

The Backstage Creative Process as a Practice of Fashion Design

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The aim of the article is to analyse the functions of backstage participants in embodying the designer's creative concept and the features of highlighting the creative process in the information and media space. *Results.* An analysis of the backstage creative process is presented, its time peculiarity is highlighted and analysed. The functions performed by backstage participants such as project manager or show producer, media group or PR manager, photographer, designer, stylist, beauty stylist (hairstylist and makeup artist), and model are clarified and identified. After analysing the role of the model in the creative process of backstage, it should be noted that due to the external data and internal state corresponding to the concept of the collection, the model enhances the impression of clothing perception in aesthetic and emotional aspects. It is emphasised that backstage serves as an effective means of communication between the designer and his consumer audience; its purpose is to prepare models for the show and implement various tasks by all show participants. A unique feature of backstage is the final realisation of the designer's idea during the creative work of makeup artists, hairstyle designers, and show stylists. *Scientific novelty.* Exploring the significance of the roles of all its participants, highlighting the experience of successful Ukrainian and international designers in documenting and coverage in fashion publications and accessible resources of the backstage features in the formation of the runway image, will contribute to a more conscious use of its advantages by designers and a more effective promotion of clothing collections to a wide consumer space. *Conclusions.* The following backstage functions are identified: implementing the designer's artistic idea regarding the concept of the collection as a whole and each individual image for the runway presentation; enhancing the emotional impact of the collection on the viewer/consumer through the observation of the backstage process (photos and videos); promoting the collection's garments; maintaining or creating a positive image of the designer; accumulating photo and video content as part of the company's history and materials for future editing of advertising, documentaries, and more.

Keywords: backstage; design practice; fashion show; runway image; stylist; hairstyle designer; makeup artist; communication

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Introduction

The fashion show is the largest event that presents a new clothing collection, as well as the overall vision of the designer and the brand's aesthetic. A fashion show synthesises the entire activity of a fashion house, involving models, stylists, beauty experts (makeup artists, hairstylists), media managers, photographers, directors, journalists, volunteers, and supporting staff. The most prominent fashion shows take place in global fashion capitals such as Paris, London, New York, Milan, Beijing. In 1997, Ukrainian Fashion

Week was founded in Kyiv, which became a prêt-à-porter week for presenting collections by Ukrainian designers. The average duration of a collection presentation on the runway is twenty minutes. During this time, the designer must showcase the brand's image and the collection's concept so convincingly that consumers want to buy and wear his clothes not only in his country but also abroad. The goal is to have the collection featured in leading fashion publications and the show covered in news headlines. This task is extremely challenging due to the need for coordinated work among a large number of participants, extensive

preparation, precise planning and execution, and significant financial expenses. Once again, the result of such a complex process is just a twenty-minute show.

How can a designer maximise the impact of those twenty minutes? What means can be employed to fully express the essence of their concept, highlight the advantages of the clothing designs, attract buyers, and convince consumers of the importance of having these products in their wardrobe? How can communication with existing brand supporters be maintained while attracting new ones? The most effective, interesting, and even mysterious means of effective communication between a designer and his consumer audience is the backstage — the coverage of behind-the-scenes work, the preparation of models for the show, and the implementation of various roles by all other participants of the show. A unique feature of backstage is the final realisation of the designer's idea during the creative work of makeup artists, hairstyle designers, and show stylists. *The relevance of the research topic* is explained by the lack of information and methodological base in the scientific art studies literature regarding such a significant stage in the functioning of the fashion system as backstage. Exploring the significance of the roles of all its participants, highlighting the experience of successful Ukrainian and international designers in documenting and coverage in fashion publications and accessible resources of the backstage features in the formation of the runway image, will contribute to a more conscious use of its advantages by designers and a more effective promotion of clothing collections to a wide consumer space.

Recent research and publication analysis. The significance and features of the backstage fashion show have not been the subject of research in the works of Ukrainian scholars. R. Kvasnytsia (2021) briefly mentions this category in her thesis *Space Design for the Presentation of Fashion Collections*. Considering the functional zoning of presentation spaces, the author identifies the most important of them: the fashion collection presentation zone, the audience seating zone, the zone for photographers and videographers, and the backstage area (p. 122). Another part of the work reveals the definition of the concept of "backstage", and states: "Conditionally the backstage area can be divided into four zones: the makeup artists' zone, the hairstylists' zone, the wardrobe zone (where clothing, footwear, and accessories for the show are located), and the zone where models get dressed in the new collection. The requirements for the arrangement are compliance with ergonomic requirements, sufficient space, lighting, and technical capabilities" (p. 125).

V. Hurdina (2012) explores the collaboration between fashion designers, directors, and performers

in the context of the integration of theatre into contemporary fashion shows and vice versa. The author analyses the experience of shows of such famous designers as A. McQueen, J. P. Gaultier, D. Galliano, M. Prada, L. Litkovskaya, and O. Telizhenko. The researcher gives a description of the modern fashion show: "Fashion houses aim to surprise the audience not only with fashionable clothing but also with the narrative aspect of the show: the staging, musical accompaniment, and set design. This helps to better convey the main creative idea of the new collection. It is no longer just a presentation of trendy or exclusive items but a demonstration of a certain lifestyle. The choice of the presentation space, musical accompaniment, lighting, decorations, length, arrangement, and height of the runway, as well as the selection of model demonstrators (age, gender, type, nationality, hair colour) are all directed toward this goal. "The viewer tries on these propositions, relates them to his emotions, impressions, and experiences" (Hurdina, 2012).

O. Lahoda's (2018) monograph is devoted to the practices of fashion costume representation. The author divides them into static and dynamic, and considers window display, museum experience, fashion illustration, photography, and fashion shows; however, backstage is not included in the scope of the research. However, in the context of the issues addressed in this article, the importance of another work by O. Lahoda (2013), titled *On the "Edge" of Design: Criteria Assessment and the Conceptual Framework of 'Impression Design' in the Context of Consumer Culture*, should be noted. The author considers the process of developing and consuming a new design product through the prism of cultural studies, marketing, design management, economics, and communication theory. Within the interaction of these fields, a specific culture of consumption is formed, where the importance of impressions grows (p. 323, p. 324). The author emphasises that emotional aspects have always been inherent in the creation of clothing and have been embodied in the stylistic resolution of costumes, in advertising campaigns related to a specific collection, in photo shoots, in the design of brand store windows, and so on. As a result of this process, the product acquires encoded symbolic meaning whose purpose is to guide consumers toward the intended interpretation of the product (p. 325). According to O. Lahoda, consumer culture is the impression of the design, which combines production with consumption, and a professional designer with a creatively thinking consumer. The process of creating a design of impressions, flowing into the process of consumption, enriches not only the options for interpretation and emotional experience but also the physical embodiment (p. 326). Therefore, from the above

citations, an important conclusion can be drawn: for familiarising oneself with a product and consumption, the emotional component and new impressions are of utmost importance, which are realised to a significant extent not only through the presentation forms mentioned by O. Lahoda but also through the disclosure of the backstage preparation of models for the show.

The significance of fashion shows is revealed in the research of L. Dykhnych (2017), in the works of Yu. Kostohryz, O. Herasymenko, R. Shmahalo and K. Pashkevych (2020), N. Chuprina (2016), and Z. Tkanko (2013), however backstage is not reflected in these works. Due to the current emphasis on designers' search for means of communication with the consumer audience, studying and highlighting the backstage features becomes highly necessary.

The aim of the article is to analyse the functions of backstage participants in embodying the designer's creative concept and the features of highlighting the creative process in the information and media space.

Methods. The research employs methods of observation, comparison, analysis, synthesis, and information generalisation. The analysis of runway images incorporates methods of stylistic and formal analysis.

Results

The electronic portal Great Ukrainian Encyclopaedia (About Ukraine and the World — Reliable and Multimedia) provides the following definition: backstage refers to the area behind the scenes, as well as actions, processes in the show and modelling business, theatre, cinema that take place behind the scenes, stage, i.e., those that are invisible to the public and viewers (Kornieieva, 2022). An important task of the backstage is to capture, preserve, and convey the atmosphere...; to show what the audience, as a rule, does not see. For the viewer, such materials are an introduction to the creative process closed from the uninitiated. The behind-the-scenes footage can be edited into a short documentary film and used for promotional purposes of a feature film. Such materials are also used as a bonus for viewers when the film is released on DVD and Blu-ray. Sometimes, behind-the-scenes footage becomes the basis for a full-length documentary film (Kornieieva, 2022).

In the fashion industry, the term "*backstage*" is used to define: the area for dressing rooms, makeup rooms, technical spaces; to describe the preparatory process, the action that the viewer does not see "behind the scenes," "off-camera," i.e., the working process of designers, stylists, makeup artists, etc. If a director chooses a theatre, concert hall, exhibition, or entertainment centre for a show, the areas located behind the stage are considered part of the backstage.

For example, in a theatre, in addition to the stage, there are many technical and backstage areas where make-up rooms, costume rooms, dressing rooms, "green rooms", and so on are located. Depending on the size of the theatre or podium location, dressing rooms may be male-only and female-only, or there may be many. The "green room" is a lounge waiting area behind the scenes where models and other performers are waiting before going on stage or the runway. Proper planning of human resources for the backstage part of the fashion show in advance ensures that every detail and every look is completed successfully.

Now let's consider the functions of the main backstage participants.

Producer or show project manager has the primary responsibility of bringing together all aspects of the show into a cohesive whole, ensuring that every decision accurately reflects the designer's vision and brand aesthetics. The show manager is responsible for the entire organisation and sequence of implementation, overseeing every detail, the work of the technical staff, lighting, sound, the timing of models, seating arrangements for the audience, and more.

Media Group or PR managers have the following responsibilities: inviting the press to cover the show or backstage process, managing editors, photographers, and journalists behind the scenes, planning and organising interviews with the designer, models, or other participants of the show. Mass media (media and information space) professionals need access to the participants, so the staff working with the media plays an extremely important role and should include experts with experience in advertising and communications, as well as organisational skills.

A photographer using backstage photography as a form of reportage shooting, captures the entire creative process that takes place on the site. Photos with unpredictable captured moments, live emotions often look much more interesting than staged ones. Backstage shooting is emotionally intense and technically difficult, as it takes place in a rush, often in unexpected situations, in insufficient lighting, when participants do not have a special time to pose. The main feature of the photographer's work in such circumstances is to be invisible, not to interfere with professionals, and continuously perform their work, and at the same time choose the right angle and exposure, capture the most interesting things in such a way as to convey the atmosphere, mood, emotions (*Beksteidzh – tse Shcho*, 2018).

It is important to study the experience of one of the most famous photographers, Benoit Peverelli, who has been behind the scenes of Chanel and Karl Lagerfeld fashion shows since 2010. "His eyes see everything, but he knows how to make himself

almost invisible... His presence is weightless. It feels like he's floating in the air," Lagerfeld said about the photographer (Jiang, 2018). The designer considered the filming and publication of the backstage process so important for maintaining the leadership position of the fashion house that in 2018, four volumes of a collection featuring over 3,000 original photographs by B. Peverelli were published, one for each of Chanel's collections: Haute Couture, Ready-to-Wear, Cruise, and Métiers d'Art (Fig. 1). The publication reveals numerous innovations of the fashion house, including secrets of the behind-the-scenes world, the fitting before the shows, the work of the atelier, embroidery, beadwork, exclusive meetings between Karl Lagerfeld and the Chanel studio at 31 Rue Cambon, where the clothing, accessories, makeup, and hairstyle of each model are individually designed and perfected late at night for the next morning show (Peverelli, 2018).



Fig. 1. B. Peverelli's four-volume edition Chanel backstage, 2018. Source: Peverelli (2018).

The role of the *designer* during backstage shooting is extremely important since the fashion house is often named after the designer, and the audience primarily focuses on the designer when viewing photos or videos of backstage. His presence in the shot or in interviews carries a dual function: first, the collection's creator needs to review the garments on the models, add final touches and recommendations, and secondly, he must maintain the necessary angle, monitor the emotions on the models' faces to ensure that the photos looked presentable. Photo in Fig. 2 captures the concentration of Ukrainian designer Lilia Poustovit during the last minutes before the models appear on the runway of the Spring–Summer 2019 collection show as part of Ukrainian fashion week, Fig. 3 shows the models before the show (*Tantsy do utra*, 2018). Fig. 4 depicts Fedor Voizianov adjusting the accessory on the model before going to the runway. "During the collection's show, the designer himself stood next to the runway, sketching dresses on his smartphone, thereby adding a certain theatricality to the

show." Fig. 5 shows the models in completed images before the show (*MBKFD: Voizianov*, 2017).



Fig. 2. Lilia Poustovit observes the final preparations of the models before they take the runway. Backstage of the Poustovit SS 2019 show. Ukrainian fashion week, Mystetskyi arsenal, 2018, Kyiv. Photo by M. Pavliuk. Source: (*Tantsy do utra*, 2018).



Fig. 3. The models in their completed looks before stepping onto the runway. Backstage of the Poustovit SS 2019 show. Ukrainian fashion week, Mystetskyi arsenal, 2018, Kyiv. Photo by M. Pavliuk. Source: (*Tantsy do utra*, 2018).



Fig. 4. Fedor Voizianov adjusts the accessory of a model before she goes on the runway. Backstage of the Voizianov SS 2018 show. Mercedes-Benz Kyiv Fashion Days, 2017, Kyiv. Source: (*MBKFD: Voizianov*, 2017).



Fig. 5. The models in their completed looks before stepping onto the runway. Backstage of the Vozianov SS 2018 show. Mercedes-Benz Kyiv Fashion Days, 2017, Kyiv. Source: (MBKFD: Vozianov, 2017).



Fig. 6. The stylist for the Marc Jacobs shows is Venetia Scott. Source: (Miss Underwater, 2010).

The stylist of the show is responsible for the harmonious combination of different elements in a cohesive runway look. The stylist usually works closely with the designer long before fashion week, choosing shoes, jewellery, and accessories. To get a complete vision of the style for all the looks, a "Run of Show" board is created, where each look is numbered. Once the looks are finalised, the stylist creates separate boards for each look, listing every item the model will wear with specific style instructions and other guidelines. These mini-boards are placed on racks backstage for the costume team to refer to while dressing the models. The duties of costumers are often performed by volunteers, whose main task is to ensure that the models are ready to go on the runway on time. A costumer is sometimes assigned several models to dress up, or one model with a quick change of several images.

A driving force behind many trends worn by women after collection presentations and the creator of styles for models like Kate Moss and Karen Elson is the famous American stylist Venetia Scott (Fig. 6). Through her consulting work with Marc Jacobs (for his eponymous main collection as well as Marc by Marc Jacobs), his looks with elegantly tattered jeans, retro and vintage elements became commercial successes. To the extent that the streets are now filled with diluted, stereotypical versions of the style that began as a celebration of uniqueness. "Venetia is a huge part of the collection and the creative direction of the company," — said Marc Jacobs, who is happy to pay tribute to a woman whose strict, uncompromising vision encompasses everything from vintage button details to model casting and advertising strategy (Miss Underwater, 2010). In Fig. 7, models are shown after the MARC by MARC JACOBS S/S 2015 runway show.



Fig. 7. The models go to the backstage area after the collection show. Source: (Okwodu, 2014).

None of the shows can do without the incredible work of *beauty stylists* — hair and makeup designers. Backstages have long been the birthplace of beauty trends and the catalyst for the development of new products. Like in any team, the beauty team has a manager and various assistants in each area of work. Working closely with the designer and stylist, hair and makeup experts create the general aesthetic of the looks that aligns with the collection's concept. Various tests are conducted several days before the show, sometimes even on the day of the event. After that, the head beauty stylist also creates information boards detailing all the specifics for the stylists working with the models backstage on the show day.

The process of creating a hairstyle for the Alexander McQueen Spring 2018 show in Paris (creative director Sarah Burton), performed by the famous hairstylist Guido Palau, is demonstrated in Figure 8. In Figure 9, we see the completed runway look, styled to match the collection's concept: a garden party with

punk-inspired girls in pink ruffled knee-length dresses, wearing clunky biker boots and tartan kilts, combining romantic Victorian aesthetics with gothic, deconstructed elements.



Fig. 8. Guido Palau backstage at the Alexander McQueen Spring 2018 show. Source: (Saltzman, 2017).



Fig. 9. The runway look of the model.
Source: (Tondo, n.d.).

Models during the fashion show are the main actors, while during backstage shooting, the photogra-

pher's attention is also largely focused on the process of bringing the designer's vision to life and preparing the models for the runway. While professionals in makeup and hairstyling fulfil their roles in realising the concept, models have to sit still. Usually, one model has multiple exits, and between them, they have to quickly change outfits and prepare for the next appearance with the assistance of a stylist. When a photographer asks to photograph the model, they have to switch focus to taking pictures for a few seconds, and sometimes the photographer himself "captures" interesting moments. Models also have moments of free time between exits and before the show when they can talk on the phone, take selfies, or have a snack.

In Figures 10-11, we see photos from backstage of the fashion show for the Chinese Mao Geping Image-Design Art School (形象设计, 2023), which is a branch of Hangzhou Mao Geping Image Design Art Co., Ltd., a cosmetic brand founded by Mao Geping, an international makeup master. The art school is a professional institution specialising in makeup and image design education. In the 2017 show, Diana Shabas, a student of the Faculty of Fashion Industry of the Kyiv University of Culture, participated. Figure 10 shows the process of making a hairstyle, and Figure 11 features a promotional poster of the Mao Geping Art School with a photo of Diana Shabas in the completed look. The dress synthesises elements of traditional Chinese costume (shoulder cape shape, tassels, embroidery) and European style (two lengths, fixed waist). The headdress is a stylisation of the traditional Chinese headdress "fengguan", which women wore for weddings or special occasions. Despite the complexity, the image of the suit combined with the elegant features of the model gives the impression of lightness. Today, Diana Shabas (personal communication, 2023) is a model with six years of experience in fashion shoots and shows on various international runways.

Valeriia Ralko, a student of the Fashion Business Department of the Kyiv National University of Culture and Arts, took part as a model in the fashion show of the Devota & Lomba brand by Spanish designer Modesto Lomba in February 2023 (Fig. 12–13). The show took place in the Gardens of the Madrid Historical Museum and featured 18 unique and durable outfits. The designer was inspired by the gardens of the architect Ribera: flowing dresses and coats with fringes and fancy details were "born" from the colour palette of facades, historical trees, and monuments worn out by time, ranging from terracotta-pink to green stone. The main fabrics used were tweed and silk (V. Ralko, personal communication, 2023). Valeria Ralko's manner of showcasing the coat is effortless and conveys the feeling that the clothes she wears perfectly meet the needs of a young urban woman.



Fig. 10. Diana Shabas is a model from Ukraine. The pre-show hairstyle process for the Mao Geping Image-Design Art School. Beijing, China, 2017.



Fig. 11. Promotional poster of the Mao Geping Image-Design Art School with Diana Shabas's photo. Photo from Diana Shabas's private archive.



Fig. 12. Brackets with models' looks for the runway show of the Devota&Lomba brand collection. Fashion Week Madrid 2023. Photo from V. Ralko's private archive.



Fig. 13. Model V. Ralko demonstrates a coat from the Devota&Lomba collection. Gardens of the Madrid History Museum (Spain). Photo: Alberto Sibaja Ramírez. Source: (Madrid, Spain, 2023).

Ukrainian model Iryna Kravchenko successfully participates in various shows, including Paris Fashion Week, Haute Couture, presenting the final look of Chinese designer Guo Pei's collection inspired by the Himalayas. "I like the whiteness of the Himalayas. Holy whiteness that connects its peaks to the sky: white snowflakes that float easily, white mountain

peaks that are steep and lonely. Dazzling white, white is so pure, white, white that represents the purity of the soul and spirit", says the designer (Celotto, 2020). The snow lotus is a key design element. Guo Pei chose luxury couture fabrics: precious gold brocade from China and vintage Japanese obi fabric. Some of them were used inside out to show the intertwining threads and create an artistic image. Hundreds of vintage Japanese kimono belts were cut into 10 x 20 cm pieces and artistically assembled to create a unique combination of colours and textures. This collection featured the most exquisite craftsmanship of Asian artists. All the garments were embroidered with Buddhas of the Three Worlds, the suffering of the circles of life, Shiva, Ganesha, and blue patterns of storytellers. Using the technique of three-dimensional embroidery and the skill of combining tradition and innovation, Guo Pei told the story of a woman. The final dress with a two-meter train featuring three-dimensional patterns of Tibetan "Thangka" painting embodied the Infinite Light of the Buddha and the wisdom of Dharma (Celotto, 2020). The dress impresses with its incredible grandeur and beauty due to the symbolic richness of the content and complexity of execution, as well as thanks to the figure and abilities of the model — she skilfully demonstrated the embedded meaning and impressed with the magnificence of the look. In Figures 14-15, thanks to the backstage shooting, we can observe how the model looks in the preparatory process, before going on the runway and in the runway look against the background of scenery with stage effects.



Fig. 14. Model Iryna Kravchenko (Ukraine) during the backstage of the Guo Pei (China) collection show; East Palace Couture Show, Paris, 2019. Source: (Cassidy, 2019).

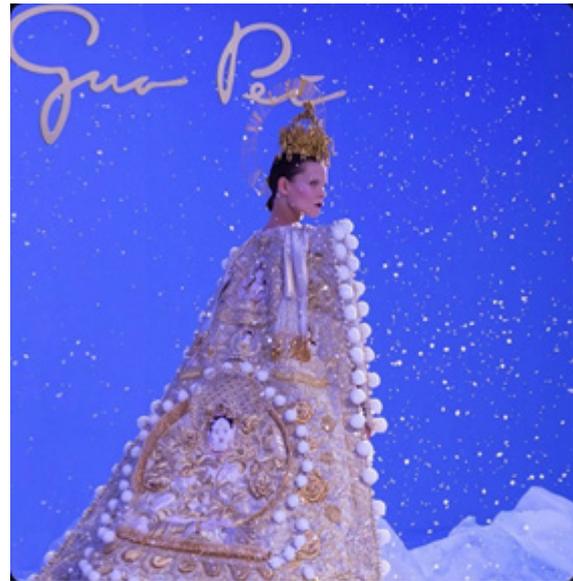


Fig. 15. Model I. Kravchenko on the runway. Paris Fashion Week, Haute Couture, S/S 2020. Source: (Celotto, 2020).

After analysing the role of the model in the creative process of backstage, it should be noted that due to the external data and internal state corresponding to the concept of the collection, the model enhances the impression of clothing perception in aesthetic and emotional aspects. In general, the features of backstage and the fashion show itself are characterised by transience and the impossibility of repeating actions; hence, there is no room for error, resulting in tension and a precise calculation of the process stages, and at the same time, it possesses a unique magic of creating an image. As V. Hurdina (2012) rightly notes — "The runway is just a moment, a game that lasts a short while. Various types of advertising, commercials, glossy magazines, etc., are subordinate to it and work to ensure that the "visual illusion" is repeated and reproduced". Backstage largely contributes to the reproduction of the visual illusion of the image creation process and the fashion show itself.

Conclusions

After analysing the creative process of backstage, the features of performing functions by such participants as show managers or producers, media group or PR managers, photographers, designers, stylists, beauty stylists (hairstyle designers and makeup artists), and models are clarified. For those viewers who attended the show, as well as for all the designer's fans who watch the show online, the opportunity to look behind the scenes, see the process of transforming models without makeup, hairstyles, in neutral clothing into expressive characters who tell a particular story and "transfer" the viewer to artistic aesthetic dimensions is of extreme interest.

The following backstage functions should be highlighted:

- implementing the designer's artistic idea regarding the concept of the collection as a whole and each individual image for the runway presentation;
- enhancing the emotional impact of the collection on the viewer/consumer through the observation of the backstage process (through photos and videos);
- promoting the collection's garments;
- maintaining or creating a positive image of the designer;
- accumulating photo and video content as part of the company's history and materials for future editing of advertising, documentaries, and more.

Organising and conducting backstage and the collection show require considerable material and human resources, flexibility, and well-coordinated teamwork to successfully implement all the goals of the show. Each participant behind the scenes has their responsibilities, and everyone plays an important role in the hierarchy of functions, from producer to volunteer.

The scientific novelty of the study consists in introducing the backstage process of a fashion show into scientific discourse, justifying the meaning and functions of backstage in clothing collections presentation, emphasising the need for video and photo recordings of the backstage process and its dissemination in the information and media space. It also includes introducing the names of Ukrainian clothing demonstrators and informative components regarding international backstage experiences into scientific circulation.

The prospects for further research will focus on a deeper examination of runway looks during their direct demonstration process.

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Творчий процес backstage як практика fashion-дизайну

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Мета статті — проаналізувати функції учасників backstage у втіленні задуму дизайнера та з'ясувати особливості висвітлення творчого процесу в інформаційно-медійному просторі. *Результати дослідження*. Представлено аналіз творчого процесу backstage, виокремлено та проаналізовано його часову специфіку; з'ясовано особливості виконання функцій такими учасниками backstage, як project-менеджер або продюсер показу, медіагрупа або PR-менеджер, фотограф, дизайнер, стиліст, beauty-стилісти (дизайнери зачіски та візажисти), моделі. Проаналізувавши роль моделі у творчому процесі, слід зазначити, що завдяки зовнішнім даним і внутрішньому стану, відповідному концепції колекції, модель посилює враження від сприйняття одягу в естетичному та емоційному аспектах. Наголошено, що backstage є одним із засобів ефективної комунікації дизайнера з його споживацькою аудиторією, а його мета — підготувати моделі до показу та реалізувати різні завдання. Унікальною рисою backstage є остаточне втілення задуму дизайнера під час творчого процесу роботи візажистів, дизайнерів зачіски, стилістів показу. *Наукова новизна*. Розкриття значення функцій всіх учасників, вивчення досвіду успішних українських і світових дизайнерів щодо фіксації та висвітлення у fashion-виданнях і ресурсах вільного доступу особливостей backstage у формуванні подіумного образу сприятиме більш свідомому використанню дизайнерами його переваг та ефективнішому просуванню колекцій одягу в широкий споживацький простір. *Висновки*. Виявлено такі функції backstage: реалізація художнього задуму дизайнера стосовно концепції колекції в цілому та кожного окремого образу для подіумної презентації; посилення емоційного враження глядача/споживача від колекції завдяки перегляду процесу backstage (фото та відео); рекламування виробів колекції; підтримка або створення позитивного іміджу дизайнера; накопичення фото- та відеоконтенту як частини історії компанії та матеріалів для подальшого монтування рекламних або документальних фільмів, роликів тощо.

Ключові слова: backstage; практика дизайну; fashion-показ; подіумний образ; стиліст; дизайнер зачіски; візажист; комунікація

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