

Management Priorities of Audiovisual Student Projects During the COVID-Crisis

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Vita Goian, Oles Goian, Tetiana Biletska ^(✉)
Taras Shevchenko National University of Kyiv, Kyiv, Ukraine
tbelka3112@gmail.com

Abstract—COVID-crisis has made significant changes in the educational process of many countries, including the need for new management decisions that would solve the complex problem of accelerating the development of online resources for distance learning. Management, particularly in education, is valuable when it is able to combine both general and specific goals. Especially when it comes to a specific educational process for training future TV and radio journalists, advertisers and PR-managers, screenwriters and directors, sound directors, TV presenters, film and cameramen. The peculiarity of these professions is the combination of both creative and technological components of production and placement of professional audio-video content, i.e. content produced by TV and radio companies, film or TV studios, advertising agencies, and aimed at a mass audience. One of the basic priorities in training such specialists is, first of all, the practice, which is based on the planned implementation of educational audiovisual projects and the ability to put them into effect in certain circumstances, including COVID-crisis caused by COVID-19 virus. Therefore, the aim of the article is to hypothesize how to build a productive distance educational strategy in the conditions of COVID-crisis, which specifically affected the quality of practical training of specialists in the field of audiovisual media and arts in Ukraine.

Keywords—Distance education, management, COVID-crisis, audio-video content

1 Introduction

How should future TV and radio journalists, advertisers and PR-managers, screenwriters and directors, sound directors, TV presenters, film and TV operators act if during the COVID-crisis, subsequent severe quarantine restrictions and forced self-isolation it is impossible to perform previously planned training videos, what is more, outdoor filming or recording outside the apartment or room are banned, and all the creative and managerial communication is held online? These projects are the basic practical elements of training courses and the main ones for determining the level of knowledge of the subject.

How can educational institutions provide both quality teaching and fair assessment in a pandemic? First of all, we should change priorities, using the methodology of crisis management, acceptable for the education system, which simplifies and accelerates decision-making, in particular, sometimes unpopular, but effective, until the situation stabilizes.

In Ukraine, paradoxically, the COVID-crisis contributed to the fact that the order of the Ministry of Education and Science of Ukraine “On approval of the provisions on distance learning”, adopted in April 2013 [1], got a “second breath” seven years later and was elegantly “embedded” in the new document - the order of the Ministry of Education and Science of Ukraine “On organizational measures to prevent the spread of coronavirus COVID-19” of March 16, 2020 [2]. Current sociological research aimed at studying the psycho-emotional state of Ukrainians during quarantine has found that both young and elderly people experience depression, anxiety, panic, fatigue and sleep disorders associated with “physical limitations (inactivity, lack of activity) and the lack of a sufficient number of external stimuli: new impressions, events, interaction with others. Life in quarantine is often a “marmot day” – a repetitive monotony that leads to low mood and apathy. In addition, depression is tightly connected with fatigue (the higher the level of fatigue, the higher the level of depression) and sleep disorders (as well)” [3]. Most of these studies [4] concerned the situation with the so-called risk group, i.e., they focused on the adaptation of people aged 60+ to the conditions of quarantine and self-isolation. But with each stage of the quarantine, the audience's infographic data “got younger” and moved to position 20+, especially when it came to the learning process or distance learning.

2 Literature Review

The idea of distance learning hasn't appeared recently though it received its crowning moment due to COVID-crisis in the whole world. More and more researchers address to various forms of distance education and analyse their efficient implementation [5, 6, 7]. These and other researchers allow us to consider the variants of hybrid learning that have been used in different countries and have proven to be effective. Moreover, they point at problematic aspects, including social and intercultural significance, as distance learning and distance itself, social distance and forced long-term isolation caused a number of consequences, in particular, while training specialists in various fields of knowledge, and identified vulnerabilities in educational systems in different countries.

Researchers in almost every country in the world have addressed the issue of adaptation of educational institutions, as well as students and teachers to the new educational realities in a pandemic. There are two main areas of consideration of this issue. The first is the perception of students and teachers of the situation in their country during the COVID-19 outbreak, for instance, in Changzhi medical college (“About 24.9% of college students have experienced anxiety because of this COVID-19 outbreak”) [8]. Another example is taken from the University of Melbourne, where a research project was conducted during the pandemic and it was “based on a method

called photovoice, capturing their environment and experiences during COVID-19 through photographs and descriptive text. As a result of the project, three core themes emerged: anxiety, precarity and gratitude” [9]. At the Central University of South Bihar, Gaya, students “were feeling panic due to the regular increasing number of Corona’s infections” [10].

The second thematic area of publications is the analysis of possible changes in the educational process, including the possibility of attracting new technologies to distance learning. This idea is proved by a science journalist from the United States Alexandra Witze [11], who refers to the well-known educators: “The pandemic is speeding up changes in a tremendous way,” says Bert van der Zwaan, former rector of Utrecht University in the Netherlands, and author of *Higher Education in 2040*. In particular, the most important change is seen as “Stop treating students like customers and start working with them as partners in learning” [12], according to Australian researcher Kelly E. Matthews from The University of Queensland. Consistent with this thesis is the opinion of Canadian scientist Jean Slick from Royal Roads University [13], who believes that “The ability to adapt and improvise when necessary is a key to success”. Moreover, one more matter of importance is the ability of educational institutions to control the educational process during force majeure events and apply crisis management to implement innovative courses of disciplines: “Different courses have different characteristics, and teaching innovation must be flexible. For knowledge-based courses, the advantages of information technology can lead to network teaching in order to help college teachers apply information technology” [14].

3 Materials and Methods

3.1 Content analysis method

Audiovisual projects of future TV and radio journalists were posted on the Telegram channel of the Department of TV and Radio Broadcasting [15] during March-June 2020. These are almost 50 original audio-video podcasts. In general, each of the journalistic podcasts, as well as commercials of advertisers and PR people, and audiovisual works of cinematographers were created during distance learning when quarantine restrictions were rather severe, so the authors were forced to act in accordance with COVID realities while arranging their records. This includes remote recording of interviews, synchronization with podcast characters using platforms such as Zoom, Skype, Google Meet and others, the use of means of protection during full-length filming, maintaining social distance when working with a film crew, the number of members of which was also limited. Thus, podcasts, videos, films and other genre varieties of audiovisual creative projects, which are analyzed in this article, can be considered as produced to some extent in special extreme conditions, corresponding to the order of the Ministry of Internal Affairs of Ukraine: “On approval of psychological support in State Emergency Service of Ukraine” dated 31.08.2017 N 747 [16]. Namely, these extreme conditions are “exceptional, special, extraordinary circumstances that threaten human life and health, have the impact of stress factors, are per-

ceived and assessed as dangerous, complex, hopeless situations, and, as a result, they increase anxiety, emotional tension and create a traumatic effect on the human psyche.”

This is also evident in the names of podcasts that have formed the basis of the content of the Telegram channel during this period: “April Fool’s Day in a pandemic”, “Quarantine”, “Survive in quarantine”, “Introverts vs. extroverts in quarantine”, “Medicine for the soul”, “Quarantine procrastination”, “Four-legged quarantine”, “Youth in quarantine”, “Quarantine education” and others. Each of these names stands for a typical situation that occurred to young people who had to change their perception of the creative and technological process in the media.

Audiovisual projects of future advertisers were posted on the Instagram channel created specifically to show creative works (access to the channel was open until July 2020). These are more than 40 videos of social audio-video advertisements made by students of the Institute of Journalism at Borys Grinchenko Kyiv University during March-June 2020. It is worth noting that none of the commercials was purposefully devoted to the coronavirus, quarantine or self-isolation. However, the most popular topics that brought together student advertising projects were the result of a pandemic. Thus, they reflect the psychological state of their authors, their efforts to find the appropriate “creative therapy” and expectations for help or new positive solutions. In general, social issues, which will be discussed below, remain relevant and requested by students for their creative implementation even without coronavirus. However, in the conditions of distance learning and home isolation, these topics have gained a more significant and even critical perception among young people.

The question of using Facebook as a suitable tool in education was raised in scientific world long before the COVID-19 crisis. Scientists did research on this issue and proved Facebook to be a powerful tool to support students’ learning [17]. Our students also used different social networks to introduce their creative works. Audiovisual projects of future screenwriters and directors, sound directors, TV presenters, film and cameramen, created in March-June 2020, are presented in media project “KTM-social network” on YouTube, Instagram, Telegram, Facebook and the website of the Department of Cinematography and TV Arts of the Institute of Journalism [18]. In total, it is more than 100 author’s creative works. Among them there are 28 news reports, 19 tongue-twister performances, 15 promotional items, 18 photo collages, 9 films, 6 installations, 10 TV programs and 6 sketches. All these works were united by the common managerial attitude. First, the creative and production process had to be transformed into the online one as much as possible, direct contacts between students and project characters had to be minimized during the production, the technological aspects of audiovisual project preparation had to be adhered to curricula and deadlines of submitting creative film and TV works. Secondly, it was essential to take into account the realities of a pandemic and review the topics of audiovisual projects that cannot be created during the quarantine, preserve the creative concepts of projects, their thematic diversity and variety, emphasize the responsibility of authors of audiovisual projects on the technology of the approved scenarios. Such managerial attitudes were also used in training TV and radio journalists and advertisers.

3.2 Survey method

To find out how to adapt the training process for future TV and radio journalists, advertisers and PR managers, screenwriters and directors, sound engineers, TV presenters, film and TV operators to the conditions of the crisis, what management strategies to apply, how to set priorities and values in education, etc. the authors of the article performed the following. First, from April to June 2020 a number of remote practical audiovisual projects were implemented. Secondly, in June 2020, the students, future TV and radio journalists, advertisers and PR managers, screenwriters and directors, sound directors, TV presenters, film and TV operators, were surveyed on the organization of their audiovisual work during the quarantine. There were more than 200 students, among which 106 respondents [19] answered 6 questions which stands for more than 50% of the respondents (almost 90% of them were female) (see Figure 1).

Specialty and educational program

106 answers

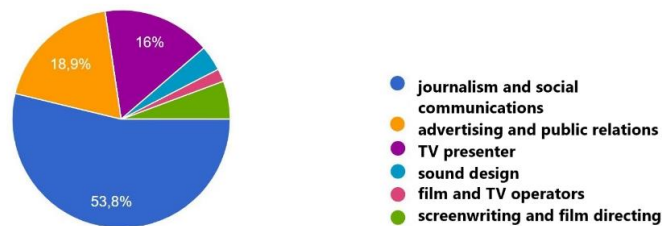


Fig. 1. Survey on the organization of students' audiovisual work during the quarantine

To the question “What was the purpose of your creative work?” most respondents (55.7%) answered: “To prove that even during quarantine you can be creative”; 35.8% answered: “To declare yourself as a specialist” and 30.2% – “To embody ancient creative ideas.” (see Figure 2)

What was the purpose of your creative work?

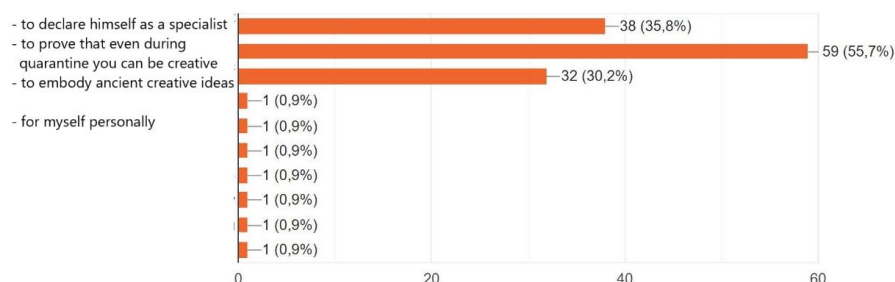


Fig. 2. Results of the survey on the purpose of the creative work

3.3 Method of contrast and comparison

Comparison and juxtaposition of disciplines, programs or courses, especially, their practical components are used to study the common and different features in the tasks of professional subjects, in particular, to create an audiovisual product. This method allowed us to identify common and different in the preparation of creative projects performed by students of different specialties: TV and radio journalists, advertisers and PR-managers, screenwriters and directors, sound directors, TV presenters, film and cameramen.

4 Results and Discussion

4.1 TV and radio journalism and social communications

Among the priority topics raised in the podcasts of TV and radio journalists, there are three main ones:

Self-isolation and return to “a normal lifestyle”. **Quotes:** “From my own experience I can say that quarantine has made me different. For the last few weeks, I have constantly been thinking that this time of ours – the digital age – is a huge asset for each of us. What would have happened to us if we had found ourselves in quarantine 15 years ago? And now I am worried not only about how to survive in quarantine, but also how to return to a normal lifestyle” (Myroslava Tanska). “In quarantine, I didn’t even notice when I started practising book therapy. I love reading, but now, in addition to internal anxieties, there are also external stimuli, such as distance learning, lack of loved ones and the limited space at home which is forbidden to leave. The feeling of emptiness is increasing with each passing day. And books have become something more than just entertainment” (Vladyslava Litvinova). “Quarantine has radically changed our ordinary lives. I had to adapt to new conditions and learn to arrange my day. However, sometimes it is so difficult to get out of bed, break away

from an interesting book or series and make yourself study” (Daria Karpenko). “Self-isolation is not a reason for degradation. It is a good opportunity to develop and do what you love. One can benefit from quarantine, the main thing is to be eager to do it” (Kateryna Kolosova).

Distance learning and new technologies in education. Quotes: “The last bell in zoom! School waltz in skype! Quarantine has changed everything” (Anastasia Zubchenko). “Just staying at home is a challenge for me. But everything depends only on us. During quarantine, we could spend this time on vacation, but I decided to bet on my self-discipline and make up for what I could have missed” (Natalia Rur). “This is Andriy Vikulov. An ordinary Polish student from Ukraine. Like all of us, he woke up early every morning, cooked a delicious breakfast, and set off studying. However, quarantine abroad forced him not just to stay at home, but to find himself in a two-week isolation without friends and relatives in the dormitory” (Myroslava Tanska). “In the issue we will tell you about the quarantine at Taras Shevchenko National University of Kyiv, about the advantages and disadvantages of distance learning and talk to a student who volunteered in Italy and found herself at the epicenter of a pandemic. And let's remember the last pre-quarantine events in March and cool student initiatives” (Anna Veligdan & Yulia Nalyvayko). “Although we isolated ourselves for three months, the student life was in full swing. Education at universities did not stop for a second, it just went online” (Alina Sandul).

Ukraine and post-quarantine realities in the world. Quotes: “Hospital beds in dormitories, curfew and online life. These are the realities of today's Egypt, Tunisia and Italy. Three students from these countries spoke candidly about the way they spend their time in quarantine and how the coronavirus has changed their life” (Olena Ogonovska). “If you really want to go home, if you want to come back and see your relatives, it motivates you the most. And even from the island of Mauritius, where there is strict quarantine, you will find an opportunity to fly and see your family” (Margaryta Varadovska). “What will be the tourist season 2020? Will it fail? The World Tourism Organization has launched #TourismTomorrow with a proposal to postpone the holiday to the end of this year or even the next, 2021” (Kateryna Mentuz). “We can talk about the long journey home again and again. Behind me there is the border of Ukraine. We have already crossed 4 borders in 30 hours. Ahead there are only 14 days of quarantine” (Danylo Polsky). (see Figure 3).



Fig. 3. Topics of Podcasts

4.2 Advertising and PR

Among the audiovisual projects prepared by advertisers, the priority topics were the following:

Dependence: It is primarily about the dependence on online technology, a topic that is constantly addressed by advertisers, even those who see their future online and connects their own business with web technology. The issue of youth smartphoneization and its dependence on online communication is not new, but quarantine and distance learning have forced people to appreciate this unique means of communication in a limited space and time with even greater meticulousness and caution. Advertising slogans also testify to it: “Put down the phone and see what a beautiful world is around”, “Be careful, use social networks responsibly, because you never know who is on the other side of the screen”, “Dedicate your life to your family, not phone”.

Sublimation: The search of one’s own “self”, self-awareness of the need to be oneself in times of social standards, clichés or stereotypes have always interested young people, which has always affected the choice of topics for commercials. However, the issues of self-importance, dignity and personal potential during self-isolation, transformation and redirection of energy to social work and cultural creativity exacerbated the ambitions of young people. The desire for self-expression and self-sufficiency has become critical in social networks, online platforms and creative advertising projects. Slogans such as “we can do more”, “adjust yourself to your wave”, “leave your comfort zone”, “your life is your rules”, “do what you like, be yourself”, “no one can forbid you to be someone else”, “remember, you have got only one life and it belongs only to you”, “just believe in yourself”, “it is me who decides

how to live”, “do not burn out emotionally, stay in harmony”, “I like the way I live and look like”, “we are unique” gained new meanings during quarantine.

Gender: The topic of gender equality, which is enshrined in the Constitution of Ukraine and in the new State Social Program for Ensuring Equal Rights and Opportunities for Women and Men for the period until 2021 [20], has been attracting the attention of social advertising for many years. The pandemic has become a clear marker of inequality in the world. Martha Henriques notes in the article “Why Covid-19 is different for men and women”: “In the US, the gender pay gap is similar, with women earning 85% of what men earn. In Australia it is 86%, while in India it is 75%. And this is worse for women of some races and ethnicities than others – in the US, for example, black women earn 21% less than white women” [21]. In Ukraine, the gender imbalance is exacerbated by the complex and unpredictable political and economic situation. Therefore, the slogans in student advertising on this topic (like “in any body you remain yourself”, “I’m just a woman who needs happiness”, “when you leave home, be equal”, “no stereotypes, be a woman”, “do not judge others, look at yourself, maybe you are not like them”, “a person needs three seconds to form their opinion about others, but how long does it take to judge them?”, “to be equal in Ukraine will be in 107 years!”) are perceived quite relevant, also considering that the commercials, which are studied in this article, were prepared mainly by girls.

Bullying: The topic of adolescent and domestic violence has recently become quite popular among advertisers. According to a study by the United Nations Children's Fund – UNICEF in Ukraine, “40% of victims of bullying do not share the problem with anyone, even parents”, and “67% of children have experienced bullying in recent months” [22]. Also, the striking fact is that “more than 1.8 million women in Ukraine suffer from physical domestic violence, and only 10% of them seek help”. All these data changed during the quarantine, when due to significant restrictions on the movement of people, victims of domestic violence remained under the same roof with their perpetrators. Therefore, it is not surprising that the issue of bullying and domestic violence has attracted the attention of the largest number of students-advertisers. Among the advertising slogans on this topic there are the following: “I know everything about my son, because I can ask”, “tell your story, do not be afraid”, “the problem is not in you, love is not manifested in violence”, “every third family in Ukraine suffers from domestic violence”, “don’t keep quiet about violence, tell us”, “aggression breeds aggression”, “grow flowers in your soul and don't let others break them”, “not every violence leaves marks on the body, there is violence in words”, “do not become an aggressor and do not be a victim”.

Happiness: A person’s desire to be happy is an eternal theme of life motivation and demotivation, which during a pandemic and self-isolation receives new interpretations and explanations, such as freedom of movement, restrictions on communication or new risks and challenges in communication. What used to seem familiar and natural is perceived almost as happiness during quarantine. Therefore, among the advertising slogans there are not only simple and well-known truths, but also a new perception of happiness: “happiness is when a child has parents”, “do not put off happiness for later”, “happiness is our life, if not now, then when?”, “happiness is when parents love their children, even when they behave badly”, “happiness is near, just

start noticing simple things”, “happiness is something good and tender when a mother sings a lullaby”, “happiness is when you enjoy what surrounds you”.

Ecology: The topic of environmental protection has been extremely relevant for Ukraine since the Chernobyl disaster. Therefore, advertising topics related to the protection of the ecosystem in the country remain urgent both on the professional advertising media market and in student audiences. The COVID-crisis in Ukraine has somewhat pushed the issue of “a big city and ecology” to the background, but still remains perhaps the most popular among student advertising scripts and slogans, for instance: “become your own city, love it, respect it, learn it”, “bring the rubbish to the dump, give it a second life”, “respect what makes you alive!”

Other topics: The topics that were implemented in this social audio-video advertising within March-June 2020 period included less frequent issues, for example, *AIDS issues* – “they are the same as us”, “AIDS is not a sentence, it's just another life”; *Protection of pets* – “give them a home”, “pets are not garbage”; *Fight against alcoholism and smoking*, *Attention while driving*, *Support for the elderly and orphans*. (see Figure 4)

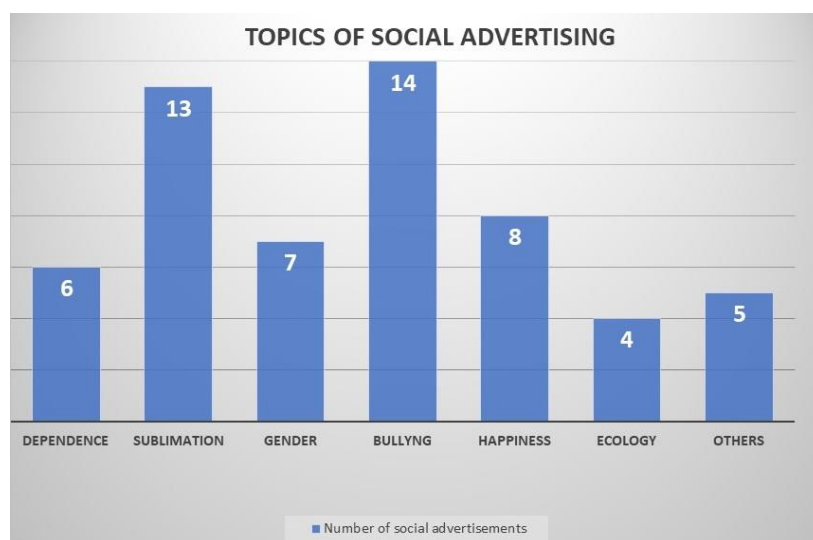


Fig. 4. Topics of Social Advertising

4.3 Film and television art

The priority topics addressed by screenwriters and directors, sound directors, TV presenters, film and cameramen in their audiovisual projects can be grouped into the blocks, which are characterized by certain methods of perception of reality in the field of psychology, art and philosophy.

“COVID-installation”: This block consists of short-term projects, primarily news about distance learning, students’ life during quarantine, new educational technologies, reviews of specialized literature and films, which have become an additional

source for preparing students for online classes. These are mostly illustrated works with graphic elements in the form of a photo collage or greeting cards. This also includes, for example, educational projects on Instagram, such as “#installation_ktm is back! Yusuf Karsh, Canadian-Armenian portrait photographer, is one of the greatest artists whose works are known worldwide” (Olena Lyskova), “Jerry Wellsman is the father of digital surrealism, a master of visual interpretations, one of the most prominent photographers of the XX century” (Olena Lyskova, camerawoman Sonya Bugriy).

“Stay home”: This block includes, for example, sketch “So, quarantine” hosted by Adalina Sysak, who showed how quarantine changed the life of a graduate student; program “How to survive in quarantine. Change of profession” hosted by Olena Kononenko, who talks about how a person can change their lives by changing professions, and also that quarantine can deprive you of work, but cannot deprive you of faith; program “Live broadcast with the President of Ukraine” (host Maria Madzigon) as a live broadcast with the President of Ukraine Petro Poroshenko during the action on humanitarian aid to hospitals during the epidemic. Special mention should be made of the KTM Challenge project, which showed that it was possible to test the knowledge gained during classes in the conditions of distance learning. And the name of this block was given due to the installation on Instagram “Stay at home and create masterpieces”, as well as the installation “Home, sweet home”, which together gained more than 500 views on YouTube.

“Humanity”: It includes programs and movies, i.e., stories about people and values that are relevant, especially at the time when someone may doubt themselves and the correctness of their choice. This is the TV program “Language is the DNA of the nation” hosted by Elyzaveta Kushnir, which raises the issue of preserving the native language; TV program “Humanity” (host Lidia Kobyl), in which there is an attempt to understand the difference in people through the stories about autistic children; short feature film “Time” (directed by Maria Hromadska), which encourages thoughts on life and its sense; a feature film about Natasha Kampush “3096 days” (directed by Elyzaveta Buryak), which is based on real events on how not to lose human dignity; feature film “MUTE” (cameraman Vladyslav Dorofeev), short feature film “Button, button...” (directed by Karyna Lototska), documentary “Wolves, wolves!” (cameraman Yuriy-Luka Savinykh) or feature film “Purification” (cameraman Vladyslav Pustovit), which cover important issues for young people.

“To be continued”: This block, whose name is borrowed from the traditional final titles of feature films, combines TV programs and films that refer to such a simple and important truth as “life goes on”. TV programs “More than just a drink: coffee and about coffee” (hosted by Sofia Miskiv), “Beauty community” (hosted by Alina Fomenko), “Golden Way” (hosted by Victoria Smolovychenko), “My story” hosted by Alexandra Pytlik, which create a good mood, encourage creativity and the search for new ideas; documentary film “Underground Rivers” (cameraman Dmytro Falkovsky), created with love for the hometown and its history and grandeur; documentary “Chance” (director Stanislav Shevchenko, camerawoman Anna Bobrytska), which is an example of self-belief, a candid story of a young man who overcame a serious

illness and started the life from the very beginning; film-tale “Blooming thorns” (directed by Veronica Repina) about the sacred connection of generations.

We can’t but mention the online film festival dedicated to self-isolation and covid challenges [23], organized by Tymur Gayovy, a student of the Department of Cinematography and TV Arts at the Institute of Journalism at Taras Shevchenko National University of Kyiv. The purpose of this festival was to learn what feelings quarantine evokes in others and what people are capable of in limited conditions. The names of the short films that formed the basis of the festival are quite eloquent: “How to get to seaside in quarantine”, “Klitschkoronavirus”, “Exit through the window”, “Self-isolation”, “Carpe diem”, “I want pizza”, “CORONTIN”, “Stay home”, “Dreams come true”, “Silent night”, “Quarantine”, “Quarantine clip”, “Spring 2020”, “Koronavirus time”, “Birds”, “The full”, “When there is nothing to do”, “How to survive in quarantine”, “Days on morphine”, “Coronablues”. (see Figure 5).

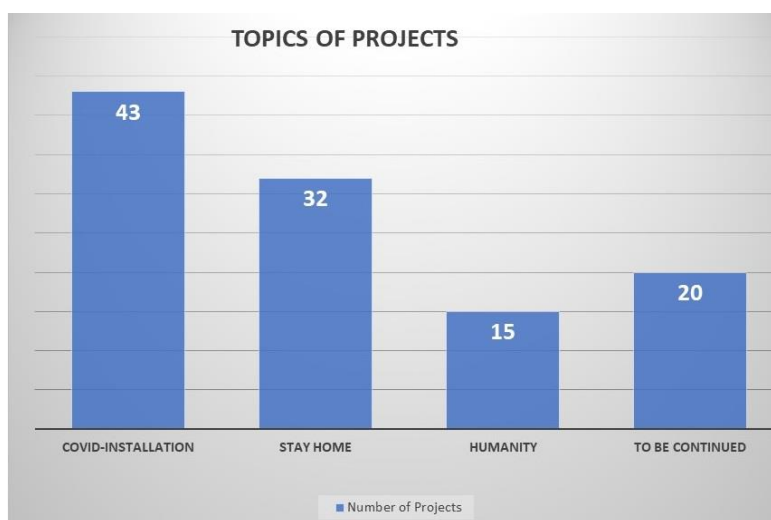


Fig. 5. Topics of Projects

4.4 Questionnaire results

According to the survey conducted in June 2020, since most of the answers were received from future TV and radio journalists and then from advertisers and TV presenters, so the most requested type of creative audio-video work was the story (46.2%) and program (22.6%) which, as a rule, were used in the form of online podcasts by TV and radio journalists and then only a commercial (24.5%) and a movie (15.1%), with which screenwriters and directors, sound directors, TV presenters, film and television operators constantly work as a type of creative work (see Figure 6).

Type of creative work

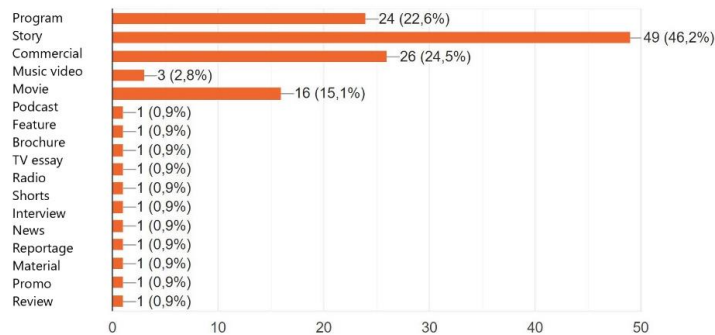


Fig. 6. Survey on the type of creative audio-video work

It was also important to find out the locations of audiovisual production in the COVID-crisis in March-June 2020, as lockdown in Ukraine and in many countries around the world provided significant restrictions on being on the street, in public places, especially when it came to full-scale filming, arranging and recording the interviews, reports, productions, selection of scenery or lighting, which was dictated by the implementation of selected topics. And we have the result that regardless of the situation in Ukraine during the pandemic, in many cases (either in Kyiv, or other cities and villages of the country) students managed, without violating the quarantine conditions, to combine almost the same percentage of audiovisual projects both at home and outside the apartment/house (see Figure 7).

Where were the recordings made?

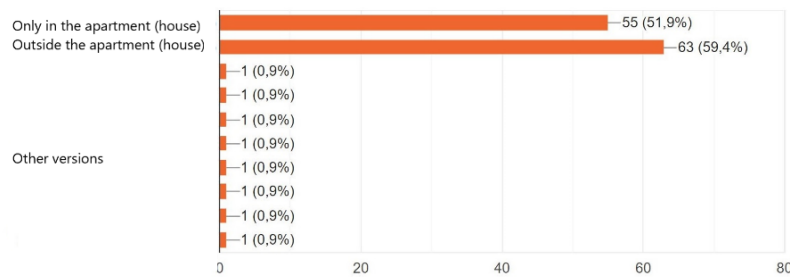


Fig. 7. Survey on the place of the recording production

The ranking of audiovisual project topics is quite expected, given the preliminary thematic analysis of audio-video podcasts of TV and radio journalists, advertisers and PR-managers, screenwriters and directors, sound directors, TV presenters, film and

TV operators. Most young people (from 100% surveyed) in their online podcasts, commercials or movies tried to cover the issues of coronavirus and quarantine (30.4%), social and family issues (18.6%), student life and distance learning (16%), culture, art, music, cinema (9.8%), tourism and travel (7%), health and sports (6.4%), new technologies (4.8%), ecology (1.6%) and others (5.4%) (see Figure 8).

What topics became the basis of creative work?

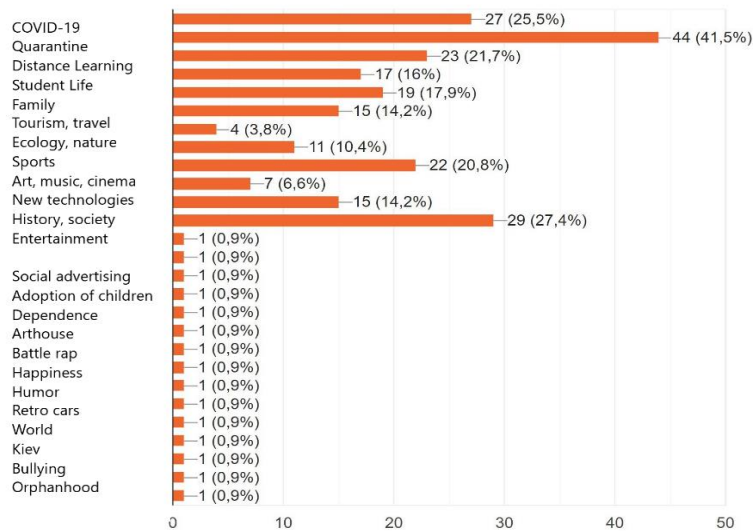


Fig. 8. Survey on the topics of students' creative works

The results concerning the choice of online platforms for the production of audiovisual projects and their further promotion and advertising on the Internet can be projected (according to the given answers) on most Ukrainian schools of television and radio journalism, advertising, PR or film and TV arts. So, when it comes to online platforms for the preparation and organization of video or audio recordings, interviews, etc., the most rated is Telegram, then in popularity - Zoom, Skype, Google Meet, Messenger, Microsoft Teams, Viber, WhatsApp, Moodle and E-mail. As for the promotion and advertising of audiovisual projects online, Telegram is second to none, followed by Instagram, YouTube, Facebook, Messenger, Viber, WhatsApp, Twitter and TikTok (see Figure 9).

Which platforms were used to prepare and promote creative works?

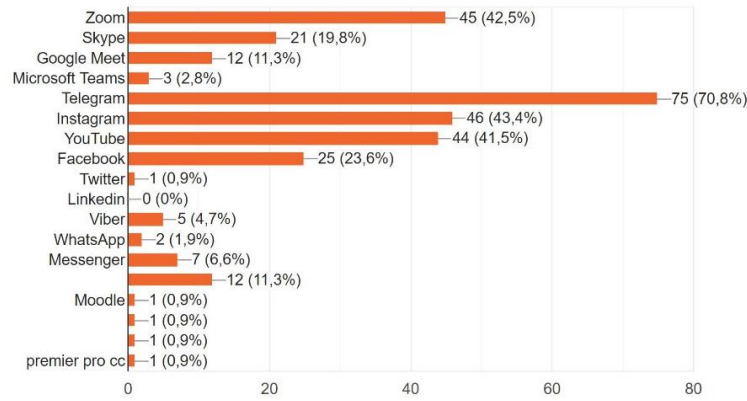


Fig. 9. Survey on the choice of online platforms

5 Conclusion and Future Scope

The results of the study using content analysis of audiovisual student projects created during the COVID-crisis, analysis of data obtained on the basis of a survey, contrast and comparison of tasks for planning educational projects and the specifics of their implementation in COVID-crisis period, as well as developed by the authors approaches to the adaptation of curricula in professional disciplines to the realities of distance education in Ukraine during the pandemic outline the priority elements of the management of audiovisual educational projects. This allows us to consider the possibility of developing a new productive distance educational strategy, in particular, suitable for training specialists in the field of audiovisual media and arts. This strategy is focused on the implementation of practical components of the curriculum of professional disciplines related to the production and placement of creative works, audiovisual student projects, and also contains new management technologies that can become the basis for similar critical situations. The study showed that the basis of such a strategy is the following:

- *New methods of conducting practical classes:* Regardless of circumstances such as quarantine or forced self-isolation, practical distance learning for students who are professionally focused on the production of audio and video content becomes an additional creative and managerial incentive. The production of TV, film, radio or advertising product during the COVID-crisis 2020 in Ukraine has received new opportunities, given the technological component of the educational process. The use of the combined online platforms and the most flexible adaptation to the educational needs of multifunctional mobile devices allows you to perform practical

tasks not only on the basis of university educational film, TV and radio studios and editing and directing complexes but also staying at home.

- *New forms and types of classes:* Distance education, especially for such disciplines that include practical courses on the production and technological cycle of creating an audiovisual product (starting with choosing a theme, scripting, filming, recording, editing, audio, titration, colour correction and formatting and finishing with its online placement) encourages new forms and types of classes based on the principles of practical expediency, which can become the basis for training courses in the specialties of “TV and radio journalism”, “advertising and PR”, “audiovisual art and production”.
- *New goals and task settings:* Motivation is an important aspect of modern professional training in the field of audiovisual media and arts. Developing each training course in the specialty one should take into account the relevance and practical feasibility of the discipline, and the vectors of students’ interest aimed at success in the profession rather than getting simply a diploma. This is the ability to create a competitive audio-video product, aware of the available creative and technical parameters, the willingness to prove that even in difficult educational conditions, you can create a professional audiovisual project. All these factors should be taken into consideration during the further formation of the educational process for training TV and radio journalists, advertisers and PR managers, screenwriters and directors, sound directors, TV presenters, film and TV operators.
- *New technological conditions for project implementation:* Students who worked on the creation of audio-video content, regardless of their psycho-emotional or physical condition, staying in really limited conditions, prepared the planned audiovisual projects, completed training courses and put into practice (even in such an unusual way) the acquired theoretical knowledge in professional disciplines. The survey showed that the shootings were performed in the same percentage proportions both in “home conditions” during isolation, and outside, in compliance with the requirements of quarantine.
- *New thematic focus:* The most common topics raised by future TV and radio journalists during the COVID-crisis were the following: self-isolation and a return to “a normal lifestyle”, distance learning and new technologies in education, Ukraine and post-quarantine realities in the world. The most popular topics of interest to future advertisers during this period were: dependence on online technology, the need to remain yourself at all times, gender equality, ecology, bullying, the pursuit of happiness, protection of pets, the fight against alcoholism and smoking, driving attention, support for the elderly and orphans. Topics that have attracted the attention of future filmmakers reflect on the power and fragility of life, dignity, values, faith and hope. In general, audiovisual projects of screenwriters and directors, sound directors, television presenters, film and cameramen declare their desire to find their own style, using artistic techniques, including filming, editing, screen colouring, mixing forms and genres. Young people were most interested in the issues of coronavirus and quarantine, social and family problems, student life and distance learning.

- *New methods and techniques of production:* Among the most rated (according to the survey) online platforms for creating audio content one can mention Telegram, then in popularity Zoom, Skype, Google Meet, Messenger, Microsoft Teams, Viber, WhatsApp, Moodle and E-mail. As for the promotion and advertising of audiovisual projects online, the championship is held by Telegram, followed by Instagram, YouTube, Facebook, Messenger, Viber, WhatsApp, Twitter and TikTok.

To summarize the abovementioned, we may state that among the priorities for training such specialists as TV and radio journalists, advertisers and PR-managers, screenwriters and directors, sound directors, TV presenters, film and TV operators one should single out practice as part of the discipline. According to the study, the organization of practical tasks for training courses in professional disciplines for students of these specialties can be successfully adapted to the realities of COVID-crisis or other similar force majeure circumstances. Research conducted by the authors of the article showed that the production of audiovisual projects can be included in the syllabus of a professional discipline initially at the stage of setting goals and tasks, taking into account the needs and specifics of distance learning. Such types of practical work should be planned in the curricula of specialized educational institutions, in particular, those that focus on training specialists in the field of audiovisual media and arts. Fortunately, according to the study, today there are all necessary technological and managerial capabilities for fulfilling it.

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7 Authors

Vita Goian is a Ukrainian scientist, Head of the Department of Cinematography and Television Arts in the Institute of Journalism at Taras Shevchenko National University of Kyiv, Doctor of Science in Social Communications, Associate Professor, member of the National Union of Journalists of Ukraine. She worked as a correspondent, editor and presenter of Ukrainian TV programs and is the author of scientific, educational and methodological works which explain TV as a phenomenon of screen culture, art, communication and a kind of audiovisual creativity.

Oles Goian is a Ukrainian scientist, Head of the Department of Television and Radio Broadcasting in the Institute of Journalism at Taras Shevchenko National University of Kyiv, Doctor of Science in Philology, Professor. He worked as an editor for the Main Editorial Office of Youth Radio Broadcasting and presenter of Ukrainian TV programs of State TV and Radio Company “Moloda Gvardia” (“Young Guard”) Radio Station, and also as a Radio project coordinator for the NGO “Internews-Ukraine” and is the author of textbooks and manuals, scientific articles and publications in theory of radio journalism and development of non-state broadcasting in Ukraine.

Tetiana Biletska is a Ukrainian scientist, Assistant Professor at the Department of Philology and Intercultural Communication in the Institute of Philology at Taras Shevchenko National University of Kyiv, PhD in German Languages.

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