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INFORMATIONAL SUPPORT OF PUBLIC ADMINISTRATION MECHANISMS IN THE CINEMATOGRAPHIC SPHERE

In the context of the development of modern Ukrainian society, special attention regarding to cinematography is given to its informational support by means of state administration mechanisms. There is a written social agreement in the Development Strategy of the Ukrainian State 2020 for cinematography. Its main goal is the dignified place of Ukraine in the world, and its vector of the movement as the pride of Ukraine in Europe and the world, so the reform of state policy through the prism of the informational improvement in this sphere of culture is taking place.

The main aim of the article is to describe the information support by the improving of state administration's mechanisms in the context of state policy for cinematography.

Conclusions. Due the comparing of indicators allocated by public administration, analyzing scientific literature and constructing the corresponding tables, the author of this article stated that there is a lack of public financial support as for the information and media for cinematography at the international level, which has its drawbacks. It is unacceptable to politicize the art of cinema. The artists themselves have to choose whom to work with and also have an opportunity for using the information from public administration media. The financing of cinematography should not be based on the ultimate principle. Public funding is more stable than financial support offered by special funds.

Based on the results of the author's study of Ukrainian scientific sources and the experience of other countries, taking into account the negative tendencies of spiritual and moral crisis, the informational support for formation of appropriate principles of national protectionist policy on cinematography has been suggested, as well as addressing the ways of overcoming the main threats of the globalization process by highlighting specific directions for improving the practical techniques recommendations.

Key words: informational support, cinematography, state administration, mass, communication.

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Кинематография саласындағы мемлекеттік басқару механизмін ақпараттық қолдау

Қазіргі украиндық қоғамның даму жағдайында кинематографияға қатысты мемлекеттік даму саясатын мемлекеттік басқарудың белгілі бір механизмін қалыптастыру арқылы оны ақпараттық қамтамасыз етуге ерекше назар аударылады. 2020 жылға дейінгі Украина мемлекетін дамыту стратегиясында кинематография саласындағы жазбаша әлеуметтік келісім бар. Оның басты мақсаты – Украинаның әлемдегі лайықты орны және Украинаның Еуропадағы және әлемдегі мақтанышы ретіндегі қозғалыс векторы, сондықтан мәдениеттің осы саласында ақпараттық жетілдіру призмасы арқылы мемлекеттік саясатты реформалау ерекше орын алады. 2020 стратегиясының маңызды көрсеткіштерінің бірі – украиндық продюсерлер, киностудиялар шығарған фильмдер санының көбеюі, сондай-ақ таланттар үшін күресте жаһандық бәсекеге қабілеттілік индексі. Ақпараттық қолдау арқылы әлемде Украинаны танымал ету бағдарламасы заманауи украин кинематографиясының дамуына ілесіп келеді, өйткені ол брендтің мақтаныш қозғалысының векторын – Украина таратады. Зерттеулердің көп бөлігі Украинадағы басқару тетіктерін ақпараттық қамтамасыз етуді жақсартуға арналған. Мақаланың басты мақсаты – кинематография саласындағы мемлекеттік саясат аясында мемлекеттік басқару механизмін жетілдіруге ақпараттық қолдауды сипаттау. Мемлекеттік басқарма бөлетін қаржылық көрсеткіштерді салыстыру, ғылыми әдебиеттерді талдау және тиісті кестелерді құру нәтижесінде осы мақаланың авторы халықаралық деңгейге қатысты мемлекеттік қаржылық қолдаудың жоқтығын, ақпараттық қолдау контекстінде өзінің кемшіліктері бар екенін атап өтті. Украинаның кинематографияға қатысты саясатында жаһандандудың жағымсыз әсерлерін ескеру қажет. Кино өнерін саясаттандыруға жол берілмейді. Кинематографияны қаржыландыру қалған қағидаттарға негізделмеуі тиіс. Мемлекеттік қаржыландыру арнайы қорлар ұсынатын қаржылық қолдауға

караганда тұрақты. Рухани-адамгершілік дағдарыстың жағымсыз тенденцияларын ескере отырып, украиналық ғылыми дерек көздерін және басқа елдердің тәжірибелерін авторлық зерттеу нәтижелері негізінде кинематография саласындағы ұлттық протекционистік саясаттың сәйкес қағидаттарын қалыптастыру аясында ақпараттық қолдау ұсынылды, атап айтқанда: жетілдірудің нақты бағыттарын және авторлық құқыққа негізделген ұсыныстарды көрсету арқылы жаһандану үдерісінің негізгі қатерлерін жеңу жолдарын қарастыру.

Түйін сөздер: ақпараттық қолдау, кинематография, мемлекеттік басқару, саясат, жетілдіру.

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Информационная поддержка механизмов государственного управления в сфере кинематографии

В контексте развития современного украинского общества особое внимание в отношении кинематографии уделяется ее информационной поддержке путем формирования механизмов государственного управления политикой развития государства. В Стратегии развития украинского государства до 2020 года есть письменное социальное соглашение в области кинематографии. Его главная цель – достойное место Украины в мире и вектор движения “Гордость” Украины в Европе и мире, поэтому реформирование государственной политики сквозь призму информационного совершенствования в этой сфере культуры занимает особое место.

Одним из ключевых показателей достоинства Стратегии-2020 является увеличение количества фильмов, производимых украинскими продюсерами, киностудиями, а также глобальный индекс конкурентоспособности в борьбе за таланты. Программа популяризации Украины в мире посредством информационной поддержки идет в ногу с развитием современного украинского кинематографа, так как распространяет вектор украинского движения бренда «Гордость». Большое количество исследований посвящено совершенствованию информационного обеспечения механизмов управления в Украине.

Основная цель статьи – описать информационную поддержку совершенствования механизмов государственного управления в контексте государственной политики в области кинематографии. В результате сопоставления финансовых показателей, выделяемых государственным управлением, анализа научной литературы и построения соответствующих таблиц, автор данной статьи констатирует отсутствие государственной финансовой поддержки в отношении международного уровня, что имеет свои недостатки, и в контексте информационной поддержки. В политике Украины в отношении кинематографии необходимо учитывать и негативные воздействия глобализации.

Недопустимо политизировать искусство кино. Финансирование кинематографии не должно основываться на остаточных принципах. Государственное финансирование более стабильно, чем финансовая поддержка, предлагаемая специальными фондами. На основании результатов авторского исследования украинских научных источников и опыта других стран, с учетом негативных тенденций духовно-нравственного кризиса, предложена информационная поддержка в контексте формирования соответствующих принципов национальной протекционистской политики в области кинематографии, а именно: рассмотрение способов преодоления основных угроз процесса глобализации путем выделения конкретных направлений для улучшения и изложенных авторских рекомендаций.

Ключевые слова: информационная поддержка, кинематография, государственное управление, политика, улучшение.

Introduction

Informational support of the state administration’s mechanisms in the context of state policy for cinematography is a process during which the users receive certain information to improve the conditions for creating a cultural product of universal human significance, and the information obtained is used to prepare and implement managerial decisions. The current stage of Ukrainian society development is

characterized by some active changes in reforming of the informational support for state policy of Ukraine in the cultural sphere. A number of documents were adopted by state legislative and executive bodies. There is even a targeted program – Sustainable Development Strategy Ukraine 2020 (Ukrainian State Development Strategies 2020@), which was approved by the President of Ukraine P. Poroshenko in 2015, where the concept of cultural development of Ukraine is an integral part. The author of this

article considers that the Long-Term Strategy for the Development of Culture in Ukraine until 2025 (Long-Term Strategy, 2016) will achieve a positive result thanks such documents, as it helps to motivate the activities of individuals and the system of public administration as a whole.

Long-term strategy for the development of Ukrainian culture – a strategy for reforms is a program approved by the Cabinet of Ministers of Ukraine on February 1, 2016, was discussed with the participation of the public, preservation of original traditions, cultural and historical values of the Ukrainian people, spiritual heritage, creation of conditions for oeuvre activity of citizens, formation of civil European level society in Ukraine (Ovcharuk, Holovach, 2016). Thus, with the help of informational support of the film industry strategic development, the organizational mechanism of public administration is implemented. The author of this article considers that it is important from the point of view of spreading the Ukrainian cultural mentality. However, attending events organized by the festival movie organizations, which includes all European countries, remains very expensive and that's why personal presence of the film-authors, even in case of their victory, sometimes is impossible. It is difficult for people, especially students, to spend few hundred Euros for the travelling to the country where the award ceremony will take place. Financial compensation, which could at least partially cover the costs of the cinematographers is very important. It is necessary for the state to support the creativity of such gifted people with the help of the media, therefore, the improvement of public administration mechanisms is to promote the emergence of more media resources devoted to cinematography.

The problem of modern movie rental is becoming more actual for all the countries of the world because the viewers have moved into the space of television and the Internet, which, in turn, does not allow to return the money spent on film production as it was previously through the network of movie rental agencies. Most cinemas in Ukraine are rented out. This is a serious problem because the movie network is rapidly declining.

Intellectual property rights in filmmaking are not fully guaranteed in Ukraine. The market for cinema and TV production is filled with products, mostly of poor quality. Due to the overflow of the Ukrainian market with foreign film production, domestic cinema is losing considerable funds that could stimulate its development. The outflow of young people from the countryside is also a consequence of the lack of cultural and educational facilities such

as information support. If the state administration of the rural cinema network is restored, it will become a mechanism for preventing the outflow of personnel in the agricultural sector of the rural area.

It is known that the material and technical base of film studios is physically outdated and more behind the world technological level. Its status requires the definition at the state level of assistance to film-makers, which is possible only through the implementation of the state protectionist policy of cinema development in Ukraine, which will be in line with international practice using the information support. An urgent step is to develop the above mentioned programs and strategies for the progress of cinema in a market environment, that is, a program that provides for the modern national film industry formation, and one of the public administration mechanisms that promotes the film production system development.

The managerial factor that should be influenced to accomplish the task of reforming the existing cinematographic material base is to equip it with the latest film production and screening technologies, along with prioritizing the technological direction. A second factor is to ensure that programs are implemented at regional level to improve cinema services to the public, such, for example, as the organization of small studios' movie screenings in cinemas and their support by media means. A third factor is to ensure effective protection of intellectual property rights in relation to filmmaking; increasing of domestic films' production (at the expense of various financing sources). Effective financial mechanism, which provided 200 million UAH in the draft state budget 2018 for a new institution – the Ukrainian Cultural Fund, which is based under the new law “On State Support for Cinematography in Ukraine” have become one of the sources of state support for cinematography. The Ministry of Culture, Youth and Sports of Ukraine has been the manager of financial expenditures of the Ukrainian Cultural Fund (Detector Media@ 2018). So, here it can be stated the relevance of the protection for Ukrainian cinematography as a problem in global context for the world culture development being one of its segments and informational support in such aspect is very important.

Methods and materials

This study includes such scientific methods as: generalization, analysis and modeling. The author of this article analyzed scientific sources as for the informational support including data and budget items related to the annual allocation

of funds by the state to: the State Film Agency of Ukraine, leadership and management in the field of cinematography, the creation and distribution of national films, the financial channel of the sovereign film company “National Center named after Alexander Dovzhenko”, the art-concerts, cultural events for the cinematographic sphere, financial report of the national film of Ukraine, grants of the President of Ukraine to young people, projects for the realization of the cinema projects, and all the data taken from official sources - the official website of the Verkhovna Rada of Ukraine and Ukrainian State Film Agency. The author of the article compiled data tables from 2003 to 2020 in accordance with the indicators of financing the items of expenses for cinematographic needs. The main types of public administration mechanisms in relation to the cinema industry of Ukraine development and information support have been summarized and analyzed.

The purpose of the article is to describe the informational support by the state administration’s mechanisms improving in the context of state policy for Ukrainian cinematography. Its **novelty** for science in the global context lies in the fact that Ukrainian cinema is a part of the cultural heritage of all mankind and the improvement of conditions for its development with the help of informational support from the side of public administration contributes to the world cinema enrichment, which, in turn, may be the content for television and cinemas.

The statement of basic materials. Improvement of the informational support state mechanism for overcoming financial difficulties, in the opinion of the author of this article, may be the expansion of private-public partnership. Introducing tangible tax preferences for private companies that plan to support cinema establishments. The mechanism of public administration of the private-public partnership should be defined in the above drafts of the Concept of Humanitarian (Socio-Cultural) Policy of Ukraine and the Law of Ukraine “On National Cultural

Production” or in special Laws of Ukraine “On Patronage” or “On Philanthropic Activity” (Law of Ukraine, 2020). Free exchange and availability of information promotes cinematography.

In the author’s opinion, it is advisable to create the state target program that would be aimed at shaping the conditions of population involvement in to the process of film-making. This program should be aimed at supporting rural cultural institutions, interest clubs, and attracting the student youth. In order to implement a national protectionist policy for the development of cinematography in Ukraine, various cultural sections should be created within the program in a question, which should operate on a free basis, possibly for small fee and special informative sources. The main funding will come from local budgets or grants. One of the options for organizing such sections is volunteering and the involvement of creative youth. Such actions should also be disseminated information.

Improvement of the conceptual mechanism is the implementation of the state protectionist policy for cinema development in Ukraine with the help of information and media support, which takes place in cooperation with television, and which is carried out through economically and mutually beneficial use of professional and amateur films; joint production and use of movies and television films; development and implementation of the latest screen technologies. Budgetary funds planned for the needs of cinematography are available on the official website of the Verkhovna Rada of Ukraine. The author of this article studied all these data, articles and protocols of the state budget and compiled the following tables for charting and comparing the allocation of funds from the state budget for the needs of cinematography by year according to them as it can be seen from the tables there is no clearly allocated funds for information support of cinematography and specialized media.

Table 1 – Distribution of state budget expenditures for cinematography by 2003-2011

(million UAH)

	2003	2004	2005	2006	2007	2008	2009	2010	2011
<i>State Agency of Ukraine for Cinema</i>	18807,2	19500,0	–	–	50850,0	52600,0	–	24100,0	124400,9
Leadership and management in the field of cinema	–	–	–	–	–	–	–	–	2173,8
Creation and distribution of national films	–	–	49250,0	49250,0	49250,0	–	5100,0	–	110790,0

Financial support of the state enterprise «Alexander Dovzhenko National Center»	–	–	–	–	–	–	–	–	5900,0
Implementation of concert-artistic, cultural events in the field of cinematography	–	–	–	–	–	–	–	–	5000,0
Financial support of the National Union of Cinematographers of Ukraine	–	–	–	–	–	–	–	–	367,1
Grants of the President of Ukraine to young artists for the creation and implementation of creative projects in the field of cinema	–	–	–	–	–	–	–	–	70,0
Awards for outstanding achievements in the field of cinematography	–	–	–	–	–	–	–	–	100,0

Table 2 – Distribution of state budget expenditures for cinematography by 2012-2020 (million UAH)

	2012	2013	2014	2015	2016	2017	2018	2019	2020
<i>State Agency of Ukraine for Cinema</i>	178478,3	156085,0	66144,1	174361,6	263712,2	514452,5	518217,0	518231,6	772683,0
Leadership and management in the field of cinema	4571,2	4405,7	3042,4	4097,0	5581,4	8732,5	12497,0	12511,6	13283,0
Creation and distribution of national films, financial support of the state enterprise «Alexander Dovzhenko National Center»	167540,0	145187,5	59922,0	166820,9	254730,8	500000,0	505300,0	505300,0	755300,0
Implementation of concert-artistic, cultural events in the field of cinematography, financial support of the National Union of Cinematographers of Ukraine	5376,1	5481,8	2629,7	2893,7	3300,0	5300,0	–	–	–
Grants for the talent persons and youth in the field of cinematography	1000,0	1000,0	550,0	550,0	100,0	420,0	420,0	420,0	4100,0

Thus, it can be seen that the funding was inconsistent from 2003 to 2011, some important articles did not receive financial support at all, which led to the destruction of cinematography as a part of the cultural and economic development.

Literature review

Information support of Ukrainian cinematography is the best way to bring to society spiritual and intellectual values that have recently receded into

the background of care from both the state and journalism. Information support is studied by scientists from different angles. In the context of the educational process, for example, an information support has been studied by A. Kostyuk and A. Primakin (Kostyuk A., Primakin A. 2016), which is of value for the practical aspect of the cinematic content using. The work of M. Volokobinsky, A. Pekarskaya and N. Petrov (Volokobinsky M., Pekarskaya A., Petrov N. 2018) is devoted to the informative as-

pects of international cultural exchanges in the film industry, which also contributes to the disclosure of informational support by means of improving public administration mechanisms. The work of K. Bazaev (Bazaev K. 2013) is dedicated to the possibilities of cinematography in the implementation of informational confrontation.

A lot of studies by leading Ukrainian scholars are devoted to the formation of innovative management mechanisms in Ukraine. So V. Bashtannik (Bashtannik V. 2012) described innovative mechanisms of state management for regional development. O. Fedorchak (Fedorchak O. 2012) wrote about approaches to formation of public administration innovative mechanism. V. Rubtsov and N. Perinska (Rubtsov V., Perinska N. 2008) made a scientific work as for state institutions and public administration. There is a useful thesis by O. Dovgan (Dovgan O. 2006) which is dedicated to the protectionism and liberalism in foreign trade relations in the process of economic globalization. Organizational and legal mechanism of state management of autonomy of higher educational institutions in Ukraine (Gunchenko K. 2018) also covers some useful problems for this article. There is some educational content in the teaching process. E. Ovcharuk, N. Golovach (Ovcharuk E., Golovach N. 2016) in their scientific work showed the transformational tendencies of modern cultural policy in the Ukraine through the dimensions of European integration. It's an interesting research by O. Litvinenko (Litvinenko O. 2017) about some peculiarities of modern organizational and legislative support of cultural industry management in Ukraine. Institutional forms of state communication policy optimization in Ukraine were described E. Romanenko (Romanenko E. 2014) that are very important for cinematographic context.

In Europe film and cinema are considered more as an art than as an economical tool or business. Also movie production's cultural value and its effects are regarded equally for subsidies to creation of the film. Scientists argue that saving on the needs of culture always exists when shortening state budgets, and this hinders innovation and leads to the creation of less relevant functional films (Murschetz P. C., Teichmann R., Karmasin M., 2018). However, according to the author's of this study point of view, the quality of the film is very important for the audience to perceive it. Some interesting point of view like the author's can be found in the study by Ed.S.Tan (2018).

Results and discussions

“Knowledge of the socio-cultural background

open up an access for communicative partners to the spiritual wealth of representatives of other cultures, allowing them to evaluate the contribution of different cultures to the development of civilization, contribute to the development of a positive attitude towards communication partners who are representatives of other cultures. Socio-cultural knowledge, being an informational support, will allow future specialists in the field of economics and business to overcome the traps of socio-cultural misunderstanding and successfully implement communication in the context of intercultural interaction” (Zharkova T. 2015).

Without international cooperation and information support it is impossible to imagine the development of new Ukrainian cinema quality. Above all, such cooperation is appropriate with European cinematographic and audiovisual organizations and media. An important component of international cooperation is the participation of Ukrainian studios in the prestigious film festivals, film markets, other cinematic events in order to maintain business and creative relationships, exchange experience with foreign filmmakers and considering of these events by journalists. A good example of such sharing of experience is the activities of the Cinema Chamber in Ukraine.

There is a need to apply a conceptual mechanism for the implementation of the national protectionist policy for cinema development in Ukraine by media means. This is fundamentally important for large-scale entities that have restrictions on natural experiments as they relate to human activity. Better national state policy of cinematographic development in Ukraine will be the result of improving the existing mechanism of information support by state administration and its reflection by media sources. The mechanism of implementation of the state protectionist policy development in Ukraine for cinematography is a kind of activity of the state as an authorized bodies, which have a purposeful character, development of the object of managerial, guaranteeing the rights of citizens.

There is a target of the educational component as a mechanism of influence. It is important to remember that “the long history of widespread aggression and the seriousness of its consequences have prompted extensive study by psychologists and others of the causes of violent behaviour. The issue of concern is the violent content of these programs and video games the children watch or play or are exposed to” (Ampong E., 2020, p.1). The influence of cinematography on people is touched upon in works of S. Hayward (Hayward S., 2001), R. Kalima, D. Milly Hawk, L. Jeremy (Kalima, R., Milly Hawk,

D., Jeremy, L. 2017), R. Sklar (Sklar, R. 2018), N. Garnham (Garnham, N. 2006).

Such studies as for cultural policy (Mulcahy, Kevin V., Beauregard, D. 2020), governance in the movie industry (Salvemini, S., Delmestri, G. 2000), a new feature film policy for the 21st century (Marlene Catterall, M.P. Chair 2005), finance, industries and regulations (Murschetz, P. C., Teichmann, R., Karmasin, M. 2018), modelling the culture industries (Thorosby, D. 2008) showed close attention to the development of cinematography as an industry. State administration mechanisms are described in details by V. Cherba (Cherba, V. 2013), O. Chervyakova, (Chervyakova, O. 2012, 2015).

The mechanism of implementation of the state protectionist policy of cinema development in Ukraine should be supported by communicative relations and the public by means of information support. There is a lack of sufficient media coverage of community outreach activities for cultural enlightenment.

Subject matters of communication services for cinematic associations should be public consultations, proposals from creative cinema unions, film screening companies, and consideration of such findings in the process of forming and implementing state policy on institutional forms of cinema optimization. The levels of government regarding cinematography are revealed: local, vertical, horizontal and integral, as well as the fact that cinema is a means of spiritual communication between government and society. The public mechanisms' system for the management in cinematography should be focused on the result, not the procedure. Effective policies are needed along with transparency in decision-making and resource allocation. The impetus for development can be the healthy competition. Although the authorities have an opportunity to interfere with the activities of the cultural institutions (censorship, control, propaganda), the state authorities have an understanding of the pluralism of creative implementation of the cinematographers' ideas.

It requires replacing the logic of survival of the arts with the logic of development and change, a stable labour market in the cultural sphere, and the development of a creative economy. Nowadays, the cinema industry is facing a constant shortage of funds, so it is extremely important to consider the conceptual mechanism of the implementation of the national protectionist development policy on cinema in Ukraine, which aims at supporting and promoting Ukrainian cinema, understanding common problems and being open to the public. Here, the author of the article shows the growth of the financial

state managerial mechanism in Ukraine as a result of state policy. It can be seen here that informational support represents gradual increasing of the costs for the State Agency of Ukraine for Cinema. The allocation of money to finance cinematography fell rapidly in 2014, which was caused by the political events in Ukraine, after which, starting in 2015 the increasing in allocations from the state budget for cinematography might be observed. The highest rate is observed in 2020, which is 772683 million UAH. But there are no budget allocations for specialized media and print publications.

Then, in opinion of the author of this article, cinema will be viewed by society as a factor for unification, development and national security. It is desirable to take into account the knowledge of foreign experience in the field of cultural management to the improvement of the conceptual mechanism of the state policy regarding to cinematography in Ukraine in order to solve this problem.

In the cultural production of films, the practice of work is shaped by both artistic and economic logic. Applying theory of practice, economic logic is able to supplant artistic logic and, thus, threatens the resources vital to creative production. Since state protectionist filmmaking policies abroad are practically economic, so movie organizations are to be some developing means of protecting artistic practices to limit the impact of economic logic. There is a question of the desire of citizens or politicians to have a greater impact on government spending on cinema, whereby cinematography policies reflect the agenda of political elites rather than social demands. Government spending on cinema is interesting enough to note because public art agencies collectively spend far more money than a separate special fund. So, it's important for cinematography to have more special information support by media means.

In world practice, there are international funds that began to provide subsidized money to states involved in film arts, all states having had it for several years. In our case, the implementation of the financial mechanism of public administration is entrusted to the State Film Agency of Ukraine (Ukrainian State Film Agency, 2020), which executes film production programs, develops economic substantiation and calculates the marginal expenditures of the state budget, as well as the departments of culture, economic development departments, state and educational institutions, governor offices. There are also independent art industries. It would be better that information support is also provided by the agency on a larger scale.

Improving the conceptual mechanism of the

state cinema management in Ukraine is that public cultural institutions should be focused on helping professional cinema organizations, devote small proportions of their budgets to grant certain talented individuals and information support.

Therefore, the author of this article proposes the following refinement of the conceptual mechanism for the implementation of the national development policy on cinematography in Ukraine: The Cabinet of Ministers of Ukraine provides for the state policy in the fields of culture implementation, in particular the protectionism policy in the field of cinematography. It should be noted that, along with professional cinema, amateur films are the part of rich cultural heritage of the people, contribute to meeting the national and cultural needs of Ukrainians living outside Ukraine.

In author's opinion, the allocation of funds to the needs of the National Union of Cinematographers should be resumed. The National Union of Cinematographers of Ukraine performs great educational function and leaving such institution without costs can be one of the state mistakes. The sphere of cinematography, as it was noted earlier, should play a communicative role between different social groups. As there are some information-management levels in Ukraine, the author of this paper recommends to the National Council of Ukraine for Television and Radio Broadcasting to pay attention on the winning films in the field of amateur cinema for use in the content of TV channels because such movies' in their majority are that match the quality. The National Communications and Information Regulatory Commission may also take under its patronage the distribution of amateur cinema through government officials who may be seconded as observers who elect the best motion pictures. The State Agency for Science, Innovation and Information of Ukraine also can help to improve the quality of amateur filmmaking by offering specialized scientific literature on cinematography, and the State Service for Special Communication and Information Protection of Ukraine to work for protecting the rights of displaying cinematographic works.

To overcome the problem of funds' scarcity, it is also necessary to arouse interest and loyalty for the cinematic institutions' work within the framework of adaptation of urban environments to the viewer interest. In order to overcome communication problems, internal communication between the sphere of culture and society needs to be strengthened. This requires skilled communication personnel in cinema art institutions, understanding of the goals and importance of external communi-

cation for its development and high-quality media work on this topic.

The implementation of the state protectionist development policy for cinematography in Ukraine is considered by the author of this article as the quality of coverage of professional and amateur cinema in the media. Effective promotion of Ukrainian cinematography in Ukraine and abroad is required. National minorities should be involved in the creative process. Education is also an indicator of taste in cinematography and it needs informative sources as for cinematographic news.

The global governance system operates through the forces of globalization, despite local differences. At the same time, there is a local adaptation of state cinema management through a global intercultural character. Shifts in the cinematographic government take place as the boundaries between the beautiful, the commercial, the applied and the heritage are blurring. New funding searches reflect changes in the aggregate of public or private, earned and unplanned income. In this sense, cooperation with globalization processes is possible and even positive.

A key element of the cultural policy paradigm is the state policy community for cinematography in terms of education, community building, urban development, audience accessibility, and social capital and media. In this case, the concept of "creative management and governance" (Litvinenko O.M. 2015) goes beyond creativity, which can be considered as the basis of progress, including economic, political, intellectual and social development. This more open concept of film culture is appropriate and involves the participation of a wide range of decision makers, promoters and executives in the formation, production, distribution, preservation, management and consumption of cinema at all levels of society. Using concepts of P. C. Murchets, R. Teichmann, M. Karmasin, (Murschetz, P. C., Teichmann, R., Karmasin, M. 2018), Kevin V. Mulcahy, D. Beauregard (Mulcahy, Kevin V., Beauregard, D. 2020), analysis of the N. Garnham (Garnham, N. 2006), the author of this article can state the strategy for the Ukrainian cinematography's development using media more widely.

In general, from the perspective of better media usage for cinema, it may be suggested that five change management opportunities have to be included into cinematography in Ukraine. Use of amateur films as a competence for tourism and presentation, cultural trade and cultural tourism and informational support of amateur movie in such case is also very important. Representing cultural identity is a way in which the cinematic sector is seen as an

element of foreign policy, diplomacy and intercultural exchange, as well as the ability to uphold local identity, pluralism and diversity in the face of global cultural forces by media means. A mechanism for promoting innovative methods of audience development, for example, the cultivation of entrepreneurial partnerships between cinema and segments of the cultural sector have to be supported by mass communication.

Considering cinematography as part of the creative economy, it is important to encourage innovative marketing, education and information programs, as well as constructive audience demographics, and the use of technology for future audience development. The pursuit of effective strategic leadership is an ongoing strategic awareness and entrepreneurial focus on cinematic demands in all three areas (international, national, organizational) in the cultural policy system. Promoting a sustainable mixed funding system is the ability to maximize the earnings and generate revenue in every representative context. And all these have to be supported more by mass communication.

The educational policy (Draft National Education Policy 2019) is interesting as an experience of training special civil servants and can be used to refine the conceptual mechanism of protectionist filmmaking policy in Ukraine. Therefore, the basis of this perspective is that contracts that formally define requirements, monitoring, awards and incentive systems provide a legitimate link between such a public servant and cinema associations with the help of information support. In general, this starts because the government manager clearly formulates the policy, sets quality standards and selects in the competitive market a film agent who will take responsibility for the promotion and distribution of the Ukrainian cinematographic product in order to achieve the most profitable result. The author of this article considers it advisable to attach the above mentioned provisions to the existing ones in Ukrainian practice. State funding for cinema must remain as an element of budgetary activity at the state level. Government cinematographic agencies would spend their budgets in such way: they are primarily focused on helping professional organizations, after which they provide a share of budgets for grants to film studios, or to individuals who are recognized at the All-Ukrainian and International levels, which have won domestic and international awards or all-Ukrainian amateur film festivals and for the information support. It is also advisable to set up production organizations with the involvement of amateur filmmakers and lightening their activity by media.

In the author's opinion, cinematography support can be significant one for the production of films with financial help of some political constituencies, grants for movie organizations. Quality filmmaking activities can boost economic growth and the local tax base, generating ideas that absorb other creative sectors of the culture and help attract new businesses or young, highly educated creative people to the cinematic creation process.

Considering that the cultural sector of cinema can be regarded as a large volume of people and organizations engaged in the creation, production, presentation, distribution and preservation of the aesthetic, hereditary and entertaining activities of the country, the author of this article has to state that it is represented by non-profit or public organizations also (e.g. amateur cinematographic groups).

However, there is a lack of public financial support at the international level, which has its drawbacks, and in the context of Ukraine's protectionist policy for cinematography, this must be taken into account and prevented from the negative impacts. It is unacceptable to politicize the art of cinema. The artists themselves have to choose whom to work with. The financing of cinematography and its media should not be based on the ultimate principle. State funding is more stable than financial support offered by special funds.

As a consequence of defining the institutional form of optimization of the state protectionist policy mechanisms for cinematography and its information support, the author of this article proposes the improvement of the conceptual mechanism through the lens of a scientific vision: the development of public organizations' interaction and the cultural institutions' network information support in order to improve the quality of influence, increase the competitiveness of cinematography, its production, and movie improved quality, as well as changing the logic of survival of art to logic of development and change.

Conclusions.

Describing the informational support by the state administration's mechanisms improving in the context of state policy for cinematography, using such scientific methods as comparing of indicators allocated by public administration, analyzing scientific literature and constructing the corresponding tables there are such kind of conclusions have been made: informational support of public administration mechanisms in the field of cinematography is to provide valuable information

for solving specific problems, that arise in the process of their improvement. This is a process during which the users receive certain information to improve the conditions for creating a cultural product of universal human significance, and the information obtained is used to prepare and implement managerial decisions. In such case, the informational support is aimed at the need to confront the emerging economic and spiritual problems. Informational support of public administration mechanisms in the field of cinematography is a complex of works, which the author of this article offers in the form of the following recommendations:

- for the level of the Verkhovna Rada of Ukraine:

To ensure the adoption of the draft Law of Ukraine on Amendments to the Law of Ukraine “On the State Budget of Ukraine for 2021” on restoration of financial support of the National Union of Cinematographers of Ukraine, implementation of concert, cultural and other institutions in the field of cinematography and support for mass communication.

- For the Cabinet of Ministers of Ukraine:

1. To develop and submit to the Verkhovna Rada of Ukraine drafts of the Law on Collection for the Development of National Cinematography and its journalism support, on amendments to the Law “On Vocational Education”;

2. To increase by the state order the content of the television programs of motion picture produced at the state and local levels and to provide the information support;

3. To envisage, in the draft laws on the State Budget of Ukraine for 2021 and for the following years, the full costs of financing the program of creating and distributing cinematographic textbooks for students of higher education institutions and for other pupils; replenishment of library holdings by the given literature;

4. To provide funding for the purchase of cinema books, subscription to periodicals for cultural institutions in rural areas.

• For the Ministry of Culture, Youth and Sports of Ukraine:

1. To strengthen the support of Ukrainian cinematography as an important factor in the process of moral and spiritual education through the circulation and purchase of national films and involvement in the development of contemporary cinema for young professionals by means of media;

2. To intensify interregional and local programs of cultural exchange on cinematography, holding days of Ukrainian cinema and other cultural and artistic events using information support;

3. To the State Agency of Ukraine for Cinema

to provide mass communication organizational, methodological and regulatory framework for improving the mechanism of financing children’s film schools; to develop and submit for approval state programs of cinema logistics for rural cultural establishments in order to revive the Ukrainian village; to develop an annual plan for holding cinematic competitions among higher education institutions for the best Ukrainian films; to give all the necessary information for media with the aim of popularization such process.

4. To continue work on popularizing Ukrainian cinematography as a carrier of Ukrainian cultural values by involving children, youth and civic organizations with the help of media;

5. To continue developing the preservation and use of the information support film fund of the National Centre named after O. Dovzhenko for the purpose of popularizing domestic cinema;

6. To promote the creation of youth film studios at higher education and cultural institutions with the media sources.

• For the Ministry of Education and Science of Ukraine:

1. To improve staffing of general education institutions of different types of prediction of lectures and practical courses in cinematography, attracting media to their activity;

2. To improve the system of training civil servants by the information support of developing a special educational course in Ukrainian cinematography; to improve the material and technical base of higher education institutions for the purpose of practical training in the production of cinematographic works of patriotic orientation in order to improve the quality of the educational process of student youth with the help of mass media and journalism;

3. To develop recommendations and program of the course “Ukrainian Cinema” to improve the skills of relevant regional departments of culture employees, heads of circles of scientific and technical creativity of student youth;

4. To develop, together with the Ministry of Culture, Youth and Sports of Ukraine, an appropriate internship program for students and young professionals of pedagogical cultural educational institutions in leading Ukrainian film studios;

- For the Ministry of Labour and Social Policy:

To provide employment of graduates of the relevant cinematography profiles of higher educational establishments to the film studios of different ownership forms, to establish amateur film studios at cultural houses in coordination of this issue with the Ministry of Culture, Youth and Sports

of Ukraine. To create additional specialized media with new jobs for journalists.

- At the level of national non-governmental organizations - to develop a project of increasing the public opinion on cooperation with the processes of globalization by the introduction of cinematographic means, to focus on the further development of the distribution of national film production, discussing scenarios for the future films' production using media and journalism.

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