

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

information that can be told in the future in more detail. The main principle of Stanislavski is the life truth which is the basis of any realistic art. Stanislavski was against conventions, theatrical senseless play of drama, thoughtless unjustified game. He sought the path to living, organic art. We can watch and see, listen and hear everything that happens here in the real world, take the material from our observations and bring it to the stage in artistic form. One thing that we should not forget that some everyday events, domestic actions are better not to show the audience — it is necessary to select. It is worth taking advantage of the second important principle of Stanislavski's system — his teaching about the supertask in order to distinguish the real truth of art from the overacting. The supertask is the term, which Stanislavski introduced himself to denote the main purpose for which the play and character are created and the play is set. This is the ultimate goal that the playwright wants to achieve and which directors and actors must strive to. The supertask is for what the artist wants to put his idea into people's minds. The supertask (desire), the through line of action and its implementation (action) create the creative process of experience. The supertask should awaken the creative imagination of the artist, arouse faith, excite all his psychic life. It is important to be able to define a super-task and to give it the right name so that it leads to the right action. The next principle is the principle of activity and action. Here we learn that you can't play images and passions, but you have to act in the images and passions of the role. The main purpose of the system is to excite the human nature of the actor for organic creativity in accordance with the supertask. Creating an image through the actor's organic creative transformation in this image, from Stanislavski's perspective — the final step in the actor's creative process. When you don't have an artistic image, you don't have an art. But it is important for the actor to base on the playwright's text. So it is in the play that the main characteristics of the character are identified. If the actor has some personal charm, attractive appearance, beautiful voice and general nervous excitement, which in the eyes of a low experienced and undemanded viewer goes for emotion and acting temperament, deception can be considered secured: The actor acquires the right to be called an artist and at the same time sincerely believes that his activity is a real art without creating any images. The actor shouldn't love himself in an image but the image in himself. The principle of transformation includes a number of techniques of stage creativity. For example, when an actor needs to put himself in the proposed circumstances from which the right actions will be born. In working at the role the actor must go "from himself", understand the unity of the opposite of the actor-image and the actor-creator. According to the Stanislavski's teaching, to become another being yourself is the formula of the transformation principle. That may sound complicated and contradictory. But throughout our lives we only do that we by becoming different being ourselves. We grow up, we learn new things, we work in different fields and still call ourselves «I».

The living human personality of the actor himself is the material to create the image. Therefore an actor should not tear the image from his organic nature even for a moment. To conclude the general characteristic of Stanislavski's system, it's universality should be noted. This system can be used on its own, or you can add to it the principles of other theatrical schools, synthesizing your own working principle. Specifically, this system states that an actor plays well only when his play is based on the natural, organic laws of acting, which are in the very nature of man. The game of great, talented actors always obey these laws in one way or another, which means that the Stanislavski's system that has been existed

even 200 years ago, has simply not been structured and written down. The variety of forms of realism is infinite. To each image, play, you can find an unlimited number of techniques of expressiveness. The diversity of creative aspirations, bright personalities, unexpected creative solutions not only does not contradict the system, but, on the contrary, is its task, serves its purpose.

K. Maslova

LIBRARY MANAGEMENT

K. Маслова

УПРАВЛІННЯ БІБЛІОТЕКОЮ

The advent of the information age brought a number of changes that took place in all areas of society. Thus, it was impossible to avoid the library sphere. During the XX and XXI centuries, technologies that are easy to master, have appeared in library management. It turned out to be comfortable and fast to work with them. Almost every modern library is able to interest a potential knowledge consumer. Even if you study or work distantly, you have the opportunity to use a whole list of electronic libraries. Services such as access to electronic databases, creation of web references and offering information on any discipline or subject have made the library an ideal place not only for learning but also for self-realization.

So, library management is an activity that the manager and staff are engaged in for the achievement of the library's increased efficiency. Their main task is considered to be setting the goals by which the library will develop and function.

The head of the library should know the regularities of current management, its theoretical and practical parts, methods of complex analysis of library activities. The main responsibilities of the manager include the conclusion of contracts, execution and storage of property assigned to the library, organization of the formation of the library fund, resolution of any existing issues, abidance with the law. Of course, according to the current Codex of Labour Laws of Ukraine, the head is responsible for improper performance or non-performance of their direct duties, offences or causing material damage. The point of team creation is very important. It is the manager who must rally the library staff, create an acceptable psychological climate for this.

Each library team has its own structure and specifics. The library administration is to provide the availability of a sufficient number of employees with special knowledge to carry out various duties. The professional structure of libraries represents the distribution of employees according to specific functions. This labour distribution is connected with the creation of structural subdivisions and services. The content and selection of the library team are important elements of staff management. High efficiency of the collective work is achieved through a special selection of workers with the account of the best combination of their psychological qualities. This approach involves testing, employee interviews, or, in short, a complex selection system.

Library management methods play an essential role. Organisational methods include instructing, and methods of disciplinary influence. Economic methods — material stimulation; socio-psychological and pedagogical — informal team management, maintenance of a favourable working atmosphere. It is worth noting that there are several main management styles: directive, democratic and liberal. The first is characterized by