

# The Development of Modern Cinema and Its Impact on Society

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## Abstract

The film industry is one of the most influential sectors in modern society. The community changes some views. The strength of the political and social and economic industry has been used throughout history. Leaders such as Adolf Hitler, for example, used films successfully as a propaganda tool during World War II, to show the crude force. With the continued growth of technology, political leaders and economists used cinema in changing and forming people 'expectations, either for their own benefit or to the benefit of the people. The presence of translations is easy for movie makers to reach their target audience from all over the world.

## Keywords

influence of mass media, impact of films, attitudes, Films inspiration, Movies reflect the culture.

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## Introduction

### Relevance of the research topic

More than ever before, the contemporary cultural situation is influenced by the fundamental shifts that occur in science, where the eternal and unchangeable things were most often studied before, and today it is becoming an emerging, revolutionary and innovative one, which contributes to the study of many ways of the process leading to clarity, simplicity and harmony of the world. As a specific means of the reflection of reality, cognition and comprehension of the world, art makes its significant contribution to the formation of a proactive approach to life of modern man. Of course, the role of cinematography is great in this. Cinema, as one of the types of art, that has long won the right to the title of "high art", is changing at the same time with the revolution in science, and, realizing its product - film as a model of a dynamic system, represents the world in its formation and development. Therefore, a lot of works appear, where the dynamics of the explosion are recreated on the screen, which leaves after viewing a sense of the uncertainty of the future, but at the same time, shows the creative freedom and novelty of modern culture. State-of-the-art technology in creative work, especially with the transition to digital formats and the computer process, put cinema, television and audiovisual art on a par with the developments of recent years - multimedia projects and processes, as well as the Internet. In this regard, today it is difficult to overestimate the role of cinema, television and radio broadcasting, as well as the Internet in the globalization of culture - in that there are melodies, texts, plots that become public domain and exist everywhere in various forms among the entire population of the globe. They make up the common language using which people can communicate with each other regardless of where they are, and even regardless of what language they speak. According to N.N. Figurovskii, the desire for winning the hearts and minds of the broadest audience is not a concession to someone's subjective tastes or a pleasing conformity with them; it is not following fashions or just a fad. This is the shortest path to artistic excellence. Its purpose is not to simplify art, but to achieve perfect quality in any chosen genre. Only in this way, complete understanding can be reached with those for whom films are created. Cinematography today is a means of social communication. It helps us understand a national mentality like a language of verbal and non-verbal communication, thanks to which we recognize the holidays, traditions, rites and rituals of all continents, the characteristics of national mentality. Today, cinematography is a national treasure, which shows us the world of science and art, history and religion; we get acquainted with national parks, historical reserves and other places of tourist pilgrimage. Thus, we want to emphasize that factors of the native socio-cultural environment play an extremely important role in the formation of ideas about the country's culture, which must be taken into account when developing the research problem of screen culture. The focus of modern cinematography practitioners is on the further development of cinematographic art, increasing the effectiveness of its impact on the audience, which allows us to consider it against the background of the problems of social nature and social functions, the variety of mechanisms of the influence of socio-cultural factors on the formation and development of modern cinematography.

### The scientific status of the problem

For the period of various historical eras, modern science has accumulated a wealth of experience in the study of the socio-cultural aspects of screen culture. In our work, we referred to the most profound and significant theoretical research and essays on early and modern cinema theory, works of the theorists of cinema phenomenology, and research on cinema sociology. An analysis of the scientific literature showed that theoretical studies of cinema arose in the era of silent cinema. But, even ancient thinkers tried to formulate the problems of the emergence of new art, which can be seen in the works of Plato, Lucretius. An attempt to develop a categorical-conceptual apparatus of theoretical studies and their systematization was undertaken by K. Metz in his structural-psychoanalytic theory of cinema of non-classical cinema aesthetics. The most significant concepts, theories, approaches to the scientific understanding of the nature of cinema are highlighted in the works of Henri Bergson, David B. Coe, Marcel L'Herbier, Thomas Mann, Etienne-Jules Marey, Willy Rath, Walter Serner, Hans Simsen, Mikhail Lampolskii, et al. The scientific perspective on cinematography on the part of traditional culture, its differences from traditional

arts are highlighted in the works of A. Vicenzi, Louis Delluc, O. Winter, B.K.V., Vachel Lindsay, Carlo Mierendorff, Giovanni Papini, Karl Hans Strobl, et al. The complexity of the nature of movement in cinematography was examined from the psychological, technological, philosophical, cognitive, and sociological points of view by Goffredo Bellonci and Sebastiano Arturo Luciani. In our opinion, it is worth highlighting publications devoted to the "theory of cinema language" as a language of symbols and the theory of "cinematographic semantics" by Karl Bleibtreu, Hugo von Hofmannsthal, Carlo Mierendorff, Alfred Polgar, Egon Friedell, Ferdinand Hardekopf, Jean Epstein, et al. The socio-philosophical principles of cinematography through the practice of expressionist dramaturgy were investigated by Ivan Goll and Walter Hasenclever. Cultural statements on the understanding of the category of style, symbol and allegory in the cinema are considered in the works of Rudolf Arnheim. The exceptional value of works on the theory of transcendence and abstraction of the body as an instrument of knowledge of Friedrich Sieburg should also not be left unmentioned. In the field of cinema theory about the differentiation of cinematography and theatre, as well as its imitation, the works of the following writers are known: Paul Wegener, Georg Bernard Baron Lukács, Kurt Pinthus, as well as articles by Boris Arvatov, Fedor Komissarzhevskii, Vladimir Maiakovskii, Vladimir Nemirovich-Danchenko, et al. The research of Emilie Kiep-Altenloh is devoted to the philosophical and phenomenological aspects of cinema sociology. The research of the moralistic direction of German cinema thoughts, which seeks to put cinematography at the service of education, upbringing and science, and put immoral and entertaining trends aside are devoted to the philosophical, psychological, pedagogical and aesthetic aspects in the works of Erwin Ackernecht, Carl Hauptmann, Konrad Lange, Franz Pfemfert, Willy Rath, Hermann Hafker. The synthesis of the experience of Soviet cinema and the editing film theory of the sound revolution was studied in the work of Bela Balazs. Cinema technologies and features of their application in the socio-cultural sphere are considered in the works of L.F. Artiushin, I.D. Borskii, Iu.A. Vasilevskii, A.D. Golovnia, M.E. Golodovskaia, I.B. Gordiichuk, L.P. Dyko, Ia.B. Ioskevich, M.S. Kagan, S.E. Medynskii, K.K. Ognev, et al. The analysis of the specifics of media culture as the main source of information and cultural inclusion, as well as its interaction with the outside world was carried out by R. Arnheim, A. Bazan, M.M. Bakhtin, D. Bell, W. Benjamin, V.S. Bibler, V.M. Vilchek, Iu. Vorontsov, L.S. Vygotskii, Iu. Sandberg, M. Castells, Iu.M. Lotman, M. McLuhan, H. Marcuse, V.I. Mikhalkovich, J. Ortega y Gasset, A.G. Sokolov, V.D. Soloviev, E. Toffler, Iu.N. Tynianov, A. Urbanovich, N.I. Utilova, V.P. Sheinov, et al. At this moment, screen culture has been little studied, but there are a number of studies that we drew on in our work: R. Arnheim, I.V. Weissfeld, E.M. Weitzman, D.A. Vertov, L.S. Vygotskii, S.A. Gerasimov, P.S. Gurevich, A.F. Eremeev, S.I. Ilyichev, N.B. Kirillova, V.F. Koleichuk, N.V. Lysenko, S.A. Muratov, B.N. Nashchekin, K.E. Razlogov, M.I. Romm, Iu.N. Usov, V.B. Shklovskii, S.M. Eisenstein, et al. Some theorists in the field of socio-cultural activities analyze the current socio-cultural situation. Among them are T.G. Kiseleva, Iu.D. Krasilnikov, N.N. Iaroshenko, et al.

### **The influence of the socio-cultural situation on the formation of modern cinematography**

Thus, a significant number of works are devoted to the study of the stages of the development of modern cinematography, the authors of which examined this phenomenon from different perspectives. However, despite extensive scientific experience, the problem of the influence of the socio-cultural situation on the development of the stages of modern cinematography has not been fully explored yet, which determined the topic of the thesis. Based on the theoretical and practical justification of the problem under study, we have identified a number of contradictions between:

- actualization of the requirements that are presented by the current socio-cultural situation to cinematography, and the insufficient development of the main stages in the formation of modern cinematography;
- potential capabilities of modern cinematography as a socio-cultural institution and the insufficient use of means of cinematography in the current socio-cultural situation.

The totality of these contradictions allows us to formulate the problem: what are the possibilities of modern cinematography as a specific socio-cultural institution?

**Object of the research:** stages of the development of modern cinematography.

**Subject of the research:** socio-cultural aspect of modern cinematography.

**Aim of the research:** to study the stages of the development of modern cinematography in the socio-cultural aspect (using the example of activities of the Rusich Cinema Centre in Belgorod).

## Objectives of the Research

- to consider the main stages of the formation and development of modern cinematography in the historical perspective;
- to determine the influence of socio-cultural situation on the development of modern cinematography;
- to conduct sociological research on the formation of modern cinematography in the socio-cultural aspect (using the example of activities of the Rusich Cinema Centre in Belgorod);
- to develop a project for a thematic video.

## Theoretical and methodological foundations

The theoretical and methodological foundations of writing the paper are the most profound and significant theoretical studies, as well as the essays of early and modern cinema theory, cinema phenomenology theorists, and cinema sociology research:

- structural-psychoanalytic theory of cinema of non-classical cinema aesthetics: Christian Metz;
- theories of scientific understanding of the nature of cinematography: Henri Bergson, David B. Coe, Marcel L'Herbier, Thomas Mann, Etienne-Jules Marey, Willy Rath, Walter Serner, Hans Simsen, and Mikhail Iampolskii.
- scientific perspective on cinematography on the part of traditional culture, its differences from traditional arts: A. Vicenzi, Louis Delluc, O. Winter, **B.K.V.**, Vachel Lindsay, Carlo Mierendorff, Giovanni Papini, Karl Hans Strobl, et al.
- studies of the nature of motion in cinematography: Goffredo Bellonci, Sebastiano Arturo Luciani;
- “theory of cinema language” as a symbolic language and the theory of “cinematographic semantics” by Karl Bleibtreu, Hugo von Hofmannsthal, Carlo Mierendorff, Alfred Polgar, Egon Friedell, Ferdinand Hardekopf, Jean Epstein;
- socio-philosophical principles of cinematography through the practice of expressionist dramaturgy: Ivan Goll and Walter Hasenclever;
- culturological statements on the understanding of the category of style, symbol and allegory in the cinema: Rudolf Arnheim;
- theory of transcendence and abstraction of the body as an instrument of knowledge: Friedrich Sieburg;
- works devoted to the cinema theory about the differentiation of cinematography and theater, as well as its imitation: B.I. Arvatov, Paul Wegener, F.F. Komissarzhevskii, Georg Bernard Baron Lukacs, V.I. Nemirovich-Danchenko, Kurt Pinthus, I.V. Sokolov;
- philosophical and phenomenological studies on cinema sociology: Emilie Kiep-Altenloh;
- studies of the moralistic direction of German cinema thoughts, which seeks to put cinematography at the service of education, upbringing and science, and put immoral and entertaining trends aside: Erwin Ackernelcht, Carl Hauptmann, Konrad Lange, Franz Pfemfert, Willy Rath, Hermann Hafker;
- synthesis of the experience of Soviet cinema and the editing film theory of the sound revolution: Bela Balazs;
- own approach to the problem of a new style of fiction films and about the epic film of innovators of the Soviet cinema theory: A. Dovzhenko, A. Macheret, V. Pudovkin, S.M. Eisenstein;
- field of domestic popular-science cinema in the studies of the Russian film director G.M. Boltyanskii, as well as A. Zguridi and I.V. Sokolov;
- Scientific picture as a fact of cinematic art in the works of V. Pudovkin and N.P. Tikhonov;
- cinematography as a means of scientific research in Russia by S.O. Makarov;
- manuscripts and chronological reference books of Russian cinema by V.A. Vatolin, V.E. Vishnevskii, V. Gotwalt, A.S. Deriabin, V.M. Korotkii, V.P. Mikhailov, V. Tiurin, V.I. Fomin, G.V. Tsyperovich, and R.M. Iangirov;
- studies of the history of cinematography, and cinematography as a type of art in the theoretical works of such Russian researchers as S. Ginzburg, L.V. Kuleshov, B.S. Likhachev, V.G. Sakhnovskii, A.A. Sidorov, S.V. Shervinskii, F.P. Shipulinskii, V.B. Shklovskii, A. Chebotarevskii, and B.M. Eichenbaum;
- interconnection of cinema and ethnography by G. Garms, I.V. Sokolov, and A. Terskii;
- educational and propaganda role of cinematography in the works of Ia.I. Burov, P.M. Kerzhentsev, and A.V. Lunacharskii;

– characteristic of the current socio-cultural situation is given in the works of T.G. Kiseleva, Iu.D. Krasilnikov, and N.N. Iaroshenko.

## **Methods of Research**

The following methods of research are used in the paper: theoretical-historical and comparative-historical methods, retrospective analysis, systematization and classification, methods of literary and artistic analysis of the text, sociological research, survey, and questionnaire.

## **Scientific Novelty**

The author makes an attempt to first of all trace the logic of the interaction of socio-cultural, economic and creative factors in the film process, while emphasizing the variety of artistic possibilities of the screen.

The paper also shows the foreign and domestic film process in its intersection, unity and diversity, movements and schools in the history of cinema, new trends, real processes that took place before and take place now in cinematography regardless of geography and technology.

For the first time, the roles and functions of cinematography are revised in a new socio-cultural situation, which has not been the subject of a special study before.

## **Practical Significance**

The aesthetic views highlighted in the paper will help reconsider the roles and functions of cinematography and screen culture in the new socio-cultural situation. The applied significance of the study is in the creation of the projects of socio-cultural videos: a video dedicated to the 70th Anniversary of the Victory in the Great Patriotic War; a video on the topic of "Road Safety". The ideas of scientific and theoretical approaches to the study of the problem identified in the paper can be successfully used in the creation of teaching aids and recommendations for working in the field of screen culture. The results of the study can be included in the content of the course "Socio-cultural Activities", "Filmmaking", "Methods of Teaching Special Disciplines", and also be used in the development of special courses and special seminars, in the preparation of continuing education programmes for managers of film-photo-video teams. The hypothesis of the research is based on the assumption that the artistic, aesthetic, creative problems, that occur in the film industry as a business and production sphere, affect not only the further development of cinematography and the variety of artistic possibilities of the screen, but also the development of the modern socio-cultural situation.

## **Stages of the research**

The first stage - (January 2014 - June 2014) - the initial stage of work, during which the state of the problem was analyzed, optimal methods were determined, sources and materials were sought, and the categorical apparatus of the research was developed. The second stage - (July 2014 - December 2014) - the main stage of scientific research, where primary sources, archival and other materials were studied; scientific and theoretical approaches to the study of the socio-cultural aspect of the study of screen culture were analyzed; the main parameters of the study were determined; and publications on the main points of the problem were made. The third stage - (February 2015 - April 2015) - the final stage of work, where the main ideas and results were systematized and generalized; the research materials were revised, taking into account the latest psychological and pedagogical publications; research results were tested and put into educational practice; the list of literature references for the thesis was prepared.

## **Summary of chapters**

In the first chapter, the first paragraph, the main stages of the emergence and development of cinematography, the features of the transformation of the film process from its origins to the present, and approaches to the study of this issue in various fields of science are considered. In the first chapter, the second paragraph, an analysis of the problem of the semantic potential and

specifics of cinematography in the early theoretical studies of prominent artists and cinema in the field of screen culture is conducted, and the roles and functions of screen culture in a new socio-cultural situation are considered. In the second chapter, the first paragraph, an analysis of sociological research of the state and forms of interaction of modern cinematography and audience (using the example of activities of the Rusich Cinema Centre in Belgorod) is conducted. In the second chapter, the second paragraph, the methodological aspects of sociological and cinematographic research of the activation of audience are considered, and the project of socio-cultural video for its testing at the premises of Rusich Cinema Centre is developed.

### **Approbation of the Master's thesis**

The materials of the paper were reflected in the author's publications and reports at science-to-practice conferences, scientific seminars, and at the meetings of the Department of Socio-Cultural Activity.

### **The structure of the Master's thesis**

The Master's thesis consists of an introduction, two chapters, four paragraphs, a conclusion, a list of references and appendixes.

## **Main Contents of the Thesis**

In the introduction, the relevance of the research problem is proved; the object, subject, and aim of the research are identified; the hypothesis is put forward; the objectives and research methods are identified. The scientific novelty, the practical significance of the work, the main stages of the research are disclosed; data on the approbation and implementation of the research results are presented. The first chapter, "THEORETICAL FOUNDATIONS OF STUDYING THE STAGES OF THE DEVELOPMENT OF MODERN CINEMATOGRAPHY: A SOCIO-CULTURAL ASPECT", is devoted to a theoretical analysis of the content of stages of the development of modern cinematography. In the first paragraph "The Main Stages of the Emergence and Development of Modern Cinematography: Historical Retrospective", by analyzing the philosophical, psychological, pedagogical and sociological literature, the current state of the problem under study is identified taking into account various approaches; a brief analysis of the most famous concepts of the formation of modern cinema is carried out. It was found out that the early history of cinema has two sides: the first one is connected with scientific and technical discoveries and technical inventions that led to the invention of cinema, and the second one is connected with various spectacular performances, where moving images were shown. Developing historically, social communication enriched its playful, entertaining, recreational and cognitive nature, acquired an artistic quality by means of cinema. The creative production part of film communication has become an important means of socio-cultural practice, in the creation of which people of various professions took part, whose activity was differentiated not only by the type of work performed, but also with respect to the predominant connection of professional work with one or another function of a film show. Thus, the main stages of the development of modern cinematography have been highlighted:

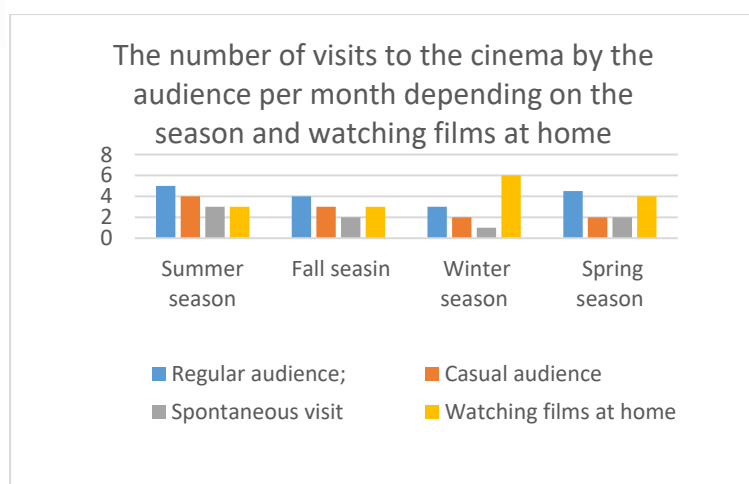
1. The stage of origin of the history of screen entertainments (technically limited) - silent black and white films;
2. The stage of understanding the nature of cinematography and the appearance of the first studies of theorists;
3. The stage of the search for something aesthetic in the specifics of cinematography and evaluation through other forms of art;
4. The stage of mass penetration of visual culture in all human spheres: radio and sound cinematography;
5. The stage of creating the "theory of cinema language" as the art of symbols and models of cinematographic semantics;
6. The stage of formation of cinematography as a "mass art": color films;
7. The stage of creating a social philosophy of cinematography;
8. The stage of emergence of the advanced technology and modern high technology communications: cassette, interactive digital TV and the Internet.

In the second paragraph, "The Impact of the Socio-cultural Situation on the Formation of Modern Cinema," a large number of studies of eminent personalities of cinema art are examined: Paul Wegener, Georg Bernard Baron Lukacs, Kurt Pinthus, as well as articles by B.I. Arvatov, F.F. Komissarzhevskii, V.I. Nemirovich-Danchenko, et al. It was revealed that each historical period highlights a new form of art: at first it was fine art, literature, painting, theatre, music, choreography, the art of photography, but the emergence of a new visual culture in the form of cinematography, which has become the founder of screen culture (television, video, the Internet), as well as mass communications (press and radio) contributed to the total penetration of all types of art in all areas of human life and their aesthetic and social functioning. The socio-cultural situation is a combination of tendencies and counter-tendencies that determine the state of culture of a given society at a certain stage of its development. The current socio-cultural situation in Russia is determined by three groups of factors:

- factors of internal development (economic model of development, social dynamics, changes occurring in the state system and political regime, etc.);
- historical factors, national factors of cultural development and features of the culture of the Soviet period, in the spirit of which many of currently living Russians were brought up and educated;
- impact on contemporary Russian cultural processes of the global, primarily Western, socio-cultural situation. These groups of factors influence the formation of modern cinematography.

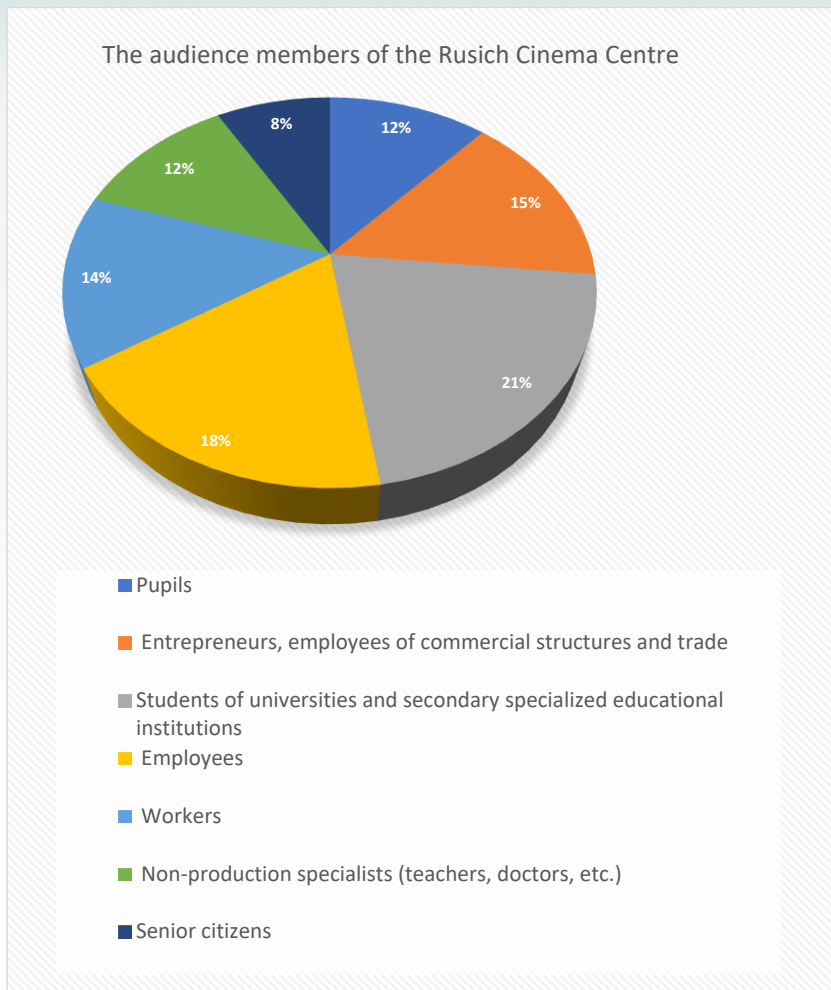
The second chapter, "EXPERIMENTAL WORK ON STUDYING THE STAGES OF FORMING A MODERN CINEMATOGRAPHY IN THE SOCIO-CULTURAL ASPECT (using the example of activities of the Rusich Cinema Centre in Belgorod)", is devoted to the organization and description of the experimental work carried out at the premises of the Belgorod Cinema Centre. In the first paragraph of the second chapter "Sociological Study of the Process of Formation of Modern Cinematography in the Socio-cultural Aspect", we selected diagnostic methods taking into account the aim and objectives of the research. The methodological aspects of our sociological and cinematographic research are: firstly, the film process as a kind of systemic integrity; secondly, an integrated approach to the film process; and thirdly, the desire to consider this process in a social and practical perspective. We relied on the principles of socio-cultural diagnostics based on objectivity, multidimensionality and verification. Based on these levels, as well as the principles and criteria of the socio-cultural aspect of the development of modern cinematography, we formed a questionnaire survey aimed at determining the socio-aesthetic points of intersection of the priorities of the cinema and its audience. During the survey, the parameters of the intensity of consumption of film production by the audience by season were found out.

**Diagram 1**



As a result of the second survey, the audience members of the Rusich Cinema Centre were determined.

Diagram 2



Thus, we can make a conclusion. All these indicators of traditional statistics as the informational basis of state regulation of the film process reduce the socio-cultural "portrait" of the audience to the number of cinema visits and box office results, not paying attention to the second half of the film process associated with the reception of films by the audience (receptive sphere). In particular, because of this, the complex and contradictory realities of the audience remain out of sight, and conscious and purposeful regulation in the current market conditions is necessary, when the social and economic positions of Russian cinema directly depend on its image and needs to be expanded due to sociological indicators of competitiveness. Modern cinematography is characterized as a socio-cultural phenomenon, as a specific activity aimed at the production of goods and services to meet the needs of people associated with leisure and, above all, the satisfaction of spiritual needs: familiarization with the film production of various countries and peoples, and learning their cultural heritage promote social interaction between cultures. In addition, cinema has an impact on the system of values, knowledge and social behavior. But, the nature of such a relationship is largely determined by the fact that the interaction is temporary in the framework of the relationship between the audience and the cinema product. It is necessary to increase the production of socially significant film products, these are films devoted to spiritual and moral education, aesthetic education, cultural-historical education, labor education, military-patriotic education, which is the most important prospect for modern cinematography. Therefore, today, the development of cinematography with a socio-cultural orientation will have a beneficial effect on the formation and development of a spiritually-integrated personality. In the second paragraph "Development of a Thematic Video Project", we developed a project on the theme of military-patriotic education for the 70th Anniversary of the Great Patriotic War. The second project is dedicated to the problem of traffic violations and their consequences. Through a figurative, non-standard solution, the causes and consequences of traffic accidents are shown. As part of the research, a video on the theme of patriotic education for the 70th Anniversary of the Great Patriotic War was shown at the Rusich Cinema Centre. Then, an oral survey was



conducted among 55 viewers, which included the following questions: 1. What trailers shown before the film show did you most remember? 2. What emotions did you experience when watching a video about the war? 3. What do you remember most from this video? 4. What did you emphasize for yourself from the social video about the war? 5. Do you think it is necessary to show such kind of videos in cinemas? All 100% of respondents gave a positive answer to the fifth question, motivating and explaining their answer by the fact that this video reflects one of the crucial moments in our history and, therefore, such types of videos are necessary. We also believe that thematic videos are great for broadcasting in the cinemad before watching a film between advertising trailers, as well as for showing them at schools and universities, as they play a socio-cultural and educational role.

## Conclusion

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