



CREATIVITY AS A DEFINING TREND OF EVOLVEMENT IN MODERN DOCUMENTARY CINEMA

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Abstract. In the era of digital globalization, instant exchange of information, ideas, data, all traditional genres are undergoing a transformation process. The advent of digital technology has created many opportunities for the world of documentary narratives. Digital recording and archiving, modern filming technologies, the Internet, and increasingly expanding communication flows are changing both the ways, methods and techniques of creating content, and the conditions for its presentation, display and consumption. The article is devoted to a relatively new trend digital time for both the expansion and modification of old forms, and for the creation/birth of completely new versions of non-fiction cinema – in a variety of formats. The key question is how traditional types of documentary films “mutate” in a dynamically changing reality and what is the specificity of the modern documentary narrative. During the research, authors followed the structural-analytical method, it was found that the method of creative documentaries is very diverse, the use of creative methods is motivated by the need to solve not so much technical as before but artistic and communication tasks. As a result, today there is an outbreak of creative documentaries on screens and streaming platforms, which in its form is practically a hybrid of game and non-fiction cinema, where the current and global agenda, along with the accuracy of fact, reliable information, has an artistic form, demonstrating a new and fascinating film-language. It is the experiments with form, the mixing of genres, the introduction and use of visual effects subordinate to the author’s idea that expand the space of modern documentary, contributing to the creation of new types of it, such as animation-documentary, web-documentary, VR (virtual reality) genre, documentary-show. Creative documentaries, according to the authors, marks a revolutionary turn both in the development of non-fiction cinema and in the field of modern culture, influencing the consciousness of the masses.

Keywords: non-fiction film, narrative, creative thinking, documentary, creative documentaries.

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Introduction

Documentary film in cinema, as a fact of capturing, documenting and comprehending reality, exists and develops exactly as long as a birth of the cinema. Non-fiction film undergone numerous transformations not only as an instrument but also in its corresponding form and content. The first directors Lumiere brothers did not know that while filming their work they were the very first, who documented time and place and people. Essentially, the first films known as foundational films were non-fictional. They were a representation of reality, rather than the reality itself (Marfo). In most of the foundational films, the film makers depicted the whole editing process, and the viewers were made to believe that what was shown had indeed happen (Adelman).

Long after that regardless of the authors' desire to record reality as it is, documentary cinema started to evolve using abstract in relations to subject matter and started to create a new original space, which refracted by the prism of the author's view. Therefore, documentary films emerge its own features and techniques of working with a document of time, its embodiment in cinematic material. From Robert Flaherty and his revolutionary use of observational filming in "Nanook of the North" to a Dziga Vertov's cinema realism like famous "Man with a Movie Camera" to narrative power in "Triumph over Violence" of Mikhail Romm to provocative films of Michael Moore. Due to subject matter, censorship or development of film language documentary films transformed as a genre.

Topic of evolution in documentary has been extensively studied by Bill Nichols. In "Representing Reality" he explains fundamental elements in perception of non-fiction films to Tom Rankin "Looking and Telling Again and Again" changing traditional documentary

techniques to more intimate camera work to tell compelling portraits of truth to Ilona Hongisto's "Soul of the Documentary: Framing, Expression, Ethics" of boundaries between film and subject and more recent De Jong Wilma, Knudsen, Erik & Rothwell, Jerry "Creative Documentary: Theory and Practice" examining potential of turning to more audiovisual form of art. Search for a new language lead for curators of most prestigious film festivals to turn to an hybrid form of documentaries. Blend of documentary and fiction allowed audience to capture and experience time and people more subjective, immersing from very first frame into visual representation. This paper aims to analyze the emergence of creative documentaries, their impacts on the film industry and how they have revolutionized documentary creation. The aim of this research paper is to evaluate creative documentaries and their effects on the film industry and documentary films. Creative experimentations in non-fiction films have sparked in international arena last 5–7 years and growing in numbers. Emergence of creative process was due to television, which still prefers conventional traditional forms of documentary films. Those limitations allowed auteur documentary films try other styles and forms in narrating a story.

Methods

The paper follows a qualitative approach to answer the research question. Numerous scholarly sources were analyzed to find the interactions between traditional documentaries and creative documentaries. The research focused on investigating other scholars' opinions on creative documentaries to develop a specific rationale. It focused on specific articles that provide sufficient information on creative documentaries. Through this method, the paper gathers that creative documentaries are revolutionary

for the film industry. The methods employed in this research are limited due to the lack of a quantitative analysis.

Discussion

Creativity is often termed as a human characteristic developed through learning and interacting with environments that enhance creativity. Creative documentaries are televised factual entertainment programs that show the routines and experiences of different individuals, like their personal relationships and their cultures (Sorokin). These documentaries are essential because they provide knowledge and a glance at personal life and the entire historical world. Creative documentaries incorporate new formats that are available to different audiences and incorporate the foundational narrative styles and build on the intimacy aesthetics brought by foundational documentary creators. Modern creative documentary cinema has moved away from the portrait genre increasingly turning to the more intimate directors view of a personal story. From archival footage to documentary essay of a humanity. Creative approach changed concept of documentaries, which at this point narrowed only to the form of a voiceover text limiting the side of the film language in this genre. Creative directors' style, in turn, required an ambiguous stylistic and genre approach, in addition to the originality of the use of certain means of the film language. This is where the synthesis of genres originates. They are often applauded due to their informative, innovative and entertaining characteristics, that make viewers hooked to them (Vinculado 170). "Waltz with Bashir" directed by Ari Folman used unlikely methods in creating his praised work. Darn, grim post-war world, animation rightly captured PTSD of main character narrated by himself set a world so wrong bit so real, that you want to wake up like from a bad

dream. Characters like diaries each open a gruesome story of a war that changed not only them but an anyone who watched the film. Unlike classical documentaries, creative documentaries are not heavy on information which discourages audiences and tarnishes the reputation of documentaries (De Jong, Knudsen & Rothwell). They are precise, easy to understand and develop a continuum of documentary films based on the numerous narrative styles available to their audiences. These documentaries differ from the classical ones in that they do not attempt to make truthful claims through the selection and interpretation of realities.

Some filmmakers highlight there exists clearly established lines that show the distinction between fictional films and documentaries. They stipulate that the ability to produce a film that differentiates between the two is a new form of creative documentary making. According to Mast (233), fiction and documentaries are the main fundamental aesthetic dichotomy in the film and television industry. Additionally, Nichols (112) stipulates that the art of narrations where a narrative happens in time allows the viewers to join the fictional world and construct the proposed story. This author acknowledges that audiences join the world shown in the documentary through the art of representation; a process that allows documentaries to address some worldly aspects and enable the viewers to reconstruct the proposal. Although documentaries and fictions are separate designations, Nichols (38) outlines that the boundary between the two is narrow as they a boundary that is undoubtedly blur. Creative documentary is a discursive form of art based on its figurative characters and devices similar to those used in fictional films. Some filmmakers choose to explore their creative side by creating documentaries that seem

and sound fictional such filmmakers use convincing words and a comical script to enhance their creativity like Eric Goode in “Tiger King”. This is an absurd story about sociopaths and freaks who are fascinated by the life and habits of wild cats so much that they begin to copy their behavior – they get themselves several partners, raise small tiger cubs and aggressively divide the territory. Ironically, the human still gets the better of them, and noble desires to save dying animals turn into brazen attempts to earn even more. Presenting serious matters in a playful and fun way is an indicator of a creative documentary with fictional characteristics. Most of these filmmakers aim to incorporate some reflexivity and serious hybridization that are not often included in documentaries (Koba 20).

Creative documentaries seem to break off from the traditional concept of documentaries. The classical notion is that the intellectuality and moral superiority of documentaries lies in the fact that they deviate from fictional conventions. These classical views highlight that documentaries have departed from fictional filmmaking since fiction is a distracted and deceitful form of film making. Scholars like Nichols (108) highlight that fiction films are in total ignorance of reality and favor fantasies and illusions. Unlike fictional films, documentaries were known to have a special place for reality instead of illusions. Every documentary focuses on something that is real, a characteristic of the non-fiction world that prioritizes events in the real world (Letort). This statement means that documentaries were believed to convey the real image to enhance authenticity and believability. Creative documentaries developed to alter these ideologies. Creative filmmakers provide the reality of the human experience without altering the authenticity of the events or invalidating them by incorporating aspects of fictional films (Bruzzi 3).

Results

Creative documentaries recognize the distinctions between different film making strategies and traditions. This knowledge allows the filmmakers to reinforce the films from their classical forms through various modifications like “Struggle: The Life and Lost Art of Szukalski” depicts artists struggle through visualization and paintings, directed by Ireneusz Dobrowolski, “My Octopus Teacher” reflective journey directed by Pippa Ehrlich, James Reed, “Waltz with Bashir” chosen form of an animation-documentary directed by Ari Folman etc. Directors can locate and understand various approaches to the subject matter and work diligently with the distinct ideas. This form of film making encompasses the interaction with mixed technology and other art forms to deliver quality films that are acceptable in the film industry (O’Flynn 167). Storytelling is an important component of any documentary, including creative documentaries. Therefore, it is essential for creative documentary film makers to grasp the elements of narratives and use it in its artistic form (Castells 12). Creative documentaries involve the use of traditional film making strategies, like literary aspects, among other strategies. The form of these documentaries has changed and developed through modern technologies and technical features, such as graphic design and photography. Narrowing the differences between the traditional and modern genres has always been an essential element of a creative documentary production. The ability to experience other people’s lives and cultures has introduced creative documentary filmmakers to new topics from various genres.

Some creative documentaries incorporate reconstructions, re-enactments, and dramatizations that do not essentially corrupt the credibility and legitimacy of the documentary film. In its real sense,

dramatization is part of the creative process in documentaries. Foundational and classical documentaries that did not have aspects of dramatizations were considered boring and of lower category since they lack creativity (Grierson 76). Creative documentaries are dramatizations of real events. For this reason, re-enactments and dramatizations are an essential part of creative documentaries, used to show and illustrate real events. In their creative form and use of distinct filming techniques, creative documentaries highlight current realities in human life without concocting facts (Glyne 252). It is common to confuse creative documentaries and mockumentary documentaries. Creative documentaries present real events playfully and represent them through clear characters and visual techniques (Tes 145). On the other hand, mock documentaries depict an imaginary world through the featured events. While mock documentaries present a fake world, the world in creative documentaries is real; as mentioned earlier, creative documentaries are representations of the real world that sound and work like fictional films. This fact about creative documentaries fascinates filmmakers, and this is the reason why creative documentaries have gained popularity in the film festivals. These documentaries are not parodies or fictional creations. They are often shot on real locations and do not manipulate facts but use characters to highlight them (Martin).

Today we see the expansion of creative experiment in non-fictional films. Before the pandemic the rise

of documentary-drama and re-enactments of historical events allowed films reach almost blockbuster level. Certain political restraint turned filmmakers turn to use of an animation technique and as a result the emergence of animation-documentary genre. Due to pandemic digital technologies allowed audience — anyone from anywhere in the world to be part of the films and singled out rise of a VR genre.

Conclusion

Creative documentaries have become important subjects in the film festivals because they depict the reality and facts of certain situations in an upfront manner. Most of them bring humor to a serious situation, which is part of the creative process. Others blend fictional and reality in a way to sensitize the gruesome violent lives, others set to discover secrets of nature only to discover depth of a human nature. Creative documentaries are a scientific discourse of real facts that are interpreted like in other sciences. The interpretation of facts develops new means of representation (Renov 13). Documentary filmmakers should adopt the creative technique as a deviation from the serious and classical definitions of documentaries. This will increase the profits in the film industry since more people will be engaged and be motivated to watch the films. Creative documentaries should be the focus in the film industry since they revolutionize the whole concept of documentary filmmaking.

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B. K. Ramazanova – analysis of scientific literature, work with foreign sources, preparation and finishing the research part of the text, preparation of a literary review.

G. O. Abikeyeva – development of the method for conducting and formation of problem of the research, conceptualization of conclusions.

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КРЕАТИВ ЗАМАНАУИ ДЕРЕКТІ ФИЛЬМДЕРДІҢ ДАМУЫНДАҒЫ АНЫҚТАУШЫ ТРЕНДІ РЕТІНДЕ

Аңдатпа. Цифрлық жаһандану дәуірінде ақпаратпен, идеялармен деректермен алмасу кезінде барлық дәстүрлі жанрлар трансформациялану процессін бастан кешіруде. Цифрлық технологияның пайда болуы деректі баяндамалар әлеміне көптеген мүмкіндіктер туғызды. Цифрлық жазу және мұрағаттау, заманауи кино түсіру технологиялары, интернет және үнемі кеңейіп келе жатқан коммуникациялық ағындар контентті құрудың тәсілдерін, әдістерін, оны ұсыну, көрсету, тұтыну шарттарын да өзгертеді. Мақала цифрлық уақыттың жаңа тенденциясына, ескі формаларды кеңейтуге және өзгертуге, сонымен қатар әртүрлі форматтағы фильмдердің мүлдем жаңа нұсқаларын анықтауға арналған. Негізгі мәселе – деректі фильмдердің дәстүрлі түрлері динамикалық түрде өзгеретін шындықта қалай «мутацияға» ұшырайды және қазіргі деректі нарративтің ерекшелігі неде. Зерттеу барысында құрылымдық-аналитикалық әдіс қолданылды, бұл креативті деректі фильм жанрының алуан түрлі екенін көрсетті. Креативті әдістерді қолдану бұрынғыдай техникалық емес, көркемдік және коммуникациялық мәселелерді шешу қажеттілігінен туындайды. Нәтижесінде, бүгінгі күні экрандар мен стримингтік платформаларда креативті деректі фильмдер өркендеуде, бұл өз нысаны бойынша көркем және деректі фильмдердің гибриді дерлік болып табылады, мұнда қазіргі және жаһандық күн тәртібі фактілердің дәлдігімен қатар, сенімді ақпарат, жаңа және қызықты кино тілін көрсететін өнер түрі бар. Автордың ойына бағынышты формамен эксперименттер, жанрларды араластыру, визуалды эффектілерді енгізу және қолдану заманауи деректі фильмнің кеңістігін кеңейтеді. Бұл оның анимадок, web-documentary, vlog жанры, док-шоу сияқты жаңа түрлерін жасауға ықпал етеді. Креативті деректі фильм көркем емес фильмдердің дамуында, сондай-ақ қазіргі мәдениет саласында бұқараның санасына әсер ететін революциялық бетбұрысты білдіреді.

Тірек сөздер: шығармашылық көркем емес фильмдер, деректі фильмдер, креативті деректі фильмдер.

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КРЕАТИВ КАК ОПРЕДЕЛЯЮЩИЙ ТРЕНД РАЗВИТИЯ СОВРЕМЕННОГО ДОКУМЕНТАЛЬНОГО КИНО

Аннотация. В эпоху цифровой глобализации, мгновенного обмена информацией, идеями, данными все традиционные жанры переживают процесс трансформации. Появление цифровых технологий создало множество возможностей для мира документальных повествований. Цифровая запись и архивирование, современные технологии съемок, интернет и все более расширяющиеся потоки коммуникаций меняют как способы, методы, приемы создания контента, так и условия его предъявления, показа, потребления. Статья посвящена относительно новому тренду цифровое время как для расширения и изменения старых форм, так и для создания совершенно новых вариантов неигрового кино в самых разных форматах. Центральный вопрос – как в динамично меняющейся реальности «мутируют» традиционные виды документального кино и в чем специфика современного документального нарратива. В процессе исследования использован структурно-аналитический метод, показавший, что жанр креативной документалистики весьма разнообразен. Использование креативных методов мотивируется необходимостью решения уже не столько технических, как прежде, сколько художественных и коммуникационных задач. В результате чего сегодня на экранах и на стриминговых платформах происходит подъем креативной документалистики, которая по своей форме является практически гибридом игрового и неигрового кино, где актуальная и глобальная повестка наряду с точностью факта, достоверной информацией обладает художественной формой, демонстрируя новый и увлекательный киноязык. Именно эксперименты с формой, смешение жанров, внедрение и использование визуальных эффектов, подчиненных авторскому замыслу, расширяют пространство современной документалистики, способствуя созданию новых ее видов, таких как анимадок, web-documentary, vt жанр, док-шоу. Креативная документалистика знаменует революционный поворот как в развитии неигрового кино, так и в сфере современной культуры, влияя на сознание масс.

Ключевые слова: неигровое кино, документальное кино, креативные документальные фильмы.

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