

Usually, the initiators of such projects are enthusiasts who are somehow related to the artistic community, entrepreneurs interested in information, and public organisations. As a payment for staying at the residency, artists can offer their works or participate in a project useful for the patron.

3. Self-sustaining projects with a small budget. In poor countries of the EU, South America and Asia, it is difficult to find money to create art residencies. In this case, the organisers can pass on the costs of accommodation and meals to the guests. Often, the organisers of such projects are artists themselves, who raise the money. The requirements for participants are minimal. The duration of the stay usually ranges from one to several weeks.

Art residencies can vary depending on the subject matter, purpose and art form: there are separate projects for painters, sculptors, writers, designers, photographers, musicians, playwrights, etc. Art residencies can be educational, entertaining, research, and many projects are aimed at cultural exchange and international connections.

For tourists, art residencies can be an attractive place to get to know local artists and their work. Tourists can visit artists' studios, see their works and even meet the artists themselves. This can be an additional starting point for a trip and open up a new world of art for tourists.

In addition, art residencies can become an important source of income for the local economy. Attracting artists from different countries can stimulate the development of the tourism industry, promote the development of new museums and exhibitions, as well as restaurants and hotels.

For example, the Cité Internationale des Arts residency in Paris has been an important place for the international artistic community for many years and has attracted many tourists to the city. Similar residencies also exist in other cities such as New York, London, Berlin and many others.

So, we can say that art residencies have great potential for tourism.

*V. Varragan, A. Landik*

#### **INCLUSION IN FILM INDUSTRY**

*В. Варраган, А. Ландік*

#### **ІНКЛЮЗІЯ В КІНОІНДУСТРІЇ**

Inclusion is the process of increasing the degree of participation of all citizens in society. The need for increased participation is primarily felt by those with physical or mental disabilities. It provides for the development and application of such concrete solutions that will allow each person to participate equally in academic and social life.

Inclusive casting is the practice of bringing actors of colour into the film industry, as well as actors with non-standard physical parameters, transgender people, people with physical disabilities and age actors. Proponents of inclusive casting believe that by involving marginalized groups in the work, the inequality that exists in the film business will disappear.

In recent years, there have been several examples of inclusion in the film industry.

One of the most notable examples is the Marvel Cinematic Universe, which has made a concerted effort to cast diverse actors in leading roles. For instance, Black Panther features an almost entirely black cast, with a predominantly black crew behind the scenes.

Inclusion is important in the film industry for a variety of reasons. For starters, it is critical for promoting equity and representation. Historically, the film industry has excluded underrepresented groups, resulting in a lack of diverse representation on screen. In order to correct this imbalance, every person needs to be given a chance to tell their stories and experiences.

Second, inclusion is critical for increasing audience empathy and understanding. Films that effectively represent different communities and experiences can challenge preconceptions and promote empathy and understanding. This can assist in the removal of barriers between different groups and the promotion of a more tolerant and inclusive society.

Thirdly, inclusion is vital for appealing to diverse audiences. The film industry is a global industry, and audiences are increasingly diverse. Films that prioritize inclusion can appeal to audiences from different backgrounds, increasing their reach and profitability. Moreover, diverse audiences want to see themselves represented on screen, and films that accurately represent their experiences can create a positive social impact and empower underrepresented groups.

In conclusion, inclusion is a crucial aspect of the film industry that promotes equity, representation, and empathy among audiences. Examples of inclusion in the film industry, such as *Black Panther*, demonstrate that films that prioritize inclusion can be profitable and successful while also promoting a positive social impact. Producers use inclusion in their films to appeal to diverse audiences, increase profits, and create a more inclusive and empathetic society. It is essential for the film industry to continue prioritizing inclusion, ensuring that all voices are heard and that storytelling accurately reflects the diversity of our society. Doing so it is possible to create a world where everyone's stories are valued, and empathy and understanding can thrive.

*E. Khomytska*

### **BASIC PRINCIPLES OF K. STANISLAVSKI SYSTEM**

*Є. Хомицька*

### **ОСНОВНІ ПРИНЦИПИ СИСТЕМИ К. С. СТАНІСЛАВСЬКОГО**

Konstantin Stanislavski — a theater director, an actor, a teacher, a theorist, a reformer of the theater. The creator of the actor system, which for 100 years has been very popular all over the world. The training in acting in the theatrical schools, studios, institutes and universities begins from the Stanislavski's system. It can certainly be called the alphabet for actors. Previously, actors and their teachers worked without structure, blindly. Everything has changed with the advent of this system, spontaneity in work has gone forever. Constancy, organization, logic, realism became the properties of the modern system of stage education. His system cultivates what he calls the art of experiencing. It mobilizes the actor's conscious thought in order to activate other, less controllable processes such as emotional experience and subconscious behavior. There are many different theatrical schools, you can work and learn from any of them, but thanks to the Stanislavski system we get the necessary basis of work on ourselves and on the role. The system teaches to use the main tool of each actor — our human organism. Stanislavski wrote books that are full of different, helpful trainings which deserve to be implemented so that our instrument can be improved. Today we will consider the basic principles of the Stanislavski's system to generalize all