# A Comparative Analysis Of TV And Cinema

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## Television as a Dominant Institution of Cultural Production

Everyone understands that the importance of TV as an institution for the production of culture is colossal. This is the main production in the country today. Nothing can compare with television in its importance for sustaining our cultural sphere. Hence, the taboo. There is no qualitative content analysis of news, or if it exists somewhere, such as in secret services, then we do not know this. There are no serious studies of the largest television products, such as telefilms, serials, and entertainment programs. In publicly available sources, there are only simple answers to difficult questions. For example, self-satisfied statements: “I do not watch TV” or “In my environment, no one is watching it.” However, the coverage of the population, the time spent, the volume of advertising, and the main indicators of the audience, across different forms of communication between people and culture, television is ahead of all others. More than 92 percent of the population older than four years watches TV at least five days a week, and 72 percent watch it daily for about four hours a day, 88 percent, according to the latest polls, learn the news from the “box” (Nielsen, 2020).

## Television Financing and the Domestic Film Industry

We see the consequences of this phenomenon in the kinds of films shown in the country, in what producers are filming and how they are filming it, what the director’s soul is hurting. All this – together with the values Typographical: remove literal “Invisible zero-width space artifact” textand worldview of the nation – is the origin of cinema for television. Do not forget that the showing of feature films intended for cinemas was on television in 2012, about a fifth of the air. In addition, these volumes continue to fall. These major channels and networks control virtually the entire television space. Therefore, serials make up 19 percent of the content, animated films make up 5 percent of the air, documentaries and related content make up 4 percent, and sitcoms and sketches, which have certain cinematographs, at least in the minds of viewers, about 7-8 percent.

TV-channel spending on this production exceeded $3 billion last year. This is, for the most part, the domestic film production, which viewers perceive as a movie. Television series are the main product of national culture today. In our country, they occupy 2.5 times more airtime than average in Europe

and 1.5 times more than in Latin America, China, and Southeast Asia. We are practically world leaders in our own serial production.

## Cinema Demand, Broadcasting, and Audience Distribution

The demand for films intended for display in cinemas has fallen dramatically in the past year. In addition, this is a multidimensional process. One of the studies conducted by the Federal Agency for Press and Mass Communications shows that, in fact, movies on federal television last year occupied 21 percent. All movies are Soviet, modern, domestic, foreign, and American. In addition, the demand for it in the middle of last year was only 17 percent.

In the very near future, television series will displace Hollywood products. The series last year occupied 19 percent of the air, and the demand for them at the same time was 28 percent. This means that the current cyclopean production can be increased almost by half. Therefore, apparently, and began to show what had never happened before for two consecutive series every evening. Only in the first quarter of this year we launched 335 series titles. This is truly a giant production. On NTV, 15 names from the top, twenty programs – and NTV, as you know, the absolute champion of the rating of last year among all channels – serials. Fifteen out of twenty! Films now go to cable channels.

It is interesting to see which segments the cinema shares on television. Soviet cinema is now 3-3.5 percent of the entire broadcast. Modern society is slightly larger, but the American output last year occupied 11 percent of the entire air. From the point of view of the mass public, politics, and culture in its broad sense, television production is today cinematography for millions of people. This can be seen even in some small details. This is of no interest to anyone. Opening/closing will go at 2 o'clock in the morning. Then, when the "Closed show" is put on the First channel. You know that almost all programs about cinema are banished from the prime. Not interested.

## Television Culture and the Marginalization of Cinema

Television has formed convenient governments and advertisers for primitive people who live in the space of serials, sitcoms, and skits. In addition, very pleased with this. Because the two largest industrial continents – film production and TV production – did not find forms of interaction or cooperation and went their separate ways.

Now, films are not profitable for TV channels in many respects. First, they are rated by losing to two types of films – Soviet and American. Secondly, television series use the whole structure of the domestic film industry. However, they do not participate in its development. Giant, with a volume of

3.5 billion dollars, the television series production industry is not connected to the training of filmmakers or to other film studios, to the growing infrastructure: studios, VGIK, and cinemas. All the studios of the country will willingly serve the production of cinema for television. Hundreds of manufacturing companies are the largest and most unequally competing players in this personnel market. They affect fees and the employment of professionals, and they consume production facilities and everything related to it (Bordwell et al., 2019).

TV, of course, is not engaged in the promotion of cinema, except for a few night programs such as “Closed Show.” Apart from, of course, the means that television channels send to advertise their own blockbusters if they are produced by companies that are part of a media holding company. In all other situations, those rates that exist on television are completely inaccessible to our film producers. We know perfectly well how much 600 minutes of advertising time on Channel 1 is usually spent on promoting their own blockbusters. Television today creates a mythological space. Millions of citizens need such products, but the film industry does not produce such content. In addition, this is despite the fact that it produces 80-100 films a year.

## Technological Change and the Distinctive Experience of Cinema

It can be seen how everything is moving forward in the field of audiences, technologies, ways of watching and delivering movies – how things are changing. However, until now, we have been working all the time on the old vision of the functioning of cinema as an hour-and-a-half-hour audiovisual product, where we are told the story. Therefore, when we talk about the fate of a movie, the question is: what do we understand by this word? From the TV channel’s point of view, it has all the movie content. Alternatively, what do viewers consider cinema? They are all fine. The TV channel, in this sense, is even more sensitive because it sees the rating and understands what the viewer is ready to pay through advertising.

Cinema is now designed for the big screen, it is clear that this is “Avatar”, “Life of Pi”, even “Brest Fortress”. Such a movie will not work on television. On the other hand, the movie “Spy” is an example of a film made specifically for television. It is purely televisual, without a single wide shot. Physically, you can watch it on the big screen, but the viewer clearly feels what he is willing to pay for at the cinema – for a large screen or for some sensation of an attraction on it, and that will quite satisfy his viewing on the home screen.

## References

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