

IVAN MYKOLAICHUK INSTITUTE OF SCREEN ARTS
AS AN EXPERIMENT IN THE UKRAINIAN AUDIOVISUAL
ART AND PRODUCTION

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Summary. The article investigates the Ivan Mykolaichuk Institute of Screen Arts as a main media-pedagogical project of the famous Ukrainian teacher of CRT Arts, stage-director of cinema and television, film expert, Doctor of Arts, Professor, Academician of Volodymyr Grygorovych Gorpenko Higher School Academy. He had been the chancellor in this educational establishment, created by him, for ten years. The author of this article analyzed the basic pedagogical means and methods of teaching specialists of audiovisual art and production at the Ivan Mykolaichuk Institute of Screen Arts.

Keywords: Ivan Mykolaichuk Institute of Screen Arts, Volodymyr Gorpenko, cinema, television, audiovisual art and production, pedagogics of the CRT arts.

Problem formulation. The actuality of the investigation was caused by the demand to learn more about some not very well known pages of Ukrainian cinematography and television left out of the attention of national historian art critics. The history of creation, the specificity of the functioning and the reason of the closing of the Ivan Mykolaichuk Institute of Screen Arts are among them.

Analysis of recent researches and publications. Scientific, media-pedagogic and creative activity of V. Gorpenko, the famous Ukrainian film critic, film and television director, teacher of screen arts, Doctor of Arts, Professor, academician of the Higher School Academy, the member of the National Union of Cinematographers of Ukraine studied I. Zubavina [7], S. Trymbach [9], I. Zhuravel [6], O. Bezruchko [1], et al. Nevertheless, we can admit that the Ivan Mykolaichuk Institute of Screen Arts, created and headed by V. Gorpenko for ten years, actually remained beyond the attention of Ukrainian cinema researchers.

The scientific tasks of this article are to investigate the Ivan Mykolaichuk Institute of Screen Arts as an experiment in the sphere of Ukrainian audiovisual art and production; to describe creation of this educational establishment by the famous Ukrainian teacher of CRT arts, stage-director of cinema and television, film expert Doctor of Arts, Professor, academician of Volodymyr Grygorovych Gorpenko Higher School Academy; to analyze basic pedagogical techniques and methods of teaching of the specialists of the CRT arts at the Ivan Mykolaichuk Institute of Screen Arts; to give the reasons of this media-pedagogical project's closing.

The purpose of the article is to study and analyze the history of creation, the specificity of the functioning and the reasons for the closing of the Ivan Mykolaichuk Institute of Screen Arts.

In 2005, Ukrainian film and TV director, the film expert, the screen arts specialist, the Doctor of Arts, the holder of two degrees in the “Theory and History of Culture” and the “Cinema Arts. Television”, the only Doctor of Arts in Ukraine with a degree in “Cinema Arts. Television”, Professor, the academician of the Higher School Academy, the member of the National Union of Cinematographers of Ukraine, Volodymyr Grygorovych Gorpenko (born on 03.07.1941, Bulgaki village, Zhytomyr region, Ukraine) created and headed a private institution of higher education *Ivan Mykolaichuk Institute of Screen Arts (ISA)* where, being in a team of fellow-thinkers, he brought all the media-pedagogical ideas to life.

The article further analyzes the reasons for the realization of this experiment by Volodymyr Gorpenko in Ukrainian pedagogics of the CRT arts, audiovisual art, and production.

V. Gorpenko studied in the first Ukrainian Workshop for film directors by V. I. Ivchenko at the Department of Cinematography at I. K. Karpenko-Karyi Kyiv State Institute of Theatrical Art (KSITA) (now — Kyiv National I. K. Karpenko-Karyi Theatre, Cinema and Television University).

As V. G. Gorpenko recalled at the V. I. Ivchenko's commemoration meeting, after final exams the teacher called him on the landline phone at a quarter past midnight and asked if Gorpenko was so kind to come to him. Viktor Illarionovych Ivchenko was wearing a sports suit. He apologized for the late hour invitation and offered his former student to accompany him the next day at 10 a.m. to the Kyiv State Institute of Theatrical Art selection committee [3].

That is how the teaching career of the future outstanding Ukrainian pedagogue, Doctor of Arts, Professor Volodymyr Grygorovych Gorpenko started. By the way, it was rather fruitful since he wrote three dozens of books on the theory and practice of cinematography, made plenty of presentations in scientific workshops and on conferences and, most importantly, he trained many students in the field of screen arts.

For many decades, V. G. Gorpenko has been successfully preparing experts for film and television in the leading Ukrainian universities of the corresponding field of expertise: I. K. Karpenko-Karyi Kyiv National

University of Theatre, Film, and Television, the Institute of Professional Development for Press, Television and Radio Broadcasting Employees of Ukraine, Kyiv University of Culture, Kyiv National University of Culture and Arts, Lugansk State Institute of Culture, Kyiv National Academy of Culture and Arts Management of Ukraine, Institute of television, cinema and theater of the Kyiv International University, etc [2].

The responsible position of a dean in the most difficult years for the Department of Film and Television of I. K. Karpenko-Karyi Kyiv State Institute of Theatrical Art (1994–2000) was held just by Volodymyr Grygorovych Gorpenko.

It is impossible to neglect his participation in establishing the first class of graduates of a new (for the Film Department) specialty “Sound Engineering”.

After the Kyiv State Institute of Film Engineers (KSIFE) closing, specialists in this branch of film production were trained only in polytechnic institutes with the corresponding technical focus area, and therefore, the opening of this specialty became a vivid confirmation of the Ukrainian film pedagogy heredity.

At the Chair of Television of the Film Department of I. K. Karpenko-Karyi Kyiv State Institute of Theatrical Art, V. G. Gorpenko headed the methodological foundations of the art of teaching sound engineering. And as pedagogues' reward, student Ye. Solomykin was awarded the diploma for his work in sound engineering on the International Festival “Golden Knight” with the words “For the sound philosophy.”

When V. Gorpenko headed the Department of Film and Television of I. K. Karpenko-Karyi Kyiv State Institute of Theatrical Art, students with major in “TV reporter” supervised by V. Tereshchenko, T. Tsymbal, and others [4], graduated for the first time.

All that time, he wanted to create his own Institute of Screen Arts where he could implement all media developments, “For 40 years of teaching directing, especially as a dean at the Film Department of I. K. Karpenko-Karyi Kyiv State Institute of Theatrical Art, my colleagues and I agreed that we should radically change the very system of training students of creative specialties.

It is an illusion that art can be taught, as it was done for many years using the so-called “regimentation”. Experience proves that it is better to learn through practical experience — to film, play, invent, and, after having it done, to look for and obtain answers to the questions, acquire lacking knowledge and skills” [6, 28].

That is why V. G. Gorpenko created the private institution of higher education called Institute of Screen Arts (ISA) named after Ivan Mykolaichuk. Institute of Screen Arts was licensed for four specialties such as “Cinema, TV Art,” “Theatrical Arts,” “Practical Psychology” and “Social Work”. The diversity of occupations available to receive after graduating from this institution of higher education is stunning — seventeen. The main of them are: film, television, theater and entertainment events directors; actors of theater and cinema; cinema and TV operators; photographers, scriptwriters and play writers; sound engineers, producers, stuntmen, etc.

They also developed a system of pre-university training for future film and TV makers — the Screen Arts Gymnasium was functioning. It was meant for boys and girls from the fifth to the eleventh grade. It had training courses; Open Days were held from time to time, and the Screen Arts College was open.

In his pedagogical creation, V. G. Gorpenko developed a clear and comprehensive training system which excluded chaos and chance. The student within this system should be creative, work on self-development every day, visit all lectures and seminars, and not to act as in the Soviet system, “from session to session”. Experienced pedagogues of the Institute of Screen Arts helped students observe and implement their own experiences, joys, and sorrows, and then bring them to life on the screen.

The famous Ukrainian media pedagogue Gorpenko considers that the guarantee of professionalism, which he brings to his students is the skill to perceive the others’ pain as your own, and only after that, “general culture, taste and wish to learn, to do something that brings joy from the TV screens or the stage” [6, 28].

The maestro was always involved in scientific and methodological work: he prepared programs of training courses for Bachelors and Masters’ with major in “Cinema Art”, in particular, “Methodology of teaching professional subjects of sound and visual arts”, “Modern TV speaking culture”, etc.; developed scientific and methodological discipline complexes “Theater, film and television history of directing”, “Fundamentals of TV journalism”; taught “Theater, film and television history of directing”, “Film Directing: Introduction into the profession”, “Film and TV directing”, “Editing”, “Expressive means of sound and visual arts”, “Fundamentals of TV journalism”, etc.

Many Ukrainian media pedagogues were surprised

by the absence of “History of Cinema” in Institute of Screen Arts. V. Gorpenko, however, explained that students should not simply memorize dates, actors’ names and titles. The best way for them would be to learn and understand the changes that occurred in directing in different periods of film and TV development. That is why the program, developed together with his fellow-thinkers V. Kisin, V. Chubasov, is called “History of theater, film, and television directing,” not “History of Ukrainian cinema” or, for example, “History of the Soviet cinema.”

Students of V. G. Gorpenko first learned, as we have already said, how to comprehend life, later they studied history and professional disciplines. An important element for students was not only to speak out on the screen but also to be able to defend their points of view on art.

This postulate is similar to the pedagogical paradigm of V. I. Ivchenko who liked creative pursuits and never showed students the way of thinking destroying their own initiative by the authority. On the contrary, he enjoyed searching together with students, finding the right creative solution after numerous attempts [3].

The reward for V. I. Ivchenko was a moment of his student’s enlightenment when a person found his image interpretation [5]. A creative credo he was committed to and always tried to instill in his students was an attempt to find their path in art and life: “Originality is the thing distinguishing the real artist from a craftsman” [8, 21].

V. G. Gorpenko thought that the most effective for studying was the total mastery of related professions by students of all specialties. For example, first-year film and TV directors in the Institute of Screen Arts learned to work with the camera, operators-to-be learned to communicate with actors, photographers studied the specifics of linguistics.

Each first-year student could take one of the half dozens of cameras, film something that moved him, then edit his first on-screen work at the editing PC. Such creativity is a need, not coercion. Consequently, it is extremely fruitful and useful for the one’s self-confidence.

It should be noted that the method of mastering related disciplines by first-year students offered by V. G. Gorpenko puts on the first place the ability to understand their preferences and, most importantly, choose their creative job. It is no secret that in the traditional educational system, many graduates felt disap-

pointed in their profession after practical work in production and, at best, changed the specialization of the operator, for example, to the director, and, at worst, — gave up creative activities.

Although, according to Volodymyr Gorpenko, he will be satisfied even if his students just make great parents [4]. This pedagogical doctrine is identical to that one of Oleksandr Dovzhenko who noted that it was unimportant what kind of creative professions his students chose — the most important was to ensure them being good people.

The method of teaching related disciplines to the first-year students widened their horizons and, last but not least, helped future graduates understand their colleagues in creative teams better.

Students of the Institute of Screen Arts named after I. Mykolaichuk used to practice at various film studios, television stations in Ukraine — the First National, “Glas”, STB, TRK “Kyiv”, Kyiv, Odessa and Yalta film studios, etc. The combination of theory and practice discovered opportunities for V. G. Gorpenko’s students. The media pedagogue repeatedly emphasized in interviews: “Concerning the employment, let me remind: for all the years of pedagogy, students of Viktor Kisin, Vadim Chubasov, and Volodymyr Gorpenko could freely enter all studios. Continuing the tradition of people who are no longer with us, following their high standards, relying on the advanced skills of the highest level experts, we are confident that our students will always praise their mentors by their works” [6, 28–29].

As a result of reforming Ukrainian system of higher education in 2015, around eighty institutes

were closed. Thus, after ten years of successful operation *Ivan Mykolaichuk Institute of Screen Arts (ISA)* stopped working.

This educational establishment actively functioned only ten academic years. Nevertheless, it is possible to consider that Ivan Mykolaichuk Institute of Screen Arts brought in a certain contribution to the development of Ukrainian audiovisual art and production and pedagogics of the CRT arts.

Conclusions. At the beginning, purpose of the article was defined as follows: to study and analyze history of creation, specificity of functioning and reasons of closing of Ivan Mykolaichuk Institute of Screen Arts. The goal was achieved.

To summarize the above-mentioned, we can note that set scientific tasks are reached: the Ivan Mykolaichuk Institute of Screen Arts as an experiment in the Ukrainian audiovisual art and production was analyzed; the creation of this educational establishment by the famous Ukrainian teacher of CRT arts, cinema and television stage-director, cinema and TV film expert, Doctor of Arts, Professor, academician of Higher School Academy Volodymyr Grygorovych Gorpenko was described; the basic pedagogical methods and techniques of teaching specialists of the CRT arts in the Ivan Mykolaichuk Institute of Screen Arts were analysed; the reasons for closing of this media pedagogical project were stated.

Nevertheless, the *perspectives of further scientific* researches remain great as V. Gorpenko continues to work actively in the sphere of audio-visual art and production and the screen arts education of Ukraine.

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Інститут екранних мистецтв ім. Івана Миколайчука як експеримент в українському аудіовізуальному мистецтві й виробництві

Анотація. У цій статті досліджено Інститут екранних мистецтв ім. Івана Миколайчука як головний медіапедагогічний проєкт відомого українського педагога екранних мистецтв, режисера кіно і телебачення, кінознавця, доктора мистецтвознавства, професора, академіка Академії вищої школи Володимира Григоровича Горпенка. У цьому, створеному ним навчальному закладі, Володимир Горпенко десять років був ректором. Проаналізовані основні педагогічні прийоми і методи підготовки фахівців аудіовізуального мистецтва й виробництва в Інституті екранних мистецтв ім. Івана Миколайчука.

Ключові слова: Інститут екранних мистецтв ім. Івана Миколайчука, Володимир Горпенко, кінематограф, телебачення, аудіовізуальне мистецтво й виробництво, педагогіка екранних мистецтв.

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Институт экранных искусств имени Ивана Миколайчука как эксперимент в украинском аудиовизуальном искусстве и производстве

Аннотация. В этой статье исследован Институт экранных искусств им. Ивана Миколайчука как главный медиапедагогический проєкт известного украинского педагога экранных искусств, режиссера кино и телевидения, киноведа, доктора искусствознания, профессора, академика Академии высшей школы Владимира Григорьевича Горпенко. В этом учебном заведении, созданном им, Владимир Горпенко десять лет был ректором. Проанализированы основные педагогические приемы и методы подготовки специалистов аудиовизуального искусства и производства в Институте экранных искусств им. Ивана Миколайчука.

Ключевые слова: Институт экранных искусств им. Ивана Миколайчука, Владимир Горпенко, кинематограф, телевидение, аудиовизуальное искусство и производство, педагогика экранных искусств.