

Abstract

Alice Guy Blaché is today practically unknown regardless of her enormous pioneer contributions she made for the earliest phase of the development of cinematography that influenced the work of her more known contemporaries Georges Méliès, D.W. Griffith and the brothers Lumière. The first woman writer and director, Alice Guy Blaché, invented many new techniques how to transform a scenario story into a motion picture. She also created the first instructional and promotional film. The fact is that Guy Blaché produced the first audio motion pictures even more than two decades before the official version was registered about this event in the film history and she also inaugurated a promotional and propaganda motion pictures aiming to educate and promote patriotism and social values. Models in modern motion pictures, produced by the most powerful cinematographies in the world, used to put across to the audience some messages have the purpose to change and deform some facts or influence the opinion and stands and to integrate population (society, nation). Raising consciousness about this models through media of propaganda, but also through art – and we consider that film is certainly art, some "prescriptions" for propaganda activities can be created with practice that confirms positive effects. Such activities are the promotion and education about ideas or products of state and of those of social importance. Any media or the mean by which educational or political message is put across can create the public opinion. From the very beginning of its history the motion picture is a media that uses recipient's emotions on the roads of transfer of messages, which is a condition for the good propaganda. To promote the state and social values through cinematography (of Bosnia and Herzegovina) it is necessary to invest and create a more qualitative system that will enable the potential in this field to be developed better aiming also to educate about the ideas that have cultural and social importance.

PROMOTIONAL/EDUCATIONAL MOTION PICTURE AND THE MOTHER OF CINEMATOGRAPHY

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