

# UKRAINIAN CINEMATOGRAPHY IN THE CONTEXT OF STATE GOVERNANCE HISTORICAL DEVELOPMENT

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## Abstract

**Purpose:** The main aim of the article is to cover the existing features of public administration of cinematography in historical dynamics and to reveal the presence of positive development.

**Research Methodology:** The study used a general logical method of analyzing scientific sources of modern Ukrainian historians to assess the phenomena that have influenced the state of cinematography. The system of development of cinematography during the Soviet Union was taken into attention. Its influence on Ukrainian cinematography was analyzed. The regulatory documents on state support for cinematography from official sources were studied.

**Results:** Based on the documents' data a diagram showing the transition of the development of cinematography in Ukraine to a higher level was built. It entails new modeling of development in the future.

**Limitations:** This research uses the descriptive approach dew the special of the theme.

**Contributions:** The novelty and significance of the worldwide humanitarian science lie in the fact that the demonstration of the general experience of Ukraine in the field of cinematography can be used by scientists from other countries to build appropriate management mechanisms in their countries.

**Keywords:** *cinematography, state administration, policy, mechanisms, culture*

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## 1. Introduction

The cinematography of Ukraine in the context of the development of world cinema is a special phenomenon, which according to the author of the article, is of great importance for the improvement and dissemination of knowledge, facts, and constructive ideas around the world. It is well known that cinematography is a synthetic, pictorial, and dynamic art form. This kind of art reveals life in a whirlpool of events, in the moving aspect and continuous change. For a long time, the cinematography of Ukraine was dependent on other states, whose authorities inhibited the objective development of domestic cinematography, as well as on the influence and distribution of domestic films on the cultural achievements of other countries. With the acquisition of Independence, changes began to take place in the development of Ukrainian cinema.

The formation of state support for cinema in modern Ukraine is through the process of understanding aspects of individual and group behaviour, system analysis procedures, methods of planning, motivation, and control, quantitative methods, and decision-making. Applying a philosophical approach to the problem under study, the author believes that a healthy society is impossible to imagine without the development of cinema. Man, in essence, strives for beauty, to reproduce the world around him through the prism of his feelings of objective reality in cinematographic works. That is why the state needs to ensure the promotion of Ukrainian cinema. This is a way to overcome the spiritual crisis, which

is why it is necessary to improve the mechanisms of state support formation for cinema in modern Ukraine.

The main approaches to the formation of the mechanism of state policy on cinematography in modern Ukraine are philosophical, historical, process, situational, philosophical, historical, functional, systemic and indicative. Each of them has its weight in the system of formation of qualitative mechanisms of state management of the cinematographic branch of Ukraine.

**The purpose of the study** is to cover the existing features of public administration of cinematography in historical dynamics and to reveal the presence of a positive development of public administration.

## 2. Literature Review

Cinematography is an integral part of the sphere of socio-cultural construction, which must be managed by the state. The studies by [Bezklubenko \(2001\)](#) and [Shergova \(2010\)](#) were dedicated to the evolution of the cinematographic genres. According to [Bytyak \(2005\)](#), "legislation in the field of art is designed to ensure the aesthetic and moral education of man, his education, health care, socio-cultural needs, methods of legal regulation, in their only official role in society" ([Bytyak, 2005](#)).

From the point of view of the functioning of such structure social and cultural construction is characterized as the system of the state uniting in itself various directions of activity. These are activities to meet the aesthetic, intellectual and other spiritual needs of people, their social protection, the formation of personality, training and education.

Some interesting information about social development may be found in the study by [Amegayibor \(2021\)](#). [Yasmin & Hossain \(2022\)](#) showed the new challenges for modern society. The work by [Sastrawan, Dewi, & Yuliansyah \(2020\)](#) for budgetary participation in managerial performance is also useful in the finance context of the analysis.

Ukrainian scientist [Shcherbakova \(2011\)](#) notes that the crisis of modern Ukrainian society "can be caused by the financial crisis and changes that represent transformations in recent decades" and "finding out the causes of the spiritual crisis of the individual, the factors overcoming it require the attention of scientists" ([Shcherbakova, 2011](#)).

Ukrainian cinema developed for many years as part of the Soviet. Elites of public administration have drawn attention to how important ideological weapons can be a "correct" loyal explanation of the regime. There was a strong incentive to make ideological tapes that played into the hands of the reserve. They could be performed not only by the state but also by the artists themselves. The mechanisms of state management of cinematography of this period are interestingly described and studied by scientists. Even before the end of the twenties, the creative intelligentsia was politicized and civic impulses gradually began to obscure the creative. Viewers in cinemas were offered too ideological a documentary, often of the reportage type, and the viewer was accustomed to looking for a tool in documentary film to remove the offense and protect the only right way. "In the USSR, where film production and film distribution were under full state control, propaganda through cinema quickly became the main vector of its development" ([Sychev, 2009](#)).

The scientist argues that the Soviet government in Ukraine limited itself to a declaration of control over enterprises, including cinema, and cited as evidence one such document – the order of the Board of the Secretariat of Education of the Ukrainian Soviet Republic, which recommended that the authorities take over all theatres and cinemas, their activities, "direct it towards the development of cultural forces of the people and close them if they destroy the creative work of the Soviet government in the field of public education" ([Roslyak, 2011](#)).

[Roslyak \(2011\)](#) further states the fact that all cinematic films of scientific and cultural nature in whose hands or institutions in Soviet Ukraine they were, not are declared the property of the Ukrainian Socialist Soviet Republic.

Censorship was mandatory: all foreign and domestic films were made available to the government. A special commission (consisting of artists, writers, artists, and scientists) considered the plot of the film and decided to pay for it (in the case of a positive decision) or prohibit it from being shown on screens. The commission guided filmmakers on the subject of films.

According to the author of the article, in such conditions, it is usually impossible to talk about objective cinema, because creative people were faced with tasks that were needed by the ideology of power. Let's turn to the document-filled work of [Samoilenko \(2010\)](#): "Soviet newsreels quickly became a kind of version of official newspaper and magazine information. In Soviet conditions, cinema was constantly retrained as an ideological spokesman for the party" – the researcher writes ([Samoilenko, 2010](#)).

[Roslyak's research \(2011; 2012\)](#) describes filmmaking as a tool for instilling communist ideology, which has always occupied a significant place in Ukraine's propaganda structures. Cinema was used to further the establishment of Soviet power and its ideological support. [Roslyak \(2012\)](#) proved that the authorities tried to "persuade" the peasants to collectivize using cinema. If we recall that in propaganda films the world was categorically divided into "own" and "foreign", and for the rural population cinema was an interesting pastime. It is understandable why such films captivated the general public with their revolutionary content and had a great impact on the population.

Thus, from all the above it follows that the spread of Ukrainian cinema around the world was hampered by the authorities. Changes in rental policy were radical and negative. There was not only a general decline in domestic film production but also the introduction of censorship concerning films.

The mechanisms of public administration, in general, were considered by such scientists as [Antonyuk \(2011\)](#), [Bazavluk & Rahimov \(2018\)](#), [Bashtannyk \(2012\)](#), [Berezyanska \(2015\)](#), and [Gunchenko \(2018\)](#). The works of [Kolpakov \(2003\)](#), [Litvinenko \(2011\)](#), [Lukyanets \(2016\)](#) & [Melnik \(2009\)](#) are devoted to management methods. In the context of this article, there research of [Polovtsev & Rohalskyi \(2018\)](#), [Verbytska & Petryk, \(2018\)](#), [Valevsky \(2014\)](#), and [Vlasenko \(2015\)](#) are also valuable. The global aspect is reflected in the monograph by [Voitovich \(2011\)](#).

Legislative acts and applicable laws have been presented by [Verkhovna Rada of Ukraine \(1992, 1998, 2002, 2011, 2014, 2016, 2017, 2019, 2020\)](#). According to [Samoilenko \(2010\)](#), the Bolshevik government, having subordinated the business of film production, professed the rejection of the so-called "bourgeois traditions" of cinema. The first Soviet films were chronicles, propaganda, and documentaries, which were tasked with covering various aspects of state life and presenting them in an appropriate communist interpretation.

The number of Ukrainian films was constantly decreasing. If the author turned to historical topics, it can be seen the force to present it in a distorted form, professing an official position, reflecting the Ukrainian people as an organism incapable of state formation, which was saved with the advent of Soviet power" ([Samoilenko, 2010](#)).

In an interview with Sergei [Bukovsky \(2003\)](#), Israel Goldstein stated that the operators were instructed from Moscow not to film the evacuation of factories and collective farms. Moscow needed trophies from Soviet troops, columns of captured German troops – it was needed for installation" ([Bukovsky, 2003](#)).

Studying the historical context, the author finds similar problems with the Ukrainian, which are carefully studied in other countries. Sychev's opinion that the period of "Perestroika" was a "golden age" for cinema, when censorship restrictions disappeared a bit, but money for the creation of films was still deducted when people stood in line for a documentary at the cinema, and when after showing the film the editorial office received many letters on television ([Sychev, 2009](#)).

[Goisenko \(2010\)](#) wrote about Ukrainian films in French cinemas that Ukrainian films "were not able to objectively reflect reality to be shown abroad. This applies not only to France but also to other countries" ([Goisenko, 2010](#)). He expressed the tragic trend for our art, which slowed down the development of a truly interesting documentary film. Goisenko writes emotionally: "What Ukrainian-made films have reached the French audience in the last 50 years? Only those, who were responsible for the content and form of the ideological and cultural policy of Soviet cinema. Intended for export, Soviet films were produced mainly in subtitled English, French, Spanish and Arabic versions, and even sometimes dubbed in the same languages. Founded in 1945 based on the former Intorgkino, the state institution Sovexportfilm performed the function of promoting films, filling the world's most important film markets with all-Union products. Sovexportfilm had offices in 70 countries around the world, and in some places specialized cinemas in countries such as Finland, Egypt, India, and France. Having its own official representative office in Paris since 1983, Sovexportfilm also served as its showcase in the Paris Central Cinema "Space", where during the last period of its existence (1978-1991) about 250 Soviet films were shown, including Ukrainian. Soviet delegations who came to the film presentations advertised them in the official language. But with the beginning of "perestroika" and the disappearance of censorship, both forced government and exclusive rental disappeared. Invited to the film festival in the city of La Rocca in 1991, Yuri Ilyenko performed quite freely and loosely as a director and chairman of the Ukrderzhfilmofond ([Goisenko, 2010](#)).

The historical approach to the mechanisms of public administration allows the author of the article to study the experience that existed in the public administration in art of Ukraine before the proclamation of Independence. It helps to prevent the mistakes that were inherent in the approaches to the formation of mechanisms of public administration of cinema in the system of public administration in the past. The shortcomings of previous experience must be taken into account because the management hierarchy remains similar. The historical approach is realized in the scientific work of the modern Ukrainian scientist L. Krupnyk, who considered the problem of state policy in the field of Ukrainian professional art in the times of the "Soviet totalitarian system". According to the researcher, historical memory and religious consciousness, which are the main components of the spirituality of our people, were removed from public life, and their ideological dogmas were replaced, which caused huge losses to Ukrainian culture ([Krupnik, 2003](#)). The researcher conducted a thorough analysis and rethinking of the processes of public administration of Ukrainian professional art of the Soviet era.

There are polar views on the relationship between art and the state: "Soviet scholars emphasized the exclusive role of the state and the party in the development of culture," and foreign scholars "sharply criticized Soviet policy in the field of cultural construction" ([Krupnik, 2003](#)).

This problem will remain the subject of scientific discussions for a long time. During the Soviet period, there was an increase in the bureaucracy in the system of cultural institutions. It was the state apparatus that provided funds to both budgetary and subsidized cultural institutions. Thus, it contributed to the fact that artists became dependent on the bureaucracy, on officials. The smallest budget was allocated for the development of professional art.

L. Krupnyk notes: "An important direction in the work of the Ministry of Culture of the USSR was the activity of repertoire and art councils, which performed inspection functions on professional artists. These bodies could seize works in their view artistically, and ideologically unacceptable. Because there was a state monopoly on works, then in this way the pressure was exerted on the creative intelligentsia, completely dependent on the state" ([Krupnik, 2003](#)).

However, the Ministry of Culture existed separately from the State Committee of the Council of Ministers of the USSR for Cinematography (State Cinema of the USSR). This provided some independence, but during all the times of its existence, the state cinema was included in the Ministry of Culture, then again made an autonomous organization. "In the State Cinema of the USSR, there were 26 departments and divisions. According to data for 1983, more than 60 thousand people worked in this system, including 20 thousand people in film production and film distribution" ([Krupnik, 2003](#)).

There was a state-controlling body – the Committee on Cinematography of the USSR. It controlled the ideological and cultural process. Consideration and approval of scripts for all feature, documentary, popular science and educational films were within the competence of the said controlling agency. Competitions for the creation of screenplays were also organized and conditions were developed. The Committee on Cinematography developed regulations on government orders for the production of films. Industrial production was carried out for the film industry throughout the USSR. The most significant shortcoming was the subordination of Ukrainian state cinema to a centralized system. The Ukrainian film industry was a branch limited in accepting its projects, i.e. it did not have its development strategy.

The main disadvantage of cinematography management was that the main management function was performed by party structures. And it was, they who determined the strategy of cultural development and had the greatest authority. There was an official doctrine of "merging of nations", which was accompanied by intense Russification, the destruction of national identity, which provoked opposition from Ukrainian patriotic artists and even some members of the republican nomenclature. State terror has become the main means of combating dissent" ([Krupnik, 2003](#)), – argues in her study [Krupnik \(2003\)](#).

However, the authorities tried not to conflict with representatives of professional art, so provided thorough compensation – a program of "organizational and financial support of the creative process of the republic, which was purposeful and quite effective. Resolutions issued in the specified period regulated work in art criticism, fine arts, theatre, music, cinema, as well as organizational principles of creative unions and leaders of art organizations of the USSR. As a result of all these activities, the artistic intelligentsia was associated with membership and constant control of the party, Komsomol, trade union, creative organizations, was dependent on the state socially and financially" ([Krupnik, 2003](#)).

Thus, having many shortcomings, however, the system of public art management, in terms of historical approach, ensured the stable functioning of the arts and encouraged talented individuals to cooperate.

"With the adoption of the new Constitution, which enshrined the main goals, principles and priorities of state policy in the field of social development and culture, socio-cultural construction in Ukraine received a strong constitutional basis" ([Krupnik, 2003](#)).

From the literature elaborated by the author of the article it also becomes clear the negative impact of political changes in Ukraine on Ukrainian cinema: according to the authorities to show only the necessary things, the true meaning of documentary is lost: to show life in all its manifestations, both positive and negative. Despite the obstacles of life and financial difficulties, the significant contribution to the world treasury of cinema of Ukrainian artists is an axiom.

### **3. Methodology**

The study used a general logical method of analyzing scientific sources of modern Ukrainian historians to assess the phenomena that have influenced the modern state of cinematography since this method is used in all areas of science. The system of development of cinematography during the Soviet Union was taken into author's attention and the influence of the state on the development of Ukrainian cinematography was analyzed analytically.

The author has studied regulatory documents on state support for cinematography from official sources over the past seventeen years and, using the generalization method, built a diagram showing the transition of the development of cinematography in Ukraine to a higher level, which entails new modeling of developmental mechanisms in the future. The novelty and significance of the worldwide humanitarian science lie in the fact that the demonstration of the general experience of Ukraine in the field of cinematography and research materials can be used by scientists from other countries to build appropriate management mechanisms in their countries.

#### 4. Results And Discussions

According to [Semenova \(2015\)](#), the implementation of certain management functions is a basic concept and does not depend on what approach to management is implemented. "Regardless of what the management activities are aimed at (management of functional units, or business process management), it is necessary to clearly define through planning the volume of production, the necessary resources, stages and deadlines; to organize the main and auxiliary processes; to control implementation and achievement of the necessary indicators; coordinate the activities of all elements of the process; motivate employees to perform their duties" ([Semenova, 2015](#)). The implementation of these functions does not involve a clearly defined sequence, according to the scientist, because "under the influence of external and internal factors there is a continuous process of adjusting the enterprise, including organization, plans, control and coordination measures" ([Semenova, 2015](#)).

The vertical of public administration in the field of culture begins with the Cabinet of Ministers of Ukraine, which exercises the following powers: prepares draft laws on state standards and social guarantees, ensures the development and implementation of state programs of social assistance to members of creative unions, "takes measures to strengthen material and technical base professional art, ensures the implementation of state employment policy by involving amateurs and amateur associations in the creation of artistic events and products, development and implementation of relevant state cultural programs, solves career guidance, training and retraining, regulates migration arts processes" ([Melnyk, 2009](#)). It should also be noted that the Cabinet of Ministers of Ukraine ensures the implementation of state policy in the fields of culture, ethnonational development and interethnic relations, which is part of cinema, protection of historical and cultural heritage, "helps meet the national and cultural needs of Ukrainians living outside Ukraine" ([Melnyk, 2009](#)).

Ukrainian scientist in the field of public administration, Bytyak defines culture as "a completely independent branch of the system of socio-cultural construction. In this interpretation, it becomes clear the presence of a wide range of public and state bodies, enterprises, institutions, cultural institutions and organizations. Variety and circus arts, concert organizations, theatrical, choreographic, arts and crafts, fine arts, music, libraries, cinematography, museums, houses of culture, television and radio broadcasting, printing, even the book trade together with the publishing business – all this belongs to the field of socio-cultural construction" ([Bytyak, 2005](#)).

In Ukraine, a comprehensive program of the main directions of cultural development is being implemented, which meets the requirements of the Constitution of Ukraine (Articles 11, 12, 54, 66) ([Verkhovna, 1996](#)).

Based on [Petrovsky's research \(2010\)](#), in which the scientist identified the most important features of public administration, the authors of this article argue about the supremacy of the will of the public concerning artistic preferences, the orientation of cinema to socio-practical problems, public planning and change in cinema, systemic mechanisms of state influence on artistic associations (both professional and amateur), a combination of all or most film trends in a single project of development changes together with the integrity of the consequences, which is affected by individual government actions, the institutional capacity of artistic functions and state powers subjects of management and the unity of their structural and functional characteristics.

The state promotes a wide range of functions for the development of protectionist policies regarding cinema, such as information-analytical, prognostic, strategic, decision-making, mobilization, organizational, incentive, control and representation. "Artistic activity, in turn, requires the need for productive use of available resources of society – informational, material, financial, administrative, human. We must also keep in mind the influence of the human factor in its various manifestations: physical, organizational, intellectual, spiritual" ([Petrovsky, 2010](#)).

Vertical connections of the state-administrative system are characteristic of cinematographic associations. Thus, the vertical of public administration in the field of culture begins with the Cabinet

of Ministers of Ukraine, which prepares draft laws on state standards and social guarantees, ensures the development and implementation of state programs of social assistance to members of creative unions, takes measures to strengthen the material and technical base of professional arts. It also ensures the implementation of state employment policy by involving amateurs and amateur associations in the creation of artistic events and products, development and implementation of relevant state cultural programs, solves issues of career guidance, training and retraining, regulates migration art processes.

Issues of management, economic use of budget funds, personnel policy are key issues addressed by the Ministry of Culture, Youth and Sports of Ukraine. M. Petrushenko notes the effective work of the ministry in the complex process of reorganization of the system of central executive bodies in the fields of culture and arts and cinematography. The scientist points to the creation of the Public Council, which included representatives of 83 civil society institutions. As is well known, various festivals, competitions and other large-scale events of national importance in the field of arts, in particular cinema, are held with the support of the Ministry of Culture ([Petrushenko, 2012](#)).

Petrushenko researched that the financial preconditions for the development of national cinema have improved, the amount of budget funding for the creation and distribution of national films has increased. There are also changes in the Tax Code of Ukraine, which introduced benefits for the national movie from film production to screenings. Large-scale competitive selections of film projects in various genres are taking place, "a program has been launched to restore Ukrainian film classics - 28 movies have been restored" ([Petrushenko, 2012](#)).

In recent years, there has been a rise in Ukrainian professional cinematography thanks to the steps of the state.

Cinematography is the layer of art that the state cares about. In Ukraine, the law cares about professional cinema ([Verkhovna Rada, 1998](#)). At the state level, there is a provision for state support for national films in the production system ([Verkhovna Rada, 2014](#); [2017](#)). These provisions changed in 2010, 2011 and 2016. According to the changes that have been made in modern Ukrainian professional cinema, there has been a positive development.

Thus, D. Kuryshko writes that "in 2011 only one film made in Ukraine was shown in Ukrainian cinemas. In 2017, 47 films were shot with partial state funding. More than 30 films, made with state money and without them, were released" ([Kuryshko, 2018](#)).

"Almost every month this year we hear about the next premiere. In addition, it should be noted that these films are winning and international recognition. In 2018, funding for professional Ukrainian cinema was increased. Also a positive aspect of the state's protectionist policy with legislative support, there was a rejection of Russian content. Cinemas are more willing to accept domestic films. Movies are provided with advertising" ([Kuryshko, 2018](#)).

The policy of protectionism toward film production is designed to protect the national film industry. The protection of national producers is often used by industrialized countries, applying protectionist policies.

Protectionism, as it's known, is a policy of the state, which manifests itself in a system of special measures aimed at supporting and protecting against the foreign competition of domestic video products. State protectionism against cinematography is a policy concerning this industry, aimed at protecting, providing subsidies, and promoting the development of national films. Protectionism in cinematography is a system of state measures that are spelled out in the law and regulations on state support for national films in the production system. In the production system of cinematography, public administration is represented by the activities of the State Cinema and local cinematographic authorities. State support in the production system is a national film ([Verkhovna Rada, 1992](#); [2016](#); [2002](#); [2020](#)).

Methods of supporting Ukrainian professional cinematography include a system that is prescribed by law as a producer, which largely has financial and economic instruments such as, example, subsidies, and a system of soft loans, a special tax regime.

State protectionist policy on cinematography is the implementation of support for the national film in the organizational, financial form to ensure film production, distribution and demonstration of the film product. Production and distribution of Ukrainian modern films in the domestic cinematography system with the financial participation of the state are carried out by involving production and distribution companies, film and video studios, technical service companies, film and TV channels, cinemas, film and video installations, advertising, festivals as well as individuals or legal entities engaged in entrepreneurial activities in the field of the movie ([Verkhovna Rada, 2011](#); [2017](#); [2019](#)).

The law also provides for the provision of state financial support to those components of the national professional cinematographic system that carry out the production and distribution of Ukrainian professional films.

The program of movies created or distributed by state order or with state financial support is compiled on a competitive basis following the proposals of production and distribution companies, film and video studios, technical service companies, film TV channels, cinemas, film and video installations, advertising and festivals agencies in the field of cinematography, film markets, as well as individuals or legal entities engaged in entrepreneurial activities in the field of cinematography in the order defined by the State Cinema, taking into account the relevance of the topic, artistic level of the script, professionalism of the director and potential producer.

"State Cinematography known as Derzhkino forms a program of films created or distributed by state order or with state financial support, taking into account the opinion of an expert commission consisting of producers, distributors, film demonstrators, representatives of creative professions, television and radio companies, film festival organizers" ([Kuderchuk, 2020](#)).

"The agreement on the provision of state financial support is approved by the Ministry of Culture, and it provides for the distribution of property rights to the film between the state and the cinema association or the return of state financial support. Under the conditions of the state order mainly educational, documentary and animated films, movies for children which financing can make up to 100 per cent of the estimated cost of their production" ([Kuderchuk, 2020](#)) are made.

State support for the distribution of the national film can be provided by forming the budget funds for its reproduction. Concerning premieres and thematic screenings, promotion of a film to the audience, dubbing, dubbing, or subtitling in foreign languages to promote a domestic film on a foreign film market, such activities should have access to a special fund under the relevant budget program.

According to the author of this article, the state protectionist policy is also carried out since the law prescribes showing a film in Ukraine with the preemptive right to premiere, which has basic domestic cinemas, and by paying for audio and subtitling. Thus, the state assumes responsibility for creating conditions for the development of cinematography.

The author of this article has collected data figures of state budget expenditures on cinematography from 2003 to 2020 from documents published on the government website. Each document declared the number of funds allocated for cinematography. So in 2003 it was 18807 UAH, in 2004 – 19500 UAH, in 2005 – 49250 UAH, in 2006 – 49250 UAH, in 2007 – 50850 UAH, 2008 – 52600 UAH, 2009 – 51000 UAH, 2010 – 24100 UAH, 2011 – 124 400.9 UAH, 2012 – 178 478.3 UAH, 2013 – 156 085 UAH, 2014 – 66 144 UAH, 2015 – 174 361 UAH, 2016 – 263 712 UAH, 2017 – 500 000 UAH, 2018 – 505300 UAH, 2019 – 505300 UAH, 2020 – 755300 UAH. Based on these numbers, the author has built a diagram. Based on this, it can be concluded that the state support for cinematography is growing and improving every year. In the figure, we see a constant increase in funding for cinematography, in

2014 the lowest indicator is observed due to the political situation in the country. This is followed by a significant increase in funds allocated for the creation of film products.

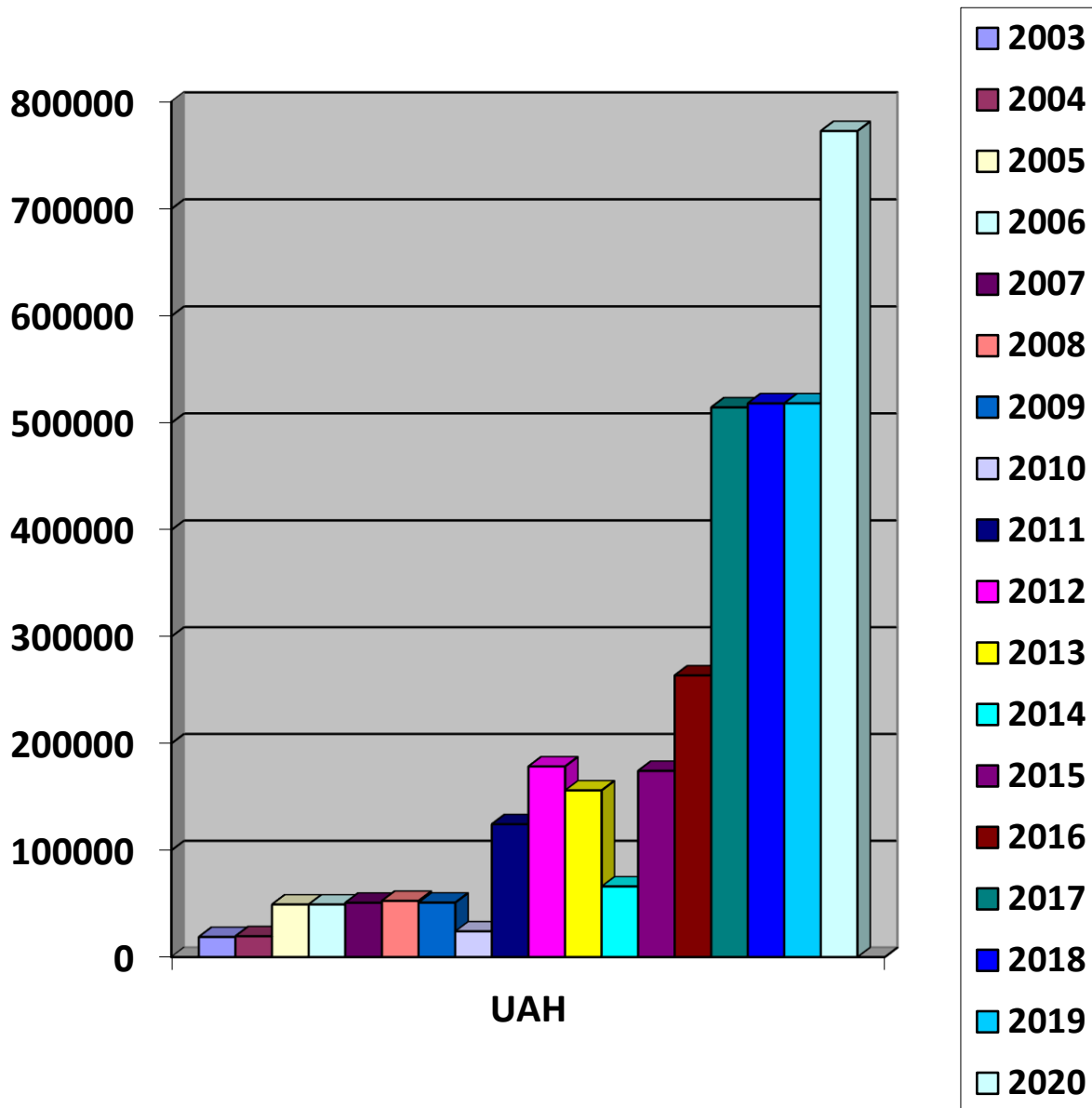


Figure 1. Financial support of state governance for cinematography in Ukraine  
 Source: This figure has been made by the author of this article

This is due to raising the cultural level, aesthetic education of citizens, accessibility of education in the field of culture for children and youth, and meeting the cultural needs of the Ukrainian people.

Given the paradigmatic structuring of public administration described by [Petrovsky \(2010\)](#), the author of this article considers it appropriate that vertical management links in the system of executive bodies provide subordination to the regional public administration of the culture of district public administrations, which will create conditions for development cinematography in Ukraine in the context

of the European dimension. The state seeks to create a successful, investment-attractive film industry in Ukraine, which will focus on both the domestic and international film markets. Cinematography for the state is one of the main tools for ensuring the information security of the country, the patriotic and educational function of the state, and building a positive image of Ukraine in the world.

## **5. Conclusion**

Thus, having studied the main provisions of state policy regulation, it is concluded that the purpose of the study has been reached. The implementation of state policy on cinematography is carried out by the Constitution of Ukraine, the Law of Ukraine on Culture, which regulates activities in the field of cinema. The Verkhovna Rada of Ukraine promotes the creation, use, and dissemination of cultural values, cultural heritage and cultural goods. The state promotes humanistic ideas, high moral principles in public life, and ensures freedom of creativity, protection of copyright and intellectual property rights guarantees the rights of citizens in the field of culture. The state creates conditions for the creative development of the individual, raising the cultural level, and aesthetic education of citizens.

The development of Ukrainian cinema, which can be globally competitive, plays a special role, while at the same time acting as a powerful stimulus for the unification of the nation. The author of this article considers the activity of the Union of Cinematographers of Ukraine, which searches for talented youth, promotes spiritual development, and creates conditions for the disclosure of their creative potential, to be a clear example of the implementation of the state policy on cinematography. Assists in the creation of organizations for young filmmakers and television workers and establishes special scholarships for students who master the basics of screen arts in domestic and foreign educational institutions. Based on all the above, it can be stated that there is a protectionist policy of professional cinema, which is spelled out in the regulations on state support of cinematography, which is carried out through the organizational mechanism available in the existence of the State Agency of Ukraine for Cinematography.

Improving the mechanisms of public administration will be filling the content of culture with national cinematography, which improves its qualitative development in the context of the European dimension. Society and the state have types of relationships that differ depending on the functioning. That is, social practices, and the historical experience of public administration are taken into account. The use of a systematic approach in the implementation of modern mechanisms of public administration for cinematography comprehensively takes into account such elements of management as composition, connections, interdependence at quantitative and qualitative levels, functional purposes, integrative aspect (identifying goals of the state system of public administration mechanisms for cinema), communicative and historical aspect (study of the stages of development of public administration in the field of movie, forecasting its prospects). The modern mechanism of public administration is indicative management, which will be carried out through goal setting and forecasting, as evidenced by the authors' diagram. Implementation management has regulatory support. In the future, it is proposed to consider the activities of creative unions as a mechanism for implementing state policy by creating organizations of young cinematographers who will establish special state scholarships for their members. The activities of creative unions contribute to the development of national culture and cinema. Such unions make conditions for creative work, raising the professional, scientific and cultural level, of education of creative youth. They search for talent among young people and promote their creative development.

The novelty of this research is informative and may be of interest to colleagues from other countries, where the processes of formation of public administration mechanisms in the cultural sphere are also taking place. Comparative analysis of mechanisms for improving the financing of cinematography and historical dynamics is also possible.

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