is used to create energy and intensity, especially in action. Although this movement can be effective

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in creating a sense of disorientation, it is sometimes too effective, leaving viewers dizzy and confused (Askona *Winter Dream*).

5. 360-degree Movement

With it, the camera moves completely around the subject in the frame. This is difficult to do on large filming sites, as it requires hiding the film crew and equipment.

6. Complex Movement

You do not need to restrict the movement of the camera to one axis. It is possible to combine them to move in several dimensions simultaneously and create more complex frames. There are two popular complex movements:

1. Dolly Zoom

Zooming is used to create a feeling of dizziness or trouble. In this image, the camera moves forward or backward, while the lens zooms in the opposite direction.

2. Single Shot

Combination of several movements, sizes, and angles in one elongated frame. Instead of zooming in on the long shot, the camera can, for example, track, zoom, pan, and tilt different shots. This is an effective way to orient the audience to a new environment, to give a theatrical feeling of advertising.

Conclusions

Summarizing the above, it should be noted that the inclusion of video in the marketing strategy allows you to interact with an audience that ignores text and banner ads. Forcing someone to click on a static display ad means impressing with one eye-catching image or headline. Video advertising, on the other hand, includes more relevant, interesting elements. Gives more flexibility in positioning a product or service as a solution to users' problem situations.

Video advertising works for several reasons. On the one hand, about three-quarters of consumers prefer video content over text. Videos tell stories and help the brand grow. In addition, native advertising can be easily combined with the environment.

Effective video marketing can generate millions of views and exchanges in a relatively short time, so you don't have to wait long to see significant results. But to make the audience perceive video advertising, it is important to be guided by all the above trends, techniques, and methods of shooting. This is the primary knowledge that videographers must have. After all, it turned out that video advertising is an ideal environment for experimentation, creating unique shots, and implementing the most unusual ideas. However, advertising should be impressive, shocking, and memorable, so the best option is to present information in such a way that viewers cannot forget what they saw. To do this, cameramen use long-known techniques, adapting them to the specific case, combining previously incompatible techniques, and revolutionizing the shooting of advertising.

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РОЛЬ ОПЕРАТОРА У ЗЙОМЦІ РЕКЛАМНИХ РОЛИКІВ

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Анотація

Мета дослідження – проаналізувати роль оператора у зйомці рекламних роликів; визначити поняття «відеореклама» та описати її основні специфічні методи розробки; визначити ефективність реклами за допомогою відеоряду і продемонструвати її специфічні прийоми. ***Методологія дослідження***. У статті застосовано комплекс дослідницьких методів: узагальнення, компаративний аналіз медіатекстів, а також системний підхід, що виявився у комплексному аналізі джерел з теорії виробництва рекламних роликів та зіставлення їх з основними операторськими прийомами, що забезпечують ефективність та дієвість рекламного ролика. ***Наукова новизна*** статті полягає у спробі проаналізувати важливі для емоційного впливу на реципієнта прийоми оператора під час створення рекламного ролика. Здійснено аналіз основних переваг відеореклами. Зазначено основні способи, за допомогою яких маркетологи можуть створювати переконливі ролики, що викликають інтерес глядачів. Проаналізовано основні тенденції відеореклами, що є малодослідженим явищем українського кінознавства та медіапростору. ***Висновки.*** Досліджено особливості роботи оператора під час створення рекламних відеороликів. Розкрито роль тривалості реклами, визначення цільової аудиторії, мобільності, кіномистецтва, специфіки поширення реклами у соціальних мережах у створенні операторами ефективної відеореклами. Проаналізовано основні технічні можливості кадру. Виділено ключові об'єкти для застосування ефективної маркетингової стратегії завдяки відеороликам. З'ясовано, що відеореклама є ідеальним середовищем для експериментування, створення унікальних кадрів, втілення у життя найбільш нестандартних ідей.

Ключові слова: відеореклама; ролик; оператор; продакт-плейсмент; контент; імідж; бренд

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PHOTO ART PROJECT
IN SEARCH OF THE MEANING OF BEING

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ФОТОМИСТЕЦЬКИЙ ПРОЄКТ
«В ПОШУКАХ СЕНСУ БУТТЯ»

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PHOTO ART

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The author's idea for this photography art project is to capture the important aspects of human life that give our lives meaning, such as family, friendship, and love. The aim is to show sincere emotions, people's relationships with each other, with the world around the,m and with themselves. Before, the author tried not just to photograph moments in the lives of the people around her, but in each photograph to tell a story – theirs and her own.

The series consists of both staged and unstaged photographs in a cinematic style. The order in which the photographs are placed in the photo art project, their titles, and the color correction in post-production illustrate the changes in the state of mind of the storyteller herself. Throughout the project, the journey from hopelessness to a newfound meaning of life is illustrated through the search for important life values and beauty in the surrounding world, people, and their relationships.

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Photo No. 1

**"Lost" from the Photo Art Project
In Search of the Meaning of Being**

Camera / Lens
Canon EOS 6D /
Sigma 35mm f/1.4

Settings:
35 mm | F2.2 | ISO 200 | 1/500 s

**Image No. 1 editing with
Adobe Photoshop:**
• Cropping
• Editing exposure, shadows,
  and contrast in curves
• Color editing in curves

Light scheme
Natural. The photo was taken
in daylight at 7:15 PM.

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The author's idea of photograph No. 1. The photograph "Lost" depicts the protagonist of the photographic art project. She is a reflection of the narrator herself and will appear throughout the project to illustrate the author's journey from disillusionment with her work, to regaining faith in herself and her possibilities.

The photograph "Lost" illustrates this very feeling of loss and disillusionment, when there is no inspiration, no ideas, and no desire to do anything. However, the beam of light illuminating the heroine's face symbolizes hope and guides the girl to begin her journey toward self-realization.

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ФОТОМИСТЕЦТВО

Вісник Київського національного університету культури і мистецтв.
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Photo No. 2

**"Frustration": from the Photo Art Project
In Search of the Meaning of Being**

Camera / Lens
Panasonic Lumix DMC-LX100 /
Leica 24-75mm lens

Settings:
75 mm | F5 | ISO 200 | 1/500 s

**Image No. 2 editing with
Adobe Photoshop:**
· Cropping
· Editing exposure, shadows,
  and contrast in curves
· Color editing in curves

Light scheme
Natural light. The photo was taken
in daylight at 6:23 pm.

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The author's idea of photograph No. 2. Photography No. 2 illustrates a period when one refuses to devote time to one's interests and new hobbies, doubting one's success. In such moments, days pass meaninglessly. But it is important to know that success comes with time and work, so don't be afraid to fail, but keep doing what you enjoy and gradually get pleasure in what you do.

To illustrate this feeling, the heroine is depicted sitting frustratedly in front of her laptop screen while life passes by.

Photo No. 3

**"Dead End" from the Photo Art Project
In Search of the Meaning of Being**

230

Camera / Lens
Panasonic Lumix DMC-LX100 /
Leica 24-75mm

Settings:
75 mm | F11 | ISO 1600 | 1/100 s

**Image No. 3 editing with
Adobe Photoshop:**
- Cropping
- Editing exposure, shadows,
  and contrast in curves
- Color editing in curves
- Adding elements using a stamp tool
- Removing unnecessary elements with
  a stamp tool

Light scheme
Natural light. The photo was taken
in daylight at 6:23 pm.

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The author's idea of photograph No. 3. Photo №3 illustrates the moment when a person is disappointed in everything, he gives up and does not see the future. At this point, you need to realize that you need to change direction, turn around, and not look for a way out where there is none.

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Photo No. 4

**"Contemplating the Beautiful" from the Photo Art Project
In Search of the Meaning of Being**

232

Camera / Lens
Canon EOS 6D /
Capon 70-200mm f/4

Settings:
109 mm | F4 | ISO 800 | 1/1000 s

**Image No. 4 editing with
Adobe Photoshop:**
• Cropping
• Editing exposure, shadows,
  and contrast in curves
• Color editing in curves
• Removing unnecessary elements with
  a stamp tool

Light scheme
Natural light. The photo was taken
in daylight at 3:10 pm.

ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)   Котляр, С., Заспа, І. Жіночий портрет у фотомистецтві:
                                  від автентики до сьогодення

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The author's idea of photograph No. 4. The following photos in the photography project reflect positive human emotions, as well as important aspects of human life that give our lives meaning, such as family, friendship, and love.

The main character, like the author of this project, is now focused on contemplating the happy and intimate moments of human relationships, hoping to be inspired by these moments and tell a story in each photo.

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ФОТОМИСТЕЦТВО

Вісник Київського національного університету культури і мистецтв.
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Photo No. 5

**"The Flow of Time 2": from the Photo Art Project
In Search of the Meaning of Being**

Camera / Lens
Panasonic Lumix DMC-LX100 /
Leica 24-75mm

Settings:
70 mm | F2.8 | ISO 200 | 1/2000 s

**Image No. 5 editing with
Adobe Photoshop:**
• Cropping
• Editing exposure, shadows,
  and contrast in curves
• Color editing in curves
• Removing unnecessary elements with
  a stamp tool

Light scheme
Natural light. The photo was taken
in daylight at 3:10 pm.

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The author's idea of photograph No. 5. In this photograph, the past looks lovingly toward the future. The warmth of the mood is emphasized by the sunlight that illuminates all the characters in the photograph and embodies hope.

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Photo No. 6

**"Unique connection" from the Photo Art Project
In Search of the Meaning of Being**

236

Camera / Lens
Panasonic Lumix DMC-LX100 /
Leica 24-75mm

Settings:
75 mm | F4.5 | ISO 200 | 1/1300 s

**Image No. 6 editing with
Adobe Photoshop:**
- Cropping
- Editing exposure, shadows,
  and contrast in curves
- Color editing in curves
- Removing unnecessary elements with
  a stamp tool

Light scheme
Natural light. The photo was taken
in daylight at 6:30 pm.

ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)   Котляр, С., Заспа, І. Жіночий портрет у фотомистецтві:
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The author's idea of photograph No. 6. In continuation of the idea of the series of photographs "Unique connection", the connection between sisters is illustrated here. Childhood moments of sibling bonding are unrepeatable moments that form the foundation of your personality.

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Photo No. 7

**"The Sky We Walk Under" from the Photo Art Project
In Search of the Meaning of Being**

Camera / Lens
Canon EOS 300V / Sigma 35mm 1.4
Kodak Color Plus 200 ISO film.
C-41 film development process, scanning
on a Fujifilm Frontier SP-3000 scanner.

Settings:
35 mm | Aperture auto |
ISO 200 | Shutter speed auto

**Image No. 7 editing with
Adobe Photoshop:**
• Cropping
• Editing exposure, shadows,
  and contrast in curves
• Color editing in curves
• Removing unnecessary elements with
  a stamp tool

Light scheme
Natural light. The photo was taken
in daylight at 5:10 pm.

The author's idea of photograph No. 7. This photo symbolizes the unexpected meeting of different worlds: the old European one, symbolizing Vienna's Belvedere, and the group of Chinese dancers performing their folk dance in front of it.

Do not be afraid to experiment in your work with different, dissimilar styles, in an attempt to find your own.

And the vast and beautiful sky symbolizes the endless freedom of creativity. Under this sky, creating unique things, many diverse people find their calling.

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Photo No. 8

"Love" from the Photo Art Project
In search of the meaning of being

240

Camera / Lens
Panasonic Lumix DMC-LX100 /
Leica 24-75mm

Settings:
35 mm | F1.7 | ISO 1600 | 1/50 s

Image No. 8 editing with
Adobe Photoshop:
· Cropping
· Editing exposure, shadows,
  and contrast in curves
· Color editing in curves

Light scheme
Artificial. Incandescent bulb.
The color temperature is roughly 2700 K.

ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)
Котляр, С., Заспа, І. Жіночий портрет у фотомистецтві:
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The author's idea of photograph No. 8. There is no more beautiful feeling when you know that there is a person in the world who will always support you and perceive you as you are.

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Вісник Київського національного університету культури і мистецтв.
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Photo No. 9

**"Among people" from the Photo Art Project
In search of the meaning of being**

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Camera / Lens
Canon EOS 300V / Sigma 35mm 1.4
Kodak Color Plus 200 ISO film.
C-41 film development process, scanning
on a Fujifilm Frontier SP-3000 scanner.

Settings:
35 mm | Aperture auto |
ISO 200 | Shutter speed auto

**Image No. 8 editing with
Adobe Photoshop:**
· Cropping
· Editing exposure, shadows,
  and contrast in curves
· Color editing in curves

Light scheme
Artificial. Incandescent lamp.
The color temperature is roughly 2700 K.

The author's idea of photograph No. 9. Another important aspect of human life is socialization with the world around us. It is meetings with friends and new people, visiting new locations, inspiring creativity, and promoting personal development.

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Kotliar, S., Zaspa, I. Female portrait in photography art:
from authenticity to modernity

ФОТОМИСТЕЦТВО

Вісник Київського національного університету культури і мистецтв.
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Photo No. 10

**"Touching Hope" from the Photo Art Project
In search of the meaning of being**

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Camera / Lens
Canon EOS 6D /
Capon 70-200 mm f/4

Settings:
35 mm | F1.4 | ISO 100 | 1/2500 s

**Image No. 8 editing with
Adobe Photoshop:**
• Cropping
• Editing exposure, shadows,
  and contrast in curves
• Color editing in curves
• Removing unnecessary elements with
  a stamp tool

Light scheme
Natural light. The photo was taken
in daylight at 6:20 pm.

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The author's idea of photograph No. 10. Throughout the photo project the journey from hopelessness to a newfound meaning of life is shown, through the search for important life values and beauty in the surrounding world, people, and their relationships.

As stated in the first photo of this project, the main character is a reflection of the author herself and illustrates the author's journey from disillusionment in her work to finding faith in herself and her possibilities.

By observing the important aspects of human life that give our lives meaning, such as family, friendship, and love, the heroine has come a long way, until she found hope and faith.

Hope is something that cannot be shown but can be felt. That is why hope is not visualized in the picture, but the light and movement of the heroine's gesture are what symbolize it.

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PHOTO ART PROJECT
EROTICS IN PHOTOGRAPHY: FROM ANALOGUE TO DIGITAL.
PART 2

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ФОТОМИСТЕЦЬКИЙ ПРОЄКТ
«ЕРОТИКА У ФОТОГРАФІЇ: ВІД АНАЛОГА ДО ЦИФРИ».
ЧАСТИНА 2

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PHOTO ART

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The author's idea. The idea of this photographic 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 intersected.

The photographic project is based on the story of characters such as Eros, and the 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 the beauty of the human body in various forms of sensuality is carried out. It is established that eroticism is the result of the process of ontogenetic, and cultural development and expresses the individual psychological and semantic components of the human body's uniqueness. And photography, as the most common way of visual communication, has formed modern ideas about it.

ФОТОМИСТЕЦТВО

Вісник Київського національного університету культури і мистецтв.
Серія: Аудіовізуальне мистецтво і виробництво   2022 · 5(2) · с.246-263

Photo No. 8

"Eros Weapon" of the Photo Art Project
"Erotics in Photography: from Analogue to Digital. PART 2"

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

Settings:
35 mm | F3.2 | ISO 1000 | 1/250 s

Image No. 8 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.

ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)

Кукоренчук, В., Вдовиченко, Н., Бондар, В. Магістерський фотомистецький
проєкт «Еротика у фотографії: від аналога до цифри». Частина 2

The Author's idea of photo №8. In photo №8 Eros Weapon, Eros spews out a manifesto of his power over the Graces and women in general. His song leads to an ecstasy of the body and emotions. Gracia's loins bend incessantly, this dance cannot be stopped. This action is a bacchanalia in which there is no place for decency, piety, and virtue. In this dance what we will later call primal instincts to appear. Picking strings on a musical instrument is a kind of allegory for the skillful manipulation of a Woman.

The action in this photo is reminiscent of the movement of expressionism, where emotions, movements, and color create special energy and prevail over the content. Artists such as Hanna Höch, John Hertfield, and Max Ernst have influenced my collage creation. They were creating a new era in art at the beginning of the 20th century.

Photo No. 9

**"The Mysterious Darkness of Desires" of the Photo Art Project
"Erotics in Photography: from Analogue to Digital. PART 2"**

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

Settings:
35 mm | F4 | ISO 800 | 1/200 s

**Image No. 9 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 №9. The creation of photograph No. 9 *The Mysterious Darkness of Desires* began with the question of what state can a woman be, in who has experienced the passion of love, all the amplitudes of feelings, and after a turbulent course of events, when Eros enjoyed his temptation. So, she immerses herself in re-thinking the meaning of existence and cannot help but turn to the mysterious powers of magic and divination. Extraterrestrial creatures come to the rescue, prompting her to take decisive action, and insidious thoughts begin to ripen in the woman.

In order to emphasize this motif, I decided to involve the cello in the shooting – a musical instrument, which in its shape and sound is identical to the female nature, and it is the combination of this instrument with the naked body of the woman and the shadows that appear nearby, that creates certain associations and the mood of this plot. Enhanced contrast and the use of other digital technology tools successfully convey the energy of feelings, which is the main leitmotif of this image.

The work is stylistically reminiscent of the avant-garde trend that was widespread in the 20s and 30s of the twentieth century. At that time, Brassai – one of the iconic figures of contemporary photography was creating. In particular, the work *Odalisque* inspired me to create *Mysterious Darkness of Desires*. The use of props for this photo was similar to the previous one.

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Photo No. 10

**"Art Power" of the Photo Art Project
"Erotics in Photography: from Analogue to Digital. PART 2"**

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

Settings:
35 mm | F3.2 | ISO 800 | 1/125 s

**Image No. 10 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.

ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)

Кукоренчук, В., Вдовиченко, Н., Бондар, В. Магістерський фотомистецький
проєкт «Еротика у фотографії: від аналога до цифри». Частина 2

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The Author's idea of photo №10. Photo №10 Art Power continues the storyline of the previous photo work. The Graces understood that a woman's excitement, passion, and sexuality have crazy energy. They easily mastered the technique of seducing Eros and are now able to tame the hearts and souls of men themselves. Now the Graces go in search of their victims and no one can resist the charms of women.

To emphasize their power, I decided to involve electric tools in the shooting. Sparks from a cutting power tool show that released energy from passion. And the rosette is a symbol of their energy – libido.

The work corresponds to the style of surrealism. The unreality of the colors in the image, the different scales of the figures, and the plot itself are reminiscent of the erotic works of Man Ray, Andre Kertesz, and Hans Bellmer.

The figures were photographed specifically for stylistic montage and harmonious coloring of the image.

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Photo No. 11

"CharAde" of the Photo Art Project
"Erotics in Photography: from Analogue to Digital. PART 2"

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Camera / Lens
Nikon D7200 /
Nikkor 18-200 f/3.5-5.6G ED VR II

Settings:
18 mm | F4.5 | ISO 1250 | 1/60 s

Image No. 11 editing with
Adobe Photoshop:
Edit exposure, shadow, contrast and saturation,
blend brush, crop

Light scheme
Filling light in front of the model.

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The Author's idea of the photo №11. The photo №11 CharAde represents a certain allegory, the plot of which unfolds during an exciting popular game. Rolling balls into pockets – literally and figuratively requires a lot of skill, and in the context of my project, it becomes an interesting solution and adds flavor to the storyline. Also, in this mise-en-scène, you can see a hint of the reverse side of gambling – the so-called addiction, where control is lost, and sometimes the reason is lost. There are no more boundaries, the space of the moment disappears, and there is only the heat of passion. One can imagine how the boundaries of space and time are erased, and the cues aimed at female charms try to hit the "hearts" of female energy.

This plot stylistically refers to pop art. Thanks to the coloring and symbolism of the image an accurate reproduction of this direction has been achieved. We can recall a large number of names – from Hanna Höch to Annie Leibovitz, who worked with this technique. A distinctive feature of pop art is the work with simple form and color, images that have moved from mass culture to another context.

Pool lights were added separately to the photo to create a more dramatic effect.

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ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)

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Photo No. 12

**"The Tango of Death" of the Photo Art Project
"Erotics in Photography: from Analogue to Digital. PART 2"**

Camera / Lens
Nikon D7200 /
Nikkor 18-200 f/3.5-5.6G ED VR II

Settings:
18 mm | F4.5 | ISO 1250 | 1/60 s

**Image No. 12 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.

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Author's idea of the photo №12. Photo №12 *Tango of Death* is one of the culminating works, where all the characters, their attractive parts, the and props that were used in the filming, twist in the last dance – Tango of death – and hope for salvation in vain. To be captivated by the power of Eros, to feel one's own strength and energy, to subdue the tempter himself, to possess him completely and enjoy the victory... The kaleidoscope of all accumulated emotions and feelings turns into chaos, where there is no clear beginning and end.

To realize the idea, I was inspired by Dada artists, who even a hundred years ago used photomontage and collage techniques for their limitless fantasies. Although such extraordinary figures as Raoul Hausmann, Kurt Schwitters, and Johannes Baader did not invest any meaning in their works, their powerful energy still does not leave the audience indifferent. Photomontage originated a long time ago, back in the middle of the 19th century, but it still remains attractive both for photo artists and for a wide range of artists. This technique allows you to manipulate the image quite freely, the number and variety of variations have no limits. For this, you can use a small number of images, as I did – I used only twenty-one source materials. And then the hard work began, which with each step became more and more difficult and eventually brought a lot of pleasure.

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Photo No. 13

**"Bang" of the Photo Art Project
"Erotics in Photography: from Analogue to Digital. PART 2"**

Camera / Lens
Nikon D7200 /
Nikkor 18-200 f/3.5-5.6G ED VR II

Settings:
18 mm | F3.5 | ISO 100 | 1/125 s

**Image No. 13 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.

ISSN 2617-2674 (Print),
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Author's idea of photo #13. In photo №13, the explosion represents the fatal ending of the plot, in which the drama of the relationship between men and women gradually unfolded throughout the project and which ends with the universal explosion of their difficult relationship. Everything in this world has a beginning and an end, so my story comes to a logical end.

Similarly, the style of pop art, in which you can fantasize and create bold pictures-imagination, is best suited to the previous photo work.

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Photo No. 14

**"Reboot" of the Photo Art Project
"Erotics in Photography: from Analogue to Digital. PART 2"**

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Camera / Lens
Nikon Fujifilm XT-3 /
Nikkor Fujinon XF 35mm f / 2.0

Settings:
35 mm | F4 | ISO 3200 | 1/135 s

**Image No. 14 editing with
Adobe Photoshop:**
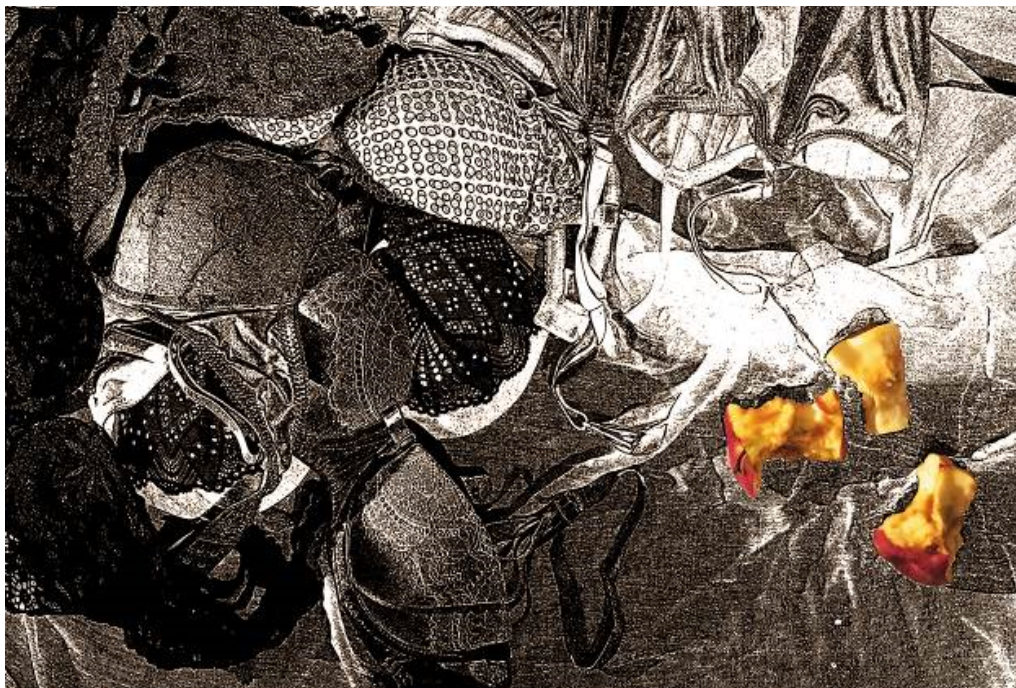Edit exposure, shadow, contrast and saturation.

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.

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Author's idea of photo №14. Photo №14 *Reboot* was conceived in the style of conceptual art, which is still the leading direction of modern artists. In photography, this style was initiated at the end of the 1950s by German photographers Bernd and Hilla Becher, a couple who created a powerful school of photo artists, the famous Dusseldorf school. A little later, the stylistic similarity of forms and images began to be used by the outstanding Andy Warhol, whose works still confuse and inspire the younger generation of artists. For my idea, this style became the best embodiment of the idea of the end of the whole plot. In my imagination, there are signs-symbols of what remains after a large-scale eruption. Just as science formulates the splitting of matter into elementary particles, so in this story male and female are turned into small pieces, but they also have their own gender. I would call such a style – neo-pop art, putting the meaning of dividing the image to infinity, or rather to pixels – the smallest components of digital photography. It was possible to use a huge number of things associated with male and female signs, but I stopped at the image of two fruits – a banana and an apple.

To create such pixel "chaos" I used only 2 photos, which I cloned many times and used different methods of color processing.

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Photo No. 15

**"P.S." of the Photo Art Project
"Erotics in Photography: from Analogue to Digital. PART 2"**

Camera / Lens
Nikon Fujifilm XT-3 /
Nikkor Fujinon XF 35mm f / 2.0

Settings:
35 mm | F4 | ISO 3200 | 1/135 s

**Image No. 15 editing with
Adobe Photoshop:**
Edit exposure, shadow, contrast and saturation.

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.

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Author's idea of photo №15. Photo №15 "P.S." is the final one in the project. It gives space for reflection and various imaginations, like an epilogue. Yes, my main character seduced the innocent Graces, their path changed dramatically, and the lives of unearthly creatures ended... But in the Biblical story, something similar happened and Adam and Eve turned into mortal sinners.

Where is Eros now? Where is he traveling to? Maybe he's already spying on one of us? And are his actions and courtship already so obscene? The art of love and seduction can really become a real art in the life of each of us and inspire a new generation of artists to create similar projects.

Галина Погребняк

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Anti-directing of Film Transformation as a Lasting Obstacle
to Screen Adaptation of Oleksandr Korniichuk's Metadramaturgy

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Пучков, А., 2021. *Тривкий тролінґ трикстера: метадраматургія Олександра Корнійчука.* Київ: Дух і літера.

Puchkov, A., 2021. *Tryvkyi troling trykstera: metadramaturhiia Oleksandra Korniichuka* [Persistent Trolling of the Trickster: The Metadramaturgy of Oleksandr Korniichuk]. Kyiv: Dukh i litera.

Проходячи якось повз Центральну районну бібліотеку імені Павла Тичини (вул. Митрополита Андрея Шептицького, 24), з неабияким здивуванням констатувала ошатність її щойно відреставрованого фасаду, на якому з ретельною повторюваністю було акуратно вмуровано мозаїчні портрети українських поетів, прозаїків, драматургів. Однак серед багаторазово дубльованих портретних зображень І. Котляревського, Т. Шевченка, І. Карпенка-Карого, М. Коцюбинського, І. Франка, Лесі Українки, Остапа Вишні, І. Багряного, М. Рильського, О. Олеся, А. Малишка, Л. Костенко, В. Стуса і (відповідно до іменного статусу закладу) П. Тичини, не вдалось відшукати на фасаді поличчя Олександра Корнійчука. Так, наче і не було в історії українського національного державотворення цього непересічного діяча, а в історії української літератури, театру, кінематографа такого митця, ніби й не залишив він по собі аніякої, гідної уваги, щонайменше читача/глядача творчої спадщини.

Таке ставлення до значущих постатей культури, які опиняються спочатку «в центрі світобудови» для деяких представників вітчизняної, сказати б, «...знавчої» думки, а невдовзі потрапляють у царину їх же мало не оскаженілого тролінґу, не дивує – скоріш вкотре демонструє ганебну і водночас згубну, базовану на інстинкті самозбереження традицію (принаймні деякої частини української псевдодослідницької думки) заради неабиякого власного ж самоствердження й кар'єробудування як сотворяти кумирів, так і нещадно (знову задля своєї ж вигоди) руйнувати їх. Нікуди й досі, на жаль, не поділась і банальна заздрість (чорна/біла – на вибір) «товаришів по цеху» до чужого таланту, успіху, що часом виливається (за сприятливих умов для заздрісників) у нищівне розвінчування, а то й колективне «вигнання» зі спільноти, професії і щонайгірше – країни. Достатньо згадати хоча б як у перебудовчі часи на V Пленумі спілки кінематографістів (1986) тоді ще СРСР фактично зацькували й затаврували майстрів світового рівня, фільми яких багаторазово були лідерами прокату (а отже наповнювали

ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)

Pogrebniak, G. Anti-directing of Film Transformation as a Lasting Obstacle to Screen Adaptation of Oleksandr Korniichuk's Metadramaturgy

РЕЦЕНЗІЇ. ВІДГУКИ. ОГЛЯДИ

Вісник Київського національного університету культури і мистецтв.
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державний бюджет) – С. Бондарчука, Л. Куліджанова, С. Ростоцького, звинуватив-ши їх у всіх бідах тонучого радянського кінокорабля. Перепало на горіхи як від колег-заздрісників, так і від різного штибу «знавців» й українському режисеру, педагогу, теоретику, громадському діячу Тимофію Левчуку. Ймовірно, митцеві сталося не переливки тому, що не всім кіно- і театрознавцям до вподоби було те, як у сумні часи малокартиння 1946–1953 рр. закарбував він (а фактично витягував колег-кінематографістів із мороку тотального післявоєнного безробіття) і для нащадків-глядачів, і для майбутніх дослідників театру визначних майстрів української сцени у фільмах-спектаклях за п'єсами О. Корнійчука – «В степах України», «Калиновий гай» (Д. Мілютенка, Ю. Шумського, П. Нятко, М. Ужвій, В. Чайку, М. Яковченка, В. Добровольського, Н. Копержинську, О. Кусенко) – завжди як мінімум дивувалась театрознавцям, що створюють наукові тексти, «аналізуючи» і вистави, і режисерсько-акторську творчість, яких ніколи не бачили, але їх дивились багато хто до них і щось про це писали. Можливо, Т. Левчука кпинили тому, що створив культовий фільм «Дума про Ковпака», де мегаталановитий К. Степанков, нарешті зіграв одну з своїх кращих головних ролей; заклав підвалини й багато років поспіль очолював та розбудовував Національну спілку кінематографістів України, що була дієвою й впливовою професійною спільнотою (тож не даремно барельєф із його зображенням розміщено на фасаді столичного Будинку кіно), від якої нині лишилась хіба що жалюгідна руїна, а ще мудро стояв біля витоків наразі єдиного в Україні авторитетного міжнародного кінофестивалю «Молодість».

На тлі таких невтішно-жорстких розмислів фундаментальна праця Андрія Пучкова «Тривкий тролінґ трикстера: метадраматургія Олександра Корнійчука» вражає не лише широкоохоплюючим розмахом і глибиною дослідницької думки, а й, що дуже важливо, уявляється надзвичайно вчасним, вдалим і доступним в опануванні оригінальним *підручником* чи то принаймні потужним *методичним посібником* (передовсім для вчених) того, як *саме* слід послідовно-ретельно вивчати й відповідально, тверезо-пошуково ставитись та аналізувати життя, творчість, багатоманітну діяльність непересічної *ОСОБИСТОСТІ*, талановитої в усіх її проявах, щоби чесно здобути право, а головно, мати неабияку здатність і вправність робити не лише об'єктивні, а ще й цікаві, в чомусь приголомшливі висновки-поради сучасним митцям, науковцям, державним і громадським діячам. Саме такий підхід автора до предмета й об'єкта дослідження уможливив появу монографії, унікальної у своїй нагальній значущості й багатогранності, що з кращого боку репрезентує вітчизняну мистецтвознавчу науку і є по суті своєрідною ще й компактною багатовекторною енциклопедією з історії державності та культури України, суспільство- і народознавства, з історії архітектури, скульптури, музики, української літератури (й, зокрема, драматургії), театру, сценографії, кіномистецтва, режисури, сценарної й акторської майстерності, а ще філософії, етики, естетики, психології (зосібна, психології творчості).

Виявляючи неприхований інтерес як до життя, так і до творчого буття митця, Андрій Пучков не лише здійснив титанічну пошукову роботу з великою

повагою зібравши по крихтах портрет унікальної постаті Олександра Корнійчука, але й спромігся, спираючись на драматичні факти біографії майстра й трагічні факти минувшини нашої країни, презентувати широке, писане розгонистими мазками полотно історико-політичних й соціально-культурних реалій України 1920-х – 1970-х рр. без глибокого, багато в чому нового, авторського тлумачення котрих читачеві аж ніяк не усвідомити значущості особистості, на руках котрої «немає крові, стукацтва», а лиш «допомога тим, кому він вважав за можливе допомагати», особистості, котрій довелось і вдалось «розроїтись» (думати одне, казати друге, вчиняти по-третьому), щоби вижити, творити, обережно і водночас рішуче діяти в інтересах української культури, а ще, як виявляється, незалежної проєвропейської України!

Вміло й доволі сміливо використовуючи барвисту палітру української мови, дослідник творить динамічний текст (де чи не кожне випестуване авторським пером слово, вислів, фраза «слововипромінюють», викликають захоплення, бажання «смакувати», запозичувати, цитувати) і зосереджує свою й читацьку увагу на різних сферах дійсно плідної діяльності О. Корнійчука – неординарного державного діяча, заповзятливого українського комедіографа, що «створив українську комедію ХХ століття посеред звірячої серйозності офіційного соціалізму» (Пучков, 2021, с. 593), високоосвіченої й високоморальної людини, яка і не могла всім подобатися. При цьому особливий інтерес для мене особисто становить висвітлення вченим напрацювань майстра у сфері кінематографа, що вперше саме в такому форматі представлено, приміром, і у чималій

фільмографії. Адже не даремно щире захоплення й водночас глибокі ба навіть глибинні знання О. Пучковим кіномистецтва виливаються, зокрема, й в присвяту книги Леоніду Гайдаю, який, сказати б, спонукав «вченого бачити світ в адекватній формі – гротескній», а ще, ймовірно, в іронічну цікавину того, що Київський інститут народної освіти, в якому поталанило навчатись О. Корнійчукові, в абревіатурі, зосібна, називався ще і як КІНО.

У різного штибу системних дослідженнях з історії українського кінематографа (одноосібних чи то колективних), публікованих як за радянської доби, так і в останні десятиліття, ім'я О. Корнійчука, безперечно, фігурувало і як редактора Одеської та Київської студій, і як сценариста. Проте аналізувались переважно **фільми**, створені за мотивами його п'єс («Богдан Хмельницький», «Партизани в степах України» І. Савченка, «Фронт» Г. і С. Васильєвих, «Загибель ескадри» В. Довганя та ін.), визначалось їх місце й роль у жанровій палітрі національного кіно, значущість чи то, навпаки, пересічність в хроніці розвитку кіномистецтва загалом і режисерсько-акторського фаху зокрема. Тоді як кінострічки, створені за його оригінальними сценаріями, згадувались суто інформаційно, приміром, «Останній порт» (або «Загибель ескадри») у режисурі А. Кордюма. Зокрема, у 2-му томі «Історії українського кіно» 2016 року (авторського колективу ІМФЕ імені М. Т. Рильського) згадується, що в основу фільму «було покладено п'єсу "Загибель ескадри" Олександра Корнійчука, яка пізніше, у часи СРСР, дістала ранг класичної» (Тримбач, 2016, с. 56). Однак А. Пучкову вдається відшукати архівні документи й з'ясувати, що на момент початку про-

ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)

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to Screen Adaptation of Oleksandr Korniichuk's Metadramaturgy

дукування картини (1934), А. Кордюм окремо й безуспішно силувався створити сценарій щодо трагічних подій загибелі Чорноморської ескадри, а О. Корнійчук більш ніж два роки писав на ту ж тему п'єсу (що поки що нікому не заборонено), яка в остаточній редакції з'явилась уже після виходу фільму, створеного у співавторстві названих митців за *оригінальним* сценарієм, тоді як на сцені театру імені Івана Франка п'єса у режисурі Г. Юри була поставлена також пізніше.

В рази менше уваги дослідниками історії українського кіномистецтва приділялось фільмам-*спектаклям* за драматичними творами О. Корнійчука. Слід сказати, що і у вітчизняній, і в зарубіжній театро- і кінознавчій думці ставлення до жанру фільму-вистави (як екранізації спектаклю, поставленого на сцені певного театру) більш ніж стримане, якби не сказати зневажливе, бо ж, на думку «фахівців» з оцінки глядацьких смаків та інтересів, останнім пропонується такий собі усереднений мистецький продукт – вже ніби і не вистава, але й ще не зовсім фільм. Тоді як і кінематографістами, і телевізійниками у створенні фільмів-спектаклів активно використовуються засоби аудіовізуальних мистецтв: кадрування, монтаж, масштабування, павільйонні та натурні зйомки, динаміка камери, що надає їм певної незалежності від театральних форм. Що вже й казати про те, що погано/добре закарбовані на візуальний носій постановки провідних українських театрів 1950–1980-х років за участю корифеїв вітчизняної сцени зберегли, попри нападки прихильників «теорії» – ТЕАТРУ ТЕАТРОВЕ або ГЕТЬ ТЕАТРАЛЬЩИНУ З КІНА! українську школу театрального мистецтва в період її розквіту.

Андрій Пучков навмисне не проводить у своєму дослідженні грані між фільмами і фільмами-виставами за п'єсами митця, а ще кінострічками, створеними за оригінальними сценаріями. Вчений ставить інші цілі й завдання: показати читачеві й кіноглядачеві розумного, сміливого й водночас хитрого, обережного, фантастичної працездатності талановитого митця-людину, спроможного створювати (ризикуючи втратити свободу чи то бак власне життя) якісні, перевірені часом (а отже, з числа «довгожителів»), займав і передовсім *глядачеві* драматургічні твори й сценарії, в яких дозволятиме собі вчинок! сміятись з імені диктатора, знущатись «з цілої більшовицької стратегії» й наполегливо тонко використовуючи зміїний гумор, продукувати твори, сповнені поліфонії смислів, де кожен зможе віднайти «приємне йому звучання: і вашим, і нашим, і живим, і ненародженим».

Розглядаючи діяльність О. Корнійчука як очільника юнацького сектору Київської студії, дослідник звертає особливу увагу на його намагання вибудувати стратегію власного бачення «форм становлення українського кінематографа після прийняття 1929 року першого тематичного плану фільмування» (Пучков, 2021, с. 189). Вражає той факт, що проблеми, котрі, на переконання ще зовсім молодого 26-літнього редактора, заважали розвиватись українському кінематографу майже 100 років тому й *донині* багато в чому залишились незмінними, невирішеними, зосібна: відсутність консолідації кіномитців у відображенні явищ дійсності; низький теоретичний рівень і кустарництво в режисерських методах роботи; кадровий «голод» у сценарному цеху й водночас відсутність планової

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Bulletin of Kyiv National University of Culture and Arts.
Series in Audiovisual Arts and Production

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підготовки кінокадрів (адже нині кіногалузь в Україні, на жаль, опинилась перед фактом «перевиробництва» фахівців деяких спеціалізацій спеціальності 021 «Аудіовізуальне мистецтво і виробництво»); нездатність представників сценарного й режисерського цехів відчувати потреби, які висуває життя, глядацька аудиторія, а простіше – «тримати носа за вітром»; мало не хвороблива потреба режисерів не йти за автором, а нещадно «боротися» зі сценарієм, думати за драматурга, «підправляти задум, сюжет, характери», замість того, щоби відкривати підтекст і вести пошуки режисерських зображально-виражальних засобів!

Щиро прагнучи деміфологізувати постать О. Корнійчука як такого собі демонічного владного прихвосня, автор ретельно й вправно аналізує соціально-політичні обставини й чинники, без знання котрих не варто об'єктивно сприймати й оцінювати фільми, створені за сценаріями майстра, наділеного, на відміну від деяких «соратників по перу», гостротою інтуїції. Так, приміром, стрічку «Приємного апетиту» у режисурі Х. Шмаїна (сценарій якої було створено за п'єсою О. Корнійчука «Фіолетова щука») не лаяв хіба що лінивий або занадто далекий від кіно знавець, звинувачуючи, насамперед драматурга в кон'юнктурності й цинічному ігноруванні чи то навмисному бажанні зловтішатися з лишень майбутньої трагедії Голодомору в Україні 1932–1933 років. Тож глибоко й усебічно, сказати б, покроково, досліджуючи історію створення кінокартини, Андрій Пучков (2021, с. 177) доходить слушних висновків: незважаючи на те що кіно (виробництво котрого триває чимало часу – близько року!) «вийшло

в самий розпал Голодомору – взимку 1933 року – вини ані Корнійчука, ані Шмаїна, ані Одеської кіностудії немає: партія і уряд не ставили творчих людей до відома про свої нелюдські плани». В контексті сказаного дивним уявляється той факт, що Олександра Довженка якось не намагались звинувачувати в тому, що кон'юнктурний фільм «Земля» цілеспрямовано з'являється на радянських й зарубіжних екранах якраз у розпал колективізації (а по суті у часи кривавого нищення устоїв українського села, селянства, нації), урочисту оду котрій режисер, щиро вірячи й підтримуючи більшовицьку партію і її антилюдські вектори державотворення, майстерно «співає» кінематографічними засобами поетичного соціалістичного реалізму, щоправда на рівні біологізму.

Лінія творчого й життєвого протистояння Корнійчук–Довженко потрапляє в царину дослідницьких інтересів А. Пучкова.

Проте вчений, не зупиняючись та навмисно не смакуючи загальновідоме у стосунках відповідно до названих вище прізвищ – «лакувальника-кар'єриста» і «генія», зосібна, зосереджується на «передвоєнному – 1940-го і воєнному – 1944-го» років епізодах. Науковець слушно ставить риторичне запитання: чому про відверті російськомовні кіноагітки 1940-го року «Буковина – земля украинская» та «Освобождение» (украинских и белорусских земель от гнета польских панов и воссоединение народов-братьев в единую семью) режисера-орденоносця О. Довженка (як зазначається у титрах), котрий разом із заслуженою артисткою республіки (знову ж з титрів) Ю. Солнцевою без докорів совісті «оспівує принади радянської влади на

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ISSN 2617-2674 (Print),
ISSN 2617-4049 (Online)

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РЕЦЕНЗІЇ. ВІДГУКИ. ОГЛЯДИ

Вісник Київського національного університету культури і мистецтв.
Серія: Аудіовізуальне мистецтво і виробництво

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Західній Україні, порівнюючи із жахами румунського ярма у першому фільмі й польського ярма у другому фільмі» (Пучков, 2021, с. 361), а ще за висловленням самого О. Довженка «делает картины о новом соцчеловеке… "пришивает" ему те идеи, тот характер, который нам кажется лучшим» (Перелік документів Державного архіву СБ України, 2005, с. 113) дослідники чи то не згадують, чи ж то пригадують сором'язливо й мимохіть? При цьому твори О. Корнійчука цього ж періоду й більш пізнього, котрому, як і його візаві, довелось вдатись до рятівної мімікрії, нині чи не в тренді таврувати ганьбою. Автор монографії резонно запитує: чому власне стати придворним режисером, що означало – вижити, було вимушеною нормою для О. Довженка і мало не моральним злочином, ганебною угодою із совістю для О. Корнійчука?

Андрій Пучков, пишучи про сміливу людину – О. Корнійчука – й сам робить вельми сміливі, мовити б, революційно-шокуючі висновки (що викликає неабияку повагу), вважаючи, що, коли 1944 року далеко не кришталево-моральної принциповості Олександру Петровичу «не вистачило розуміння, як слід будувати сценарій "Україна в вогні" [а така необачна письменницька невправність вартувала митцеві і виведення зі складу Комітету по Сталінських преміях, і Всеслов'янського комітету та ін. – уточнення Г. П.], то це вже його власна ментальна вада: О. Корнійчуку вистачило того самого розуміння, аби вкласти найгостріші спостереження в уста негативних персонажів, в О. Довженка – не вистачило: перельот–недольот» (Пучков, 2021, с. 362). Крім того, дослідник припускає, що негативне ставлення О. Довженка до О. Корнійчука виливається й у творчі потенції кінематографіста, проте (на жаль чи на щастя?) невдалі. «Чи не Корнійчука, – пише А. Пучков, – виведе Довженко в п'єсі "Нащадки запорожців" (Драматична поема століть) (1950-ті) у постаті письменника Івана Верещака, 37 років самовпевненого лакувальника дійсності і верхогляда з нахилом патетики і кар'єризму? Можна лише здогадуватися, адже довженкова п'єса *мало* побувала на сцені й *майже* невідома» (Пучков, 2021, с. 365).

Досліджуючи діяльність визначного українського драматурга ХХ ст. в кіно (сценарний доробок котрого склав три багатосторінкові томи), А. Пучков (2021) уможливлює розуміння тієї вагомої причини, чому власне блискуче письменницьке знаряддя проєвропейської і проукраїнської метадраматургії О. Корнійчука, котрому чи не щодня «доводилось обирати між служінням і творчістю» (с. 592) повною мірою не було поціновано й використано кінематографістами, а він, здається, і сам не особливо наполягав – блискуча філігранність, незаперечна досконалість, довершеність його текстових творінь, з чим так полюбляють нещадно «боротись» режисери, бо ж сценарій, на відміну від п'єси, на жаль, не є непорушним підґрунтям фільму.

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