

## 2

THE BIRTH AND ESTABLISHMENT OF FILM EDUCATION  
IN UKRAINE (1916–1930)

Volodymyr Myslavskyi

ABSTRACT

---

The chapter "Birth and development of film education in Ukraine (1916–1930)" consists of two parts. Part 1 "Private Film Education" covers the period from 1916 to 1919. At this time, dozens of film schools, or as they were called film studios, were opened. However, almost all educational institutions at that time did not exist for a very long time. It was related to military operations and the political situation in the country. If we talk about the level of film education at that time, it was of high quality. As a rule, the opening of film schools pursued one single goal – earning money, since many young men and women at that time were fascinated by cinematography and dreamed to be engaged in this art form. Part 2 of the chapter "State film education" covers the period from 1920 to 1930. This was the period of formation of state administration in the republic and development of the Ukrainian film industry. In the early 1920s, there was an acute shortage of qualified cinematographers in Ukraine. The invited film experts from the RSFSR and Germany were a far cry from Ukrainian culture. But most importantly, these directors and screenwriters were of the old formation and did not meet the requirements of the revolutionary time. To solve the propaganda tasks, set by the Communist Party, young, revolutionary-minded cinematographers were needed. To solve this problem, the All-Ukrainian Photo and Film Administration (VUFKU) took measures to open various film institutions for the training of young film specialists. The author analyzes the stages of establishment and development of film education in Ukraine, from film schools, various film courses, to the opening of the Odesa Film School and Kyiv Film Institute.

KEYWORDS

---

All-Ukrainian photo and film administration, history of film education in Ukraine, history of cinema, cinematography.

## 2.1 PRIVATE FILM EDUCATION (1916–1919)

The establishment and development of Ukrainian cinematography in the 1920s is quite well studied. However, some directions of the development of Ukrainian cinema require in-depth study and understanding. So there are practically no studies, devoted to film education. Although film education played a huge role in the formation of Ukrainian cinematographers. Therefore, this research is timely and relevant.

The necessity in training specialists for the cinematography arose already in the first years of its existence. Of course, no one thought about the creation of educational film institutions at that time. The first step in the direction of film education was small brochures, which gave a detailed description of film cameras and the rules for their operation.

Three books are published in Ukraine, which, to some extent, can be classified as educational film manuals: "Regulatory rules for arranging, maintaining theaters and cinematographs and storing celluloid tapes for them" (1911); T. A. Edison's "Kinetophone" (1914) – about the arrangement of a talking and singing cinematograph, and "Cinematic Essay" (1919) – film methodology for rapid education and upbringing of significant human masses in the mental, moral and aesthetic sense according to the system of engineer-pedagogue B. Schummer.

Attempts to organize the first educational film institutions in Ukraine were undertaken during the First World War. The first film schools, or as they were called then, film studios, were opened. There were two types of film studios: autonomous, organized according to the principle of theater studios, with the study of related arts and a course in cinematography, and at film factories, where, as a rule, only cinematographic specialties were studied. Educational film studios were opened in cities where film production was concentrated, in Kyiv and Odesa.

One of the first educational film institutions in Ukraine was opened in Odesa. In 1916, cinematographic courses at the theater school of E. Molchanova were founded. In the same year, a cinema department was opened in Kyiv within the framework of the opera and drama courses of A. Talnovsky, where the following disciplines were taught: mimodrama, stage practice, make-up, facial gesture, body mobility, dance, fencing, theater history, psychology and sports. A director J. Soifer was invited to the post of the head of the department. Attempts to train film actors in Ukrainian theater educational institutions were not unique.

In 1917, G. Oberg, the "court artist of foreign state theaters", as he called himself, attracted actors to the "Special Acting Studio for Cinema" in Kyiv with the promise of participation in the filming. There were many applicants for "screen stars". Due to the increased demand, the directorate had to conduct entrance exams among those who have already enrolled in the studio. Exams were held every day, starting from May 15, 1917.

The announcement of the second intake of students for the "Special Studio of Acting for the Cinema of Gustav Oberg, the Court Artist of the Foreign Government Theaters" was published on August 29, 1917. Three months later, Kyiv press reported on the holding of a movie morning – a "live screen", which was to take place with the participation of students on November 26, 1917, in the "Spivala Kreida" theater.

A film studio was also opened in Kyiv in 1917, headed by O. Husiev and H. Troitsky within the framework of "Music and Drama Courses" of A. Talnovsky. Talnovsky gave lectures on music theory, O. Deich – on theater, J. Soifer – on cinematography. Actors and film directors worked in the studio together with the cameraman H. Troitsky.

The following year, Talnovsky turned to the director of the film company A/T "G. Liebken and K<sup>on</sup> S. Veselovsky with a proposal to head the educational institution. Thus, the students of the studio

got the opportunity to significantly improve their general level of training, especially its practical part – during the filming of the motion pictures of A/T "G. Liebken and K<sup>om</sup>".

In 1918, M. Orlov-Tabachnikov's "Studio of Cinematic Arts" enjoyed great authority among Kyiv film educational institutions, where classes were held by "experienced teaching staff under the direct guidance and supervision of the famous film director Mykhailo Bonch-Tomashevsky". Even before the beginning of the classes of the first group of trainees (enrollment ended on April 19), there was an announcement about the enrollment of the next group. The graduation of the first group consisted of 30 people, and, according to the Kyiv magazine "Theatrical Life", classes in the studio were conducted "exclusively experimentally", and all students starred in a film based on a script, written specifically for this educational institution.

In 1918, the "Studio of Screen Art" was organized on the basis of the "Art Screen" studio in Kyiv, headed by the famous playwright and critic O. Voznesensky.

Announcements about the opening of a screen art studio appeared in many Kyiv newspapers and magazines. The official opening of the studio was originally planned for September 15, but it was repeatedly postponed: "Listeners are registered in the office of the studio (13 Reytarska street, flat 2) every day. Detailed information about the program of lectures and practical classes (filming) is also given there. Classes in the studio will start on October 1 this year" was claimed in one of the ads. The fee for the entire training course was 500 karbovanets.

However, the opening of the studio, scheduled for October 1, did not take place due to "some technical problems", and the next one was postponed – this time for five days later to be held at the "New Theater", where O. Voznesensky was to give a program lecture, and listeners – to start watching and discussing the film: "On Sunday, October 6, in 36 Khreshchatyk street, the first significant film studio in Kyiv was opened, headed by O. Voznesensky, the author of many works on screen art". – Kyiv newspaper "Ostanni Novyny" reported. – About 1 p.m., the lecture hall was already full. In addition to the audience, many honored guests were present at the opening of the studio: H. Paskhalova, V. Yanova, S. Kuznetsov, A. Kugel and many other representatives of the literary and artistic world".

At the opening of the studio, O. Voznesensky gave a speech, which was published in the Kyiv magazine "Kuranty" under the title "Successor of Tolstoy". The editor-in-chief of the magazine was O. Deich, also one of the teachers of the Screen Art Studio.

In his address to the students, Voznesensky talked about his youth, about visiting the house of L. Tolstoy, about the "Praxinoscope" he saw there in the form of a small book with a dancing ballerina. He drew the parallel "Tolstoy – cinematography" and ended his speech with a pathetic appeal:

"...Anyone who truly and intimately knows the art of the screen will love it so reverently. And remember my promise: there will be no sweeter name for you, who have become his disciples, than the name of your art – the screen!" The teacher of the studio, V. Yurenueva, also addressed the listeners with a short welcoming speech. The opening of the studio was reported in the press:

"The "Art Screen" society opened a screen studio in Kyiv to upbringing cultural professionals of the screen: actors, authors, directors, etc. Due to the lack of precise scientific truths in the field

of cinematography, the studio intends to acquaint listeners with all the variety of experience and knowledge, already accumulated by artists and screen technicians. For this purpose, in addition to regular lectures and practical classes (filming), the listeners will be offered a series of talks, reports and demonstrations on issues of art, psychology and other types of creative activities related to the field of screen art. The course consists of two semesters – theoretical and practical, three months each. V. Yurenueva, H. Paskhalova, S. Kuznetsov, O. Voznesensky, and others were invited as teachers".

At the "Art Screen" film company, a great attention was paid to the training of personnel. This is evidenced by the fact that the outstanding playwright, director, theoretician and theater historian M. Yevreinov was invited to give lectures at the "Screen Art Studio", and the famous artist M. Mordkin was involved in teaching dance and body movement arts.

At the beginning of 1919, the second enrollment into the "Screen Art Studio" took place. The studio staff, who at that time numbered 155 people, were planned to be involved in filming according to the studio's special scenarios, as well as in minor roles in O. Voznesensky's play "Kara", work on which was scheduled for January, and the famous actress V. Yurenueva was invited to play the main role.

According to press reports, the course of study at the "Screen Art Studio" consisted of two semesters, theoretical and practical, each lasting three months. Acting disciplines were taught by artists of the Solovtsov Kyiv Theater. V. Yurenueva gave classes on acting for the screen, H. Paskhalova – on the logic of emotions, S. Kovalev – on facial gesture, V. Yanova – on the technique of acting on screen. Over time, O. Smyrnov joined them. Theoretical lectures were given by O. Voznesensky (screen art and scriptwriting), M. Evreinov (director), P. Pylsky (lecturer, journalist), O. Deich and others. The studio offered theoretical and practical classes in the following subjects: screen art, acting for the screen, facial gesture, make-up, logic of emotions, movement technique, rhythmic plasticity, director's art, literature and music of the screen.

In June 1918, Oleksandr Drankov, who came to Kyiv, was also going to open an educational institution. According to the plan of its founder, the studio was supposed to include a cameraman, laboratory and shooting department. The disciplines were facial gesture, body mobility, screen art, literature, scriptwriting, music, acting and make-up for the screen "under the personal supervision of the director of the studio O. Drankov". The Kyiv press reported on the star line-up of teachers at the new educational institution that included: "the luminary of russian cinematography" V. Maksymov; dancer and choreographer of the "Moscow State Ballet" L. Zhukov, associated with Drankov since 1917 by shooting in several films; teachers of the Moscow theater school and "principal dancers of the state ballet" E. Anderson and L. Novikov; "prima of Viennese operetta" K. Milovych; actors T. Pavlova and M. Baratov; chief director of "Deutsche Bioscope" H. Beyer and director I. Shmit. The famous art critic O. Pleshcheiev was to give lectures on the theory of ballet and dance, the journalist V. Regynin – on literature, A. Kamensky – to teach students the basics of screenwriting, and M. Werner – the principles of artistic design of film productions.

In September 1918, Kyiv newspapers announced the beginning of registration of those wishing to study at the "Practical Film Studio at the O. Drankov and K° Film Studio". According to the plan of its founder, the studio was supposed to include a cameraman, laboratory and shooting departments. Facial gesture, body mobility, screen art, literature, scriptwriting, music, acting and make-up for the screen were among the academic disciplines. O. Drankov invited I. Sabfer, I. Shmit, O. Baratov, O. Pleshcheiev, T. Pavlova, A. Kamensky and others to work.

At the same time, the founder of the studio announced the opening of an artistic cabaret, with N. Mylovych as a prima. Drankov's bouquet of business initiatives met with an incredulous and very ironic reaction:

"Drankov simply can't help opening new studios. He announced cinematographic studios in Kyiv, Kharkiv and Odesa. Why didn't he do it in Katerynoslav? And the strangest thing is that the same composition of teachers is indicated in all studios. <...> In addition, Mr. Drankov will publish his magazine. Editor Drankov. Publisher Drankov. The employee is also Drankov. Not Drankov, but some kind of monster".

Drankov's statement, widely publicized in the press, turned out to be another bluff. Some figures of art and cinematography, listed as teachers of the "practical film studio", hastened to announce through the press that they have nothing to do with Drankov's studio. In particular, E. Anderson and L. Novikov founded their own studio in Odessa and announced in the press that they were not involved in Drankov's brainchild.

In the summer of 1918, the Cinematographic section of MDANC (Main Directorate for Arts and National Culture) considered the possibility of opening a "Studio of Screen Art" in Kyiv, where it was planned to train actors, screenwriters, directors and other specialists. On January 21, 1919, an actor, director and screenwriter G. Azagarov founded "Cinematographic courses" in Kyiv. Screenwriter L. Nikulin, director and artist M. Werner, director Y. Soifer, artist I. Suvorov, cameramen O. Stanke and F. Vasiliev worked as teachers at the studio. "Screen Art Studio" planned to train not only film actors, but also authors, i.e. screenwriters.

G. Azagarov's courses were inferior to the "Studio of Screen Art" in terms of technical support and the level of teaching, although, unlike other similar institutions, they trained actors and directors. The study at the studio lasted four months. The first graduation of students took place on April 30, 1919.

In 1918–1919, three specialized educational film studios worked simultaneously in Odesa, as well as a "Special class of body mobility and facial gesture for actors of opera, operetta, drama and cinematography" at the "Ballet Studio" that was transferred from Moscow in August 1918, headed by M. Artsybusheva and "Theatrical Studio" of A. Arkadiiev and B. Lorenzo. Classes were held every day. The basis of training was a systematic course of ballet art according to the program of the state theater school – lectures: ballet costume, make-up, history of ballet; practical classes: dancing, facial gesture, body mobility, dance staging. Enrollment to the studio was held every day.

An educational film studio at T/D "K. P. Borysov and K°", headed by S. Tsenin, was opened on June 1, 1918. An educational film studio, declaratively named "1<sup>st</sup> Practical Film Studio", headed

by O. Nikitin, was also created at O. Sybiriakov's film factory. The classes began on September 15, 1918 and were held in two shifts in the general, special, directing, and photography classes by the following teachers: authorization of roles and excerpts of film plays – V. Alymsky, facial gesture – V. Chernobler, psychology of movements and pavilion technique – O. Nikitin, film make-up – M. Portnov, body mobility – Ms. Liuzynska, photography – a cameraman of the Italian film factory "Torino-film" E. Eske.

At the beginning of January 1919, the activities of the "1<sup>st</sup> Practical Film Studio" resumed in Odesa, but headed by V. Alymsky.

In February 1919, the "Screen Studio" was opened at the Odessa film factory of D. Kharytonov, headed by its director and manager P. Chardynin. Practical classes in D. Kharytonov's studio were scheduled for March 15–25. Famous actors V. Karalli, V. Svoboda and other "artists of state theaters" worked at the studio.

Subsequently, after the retreat of the Volunteer army away from Odessa, at the beginning of February 1920, cinematography courses were opened on the basis of D. Kharytonov's film factory under the cooperative society of film workers, and at the end of the year the courses were transformed into a training studio, which was transferred to the management of the Odesa Film Committee.

Currently, it is not known for sure about the teaching staff of the studio and the duration of classes. It is precisely established, that one of the graduations took place on September 15, 1919, and M. Artsybusheva was one of the teachers of the studio.

Shortly before leaving for emigration, the actress of the Oleksandrynsky Theater L. Ryndina came to Yalta from Moscow. Having enlisted the support of O. Khanzhonkov, in 1918 she opened the "Studio for the Training of Film Actors" in the Oreanda Hotel. In 1918–1919, the detective drama "Lord Durnley" based on the script by L. Ryndina was filmed at the Khanzhonkov film factory. The students of Ryndina's studio took part in the filming of the picture, and one of them played the main role.

An actress and screenwriter Z. Barantsevykh, who collaborated with O. Khanzhonkov in 1918–1919, also decided to open an educational film studio. Teachers S. Vermel (body mobility and scenic expressiveness), A. Vorotnikov (lectures on cultural history) were invited to hold classes.

The emergence of a significant number of educational studios is also explained by the mass enthusiasm of young people for cinematography. Many supporters of the "tenth muse" dreamed of seeing themselves along with the famous actors I. Mozhukhin, V. Maksymov, V. Polonsky, V. Kholodna. The opportunity to turn dreams into reality, as the majority was sure, was provided by an educational film studio, after which the chances of working in the cinema significantly increased.

Of course, many of the educational studios of that time can hardly be called educational institutions in the full sense of the word. The "mechanism" of the opening and operation of such "educational institutions" was eloquently described in the article of one of the Odesa newspapers "How film studios are opened":

"...If you don't want to leave art, organize some studio – drama, ballet, and best of all – a film studio. If your studio enrolls only a hundred "pure-hearted" girls and boys who do not know what

they are doing, then you will get rich instantly. Set the fee at least 500 karbovanets. It is already a hundred thousand. The duration of classes does not exceed three months. Such a short term gives you the opportunity to simultaneously open a registration for the second cycle of lectures. To open a film studio, you need to have a thousand karbovanets. For 300–400 karbovanets you can rent a decent room for a month. You decorate the walls with cinematographic posters, attach a sign to the door: "Film studio office".

After that, a huge poster is issued about the enrollment of students, indicating the teachers' line-up. This is the most difficult thing. The traffic disorder and the world war give you the opportunity to flaunt such great names who would in no way accept your invitation: E. Duze (definitely won't come), H. Pavlova (of course, won't come), V. Davydov (probably won't come), Meierhold (maybe won't come).

In addition, you indicate several more celebrities who are currently staying here and agreed to give at least one lecture at your studio. It will cost you near six thousand karbovanets. After all, you invite two or three unemployed performing arts teachers at a "criminal" price of no more than 3–4 thousand for three months. All that remains is to find a suitable room for three hours a day. For near two thousand you will get any cinema.

Finally, let's make calculations. Enrollment – 100 people for 950 karbovanets – 95 000. Expenses: office – 400, posters – 600, teachers' fees – 10 000, unpredicted expenses – 3 000. Total – 20 000. Net profit – 75 000!

In 1917–1919, numerous artistic, literary, theater and cinematographic studios were opened. In Kyiv, painting was taught by A. Ekster and A. Milman, members of the Moscow "Jack of Diamonds" community. E. Kruger's "School of Performing Arts" and V. Snarsky's "Ballet Studio" successfully worked in Odesa.

In Kharkiv, in 14 Sumska street in a three-storey building, the "Art Workshop" was located. It included three autonomous studios. The "Workshop of Poets", headed by G. Shengeli, was located on the first floor of the mansion. H. Petnykov and V. Khliebnikov read their poems there. On the second floor, there was the theater studio of an actor, director and teacher P. Ilyin. The studio had a small theater, in which the students staged their plays. On the third floor, there was an art studio, headed by E. Steinberg. In 1919, the Drama Studio at the M. Sinelnikov Kharkiv Theater and the Jewish Drama Studio at the "Unzer Winkl" theater also worked in Kharkiv, the annual tuition fee there was 200 karbovanets.

A film director and teacher S. Yutkevich, who had the opportunity to study in various studios in Kharkiv, Kyiv and Sevastopol in 1918–1920s, in his memoirs also mentioned the "noisy bohemian crowd" that filled one of the art studios in Crimea:

*"Accidentally having come across a handwritten announcement pinned to the wall announcing the admission to the studio of the "Jack of Diamonds" A. Hryshchenko, I decided to enter there. The company of students who came to Hryshchenko was very diverse: bored girls from intelligent families, young dandies of unknown origin, art amateurs, who are called "Sunday artists" in France. Hryshchenko himself appeared extremely rarely, only to recollect monthly fee for training. We were*

on our own. <...> Hryshchenko, realizing that Crimea would soon become Soviet, left beforehand for Constantinople. The studio has ceased to exist".

Closed in February 1919 due to the establishment of Soviet regime in Kyiv, the "Studio of Screen Art" resumed its activities in 1920, headed by O. Smyrnov (the studio existed until 1922). To tell the truth, the students had to take only a theoretical course, since the shooting pavilion was requisitioned for the needs of military cinematography.

Famous artists S. Kuznetsov, M. Sobolshchykov-Samarin, A. Arkadiev, K. Valerska, V. Tatyshchev, L. Samborska and others taught in cinematographic educational institutions. Undoubtedly, many educational studios in the 1917–1920s speculated on the desire of potential students to work in the field of cinema. It is not by chance that advertisements for enrollment to the studio mentioned the mandatory involvement of students into filming. The ability of students to test theoretical knowledge in practice was quite problematic.

Only studios that worked at film factories could provide students with a practical introduction to the film production process. Autonomous educational institutions tried to negotiate with film production companies about the possibility for their students to gain practical knowledge. There was a practice of involving employees of film factories, who did not always have the proper qualification, to teach at the studios.

For example, in 1918, A. Talnovsky, in order to give students the opportunity to practice the cinematographic professions, offered to head the "Music and Drama Courses" to S. Veselovsky, who at that time worked as the chief director at the Kyiv branch of A/T "G. Liebken and K<sup>on</sup>". However, apparently, the involvement of Veselovsky as the head and teacher of the studio did not bring positive results.

Teachers with dubious professional reputation also worked in other studios in Kyiv and Odesa. Although, it should be emphasized, that along with mediocre teachers, there were excellent teachers as well as theater and film theorists working in the studios. First of all, these are excellent and experienced lecturers M. Yevreinov, O. Voznesensky, P. Chardynin, M. Bonch-Tomashevskiy.

1917–1919 proved to be very favorable period for the development of the studio movement thanks to the desire of many people to distract themselves from the experiences, associated with the "troubled times". In addition, escaping from the terror of the Bolsheviks, many representatives of culture and art came to Ukraine and had to earn a living by opening various educational studios or working there.

To sum up the review of the work of educational film studios in Ukraine in 1916–1920s, worth noting is that at first there were different teaching conditions at film schools, an unequal level of teaching staff and technical equipment. In addition, at that time the teaching methodology had not yet been formed – the best lecturers M. Yevreinov, O. Voznesensky, P. Chardynin, M. Bonch-Tomashevsky, J. Soifer, G. Azagarov defended different positions regarding teaching in film schools.

However, let's emphasize the main thing – in these years, the basis of the future system of film education, which became widespread in the Ukrainian SSR in the late 1920s and early 1930s, was laid.



## 2.2 STATE FILM EDUCATION (1920–1930)

In the 1919–1920s, with the establishment of Soviet regime in Ukraine, the working studios were under the control of the provincial departments of the People's Commissariat of Education. The People's Commissariat together with the Film Committee opened a network of educational institutions and assisted the local provincial departments of public education in establishing control over private cinema schools and film courses that operated initially in Odesa and Kyiv. At the beginning of January, the cinematographic courses of G. Azagarov started working in Kyiv.

On February 27, 1919, film courses were organized at the theater department of the Kharkiv Proletkult, which trained actors during 2–3 months for filming. For the workers, study at the courses was free. Also in February, a film section is organized at the Kharkiv Military District Agitation and Education School. In the spring, the "Central Stage Studio with a Class of Directing and Cinematographic Acting" and "Instructive Theater and Directing Courses for Workers and Peasants" were opened in Kyiv.

In March 1920, the head of "Cinematic Courses" G. Azagarov actively participated in the work of the initiative group at the Ukrainian Film Committee to create a so-called cinematographic cooperative, which planned to open film factories and studios for training personnel.

On April 25, 1920, it was planned to open a special photographic institute with three faculties: artistic and photographic, scientific and photomechanical. One of the immediate tasks of the institute was the training of cameramen-instructors. It was assumed, that the institute would take a direct part in the creation of its own photographic industry, the development of new equipment and materials.

At the same time, the Regulation of the year-round State School of Cinematographic Art under the supervision of the People's Committee Education of the Ukrainian SSR was developed. The school consisted of two sections: Educational (teaching and education) and scientific and academic (research). The educational section had to prepare culturally and technically trained artists, directors, musicians, decorators, cameramen, laboratory technicians, mechanics and screen craftsmen through rationally arranged theoretical and practical classes.

The educational section consisted of the following departments:

- a) dramatic, with a class for instructors-directors;
- b) architectural and decorative, with a sculptural and graphic class (poster art);
- c) musical, for picture illustrators;
- d) for cinematographers, with a class for photographers and lighting electricians;
- e) film laboratory technicians and demonstration mechanics;
- f) instructors of working ateliers.

The teaching plan of the Department of Cinematographers included: basics of photography, physics, optics, electrical engineering, mechanics, chemistry, history of cinematography, aesthetics of cinematography, conversations about cinema (watching and analysis of outstanding works by their colouring technique), practical classes (in the laboratory, mechanical workshop, studio). Classes were held from 18:00 to 22:00. Duration of study – one year.

The teaching plan of the Department of Film Laboratory Technicians included: the basics of photography, chemistry, electrical engineering, mechanics, history of cinematography, aesthetics of cinematography, conversations about cinema (watching and analysis of outstanding works by their colouring technique), practical classes in the laboratory. Classes were held from 18:00 to 22:00. Duration of study – one year.

However, a large-scale project in the field of film education was never implemented, so in 1921 a decision was made to open a film school in Kyiv.

In the mid-1920s, when Ukrainian artisanal film production was reborn into one of the most equipped film industries in the USSR, an urgent necessity appeared for Ukrainian film specialists. The State Technical School of Cinematography, which was opened in Odesa, was able to partially satisfy this need. But, as before, the management of Ukrainian cinematography strengthens the staff, albeit to a lesser extent, by invited cinematographers Dz. Vertov, M. Kaufman, I. Perestiani from the RSFSR, who worked together with distinctive Ukrainian directors who gained fame for Ukrainian cinema, O. Dovzhenko, I. Kavaleridze, H. Stabov and others.

The organization of state educational institutions as a supplier of new staff for Ukrainian cinematography was discussed in the early 1920s. But the first state educational institutions preparing personnel for cinematography appeared in 1923. For an objective reason (the Soviet-Ukrainian war), educational institutions in Kyiv, Kharkiv and Odesa were organized later than in Moscow and Petrograd.

Several educational institutions existed in Ukraine for a short time. In Kharkiv – Film courses at the Theater Department of Proletkult (1919). In Kyiv – the Central Stage Studio with the "Class of Directing and Stage Acting" (1919), the Film School (1921), the "Art Workshop of Screen Creativity" headed by O. Oskarov and M. Poliansky (1922), the "Studio of Screen Art" at VUFKU headed by O. Voznesensky (1923), Film Faculty at the H. Mykhailychenko theater workshop (1924). At the same time, it was planned to open cinematographic production schools in Odesa and Kyiv. In January 1924, a film department was opened at Kharkiv Music and Drama Institute, which was part of the Faculty of Performing Arts. In 1925, the Film Seminar at M. Lysenko Music and Drama Institute. In 1926, the "Workshop of screen art" was opened in Odesa by the Profosvita, headed by an actor and director Y. Morin. In 1928, the "Film Experimental Workshop", headed by Trakhterov, was founded in Kharkiv at the All-Ukrainian branch of Proletkult.

The legislative framework regulating the education process in Ukraine was mainly formed in 1921. On March 2, 1922, the CPC of the Ukrainian SSR adopted a resolution "On the introduction of tuition fees in higher educational institutions". In the autumn of 1922, the People's Commissariat for Education of Ukraine issued "Instructions on the introduction of payment for the right to study in vocational schools and courses of the Ukrainian SSR" and "Regulations on preparatory courses at the Gubsectors for training workers for the institute". The situation was such that art education was considered less important than other areas. It was also believed, that creative educational institutions would have a greater demand among NEPmen than among workers and peasants, so training in creative specialties was more expensive.

In the institutes, a payment system was applied, which amounted to the fact that 70 % of students had to pay the full plan (120 karbovanets a year for fine arts institutes, 80 karbovanets for all other institutes), 20 % had the opportunity to pay for education at a reduced rate (60 and 40 karbovanets, respectively), 10 % could get an education for free in creative institutes (in other institutes – from 20 to 40 %).

In vocational schools and courses of creative professions, a full course of study costed 60 karbovanets a year, 50 % of students had to pay a full rate for education, in other vocational schools and courses, the cost of education was 36 karbovanets a year, and 40 % had to pay a full rate for education (exceptions: medical courses – 60 karbovanets and 60 %, respectively). At a reduced rate, 30 % of students of creative professions could study with a payment of 24 karbovanets per month, the payment of other professions was from 12 to 20 karbovanets. 20 % of students of creative vocational schools and courses had the right to study for free, others – 30 %.

In 1922, art education in Ukraine was going through the tough times. As of January 1, 1923, there were two technical schools and one vocational school specializing in theo-cinema. In Odesa, the technical school had to be closed, in Kharkiv it was almost possible to tune up the work of the local technical school. Of the three Ukrainian technical schools, only the Kyiv Theater Technical School turned out to be the most viable. Theater education in Ukraine was not limited to technical schools. In Lysenko Kyiv Institute a Drama Faculty with two departments was opened – russian and Ukrainian. The russian department was headed by V. Sladkopiets, the Ukrainian one – by L. Kurbas.

Support for film education in Ukraine was discussed at the All-Ukrainian meeting of Gubrobmys. According to V. Prokofiev's report, the following resolution was adopted:

*"...In order to prepare photo-cinema workers, include the estimate of the Photo-Cinema Department in the item of expenses for factory apprenticeships, taking measures to open schools as soon as possible".*

The "State Film Courses", headed by B. Lorenzo, that were founded in Odesa in March 1923 by the Odesa VUFKU District Branch of the Odesa Provincial Department of Professional Education (Gubprofosvit), managed to survive more or less consistently. In December 1922, it was reported, that a school of cinematographic art would be opened at VUFKU, in which "theoretical classes according to the extensive program will be supplemented right there with practical classes of filming at Odesa pavilions, with the participation of students in filming, etc."

According to the idea of the organizers, these courses were to "prepare a new cinematographers familiar with the latest filming equipment, with the principles of screen art, with the tasks of the Soviet film industry and production among the ways of reviving Ukrainian cinematography, its conquest of the European market and, what is even more important, its transformation into a powerful tool of social agitation and broad education of workers".

The opening of the courses coincided with the growth of film production in Odesa. The training program was designed for 8 months, practical work (participation in filming, laboratory, camera-men, etc. classes at factories) for 4 months. Professors B. Warnecke, B. Lorenzo, M. Saltykov, E. Slavinsky, Shotsky, and others took part as teachers.

The course consisted of nine subjects:

1. Body mobility, dances.
2. Introduction to the art of the actor.
3. Mimodrama.
4. Facial gesture.
5. The art of the screen actor.
6. Make-up.
7. Technique of cinematography.
8. Gymnastics.
9. Political literacy.

The courses were successful, and admission to the parallel group was announced in July. It was also announced the beginning of a series of lectures on the topics: "Art and cinema", "Tasks of the Soviet film production", "Organization of the film industry". V. Gardin, P. Chardynin and A. Shirvindt were invited to give lectures and supervise artistic work.

In October, according to the press, the students were busy shooting the picture "Breath of New Life" and practiced at the Mechanical Plant. In November, "State Film Courses" received an additional assignment, and a new teachers' line-up was approved, who started work in December: professor B. Warneke (introduction to art), A. Rykov (political literacy), B. Lorenzo (facial gesture and mimodrama), V. Gardin and P. Chardynin (screen art), M. Panov (make-up), E. Slavinsky (cinematics), A. Yakovleva (body mobility and dances). Also in November, a class of film technicians was opened and enrollment to a new group began.

But from the very beginning of the film courses, VUFKU planned to turn them into a cinematography institute later. For this purpose, a special commission was created in December 1923, headed by the director of the Odesa Film Factory H. Tasin, with the participation of the director V. Gardin and the head of the State Film Courses B. Lorenzo, and the secretary M. Bortepson. The commission had to develop a plan for "transformation of Odessa courses into a state production film institute of an all-Ukrainian scale with art and technical faculties" with a two-year training period.

This idea was partially implemented in autumn with the opening of the State Technical School of Cinematography of VUFKU (STSC) in Odesa, which was supposed to provide the necessary specialists for the demand of the growing Ukrainian cinematography. Until the autumn of 1924, film education in Ukraine was carried out exclusively at film faculties of theater technical schools, or in so-called "film studios". But these institutions did not focus on film production in their educational work and, accordingly, could not practically solve the main tasks of film education.

B. Khelmno can be considered one of the initiators of film education in Ukraine. In 1925, he noted:

*"We have the appropriate material and technical facilities for cinema. Now we need to solve the main issue: the organization of the creative process. We need directors, cameramen, artists, actors who are aware and perceive the Soviet reality. We have organized a cinema school at the expense of VUFKU. This is a promising business, the youth will show themselves".*

In 1925, the "State Film Courses" still operated. At the end of September, the first graduates were sent for practice. 30 students were allowed to take final examinations. By this time, a new enrollment campaign was finished. Of the 160 admitted to the exams, 50 people were enrolled exclusively on the trade unions secondment. A total of 22 people, the so-called "Red film actors", were graduated. However, almost none of the graduates were accepted into the VUFKU film factories.

STSC accepted Komsomol members and workers with two years of work experience. Classes began in September. Maintenance of the technical school cost VUFKU 119 000 karbovanets a year. The technical school included screen and technical departments, which, in turn, consisted of acting, directing, cameraman and laboratory departments. The curriculum consisted of 14 disciplines. The training course was designed for three years. The first enrolled class consisted of 60 people, among whom 31 were party members and Komsomol members, the other 29 were non-party workers of industrial unions and peasants. Not a single NEPman or trade union member. The technical school had its own canteen, laundry room, and sauna. Students of the technical school were divided according to party affiliation: 50 % were communists, 10 % belonged to the Committees of poor peasants, and 40 % were non-party members. By social status: workers – 50 %, peasants – 10 %, employees – 40 %.

In November 1926, STSC was inspected by the director of the Odesa Film Factory, P. Nechesa. In particular, the official noted that due to improper planning of the educational process by the management of the technical school, there was an acute shortage of competent teaching staff:

*"Thanks to the fact that the administration of the film school began to look for teachers among outstanding masters, such as Eisenstein, Pudovkin, Kuleshov, who, of course, cannot come; and did not take the initiative in searching for the forces that are located at the film factory in Odesa. As a result, the theory and practice of screenwriting, film theory and technique are not currently being taught. It is necessary to find teachers in the near future".*

In his report, Nechesa also noted other shortcomings in the work, in particular the following ones: too friendly relations between the administration of the technical school and students in order to gain authority among them; the administration devotes a lot of time to working with public organizations (TDRK, experimental courses); the issue of the payment of scholarships is not settled – instead of the 40 karbovanets scholarship, approved by VUFKU, the technical school paid a smaller amount to all students – from 10 to 40 karbovanets, based on the students' financial capabilities; due to the lack of necessary teaching staff, the quality of teaching is very low, etc.

In the 1926–27 academic year, including the second enrollment campaign, the number of students was 112, who received a monthly scholarship of 35 karbovanets.

The curriculum of the Screen Department of the technical school consisted of 12 disciplines and practices:

1. Social and economic sciences.
2. History of art and material culture.
3. Ukrainian literature.

4. Encyclopedia of cinema.
5. Body posture.
6. Basics of modern psychology and reflexology.
7. Typology interpreting face classification.
8. Make-up as an auxiliary discipline in the basic technique of acting expressiveness.
9. The technique of acting expressiveness as the main discipline of the screen department.
10. Composition of a film action.
11. Educational practice of film action and composition.
12. Practical work in production.

The curriculum of the Technical Department also consisted of 12 disciplines and practices:

1. Social and economic sciences.
2. History of art and material culture.
3. Mathematics.
4. Mechanics.
5. Electrical engineering and lighting equipment.
6. Physical foundations of the photoprocess.
7. Photochemistry.
8. Projection drawing.
9. Theory of perspective.
10. Composition of a film action.
11. Educational practice of photography and filming.
12. Practical work in production.

For the applicants of the 1928–29 academic year, 38 topics of qualification papers were established. The Screen Department offered the following topics: "Techniques and methods of animation work"; "Spectator and director"; "Editing"; "An expressive gesture in the cinema"; "The work of a film actor on staging a role"; "Live material of a film"; "The problems of a children's film"; "Film actor and his/her work"; "Editing as art"; "Tasks of a film director in scientific and cultural films"; "Director and film culture"; "The director's work on the production of a feature film"; "Technique of a film actor and his/her work on a role"; "Soviet film actor"; "Film genre"; "Theatre and film actor"; "The difference between film actors and stage actors"; "Cinema in the cultural revolution"; "Actor and Director". Technical department: "Methodology of the cameraman's work on a film"; "Hypersensibilization of negative material"; "Optical extenders for stunt shooting"; "Emulsification process"; "Lighting equipment and its efficient use"; "Comparative characteristics of shooting equipment"; "The importance of lighting in film composition and its artistic functions"; "Testing of photo and film materials"; "Shooting under artificial lighting"; "Schüfftan's method and arrangement of mirrors during filming"; "Frame texture from the cameraman's point of view"; "Testing of lenses"; "Designs of modern professional cameras"; "Problems of highlighting details in the cinema"; "Outdoor shooting"; "Soft focus"; "Issues of relief in cinema"; "Contratypes"; "Style orientation in the cameraman's work".

According to Z. Khelmno, the chairman of the VUFKU board, after the opening of the STSC, there are reasons to concentrate all film education in this educational institution. The director of the Odesa Film Factory P. Nechesa appeared in the press with a letter, in which he reflected on the fact that cinema in Ukraine does not have a theoretical basis, clear methods of work. Therefore, it is necessary to create experimental groups working in a laboratory way. "Only in this way it will be possible to find forms, through which cinematography will stand on solid rails. These scientific units should be created at film factories. Far from factories, their work will be detached from production. It is desirable that competent employees respond to this issue and express their vision".

V. Yunakovs'kyy, a teacher at the film school, responded to the letter. He emphasized that he fully supports Nechesa's idea of creating experimental film groups at the Odesa Film Factory and suggested that the students produce a full-length film costing no more than 10 000 karbovanets, "with a fresh, socially significant, artistically justified plot". In this film, according to Yunakovs'kyy's statement, it was supposed to "discover a number of film laws, rules, techniques, skills and provisions that are very important for the construction of the artistic form of cinema" and to gain experience "in the laboratory study of screen skills".

With the permission and with the support of the directorate, an experimental group was created at the film factory, consisting exclusively of film school students. The first work of the group was the production of the film "Smoke over the cliff" (1928; written and directed by V. Yunakovs'kyy), which was supposed to reveal the achievements of the students.

However, this experiment could not solve the urgent problem – the almost complete lack of opportunity for students of the technical school to undergo practice. In 1927, VUFKU considered the possibility of reorganizing the technical school into a school of factory apprenticeship at the Kyiv Film Factory, and in the future it was proposed to expand the film technical school to meet the needs of film factories. On December 6, 1927, at the conference of film workers in Kyiv, it was noted, that the film technical school does not provide "enough qualified personnel" and that "careful attention should be paid to the training of artistic forces, especially the film technical school of VUFKU needs to be reorganized and put on the proper rails".

In the 1927–28 academic year, S. Sydersky, a member of the Board and technical director of VUFKU, conducted an inspection of the STSC, and came to the conclusion that it was necessary to reduce the Screen Department, reduce the number of applicants and explain to the students that they are being trained not to be directors, but assistants, i.e. middle-ranking specialists. In the report dated May 12, 1928, he noted, in particular:

*"Up to 150 people study at Odesa STSC on all 3 courses. By social affiliation, up to 60 % of students are workers and peasants. Most of the graduates believe that after graduating from the technical school, they are fully prepared directors, cameramen and actors. In fact, everything is completely different: the 9-month work of student trainees at the Odesa film factory showed that only a very small percentage of them will be used in production, the rest will probably have to leave film production. The same is the case with students who are graduating from the technical school*

*this year. Having familiarized myself with the work of the technical school, I came to the following conclusions, which are also shared by the board of the technical school:*

- 1) the Screen Department, which trains film actors and actresses, should be completely dissolved;*
- 2) admission to the technical school this year should be limited to a maximum of 10–12 people;*
- 3) it is necessary to explain once for all to the technical school that it does not train directors or cameramen, but medium-skilled film workers, namely: assistant director, assistant laboratory technician, assistant cameraman, photographer, etc."*

After an inspection of the technical school, the board of VUFKU decided not to hold the enrollment campaign for the first year of the Screen Department.

The work of Odesa STSC was "feverish". Over time, "Kinogazeta" commented on the decadent situation that developed around the film school. In the editorial article, all the blame was rested on the VUFKU previous board and its chairman O. Shub:

*"With the change in the management of VUFKU, the attitude towards the technical school has also changed. Thus, in 1924, VUFKU sought to train personnel for Ukrainian cinematography as a technical school. With the arrival of comrade Shub – VUFKU adhered to the opinion that the technical school is not capable of training the necessary specialists, and began to reduce the budget of our technical school in every possible way. With the arrival of a new manager, the attitude towards the technical school changed for the better, because comrade Vorobyov made sure that the specialists, trained by the technical school, justified themselves in production".*

In the RSFSR, the idea of subordinating republican cinematographies to a single center and creating a single film institute that would train film specialists for the entire USSR within the framework of this program, was hatched. This initiative was categorically opposed by Ukrainian film industry officials. At the First All-Union Party Meeting on Cinematography, S. Orelvych noted, in particular:

*"And now on film education. In theses of comrade Shvedchikov there is a part where he considers it expedient to create, if I am not mistaken, an all-Union film institute. This is a beautiful idea. But, in my opinion, it is too early to talk about it. We know our pedagogical forces in the field of cinema. There are almost absent. We know that we do not even have scientific disciplines. We also know that the best training of the employees of our production is now in line with the application of their labor in the production itself, and the best training of new qualified forces is in the production itself. This can be seen from the experience of the Odesa Technical School. As long as it existed as a detached higher education institution, it did not give anything, and during the last year we attached it to a factory, where students are constantly getting practical experience. From this technical school, we have four experienced cameramen and two assistants who will undoubtedly be good directors. All of them are the members of the party. If you concentrate film education in the center, in one institute, it will not give anything. Therefore, I believe that raising this issue in 1928 is premature".*

The shortage of young qualified film specialists was felt especially acutely in the second half of the 1920s. In 1928–1930, a wide discussion of this problem began. After the first graduation,



it became obvious, that the hopes, placed on the Odesa Film School as a foundry of new film industry personnel, were not equaled. The professional level of graduates of the technical school turned out to be lower than in non-specialized educational institutions unrelated to VUFKU.

Classes at the film faculty of the Kyiv State Theater Technical School began on January 15, 1924. The term of study was three years. In June 1924, a scriptwriting laboratory was opened at the film faculty. Actors for both theater and cinema were trained at theater workshops at the "Berezil" theater and the Ivan Franko theater.

In 1926, the Cinema and Photo Department was opened at Kyiv Art Institute, which trained specialists in four specialties: theater artist, film artist, cinematographer, and photo artist. The rector of the institute, Ivan Vrona, repeatedly emphasized that the management of VUFKU did not and does not pay due attention to the training of personnel and film education, and that the opening of the film school in Odesa did not solve this problem. In contrast to the Odesa Film Academy, in KAI, for example, the profession of a cinematographer was not considered a technical force, but a responsible artist, whose artistic culture defines the fate of the film no less than the screenwriter, director, and artist does. The duration of study was four years. A total of 62 people studied in the Film and Photography Department. Among them, 35 people studied within the program of cinematographer-artist and artist-cameraman, of which 22 % are workers, 14 % are peasants, 63 % are Ukrainians, and 21 % are Komsomol members.

The work of competitors did not please the management of VUFKU. The head of the board O. Shub, for example, believed that education at the Kyiv Theater Technical School does not meet the tasks of cinematography and has a theatrical bias, since students do not have the opportunity to participate in filmmaking. However, the professional level of directors who graduated from the film school was also far from the best. Opinions were expressed regarding the attachment of graduates as assistants to the director or to the editorial board of the film factory.

E. Cherniak, a member of the board and creative director of VUFKU, considered the problem of personnel in a somewhat different way. He believed that directors and artists could be selected from the graduates of the Art and Drama Institutes, cameramen and laboratory technicians from the Polytechnic Institute. For these specialists, according to Cherniak, it is necessary to organize appropriate courses in production, where they, having general artistic and technical training, could become high-class specialists in two years. This form of education was also appropriate because the need for specialists for cinematography was not so great as to open a special educational institution. According to the official, other specialists (lighting engineers, cameramen of lower categories, costume designers) should be trained at the Odesa Film School. And actors for the cinematography can be selected in the theater with further practice in film production.

M. Bazhan, analyzing the state of things with film education in Ukraine, noted:

*"It must be said frankly, that there is still no good Soviet film school in Ukraine. <...> The Odesa Film School of VUFKU has too many shortcomings. Poor connection with production, neglect of production needs, lack of qualified teachers, provincial limitations – its "deadly sin". Thorough reforms are needed in the field of film education in Ukraine".*

But the reforms never happened. The low level of Ukrainian film education was also noted in later years:

*"A few more words should be said about the film school. Unfortunately, the Ukrainian cinematography still does not have such workers who would be able to conduct lectures on issues of cinematographic theory. The former film faculty of the Theater Technical School, as well as the currently dissolved Screen Department of the Odesa STSC, was not provided with film theory teachers, so the students' knowledge does not meet the minimum artistic requirements for a modern film worker. We are convinced that the majority of applicants to these schools have not read even the meager number of books in the field of cinema, published on the territory of the Soviet Union, and the official bodies of Ukrainian cinematography, who know all this as well as we do (and if they do not know, then it's very distressing), – very carelessly approach the demands of this supposedly educated, armed to the teeth group of film youth, who, by the way, are 90 % unfamiliar with the Ukrainian cultural process, and in some cases even hostile to this process".*

In 1928, the professional unfitness of the majority of the graduates of the film school forced the institution to take decisive measures. In this regard, the All-Ukrainian Committee of Art Workers Union decided:

*"19. Taking into account that the existing system of setting up the work of the film technical school does not justify itself, to raise a question to the Board of VUFKU about the need for a detailed study of the training of qualified personnel for production, so that in the future the work of the film technical school proceeds in accordance with the production plans of the film industry".*

The board of VUFKU, realizing the seriousness of the situation, makes a decision to update the teaching staff of the main creative professions and announces a competition for the positions of teachers:

1. Technique of screen skills.
2. Technique of directing skills.
3. Theories and practices of screenwriting.
4. Theories and practices of film composition.

The board of the People's Committee of the Education of the Ukrainian SSR, having investigated the activities of the STSC and analyzed the state of things of Ukrainian cinematography, came to the conclusion:

*"...The Odesa Film School of VUFKU has still not provided sufficient quantity and quality in the training of new personnel for Ukrainian cinematography, in particular directors and film actors. Until now, the film school has produced mainly only technical personnel: cameramen, laboratory technicians, etc. At the same time, it should be noted, that Ukrainian cinematography currently needs highly qualified workers in all fields" (Fig. 2.2.1 and 2.2.2).*

The board of the People's Committee of the Education and All-Ukrainian Committee of Art Workers Union saw the only way to get out of this situation in reforming the technical school, so that it would train only technical specialists. In the future, directors and actors will have to be produced by an organized film institute:

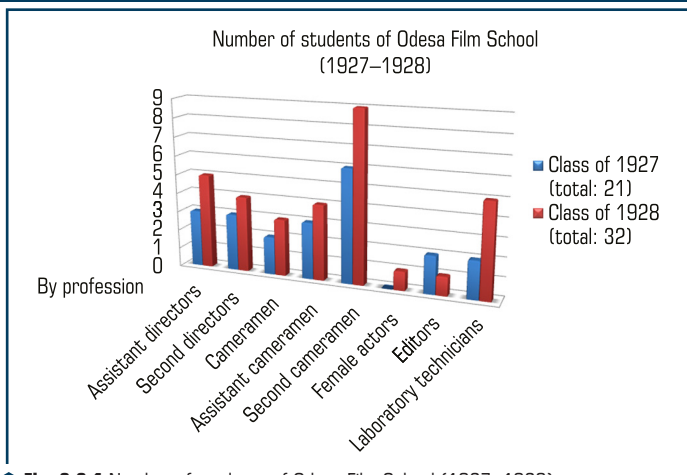


Fig. 2.2.1 Number of students of Odesa Film School (1927–1928)

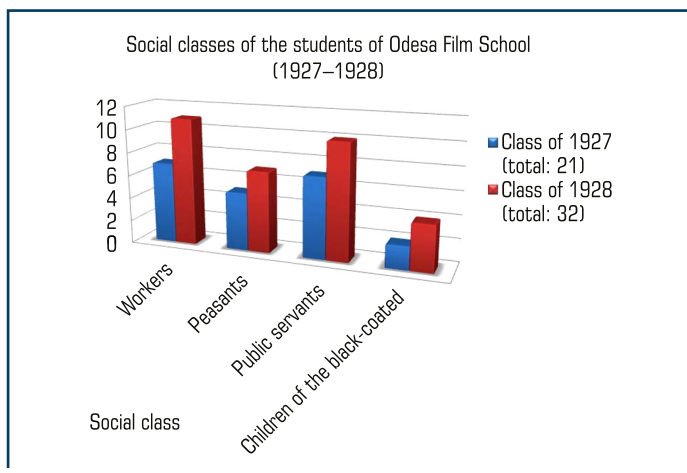


Fig. 2.2.2 Social classes of the students of Odesa Film School (1927–1928)

*"It is necessary to create a special institute for training of highly qualified film workers, such as directors, screenwriters, and highly artistically qualified cameramen. For this purpose, it is necessary to reorganize the Odesa Film School as soon as possible, leaving only one technical department in it, and to organize an experimental and research film institute in Kyiv.*

*Based on the fact that the Odesa Film Technical School does not provide training for a highly qualified workforce for film production, especially directors, due to the lack of a sufficient number of*

*qualified teachers at the Technical School, it is necessary to recognize it, that in the future the Odesa Film Technical School should mainly train specialists in the field of cinematographic technology, namely – laboratory technicians, cameramen, lighting engineers, etc. With regard to the training of directors, actors, artists and screenwriters, these functions of the technical school should be canceled and the Screen Department should be closed. Students of the Screen Department should be placed in other educational institutions or transferred to the Technical Department of the Technical College. At the same time, it is necessary to recognize the need for the organization of higher-type schools with an experimental and research bias in Kyiv. To put in charge of the Professional Education Directorate and Science Directorate to work out this issue that the experimental research institute would start its work from January 1, 1929".*

At the plenum of All-Ukrainian Committee of Art Workers Union of the IV convocation, held in January 1929, maximum attention was paid to the consideration and discussion of the five-year plan for the development of the Ukrainian film industry. The plenum adopted the main guidelines of the five-year plan in the following areas: expansion of the cinemas network, capital development, film production, distribution and training of new workforce. The plenum also considered the training of new personnel, recognizing the need to organize refresher courses for film technicians, lighting engineers and other similar specialties at the production site, as well as the creation of a special technical higher education institution, the reorganization of the Odesa Film Technical School, and the creation of an experimental research institute in Kyiv.

In the summer of 1929, Y. Cherniak, a member of the VUFKU board, gave disappointing data about the availability of education among VUFKU directors:

*"Among 33 directors, 3 have a higher education, 12 have a secondary education, 9 have an elementary education, 6 have no education at all, and 3 have an unknown degree, probably not a higher education".*

In January 1930, the Odesa Film Factory at STSC organized a three-month course for screenwriters. The factory invited laborer reporters, culture field workers, proletarian writers and young film workers of the LCSYU to the courses. 77 people attended these courses. At the Artistic Department of VUFKU, screenwriting courses were also organized, where more than 40 novice writers worked off-job.

On May 20, 1930, the Kyiv State Institute of Cinematography (KSIC) was organized at the Odesa STSC and the film faculty of Kyiv Art Institute. By the decision of the Collegium of the People's Committee of Ukraine, the Kyiv State Institute of Cinematography was transferred to Kyiv, which became the center of Ukrainian film production after the foundation of the Kyiv Film Factory:

*"c) due to the expansion of film production and the need to train personnel for all branches of cinematographic processes, to transform the Odesa technical school of cinematography into a cinematographic institute. Despite the fact that the main cinematographic production is concentrated in Kyiv, as well as taking into account the presence of the necessary specialists in Kyiv, to transfer the Odesa Technical School of Cinematography to Kyiv. The institute will be organized with two main faculties: technical and artistic. To put in charge of the State Scientific and Methodological*

*Committee (SSMC) and VUFKU to develop the programs of the institute within 2 months and submit them for approval to the Board of the People's Committee of Education;*

*i) to increase the number and size of scholarships at the cinematographic institute for at least 45–55 karbovanets per month (that is, the same amount as for industrial higher education institutions), and moreover, to transfer contractings;*

*k) transfer all management of the institute completely to VUFKU".*

Since Odesa STSC was transformed into the Kyiv State Institute of Cinematography, many graduates decided to raise the level of their education and planned to continue their studies at this institute. And since the film industry, due to the opening of the Kyiv Film Factory and the increase in the pace of film production, needed, first of all, cameramen, the management of VUFKU cut off such attempts. On July 8, 1930, a special order was issued under the signature of the chairman of the VUFKU board I. Vorobyov:

*"To suggest to the director of the Odesa Film School that all comrades who graduated from the school this year, especially in the field of cinematography, be immediately placed at the disposal of the board of "Ukrainfilm" for secondment to production. The question of further training of these comrades at the film institute will be raised only after they have worked at the production for at least 3 years. To forbid the director of the technical school from leaving any of the comrades graduating from the technical school at the technical school for research, scientific or teaching work".*

On July 25, 1930, ten students-trainees of STSC came from Odesa to participate in organizational work on the foundation of KSIC. Enrollment campaign is set to begin on August 10. The first intake to the new institute was very significant (together with the Labor Department, it amounted to 500 people). 76 % were workers, together with peasants – 90 %. 65 % were party members and Komsomol members. The number of Ukrainian students, which previously did not exceed 40 % of the total number of students, made up almost two-thirds of the students in the first intake. The teaching staff of the institute included: 9 professors, 24 assistant professors, 15 assistants. Also, in 1930, one-year courses for screenwriters of the Kyiv Film Factory were opened at the Kyiv Institute.

The reformation of film education in Ukraine began after the issuance of a special resolution of the Central Executive Committee and the Council of People's Commissars of the USSR "On strengthening the material base of higher technical education institutions and industrial technical schools" dated August 29, 1928, which also covered film institute and film technical schools.

In the 1920s, there were many film educational institutions – state and private – operating in Ukraine. However, the leading place among them was occupied by the State Technical College of Cinematography, which operated on the basis of a higher educational institution. The main criteria, by which its leadership was determined, are:

1. Geographical location in Odesa, where the film factory operated. The availability of trained teaching staff (mainly technical), among which there were many employees of the film factory.

2. The specific share of graduates who worked in film production was the largest among similar educational institutions.

3. A comprehensive approach to the problem of personnel training – the main specialties were cameramen and actors, but some attention was paid to the training of directors, editors, lighting engineers, administrators, etc.

Thus, the creation of such an educational institution as the State Technical School of Cinematography of VUFKU required considerable efforts and considerable experience. Great difficulties arose with the organization of the educational process at the appropriate level. But in general, the management of the institution partially coped with the tasks. Students had the opportunity not only to obtain the necessary knowledge directly within the walls of the educational institution, but also to solidify it in practice. The foundations of scientific research work of students were also laid in the Odesa Technical College. All this, together with the considerable experience of the teaching staff, was used in the organization of a new institution in Kyiv in 1930 – the State Institute of Cinematography.

The analysis of state policy in the field of training specialists for cinematography in the 1920s showed the need for its radical reformation. Since the level of educational institutions did not correspond to the level of development of the film industry, it was necessary to reform the management structure by uniting all educational institutions with film faculties under the auspices of VUFKU. The unification of educational institutions that trained film specialists made it possible not only to eradicate duplication in the education and training of specialists in the same direction, but also to create a qualitatively new, integral system of film education in Ukraine in the early 1930s.

## REFERENCES

1. All-Ukrainian meeting of Gubrabis (1922). *Vestnik rabotnikov iskusstva*, 3–4, 50–52.
2. Bazhan, M. (1928). *Za radianskoho kinematohrafista*. *Radians'ke mystetstvo*, 3, 2.
3. Chernyak, Ye (1929). *Shliakhy Ukrainskoi radianskoi kinematohrafii*. *Krytyka*, 5, 93–94.
4. Denysiv, A. (1926). *Teoriia y praktyka ukrainskoi kinoshkoly*. *Kino*, 11, 20–22.
5. Drit, Yu. (1929). *About the young filmmaker*. *Molodnyak*, 6, 82.
6. *Kino-kursy* (1923). *Siluety*, 8/9, 29–30.
7. *State courses of cinematography* (1923/24). *Siluety*, 17, 9.
8. *Diyal'nist' Narkomosvity USRR za 1924–1925 rik* (1926). *Kharkiv: Derzhvydav Ukrayiny*, 161.
9. *Distribution of film technical school* (1927). *Nove mystetstvo*, 21, 15.
10. *Film society about "Change"* (1929). *Kinohazeta*.
11. *About the industrial and financial plan of the VUFKU for 1929–30: Resolution of the Collegium of NGOs of the USSR dated May 20, 1930* (1930). *Byuleten' Narodnoho komisariatu osvity*, 26, 407.
12. *Chronicle* (1917). *Kiyevlyanin*, 1.
13. *Chronicle* (1918). *Teatral'naya zhizn'*, 18, 4.
14. *Chronicle* (1918). *Teatral'nyy kur'yer*, 9, 3.
15. *Chronicle* (1918). *Posledniye novosti*. October 9.

16. Chronicle (1918). *Posledniye novosti*. September 12.
17. Chronicle (1919). *Nash put'*.
18. Chronicle (1919). *Yaltinskiy vecher*.
19. Instructions for introducing fees for the right to study in Vocational Schools and Courses of the Ukrainian SSR (1922). *Byuleten' Narkomosvity*, 27–35, 50–51.
20. On the introduction of fees for teaching in higher institutions: Resolution of the National Council of the Ukrainian SSR dated March 2, 1922 (1922). *Byuleten' Hubernal'noho viddilu Narodnoyi osvity na Poltavshchyni*. 1, 24.
21. Provisions on preparatory courses at Gubsectors for training workers for institutes (1922). *Byuleten' Narkomosvity*, 36–39, 76–78.
22. Table No. 1 of the schedule of tuition fees in 1922 in the institutes of the USSR (1922). *Byuleten' Narkomosvity*, 6–39, 18.
23. Table No. 3 of the schedule of tuition fees in 1922 in Vocational Schools and Courses of the USSR (1922). *Byuleten' Narkomosvity*, 27–35, 12.
24. About the state of work of VUFKU (1928). *Byuleten' Vseukrayins'koho komitetu spilky robitnykiv mystetstv*, 7, 5.
25. Resolutions and resolutions of the IV Plenum of the All-Ukrainian Committee (October 23–24, 1928). (1928). *Byuleten' Vseukrayins'koho komitetu spilky robitnykiv mystetstv*, 11, 8.
26. The resolution of the Board of NGOs on the activities of the VUFKU for 1926/27 and the industrial and financial plan for 1927/28 (1928). *Byuleten' Narodnoho komisariatu osvity*, 757.
27. Kruk, A. (1926). Film production of Ukraine. *Teatral'nyy tyzhden'*, 1, 9.
28. Kryzhanivskyy, S. (1929). Exams for film school students. *Molodnyak*, 3, 140.
29. Mislavskiy, V. N. (2015). *Odessa... Nemoe kino. 1897–1930*. Kharkiv: Torsinh plyus, 368.
30. Nechesa, P. (1927). Letters from the factory. *Teatr, klub, kino*, 2, 12.
31. Nechesa, P. (1970). And there will still be Soviet cinema! *Kriz' kinoob'yektyv chasu: Spohady veteraniv ukrayins'koho kino*. Kyiv: Mystetstvo, 187.
32. Orelovich, S. (1929). Cinema paths. *Pervoye vsesoyuznoye partiynoye soveshchaniye po kinematografii*. Moscow: Teakinopechat', 300.
33. Syderskyy, S. (1928). Inspectorate of Odessa Film School. *Nove mystetstvo*, 8, 13.
34. Vlasenko, S. (1930). Stillborn Hollywood. *Avanhard*, 1, 66.
35. Vorobyov, I. (1930). About the transfer of the Odesa Film School to the management of the board of "Ukrainfilm". *Krytyka*, 5, 32.
36. Vrona, I. (1923). Art education in Ukraine in 1922. *Shlyakhy mystetstva*, 5, 68.
37. Vrona, I. (1929). Affairs of film education. *Kino*, 17, 16.
38. Yunakovskyy, V. (1927). An open letter to the director of the 1st state film factory VUFKU Comrade Nechesu. *Teatr, klub, kino*, 13.
39. Yutkevich, S. I. (1990). *Collected works in three volumes*. Moscow: Art, 1, 54–55.