

Annotation
for the dissertation research of a doctoral student at Kostanay Regional
University named after Akhmet Baitursynuly
Suleimenova Ainur «Transformation of a documentary film into mass media:
multimedia devices and typology of genres», submitted for the degree of doctor
(PhD) in the specialty 8D03201 – «Journalism»

In this scientific work, a documentary film is considered as a changing journalistic text of audiovisual communication, which in the modern context of mass media should be considered through understanding the role of multimedia techniques and systematization of transformation processes. Since the mass media audience changes demands and habits, the documentary film undergoes changes that should be studied now of their immediate origin, which determines the relevance of this study.

The purpose of the study is to study changes in the structure and content of a documentary film in network television conditions by searching for the place of the documentary film in the system of mass media forms.

The first task involves defining the categories and concepts of documentary film through a historical analysis of documentary film research in film theory, mass communications, and journalism. A definition of a documentary film is proposed through its functional implementation in the system of modern mass media as one of the forms of audiovisual media.

Based on the first task, in which the documentary film is considered as an interdisciplinary object that represents a form of audiovisual media, the second task becomes the study of the documentary film on television by comparing it with the main forms and genres of television broadcasting. Symbolizing the differences between documentary films in the television system makes it possible not only to pay attention to how television has changed it, but also to give an idea of the problematic issues that documentary filmmakers on television face today.

Having outlined the status of the documentary film on modern television, implementing the third task, the study substantiates the concept of network television and analyzes the changes that bring an interactive format to the theory of documentary film.

Based on the theoretical data of the first chapter, the fourth task of the study is to determine the external aspects of the transformation of documentary cinema: political-economic, technological, and institutional.

The fifth task is to determine the internal aspects of transformation, the techniques of screen language. More significant and revealing consequences of the influence of these aspects of the transformation of a documentary film are changes in genre diversity and the use of multimedia techniques in a documentary film, which leads to the formulation and implementation of subsequent research tasks.

The sixth task is aimed at substantiating the theory that it is through the techniques of screen language that the functions of documentary cinema are realized, which were derived in the dissertation based on the reasoning of the American documentary film researcher Bill Nichols: indexing function, rhetorical function,

narrative and artistic. Thus, the basis for a new typology of documentary film is formed, allowing to fully demonstrate changes in the mass media system.

In the experimental part of the dissertation, a new typology of documentary film in the mass media system is derived and justified, which is a consequence of understanding the internal and external transformation processes of a documentary film and includes an understanding of it as a journalistic text. The following generic types of documentary film in mass media are distinguished: portrait film, investigative film, and experience film.

The seventh task involves justifying the portrait film as including the traditions of biographies, portraits, and essays through which the image of a person, place or time is constructed. Using the example of an analysis of four films of different formats (Lord of the Flies, The Path, 1968 Digital), a pattern is demonstrated in the implementation of the functions of a documentary film through screen language techniques.

The eighth task is implemented through the analysis of documentaries («Hroniki Neo'javlenoi Demonstracii», «Men Sen Emes», «Supreme Law»), where the central task is concentrated on finding an answer to the questions «why did this happen» or «why is this happening» and is realized through natural construction and implementation of certain functions of a documentary film. The investigative film examined in this part of the study is associated with investigative journalism and the social documentary tradition established by the British and Canadian documentary director John Grierson.

The ninth objective of the dissertation is aimed at revealing the third type of documentary film in mass media – the film-experience. The characteristic feature of the film-experience is derived through an analysis of the functions of the techniques of constructing a documentary film. The author is not just present in the narrative as a narrator, but also as a full-fledged hero of the story («V Temnote» «Milana», «Otherly»).

Thus, based on the theoretical understanding of the documentary film, the dissertation identifies aspects of the transformation of the documentary film and for the first time proposes for consideration theories about multimedia techniques for constructing a documentary film and a new typology based on the functions of screen language techniques.

The research methodology is based on theoretical and empirical methods. To review scientific literature and research results, the method of historical analysis is used. The concepts of the concept of a documentary film, issues of reality and authorship, as well as classification theories in dynamics are considered to determine changes in the theoretical understanding of the documentary film in the mass media.

The abstraction method is necessary for studying documentary film in the context of mass media, and as a method of audiovisual storytelling on the Internet. Considering the cultural characteristics of documentary film as a work of art, this work places emphasis on cognitive and communication characteristics, and the documentary film is considered in the processes of interaction between the topic, the author and the viewer. Also, the abstraction method allows us to study a documentary film as a narrative journalistic text and is considered in the mass media system as a

work of non-fiction cinema. Experimental documentaries, where the narrative is not an important part of the work or is completely absent, are put out of brackets.

An empirical research method such as comparative analysis is necessary to identify similar and different characteristics of documentary films on television and network television, as well as to identify screen language techniques in a documentary film. Determining the boundaries of understanding a documentary film in the mass media and its characteristic features on television and network television allows us to identify aspects that influence the external and internal transformation processes of a documentary film as a narrative journalistic text.

To typology of documentary film genres in the mass media, methods of recording, content analysis and a transversal approach are used. Within the framework of postmodern reflection, this approach to research allows us to consider in the context of this study not only examples of the Kazakh experience of documentary film, but also modern practices in the mass media of other countries, in particular Russia and Canada.

The variety of approaches to the documentary film from the cinematic arts and media education lead to the fact that the film industry does not accept the format of the television film, and the television audience has no idea about the feature documentary film. When studying the theory of documentary cinema in sources from different countries (USA, Canada, Great Britain, Russia, Belarus), a theoretical and practical breakthrough of foreign documentary cinema is observed, in contrast to Kazakh ones. The absence of a unified system of genres, types and formats of documentary films in the mass media leads to the fact that, while studying one format of documentary film, researchers ignore the other.

External aspects of transformation are expressed in social, economic, institutional, and technological changes. The independence of Kazakhstan and the transition to a market economy led to the fact that the centralized system and constitution of documentary cinema, in the absence of competition and a unified idea of a documentary film, lost state funding and the possibility of wide distribution. Due to the gradual development of small businesses, the achievements of individual documentary filmmakers at foreign festivals and the growing influence of social media, documentary films are changing and require a new approach to systematization and treatment at all stages of production. Today, promising opportunities for Kazakhstani documentary cinema are the development of communications with the audience, the creation of a brand and the opening of various opportunities for the promotion and distribution of films in the mass media.

Network television as an alternative to television broadcasting is becoming a transition period between the separate existence of television and the Internet and their full integration into a unified system for broadcasting audiovisual content. The experience of sterling channels and the development of YouTube as a social media confirm this thesis. Documentary cinema not only benefits from new technologies and mass media, but also develops them, creating a precedent for broad public discussion of important social issues.

The external transformational processes of the documentary are reflected in changes in genres and techniques of screen language, thus revealing aspects of the

internal changes of the documentary. Genre as a historical form change depending on the author's and audience's interaction. The television format of investigative journalism becomes the basis for an investigative documentary film, which is gaining great popularity both on the Netflix channel and in multimedia editorial offices. Documentary portrait films are becoming an important part of television broadcasting, which in turn is associated with the desire of documentary film authors to reveal images of people, places, or historical events. And if an investigative film is more characterized by journalistic methods of work, as well as screen language techniques aimed at rhetorical storytelling, then a portrait film concentrates on imagery and artistry. The indexical narrative of a documentary is characteristic of an experiential film built on the observation and empathy of the author and social actor. By selecting more appropriate storytelling methods, the author of the documentary forms the genre and tradition of the documentary film. Multimedia techniques of screen language are integrated into linear documentary films just as successfully as in interactive ones.

The typology of the documentary film based on the principle of implementing functions through techniques allows us to prove the modern understanding of the documentary film as a form of narrative audiovisual content in the mass media. This approach allows us to consider documentary film theory as an interdisciplinary field of study, which is characterized by a variety of study approaches. Extensive study of a documentary film in the mass media allows it to be developed both on television and on network television.

Documentary film in mass media in the context of communication with a wide audience is studied for the first time from the point of view of interdisciplinary research, which determines the search for international terminology and a new way of typology of documentary film by the author of the dissertation.

The author proposes to consider the documentary film in the mass media system in a broader sense, combining the concepts of the documentary film of post-Soviet and foreign film and media theory through interdisciplinary research. He proposes to introduce into the conceptual apparatus of documentary film theory such categories as «voice», «look», «social actor», «network vision», «multimedia devices». «Voice» refers to the possibility of including the opinions and assessments of different groups of civil society in social discourse, provided by the mass media. Interconnected with this concept is «view», which reflects the principle of pluralism of mass communications, while it is important to deny the polarization of opinions characteristic of social media on the Internet.

The new definition is «multimedia techniques of screen language», which is used in the context of discussing interactive. Multimedia techniques of screen language appear due to the development of interactive documentary film, as well as the desire of authors to search for visual images that can replace traditional techniques due to solutions to ethical and aesthetic issues. This includes multimedia techniques such as infographics, motion design, animation, interactive and cross-platform techniques.

In the experimental chapter, the author of the dissertation proposes a typology of documentary film based on the functions that screen language techniques perform, according to the author's understanding of the modern documentary film, which is

transformed under the influence of external and internal aspects. Based on the traditions of the typology of documentary film in film studies and television studies, three generic types of documentary film are identified.

During the research, 2 textbooks were published for students of OP 6B03201-Journalism, 9 scientific publications in collections of international scientific and practical conferences, 1 publication in the journal of the Higher Attestation Commission (Russian Federation), 3 publications in journals recommended by the Ministry of Science and Higher Education of the Republic of Kazakhstan, 1 journal publication in the Web Of Science database and 1 journal publication in the Scopus database. In all publications, the doctoral student made a significant contribution through conducting research, describing results and conclusions, while the co-authors were mainly responsible for theoretical understanding and consultation on methodology.

So, in the publication «The potential of diachronic communication of news broadcasting using the example of the online channel tengritv» in the magazine «Khabarshy. Journalism Series» in No. 2 (60) 2021, the doctoral student conducted a content analysis, described the results, summarized the results, and designed the publication. The scientific publication helped analyze the main differences between the journalistic forms of online television and traditional television and became the basis for the study of multimedia techniques in documentary films. Based on the results of the research in the publication, it was decided to introduce the concept of network vision into the dissertation.

The results of this study focus on the need to systematize knowledge in the field of documentary films on television and network television, because the lack of a clear place for this form of audiovisual journalistic text in the mass media leads to a decrease in requirements on the part of distributors and the audience. It is necessary to pay attention to the structure of the documentary film, to study the language of the screen in all its diversity and richness. This will allow the formation of multimedia techniques in the screen language system.