

**CINEMA AUDIENCES IN THE SOCIOLOGICAL
INTERPRETATION: PROBLEMS AND PROSPECTS OF STUDY**

Statement of the problem. In parallel there are ideas of "omnipotence" in the sociology, total influence of mass-media or vice versa, their social limitation. In the separate periods of growth of popularity of the certain scientific schools and the approaches, the advantage was given to one of them. So the expansion of mass culture raised the concerns in relation to violation of "natural" balance between an elite and mass, conditioning for cultivation of lower moral and intellectual capabilities. The members of audience were perceived by the researchers as the passive consumers not apt at an independent informative choice. The new principle of study of the macro communicative phenomena is formed in the American sociology. An audience here is not as unstructured composition look like the model of mass society. It is heterogeneous in their preferences to communication. A social differentiation, a group difference does not walk around the public that reads, looks and listens, determining her informative requirements and tastes. Today it is said that main that mass communication does it is not so much obligatory though limit influence on an audience, it is a representation of knowledge, values and standards that at the certain terms is mastered by the individuals and groups. Therefore the study of structure of the audience, finding out sub-groups, possessing the sufficient likeness on the great number of the distinguished properties, the further analysis of the internal intercommunication of the general features, reactions, behavior, social options and it is the problem of further discourse.

Analysis of researches and publications. The study of the cinema and as a type of art and as a type of social communication has a long history. For the methodological basis were taken the theory of "tesselated culture" A.Molya, the presentation of Castells about mass communications, works of Zh.Bodriyara about

simulative nature of facilities of communications, expressions of M.Maklyuena about the origin of hypertext, works soviet and home sociological schools, article of the modern Russian and Ukrainian sociologists : R.Shulga, V.V. Drozdov, M.V. Lukov, R. Schmidt, M.I. Zhabsky, Y.U. Vogt-Babushkin, Y. Soroka and other.

The goal of the article is a theoretical analysis of principles of the study of mass audiences and cinema audiences in particular and also the creation of the empiric typology of the cinema audience of Odessa. This aim was realized in next tasks: sociological principles of study of the cinema are analyses; the concept of audience in sociology is considered; the typology of modern cinema audience of Odessa is created. Therefore the subject of the research is a cinema audience, and the object are the typology descriptions of groups into her. The typology of the audience, i.e. the selection of certain social type, depending on that a choice, taste, estimation, will be formed, is one of the basic aspects in the study of the audience groups. The existence and descriptions of the types of the audience give an opportunity of explanation of many effects generated by mass media.

Exposition of basic material. Cinema closely integrated in the system of the society and at the same time relatively autonomous social institute, the type of art and means of the mass media. As a difficult social subsystem the cinema is interested by sociologists, that investigate the cinema as a social institute, social functions of the cinema in society, the connection of the cinema with other social institutes. The basic themes of sociological researches are cinema visit as a mass social behavior; mass cinema art as a special social phenomenon; possibility of the cinema as type of mass media. Sociology studies the social phenomena which have the mass probabilistic and regularity. Every film is individual, but the study of mass gives an opportunity to trace some steady tendencies of functioning of the different personages, characters and the attitudes toward them of the certain audience. According to E.Morena and P.Meylora, the film only reflects the collective dreams, neuroses and psychopathic traits society. R.Kening writes that the screen is a figurative, protocol expression and feelings, moods, expectations, desires, hopes, sympathies.

D. Prokop says that a film depends not so much from tastes of public and even the character of the vital establishments and consumptions of personality, how many from all the same difficult, many-sided and mighty ideological and public structure that subordinates to itself and character of consumers and type of personality. In a theory the "mirror" of Z.Krakauera is examined the dependence of the film production on consumers and cinema comes forward as a "mirror of society". It reflects some of the hidden cultural treasures that people are unaware of or unwilling to admit that guided them. At home school a film, mainly, was examined as a subjectively-artistic, difficult and multi-layered reflection of the real social structure of society. The film, as the phenomenon of culture, presents as a socially-aesthetic value for them, incarnating characters, types and values of society. Today, the cinema, first of all, satisfies the real arising needs of audience. So the film is sometimes regarded as a "myth" which is really taking place in the social and historical trends that displays the screen from the sphere of mere gratification to the sphere of the recreating models of the interpreting the real moral and emotional system.

Due to ability to reflect the world in visible forms, the cinema formed in the structure of artistic culture specific component is movie show. Thus, as S. Drobashenko marks, a direct cinematographic reflection in actual fact is not limited by the documentary screen, it "pierces all artistic thinking, all most the difficult process of creation and mastering of the artistic values of cinema art"[1, c5-6]. At the same time with development of possibility of circulating, creation for show and forgery, the movie, along with other visual means of mass media, more and more structures and alters the mass audience and their behavior. Interest in this question is conditioned by the high degree of development of mass media by their functional possibilities, and also to passing of the art to the market sphere of survivability. The questions about the audience of her essence, the properties are developed as in home so in foreign literature. Among known to us we call Korobeinikova V.S., M.V. Kostenko, E. G. Slutsky, H. Shane, etc. In many works an audience is determined as a steady totality of people, arising up on the basis of

community of their informative necessities, interests, and also forms, methods, channels, satisfaction of these necessities. The clear social determinism is characteristic for the audience. "The essence of the audience consists not in that it reflects the interrelations between the members, with society in a process of the mass communication" [5, c190].

In a social psychology an idea became stronger about an audience as about the great number of small cells of people with the leader that comes forward as a transmission mechanism between mass media and group. In a number of researches of this direction specified on that the perception of film is examined by the scientists only as an esthetic perception or as measuring of individual aesthetic presentations and looks. Probably, that business is more difficult. Rather the content of the film is correlated with the group values and norms that are in a consciousness of individual. The perception of "spectacle" is initially social. All of it means that every group of audience has only to it inherent norms and values, own subculture. As these groups are included in the large social categories, as these norms are homogeneous and correlated directly with the norms and values of society, then totality of norms and values which regulate the behavior of individual and the perception by it the works of cinema art, but the analogies are named as a cinema culture.

The question about what is the audience repeatedly caused spores and it was for many reasons. One of them was not always strict and exact interpretation of sociological materials. We also meet a wrong interpretation of found out the phenomena, the terminological discordance, and the distribution of private factors for scopes of the studied objects.

The audience is inhomogeneous, and a "middle" spectator, as B. Firsov notices, does not really exist. It is only an arithmetical mean. But there is a spectator "typical", which divides and expresses interests of majority of the audiences which is real, whatever the facilities of sociology applied for the study of different visitors of the show. It stipulates our interest in differentiation and typology of the cinema audience. The cinema audience of film is many-sided and

inhomogeneous. The attention of many people, appearing together by chance, is focused on the screen, in a time of session. Their interests and tastes, queries and preferences are different; their vital and aesthetic experience is different. A variety and individuality of psychological lines of the audience and socially-psychological features of the different groups of cinema audience are expressed in perception of film. And however about every picture there is a general idea, i.e. a total score is given.

The cinema audience has its own characteristics. N.A. Hrenov notes that the development of mass leisure brings to life forms that require collective consumption, interaction and communication. From the arts of this requirement in the mass leisure the cinema answered most.

From the psychological point of view a man submerges in the world of the cinema, to soften contradictions between the self and the world. Genre cinema, suggesting for a time to go away from reality is the way of expression of moods and expectations of the audience. An easy entertaining movie is the suppressed desires and the aspirations of people. And the hidden layer of the film, which covers the viewing audience, representing the society in the cinema is the mirror of society, its mass psychology. The nature of spectator attitude is ambivalent to a feature film. From one side public believes in an authenticity of what be going on the screen and empathy is included, and with other it is necessary to behave critically to the mastery of author.

So, thanks to the technical possibilities, film was widespread, and the apparent simplicity of his perception, with the impressive power of "visual" way of creating the illusion of reality, has become the mass art of the 20 century. The layers and groups of the audience gather exactly round it, they choose it, study from it and it is criticized by them. Their study is the priority in the sociology cinema.

Many researches, along with the A.V. Olhovnikovym and O.O.Uvarovym believe that the most effective method of differentiation of the audience is a construction of empiric typology with the use of procedure of multidimensional

automatic classification. The authors present a concrete experience of developing an empirical typology undertaken by the sociological service of National Radio and Television. In the basis of procedure of typology the most substantial from the point of view of tasks researches rich in content indexes characterizing the general orientation of the audience's interests and behavior in the totality. As a result they educed five typology groups of the audience, possessing the similar structure of the telecommunication interests and the stereotypes of behavior. Criteria, it is the system of indexes that differ in a high differentiate feature. To them attributed: thematic preferences of audience, interests in the types of broadcasting, functional necessities, and real behavior of the audience in the conditions of the concrete programmatic situation. Besides, the socially-demographic descriptions and data about the structure of the leisure activity were used. So, according it: the first group is an audience, which prefers the entertaining programs - concerts, TV programs, quizzes, competitions, feature films. The interest in a political informatics is low. This audience is the most active visitors of theatres, cinemas and video salons and the variety entertainments. Basis of groups is young people, men to 35 years old, as a rule townspeople, students, workers. The second group is an audience which oriented to entertainments, but gravitation is noticeable to the cultural and educational programs and serious genres of art. The majority of group is also young people and people of mature age, townspeople. Intelligentsia, students, schoolchildren are distinguished. The third group is "information" "folk work" and high interest in news. This audience is the real conservatives. "Businesslike homebody" prevails. Its basis is made by the people of mature and pre-pension age. A feature of group is the greatest part of the villagers, and also technical.

Fourth group is again a audience with entertaining preferences. The audience is attracted by more theatrical and cinematographic spectacle. It is characterized by even distribution on the level of education and age, the substantial share of pensioners, large number of the workers of trade and the sphere of service.

The possibility of the typology appears when in a group, communities with identical aims are certain conglomerate with own descriptions. As it applies to an audience it sounds so: different interests of many audiences, listeners are isolated in group preferences and simultaneously interlaced in a single great number, i.e. at all originality of one or another audience groups there are general elements in their basic descriptions, clamping an audience in an integral structure.

One of the first "discoveries" which the audience presented, as soon as it was begun to study by the methods of sociology, lay in the fact that the picture was copied from it did not get "finished": the viewer's behavior and "attendance" is often not consistent with their marks. The "mechanism" of influence of film on an audience is not yet studied. Obviously, that sociological information about distinctions of audience groups - necessities and interests, specific of perception and estimations is must be used in the decision of this problem. The information about the differentiation and unity of the spectator mass, which is affected, is a great value in such connection.

Researching the difficult and sometimes contradictory attitude of the audience toward a "show", the concrete sociology could not limit the analysis of cinema audience differentiation on socially-demographic signs. Many facts, which were discovered in the process of study of the reasons of behavior and orientation of the cinema public, demanded meaningful explanations. One of them leans against the theory of psychological options. The problem of options interests us here so far as they are offered as a criterion of next turn of differentiation. Social psychologists have proposed a typology "which was based on well known the main social functions of art in the aesthetics that appear in it with varying degrees of intensity - depending on the ages and social needs and the intentions of the artist." [4, p.82] Exactly this feature of the mass audience has allowed conditionally divide it into types according to the predominant "exploitation" of a single social function of the cinema.

It should be noted that there are a number of studies aimed at understanding the Subject and genre-preferences of the audience in the literature. So I. A.

Poluehtova, in her article, talks about how the viewers choose. It is understood; any of them are waiting for a meeting with the notoriously bad picture and so, without exception, are characterized by selectivity. But, some people prefer the cinema to another forms of rest and, at the same time, and at the same time want to watch a good film, while some people differ in more developed setting on selectivity, they search the meeting with the films of certain type. It presented the attitude of the audience toward the certain genres of cinema production. So nearly a fifth of the audience (18%) does not like the behavior of the heroes of films, which are attributed to such traits as cunning, insidious (38%), cruelty and wickedness, selfishness, indifference or contempt for the people (20-23%). Particularly the violence and cruelty are negatively perceived by viewers' consciousness. Approximately 1/3 of the public screens (31%) don't like an overabundance of blood, violence, atrocities.

The attitude toward an erotica and sex of the consumers of present cinema audience is not so simply: 10% complain concerning an abundance of too vulgar sex, pettiness on the screens. At the same time 15% see the most attractive things just in the erotic stages. A researcher offers the rating of the different types of movies in the system of the audience preferences.

Types of the movies	% of the respondents	
	1993	1994

Comedy	49	34
Melodrama about love and human passions	27	21
Adventure on the historical material	19	20
Fantastic	18	17
Detective	19	15
Action with gunfire and fighting	23	13
Films about historical figures and events	11	13
Erotic	19	12
Author (difficult on film language, means of expression)	8	10
"Horror" (Mystery Films)	11	9
A serious film about contemporary issues	5	4

First of all the audience want to watch more “clever” movies (29%). They feel also deficiency of "family movies" – which are interesting to all age and convenient for the joint viewing by all family (17%) and the movies which show us the problem of individual the modern world (17%).

It is necessary to consider that fact, that on this rating the press of some “shifts" lies – the deficiency of one genres and the excess of other. As the whole, the system of the preferences is characterized by the pronounced orientation to the popular genres.

V. Dubitsky presented the research of the interview of the audience at the movie theaters, and the video fans in the video shops in which she says about the interaction of the cinema and video. An author draws a conclusion, that the frequency of visits of the cinema or the number of the looked over video films don't change the order of the preferred types of films. She presents the structure of the audience preferences according to the cinema genres.

Cinema genres	Group of viewers according to the frequency of visit of the movie theater, %				
	for the full sample	Began to visit		Prefer the cinema	Prefer the video
		more	less		
Comedy	70	80	68	73	74
Detective	41	40	39	42	40
Adventure	37	41	29	40	43
Fantastic	31	41	25	33	44
"Horror" (Mystery Films)	30	31	30	30	32
Historical movie	30	24	32	31	24
Life movie	29	27	32	32	26
Erotic	22	27	20	18	28

In one article of M. B. Glotova the attempt of the sociological research of the dynamics of the relation of students to cinema art and the changes of their orientations in the field of the film repertoire, occurring over the last 10 years is made. The research (1987-1995gg.) was carried out among 350 students of Academy of cold and food technologies in St. Petersburg. The interviews testify that the students have rather high level of the interest to the cinema. Irrespective of a viewing place, the students prefer moral and psychological, detective and

adventure, comedy and fantastic movies. The most low and uncertain demand was for the domestic history, fantastic music and movies, which is due, according to the author, not the genre-thematic orientations of the respondents, and the repertoire of the film distribution policy.

In 84-86th respondents distinguished the best ones from the domestic movie:

- The moral and psychological movies;
- The comedy;
- The extremely movies;
- Musical movies

And among the foreign:

- The extremely movies;
- The moral and psychological movies;
- The comedy.

Drozdov A.Y. who, during 1998-2000, conducted the complex of researches on identification of social and psychological factors of aggressive behavior of youth. And he presented a rating of genres among the students.

Genres	Sex	Action	Detective	Comedy	Fantastic	Melodrama	Erotic	Thriller
Students	М	41,1	27,6	75,9	44,8	3,5	20,7	4,48
	Ж	12,5	28,1	87,5	15,6	65,6	16,6	31,3

According to this rating, the preferred genre is comedy.

By results of researches and practices of many sociologists it is taken for granted that the movie excited the viewer, it is necessary that it will be advised friends or kiths. And here those esthetic and extra esthetic effects which are perceived by audience start working and the impression from which is summarized at the end of a session. These incentives are extremely various and the attitude towards them of the different group of spectators is ambiguously. The genre preferences are absolutely indisputable: other things being equal – relevance of

subject, talent of authors and performers – the majority of the audience prefers comedies, melodramas, detectives and genre versions close to them.

So, the audience typology on the various bases has the goal. It is a deepening and a specification of knowledge of use by the various groups of people of mass media and the perception them the materials extended by various means. Thanks to a typology there was a possibility of comparison of types of various years and channels, an opportunity to track the dynamics of development of change of the social processes. Creation of the types is characterized by the search of universal indicators of the typological analysis of audience that in turn opens a number of tasks for further researches.

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