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As a manuscript

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THE SOUND ENGINEER AS A BUILDER OF CULTURAL SPACE

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This dissertation, “The Sound Engineer as a Builder of Cultural Space,” was completed at the Research and Education Center for Theory and Technologies of Management in Culture, Education and Science, Institute of Public Administration and Management, Russian Presidential Academy of National Economy and Public Administration (RANEPA). It presents a comprehensive research work that provides a systematic analysis of the sound engineer’s professional practice as a builder of cultural space. The research was supervised by Dr. Natalia E. Sudakova, Doctor of Philosophical Sciences and Professor at the Research and Education Center for Theory and Technologies of Management in Culture, Education and Science, RANEPA.

Research relevance. The examination of sound engineers’ agency has gained critical importance due to the expanding role of sonic environments and audio content in contemporary information culture. These professionals function not merely as technical operators but as creative agents capable of generating new meanings and affecting audiences through sonic imagery. Their agency encompasses both the artistic and technological dimensions of their practice.

The philosophical-anthropological and cultural-philosophical examination of the sound engineer’s role has become particularly urgent in our era of dissolving boundaries between art and technical or technological products. This analysis illuminates the mechanisms of human engagement with sonic environments, while evaluating the ethical responsibility that professional content creators bear toward society. A central question persists regarding the impact of technology on creative processes: whether technological tools are expanding the expressive potential of sonic space or are rather imposing new constraints on artistic practice.

Given this context, the nature of creativity in sound engineering warrants particular scrutiny. The digital revolution has fundamentally transformed this field, yielding not only innovative professional methodologies but also new philosophical inquiries concerning the position of this specialist within culture and society. The sound engineer emerges as an active agent of self-development, a mediator between

the work's originator and its audience, and a creator who shapes distinctive semantic spaces through sonic means.

Within artistic projects, the sound engineer constructs distinctive acoustic realities by aligning sonic characteristics with creative vision. The expanding media landscape is transforming the specialist's role, necessitating the exploration of new dimensions of their agency and a reconceptualization of professional practice.

On one hand, technologies unveil new creative horizons; on the other, increasing automation threatens the individual voice of the sonic creator. Professionals confront the complex challenge of preserving equilibrium between creative autonomy and algorithmic implementation.

Professional communities extensively debate the ethical dimensions of sound engineering, given the profound impact of sound on human emotions and behavior. Professionals must navigate the delicate balance between artistic objectives and social accountability. By synthesizing elements from diverse cultural traditions, sound engineers not only establish emerging trends but fundamentally reshape perceptions of sonic environments.

Achieving comprehensive understanding of the dimensions and parameters of sound engineers' agency requires an interdisciplinary approach that facilitates holistic engagement with this phenomenon and reevaluation of its societal significance.

Chapter 1, The Sound Engineer's Artistic Universe: Dimensions of Agency, establishes the ontological foundations of sound engineers' agency, examining their axiological underpinnings and function within artistic communication. The chapter analyzes professional ethical dimensions and societal influence through a philosophical-anthropological framework, thereby enabling the delineation of the specialist's responsibilities and articulation of the profession's core ethical parameters.

The methodological potential of Umberto Eco's communication theory enables the conceptualization of sound engineering as an audio-communicative phenomenon: the sound engineer emerges as a unique agent who constructs acoustic

environments while interpreting authorial intent, thereby shaping audience perception. This research extends the conventional functional-technological approach by incorporating Eco's triadic semantic modalities, thus establishing the study's theoretical novelty.

Sonic components (music, effects, and even silence) function as vehicles for conveying creative intent; their interpretation relies upon the recipient's encyclopedic competence, comprising cultural codes and experiential knowledge. The convergence of Umberto Eco's theoretical positions with Bruno Latour's actor-network theory reveals that contemporary works derive meaning through networks of interaction among human agents, technologies, and cultural systems. Consequently, sonic works acquire significance not through inherent properties but via dynamic interplay among authors, sound engineers, technologies, and audience.

Chapter 2, The Creative Potential of Sound Engineers: Technological Enhancement of Audiovisual and Sonic Arts, examines sound engineers both as agents and as artists within audiovisual media. Through investigating the creative potential of this professional domain and the specificity of technological enhancement in audiovisual and sonic arts, the study establishes that contemporary sound engineering transcends mere technical practice, constituting a creative discipline that demands practitioners possess profound understanding of both artistic and technological mechanisms for crafting emotionally resonant sonic imagery. The contemporary cultural paradigm is characterized by an anthropocentric approach to personal development. Interdisciplinarity and humanistic values emerge as key orientations in forming new conceptual frameworks. Holistic and systemic perception accompanies the evolution of perspectives that integrate into global socio-political transformations of the modern world. Through contemporary technologies, sound engineers gain opportunities to expand the boundaries of audiovisual arts, creating distinctive sonic landscapes that can fundamentally transform audience perception of works.

The study has also established that emerging technologies have transformed sound engineers into legitimate co-authors of artistic concepts. Experimental work

with spatial audio in audiovisual compositions has become achievable through interactive software environments and augmented reality technologies. These innovations have generated an entire constellation of styles and genres that were previously inconceivable. Sound engineers are no longer constrained to curatorial or executive roles—they have evolved into full-fledged architects of distinctive sonic universes.

The study has also established a gradual shift in contemporary art from visual to sonic emphasis. Sound transcends mere background function to become a comprehensive communicative act. Sound engineers, possessing requisite creative potential and technical capabilities, can transform conventional sonic perception through innovative approaches that accentuate emotional depth and semantic richness in works. This phenomenon not only facilitates the artist's evolution but also shapes audience expectations regarding sonic design and the pursuit of profound meaning in artistic works. Consequently, sound engineers assume a decisive role in shaping the contemporary cultural landscape, creating not merely accompaniment but essential context for artistic expression.

Chapter 3, The Sound Engineer within the Cultural Space of the 20th-21st Centuries, examines fundamental aspects of the axiological-semantic crisis facing contemporary professionals in this field.

The research documents that technological innovations have transformed audio-creative practices: sound engineers function as avant-garde agents, consciously experimenting with acoustic textures, genre hybridization, and digital platforms, resulting in the development of new methodological approaches for generating complex sonic landscapes. The professional role of sound engineers shifts from purely technical functions toward research-oriented activities: individual creative strategies and unconventional thinking retain substantial significance alongside mastery of tools and technologies.

Analysis of creative practice reveals principles of auto-reflection and productive indeterminacy (in Umberto Eco's terminology), whereby redundancy is regarded as a deliberate compositional device that facilitates the creation of

multilayered sonic structures. Continuous reexamination of methodologies and reflexive procedures promote professional adaptation of practitioners to the dynamic transformations within the industry.

The study also identifies functional differentiation within the professional field: certain specialists maintain focus on the dramaturgical and aesthetic mission of sonic design, while others concentrate primarily on technical maintenance of production processes. Nevertheless, interdisciplinary collaboration between artists and sound engineers, as well as the integration of formal education with empirical experience, remain critically important factors in the evolution of sound engineering aesthetics and the formation of new professional competencies.

The **research object** is the sound engineer as a cultural subject.

The **research subject** comprises the philosophical-anthropological and cultural-philosophical foundations of sound engineer agency as a factor influencing the axiological-semantic horizon of contemporary society.

The **aim** of this study is to identify the philosophical-anthropological, ethical, psychological, creative, and cultural-philosophical foundations that guide the sound engineer's role as a builder of cultural space—one who shapes audiovisual reality and influences the axiological-semantic orientations of contemporary society—as well as to examine the specific nature of this transformative process.

In accordance with this **aim**, the following research objectives have been established:

1. To identify the essential foundations of philosophical understanding of the sound engineer's agency, substantiate its ontological givenness and reflexive character, and differentiate between the concepts of agency and subjectivity in sound engineering practice.

2. To establish the axiological-semantic, ethical, and artistically significant content characteristics of the sound engineer's creativity and their influence on professional identity and social responsibility; to substantiate the culture-creating role of the sound engineer and their capacity to convey semantic content through

sonic imagery; to examine sound engineering practice as a distinctive phenomenon in the audio-communication sphere.

3. To substantiate the influence of contemporary digital technologies and innovative sonic instruments on the creation of sonic imagery in audiovisual art and other creative products of sound engineering practice; to substantiate the capacity of original sonic landscapes to transmit various aspects of perception.

4. To reveal the role of the sound engineer in shaping new genres and movements in sonic art, in exploring collaborations between sound and other domains (such as visual arts, theater, and multimedia), in studying the experience of implementing interactive and immersive sound installations, as well as in forming new auditory experiences for audiences and their perception of sound as an independent artistic phenomenon; to establish the cause of transformation in contemporary society's views on the essential significance of sound engineering practice.

5. To determine the foundations of sound engineer agency within the context of the postmodernist cultural paradigm, changes in professional identity and functional responsibilities, as well as the influence of postmodernist concepts on creative practice and perception within the artistic space.

6. To discover the specificity of the sound engineer's creative activity as an agent of contemporary culture through the lens of philosophical concepts of post- and metamodernism, emphasizing their role in shaping sonic imagery with consideration of contemporary interpretations, aesthetic aspects, and technological innovations in the process of sonic work creation; to establish the causes and resources for overcoming the axiological-semantic crisis of professional identity.

The paper's theoretical and methodological foundation

The research is interdisciplinary in nature: hermeneutics, semiotics, philosophy of culture, anthropology, and art studies were employed for a comprehensive analysis of sound engineer agency. The integrative methodology combining humanities disciplines ensured a deep understanding of cultural phenomena. The concepts of O.N. Astafyeva, V.K. Yegorov, K.E. Razlogov, A.Ya.

Flier, N.A. Khrenov and others, as well as the theories of V.I. Ignatyev, B. Latour, V.A. Mazin, O.P. Neretin, P. Sloterdijk, and U. Eco helped conceptualize sound engineer agency and construct its hierarchy. S.M. Malkov's concept of post-creativity, along with post- and metamodernist ideas of P.E. Spivakovsky and N. Khlyshcheva, reveal how it fits into the cultural context spanning the 20th and 21st centuries. The ideas articulated by M. Mamardashvili provided opportunities for understanding the causes and pathways for overcoming the axiological-semantic crisis in the field under study.

The research results are also achieved through the comprehensive application of classical scientific methods: from basic observation and description procedures to complex modeling and forecasting techniques. The methodological toolkit includes quantitative analysis, data systematization, abstraction, formalization, experimental methods, as well as synthesis of the obtained information.

The research was based on an array of methodological tools, with data systematization and subsequent classification taking center stage. The historical-philosophical method became a key element of the work, allowing for tracing the evolution of fundamental concepts and their transformation over time. The methodological foundation of the research included traditional scientific approaches characteristic of the social sciences and humanities, among which analytical and synthetic procedures for information processing played a particularly important role.

Scientific novelty of the research.

1. A three-level philosophical model of the sound engineer's agency has been proposed, integrating cognitive and value-based elements and substantiating its ontological status. The significance of reflexivity for expanding sociocultural space and strengthening professional status has been demonstrated. The concepts of agency and subjectivity have been differentiated. Drawing on the theories of U. Eco and B. Latour, the potential of the sound engineer as an agent expanding audio communication has been revealed; the hierarchy of their agency has been conceptualized and their role as a hub in a complex network of interconnections has been substantiated.

2. The axiological and artistic components of the sound engineer's work that determine their status in culture have been established. The significance of the sound engineer as a conveyor of meanings through sonic imagery that transforms perception in the media environment has been demonstrated. Their culture-creating role in transmitting profound content through the creation of acoustic spaces has been substantiated. The specificity of their activity as a phenomenon of audio communication that integrates technical, aesthetic, and semiotic elements has been described.

3. The significant impact of innovative sound tools and digital technologies on the creation of sonic imagery in creative and audiovisual projects has been substantiated, which transforms conceptions of the technological and expressive capabilities of sound engineering practice. The capacity of unique sonic landscapes and spaces created by the sound engineer to impact individuals on cultural, semantic, and emotional levels has been confirmed. It has been proven that contemporary technological advances have significantly transformed the professional activity of the sound engineer by simplifying the implementation of certain specialist functions and enabling new possibilities. It has been revealed that the creation of new forms of sound communication occurs at the intersection of technological innovations and creative approaches.

4. A transformation in the role of the sound engineer has been identified: they are becoming an active creator and catalyst for new directions in sonic art. The evolution of audio perception in interaction with the audience has been described. The synergistic connections between sound practices and multimedia, visual arts, and theater have been demonstrated, highlighting the integrative tendencies of the contemporary artistic field. It has been proven that modern sound engineering is a synthetic art form that unites communicative, technical, and creative approaches. It has been shown how sound in the hands of the sound engineer-actor becomes an autonomous artistic phenomenon that shapes new aesthetic, cognitive, and emotional perception in the listener.

5. The leading role of the sound engineer as an independent creative agent actively expanding the space of postmodern culture has been identified. It has been proven that the expansion of the sound master's activity boundaries occurs under the influence of postmodernist principles. It has been discovered that the cultural paradigm of postmodernism serves as the transforming factor that enables a radical reconsideration of the functional field of the sound engineer's agency as an active and transformative actor in the contemporary audiovisual space.

6. The special nature of the sound engineer's professional activity has been revealed, with the sound engineer being considered as a full-fledged agent of the contemporary cultural process. The role significance and professional identity of the sound engineer have been reconceptualized within the framework of post- and metamodernist philosophical concepts. The leading role of the sound engineer in creating contemporary sonic imagery through the integration of modern technological capabilities, aesthetic concepts, and interpretive methods of the digital age has been identified. The significance of machine algorithms claiming the role of co-authors of cultural products has been substantiated. The causes and resources for overcoming the value-semantic crisis of the modern sound engineer's agency have been outlined.

Key Points for Defense:

1. The significance of the sound engineer as a creative agent is confirmed by the correspondence between their professional identity and current social needs. The conceptual philosophical foundation of agency as an ontological given of sound engineering activity supports the argument that the sound engineer can function at three different levels of realizing their creative potential. In their elementary purely technical manifestation, the sound engineer operates as an engineer, consciously limiting their activity exclusively to monitoring equipment parameters and following established recording protocols, without introducing any creative element into the work process. Subjective interpretation of sound material represents an intermediate stage, when the sound engineer as a passive subject interacts with acoustic content, applying minimal creative effort. By forming new acoustic landscapes, the sound

engineer in the position of actor-creator of sound reality transforms a technical profession into full-fledged art. The transformation of society's auditory standards and the formation of new value-semantic horizons of culture occurs precisely through their creative intervention, which goes beyond ordinary technical functionality and is driven by their capacity for reflection. The differentiation between the concepts of agency and subjectivity of the sound engineer contributes to identifying personality characteristics that influence the creative process, as well as providing a systemic characterization of the sound master's professional activity that defines its active nature.

2. The mastery of the sound engineer has a systemic influence on the axiosphere of the individual and society, which imposes special social responsibility on sound engineers. This activity requires not only technical mastery, but also a deep understanding of the ethical aspects of the profession, since the audio content created directly affects the emotional state and value-semantic orientations of the audience. In contemporary conditions, sound engineering becomes an instrument of meaning construction, exerting systemic influence on individual worldview and public consciousness, contributing to the expansion of the axiosphere. The sound engineer's creativity can be viewed as a multi-level process, interconnected with historical, cultural, and personal aspects, which reflects the evolution of understanding from divine act to individual self-expression and attempts to resolve deep internal conflicts. This requires systemic solutions for transforming the sound engineer training system, taking into account the value orientations established in culture.

3. Contemporary technological achievements have significantly transformed the professional activity of the sound engineer by simplifying the implementation of a number of specialist functions and creating new possibilities. The creation of new forms of sound communication occurs at the intersection of technological innovations and creative approaches. The use of modern technologies broadens the scope of possibilities for the sound engineer, who gradually becomes a co-author of the work, systemically influencing the displacement of postmodern principles with metamodern orientations. Innovative sound tools and digital technologies contribute

to creating sound images in creative audiovisual projects, which changes perceptions of the technological and expressive capabilities of sound engineering activity. A creative approach to working with sound enables the formation of unique sonic landscapes and spaces capable of affecting people at cultural, semantic, and emotional levels. Interactivity allows listeners to influence the development of audiovisual works, creating new opportunities for creative self-expression.

4. The contemporary activity of the sound engineer forms a synthetic art that unites communicative, technical, and creative approaches within a dynamically evolving cultural space. The transformed activity of the sound engineer rises to the level of artistic creation. Sound art created by a professional systemically influences the formation of emotional and intellectual responses from the audience. Understanding the mechanisms of sound's impact on the audience becomes a key element of the sound engineer's profession. Their contribution to the final artistic work and influence on its perception by the audience becomes a significant factor in expanding cultural space.

5. The emergence of new media has contributed to expanding the sound engineer's capabilities for exploring the boundaries of sound recording and creating unique sound projects that reflect the diversity and multi-layered nature of the postmodern era. Postmodernism has opened the path to experiments with multi-layered audiovisual works, where sound exists in multiple interpretations and contexts. The sound engineer plays a leading role in creating the space of postmodern culture, gaining the opportunity to become a true artist capable of transmitting complex postmodern ideas through sound material and creating innovative forms of perception. The cultural paradigm of postmodernism systemically influences the sound engineer's agency, contributing to a reassessment of their status as a transformative actor in contemporary audiovisual space, which is intensified by the emergence of artificial intelligence technologies.

6. The contemporary era of technological development affects the mechanisms of formation and semantic content of the sound engineer's identity and agency. Traditional concepts of professional specialization undergo fundamental

revision due to the development of extensive networks of direct user impact on service creation, which finds particular reflection in various artistic movements. Revolutionary innovations—robotization, virtual and augmented reality, 3D printers, the Internet of Things, and big data arrays—blur familiar social boundaries. Mediatized images become the primary material for creative and intellectual activity in the space of post- and metamodernism. Simplified versions of audio works displace genuine craftsmanship. The rapid development of artificial intelligence contributes to the growing need for technical agents. In conditions of continuous expansion of the information universe, the necessity for serious self-analysis from each cultural subject intensifies. The choice between technical agency, a passive subjective position, or an active agent position becomes a necessity for the contemporary sound engineer, as it determines the very existence of the profession. The influence of artificial intelligence on society stimulates the actualization of fundamental anthropological dilemmas. The digital age provides sound engineers with a unique opportunity to distinguish art generated by humans from products compiled by machines, and to use artificial intelligence as a tool for experimental sound compositions.

The theoretical significance of the dissertation research dedicated to studying the agency of the sound engineer in the context of philosophical-anthropological discourse lies in several key aspects. The philosophical-anthropological investigation of the sound engineer's role reveals new facets of professional identity: the cultural-philosophical method allows us to demonstrate how this profession transforms cultural space. The dissertation pays particular attention to the fusion of anthropological and philosophical concepts, which provides an opportunity to take a fresh perspective on the formation of the specialist's agency in the field of sound engineering.

The scientific value of the work is manifested in the profound analysis of the sound engineer's professional position, enriching our understanding of the agency of a specialist working at the intersection of technology and creativity. The

interdisciplinary approach reveals the mechanisms of personal and professional identity formation through the lens of the sound engineer's specific activities.

The research contributes to the theoretical understanding of agency by examining sound engineering as a unique platform for professional development and for studying the professional formation of personality within the philosophical-anthropological discourse. Sound engineers act as intermediaries between authors and listeners, shaping the sonic space where cognitive and sensory processes intertwine. This expands the theoretical understanding of creative mechanisms in the audiovisual sphere and their role in transforming cultural codes. The study of specialists' subjective perception of the sound landscape helps to gain deeper insight into the specifics of their work in the contemporary media environment.

Ethical aspects and professional responsibility play an important role in the creation and distribution of audio materials. Technical equipment influences professional self-awareness and opens new research perspectives in creative industries. Special attention is paid to sound elements, which are considered tools of cultural self-determination and intergroup interaction, contributing to understanding intercultural communication through auditory perception.

Contemporary educational programs can be enhanced through the integration of new research findings, enabling students to better understand the role of sound engineering in the media landscape. This research establishes a foundation for comprehensive study of creative activity at the intersection of various academic disciplines. By combining methodological approaches from sociology, philosophy, art studies, and anthropology, a deeper understanding of the professional identity of creative specialists can be achieved. Such integration of educational and research aspects opens new horizons for theoretical and practical investigations in the field of creative professions.

Practical Value:

The methodology of sound engineering and specialist training require a new approach based on consideration of personal and emotional factors. Understanding how sound engineers perceive their work helps improve education and create new

sonic realities by incorporating philosophical-anthropological components into curricula. Research on personal professional experience enables the development of innovative teaching methods that account for individual creative characteristics, thereby enhancing educational effectiveness in the audiovisual sphere.

Sound engineers are increasingly participating in intercultural dialogue, which expands opportunities for working with international audiences within global projects. Simultaneously, the integration of sciences and arts is developing: collaboration with specialists from other fields provides stimulus for creating unique multimedia and technological solutions. The integration of moral principles and compliance with the rights of production participants is also becoming important, forming an ethical system of interaction between all parties in the creative process and establishing clear professional guidelines in the industry.

The experimental field of sound design is expanding, opening space for creative innovations. The synthesis of cutting-edge technological solutions with diverse cultural traditions creates fertile ground for the formation of fundamentally new sonic landscapes and listening experiences. This approach also contributes to the emergence of unconventional research practices in this field.

The study of sound phenomena, including cultural perception and psychoacoustics, opens new horizons for scientific inquiry. The results of this work not only enrich the theoretical foundation of sound engineering but also transform practical approaches within the profession, which may significantly influence training standards for specialists in this field in the future.

The research findings have been presented by the author in the form of reports and presentations at various international, national, and regional scientific-practical conferences, interdisciplinary seminars, and forums.

In accordance with the dissertation research topic, 15 scientific works have been published with a total volume of 7.3 printer's sheets, including:

– ***7 articles in peer-reviewed journals from the list recommended by the Higher Attestation Commission of the Ministry of Education and Science of Russia:***

Klyuchkova, E.Yu. Information technologies in the structure of modern music education / E. Yu. Klyuchkova // Modern Problems of Science and Education. – 2015. – No. 3; URL: <https://science-education.ru/ru/article/view?id=19703> (accessed: 03.02.2025).

2. Klyuchkova, E.Yu. The influence of the sound engineer's personality on the formation of audiovisual image in the second half of the 20th century / E. Yu. Klyuchkova // Theater. Painting. Cinema. Music. – 2016. – No. 4. – P. 181-188.

3. Klyuchkova, E.Yu. History of development of domestic electronic musical instruments in the 20th century / E. Yu. Klyuchkova // Culture and Civilization. – 2017. – No. 2. – P. 115-123.

4. Klyuchkova, E.Yu. Main trends in contemporary sound engineering / E. Yu. Klyuchkova // Cultural Life of Southern Russia. – 2017. – No. 2. – P. 44-48.

5. Klyuchkova, E.Yu. Philosophical reflection on the formation of sound image in sound engineer's activity / E. Yu. Klyuchkova // Eurasian Law Journal. – 2024. – No. 8(195). – P. 557-561.

6. Klyuchkova, E.Yu. Sociocultural horizons of sound engineer's activity in the perspective of philosophical analysis / E. Yu. Klyuchkova // Eurasian Law Journal. – 2024. – No. 10(197). – P. 549-553.

7. Klyuchkova, E.Yu. Sound engineer's creativity as a form of comprehending the meanings of musical being / E. Yu. Klyuchkova // Modern Science: Actual Problems of Theory and Practice. Series: Cognition. – 2024. – No. 12. – P. 107-111. DOI 10.37882/2500-3682.2024.12.11

– ***Publications in scientific journals and collections:***

8. Klyuchkova, E.Yu. Main directions of the integration process between distance and traditional music education / E. Yu. Klyuchkova // Traditions and Innovations in Modern Cultural and Educational Space: Proceedings of the V International Scientific-Practical Conference (Moscow, March 13, 2014) / ed. by L.A. Rapatskaya. – Moscow: Publishing Center of Moscow State University named after M.A. Sholokhov, 2014. – P. 39-42.

9. Klyuchkova, E.Yu. Features of using video courses, webinars and videoconferences in professional music education / E. Yu. Klyuchkova // Traditions and Innovations in Modern Cultural and Educational Space: Proceedings of the VI International Scientific-Practical Conference (Moscow, March 12, 2015). – Moscow, 2015. – P. 246-248.

10. Klyuchkova, E.Yu. Features of sound recording in cinema of the first half of the 20th century / E. Yu. Klyuchkova // All-Russian Scientific-Practical Conference "Screen Arts. Past. Present. Future": Collection of Materials (November 24, 2016). – Moscow. – 2016. – P. 145-149

11. Klyuchkova, E.Yu. History of development and role of keyboards in creating the first electronic musical instruments / E. Yu. Klyuchkova // European Scientific Conference: Collection of articles by winners of the II International Scientific-Practical Conference, Penza, March 07, 2017. – Penza: "Science and Education" (IP Gulyaev G.Yu.), 2017. – P. 177-179. – EDN YFKTDD.

12. Klyuchkova, E.Yu. Functions of music in contemporary cinema / E. Yu. Klyuchkova // International Scientific-Practical Conference "Current Problems and Achievements in Humanities": Collection of Materials and Reports (April 11, 2017). – Samara. – 2017. – P. 6-8

13. Klyuchkova, E.Yu. Career guidance opportunities of sound engineering in working with graduating students of Children's Schools of Arts / E. Yu. Klyuchkova // Music and Electronics. – 2019. – No. 4. – P. 7-8.

14. Klyuchkova, E.Yu. Evolution of sound image in cinema / E. Yu. Klyuchkova // World of Culture: Art, Science, Education: Collection of Scientific Articles. – Chelyabinsk: South Ural State Institute of Arts named after P.I. Tchaikovsky, 2023. – P. 72-74.

Klyuchkova, E.Yu. Sound engineering as a sociocultural phenomenon and object of culturological study / E. Yu. Klyuchkova // New Trends in the System of Modern Culturological Education as a Basis for Worldview Training: Proceedings of the International Scientific-Practical Conference, Ekaterinburg, November 17–18, 2023. – Ekaterinburg: Ural State Pedagogical University, 2024. – P. 111-121, 2024.

The structure of the dissertation is determined by the research logic and the sequence of tasks addressed. The dissertation consists of an introduction, three chapters comprising nine sections, a conclusion, and a bibliography of 161 sources, reflecting the scope of the research conducted.

A handwritten signature in blue ink, appearing to be 'J. H. -', located in the lower right quadrant of the page.