

ABOUT THE FAMILY CINEMA

A manifesto

INTRODUCTION

There is a preserved territory in man`s life that is most cherished and desired by everybody. It`s a human phenomenon entirely and doesn`t depend on time, geography, religion or age.

This magical land changes each of us, it opens up our souls and fills our very being with happiness and joy, liberates our spirit, smiles us, makes us better or in a word turns us into TRUE HUMANS.

I`m talking about, of course, the sacred ground of A holiday.

Since the beginning of the world man enjoys holidays. They are the life-giving oases in our everyday routine. People needed all that healing power, so they invented many occasions to celebrate.

The most beloved holidays are always connected with the most valuable events in a man`s life and his/her family – birth of a child, christening, birthdays, name-days, weddings. That`s why we`ll name them Family holidays.

Family holidays tighten up the family bonds, bring up children in love, create a peaceful atmosphere filled with affection. They are a reason to reconsider our life and enjoy it.

Unfortunately, holidays are brief by substance. That`s why the people`s pursuit to treasure parts of the happiness and shared joy from the smiles of their relatives is quite understandable.

The video making of Family celebrations, which is a popular service in our country, provides that opportunity by preserving one documentary and live image of the past events.

We, at the “Victor Popov” Filming Company, have creatively developed the common video making and found an effective new approach to recreate family occasions.

Filming family holidays is a wonderful way to keep an authentic and, at the same time, artistic memory about the most important events from your personal family history.

The manifesto summarizes our experience in that strategic direction – filming of family gatherings and celebrations. It gives meaning to all of our quests during the last six years, sketches our ideological, artistic and aesthetic understandings, outlines the path we`re about to follow in a long-term perspective.

I would like to share this experience because I believe that all the conclusions we`ve drawn, the ideas we`ve lined, as well as the messages we`ve sent to tpeople, will contribute to making the world a better place.

This manifesto aims at three main objectives:

- to proclaim the creation of a new artistic direction into the art of filming, that goes by the name Family Cinema and to announce the birth of a new documentary movie genre – Wedding film;
- to popularize amidst the society the philosophy and purpose of the Family cinema;
- to encourage people into building a personal, family, heritage history with the means of the film art;

The manifesto contains two parts – “Philosophy of the Family cinema” and “Practice of the Family cinema”.

The first part explains the nature, matter, values, mission and goals of this new direction, as well as its theme range. Describes the characteristics of the new movie genre – Wedding movie and pays special attention to the reasons that determined the beginning of the Family cinema.

The second part goes through some of the aspects from the experience we`ve accumulated so far by starting work in the field of “video filming family celebrations”. It reveals its common state – the prejudices we ran into, the main “players”, abdicated professionals, the victims, the way to satisfy a human`s necessity, the conflict between what is expected and what is real, the disappointment as a natural result. In the end, it generalizes the living practice and cardinal changes we`ve made, which led to the recognition of new values, artistic criteria and principles of work.

I. PHILOSOPHY OF THE FAMILY CINEMA

1. Meaning

The meaning of Family Cinema should be understood as a trinity of moral principles, behavioral pattern and art direction.

Moral principles – because it follows eternal and universal values at the center of which stands the admiration for Man and his Family.

Behavioral pattern – because it calls people upon an active behavior for recognition of the followed values.

Art direction – because it opens up creative way to a new artistic interpretation.

2. Subject

Family cinema deals with the filming of family events and celebrations, not only for the entire kin but also for the individuals in each family.

At the centre of the family movie`s attention is the life of the true, living man, our contemporary – his/her unique personality, specific talents and skills, shared life experience, relationship with friends and relatives, family background, professional realization, joys and pains, ambitions and disappointments.

3. Mission

- To recognize fundamental human values such as Love, Intelligence, Kindness, Family warmth, Truth, Beauty, Kin history. Thereby, it can turn into an alternative of the complete and offensive antihumanism and world commercialization, in contradiction to the anti-values of Hatred, Lie, Violence, Selfishness, Greed and Apathy.

- To educate man into responsible attitude to his personality and family, to provoke and guide his creative activity towards preserving the family and kin history by turning them into a subject of beautiful art. To make the man himself a co-author and main character in his own life's movie.
- To establish the Family cinema as an effective alternative for the modern man, unceasingly drenched in spiritual and visual filth, which drowns his vitality and cultivates consumer perception of life, mental indolence and stupidity.

4. Purpose

To reveal the abundant and unique side of the human nature, as well as the family background and surroundings, and to recreate them artistically by the means of the film art.

5. Values

The man – a supreme value, temple of Love, Mind and Action, a herald of Humanity.

The love – Power of Life, man's navel string to the other Men, Nature and Cosmos.

The family – a sacred institution, school of Love and Humanity, Responsibility, and Justice, Understanding and Harmony.

Home and family circle – the visible and material side of that school.

The parents – a well-deserved admiration and respect for our mothers and fathers, grandmothers and grandfathers.

The children – Joy and Hope, Meaning of life, way to the immortality of the common man.

Understanding – based on Love, Responsibility, Mutual Respect.

Conscience, Kindness and Compassion – for they are the heart of Humanity.

Truth, Honesty and Diligence – for without them one cannot be truly happy.

Sincerity – as it is said in the Bible “Let your word be ‘Yes, yes’ or ‘No, no’. More than this is from the evil one.”

Beauty – for it enriches Man and will save the world, as Dostoevsky says.

Humility – for Pride is the biggest sin.

It is necessary that we should approach every personal or family story from the position of these intransient values.

Family cinema is an artistic research, an attempt for revealing the exact projection of an authentic life story.

6. Theme range

The family cinema is directed towards the most important events in man's life, his/her family and kin; discharging the new-born, the Holy Baptism, birthdays, name-days, first day at school, graduation, engagement, wedding ceremony, movie portrait, biographical, family and genealogical movie.

7. Causes of origin

Two are the main factors that determine the origin of the Family cinema – *technological revolution* and *society transformation*.

Technological revolution is external by nature. New and high quality cameras and video assembly systems have become available in the field of filming and montage equipment. The digital image have won universal recognition standard and made the art matter more democratic than ever. Nowadays, everyone without special equipment can capture the light and see the result of its divine dance upon the screen of his/her computer, TV or mobile phone.

Society transformation is even more fundamental in its influence over the Family cinema. It concerns the processes of the modern community and their impact on

the modern man's soul.

The Family cinema, as an artistic direction, is called upon giving an art image to the eternal human values. Filming the family history, in a modern society, is going to be normal practice. The problem is, that the environment, we're living in, is hostile to MAN. The industrial morale and culture are turning the world into a twisted utopia, where the simple human value is send into exile. Its fate is explainable, for in a world of money and power, as an absolute ideals, every attempt to establish the spiritual is totally unacceptable. All high values should be pushed out gradually in the outskirts as old-fashioned and reduced to exotic necessities with fading functions.

The Family cinema is a state of spiritual resistance, against one brutal reality.

I'll dwell upon some of the utopia's hostile sides, that claim a monopoly over the real life and also will indicate the root of hope for salvation. I will especially emphasize on the existing of living men, our contemporaries, who managed to keep their spirit from the barbarian charms of the modern shamans.

THE REALITY

The society is sick.

We are living in a spiritual agony.

Century-old values and moral standards are being destroyed on purpose, their place – taken by their antipodes:

- Instead of “Love” – sex and porn, massively propagandized by the media advertising;
- Instead of “Do no tell lies”, “Do not steal”, “Do not kill” – “Lie, steal, kill”, to be successful. Life, in our country, is an apotheosis of Violence in all of its various and perverted forms – economic, political, criminal, social, domestic and spiritual;

- Instead of “Honor your father and mother” – a public genocide for the pensioners - our fathers and mothers;
- Instead of philanthropy, honesty, spirituality – money, money, money.

Flawlessly, the country had been chewed to the bones in front of everybody’s eyes.

There is no government.

There is a tumor, which helps the criminals to pillage, keeps the nation in subjection, corrupts it, mocks it and turns it into a victim of a grotesque form.

All of this can only cause disgust and revulsion into an honest and rational person’s soul.

Fair as it is an attitude like this, it’s not enough if we want to change life in a better direction.

It requires action.

THE HOPE

Still, there are remaining sprays of hope in the spiritual wilderness we’re living in.

Their root is deeply settled into the human nature itself.

For centuries, there has been two raging elements in man’s soul.

One is associated with God, the good, the light, spirituality and creativity, the other associates with the Devil, the evil, the darkness, the substance, the destruction.

It is obvious we are living in a time of unprecedented progress of the dark forces.

The commercial occupies new life territories on a daily basis and threatens to profane entirely the modern man.

The only hope and salvation is to look deep within ourselves and realize our spiritual power, to be filled with love and set free the light in us.

THE LIVING MEN

The biggest damage, which industrial society caused to modern man, is turning him/her into an individual who is totally alienated from everything – his own kind, nature and cosmos.

One aspect of this alienation is the crisis within the basic society cell – the family. The collapse of family relations is an undeniable fact and an extensive tendency in a world and national scale.

The self-satisfied, winning march of the vulgar materialism systematically atrophies the family circle, challenges and mobilizes the resistance of higher forces’ reaction in human nature.

It gives birth to a new perception of the institution “family”, shapes new type of consciousness where the warm family bonds become a high value.

In our practice we meet a lot of people, who represent all social groups, classes, stratum and minorities. Our job's character requires creating close relation with them in a short time.

We have noticed, there are minority of individuals which distinctively stands out amidst the common alienated mass. They are mentally more advanced and treat themselves, their parents and children, wives and husbands with particular respect.

They feel the relation collapse between people and sense the catastrophic consequences, and that develops a need to restore the destroyed harmony.

They realize their own "genealogical responsibility" and appreciate the historical chance to be living in the age of the film art and digital technology, by the means of which they would be able to pass on live feed of their worldly knowledge to their curious heirs.

8. Wedding movie

The variety of Family cinema themes suggests the beginning of multiform genres.

The wedding film is a new documentary genre, which has a clear specific and is initiated into the artistic interpretation of a wedding celebration.

The wedding is the greatest celebration in the modern man's life. Such kind of feast distinguishes from all the other personal and family holidays with its amount of resources, as well as the degree of emotional intensity, scale, publicity and entire organization.

The wedding day provides an interesting and abundant life material, intensively "presented" in a single day.

The artistic selection and interpretation of this material is a creative challenge to every professional director, operator and editor.

The most typical features, which shape the character of a Wedding film, are:

- *An unique dramaturgy*, which frame constructs of several basic episodes – the bridegroom's home, picking up the best men, leading off the bride, the civil matrimony and religious marriage, the restaurant.
- *An unique cinematographic material* that represents an original synthesis of:
 - ✓ A holiday beginning – the entire plot, action and relationships are developing in the background of high holiday spirits.
 - ✓ The ritual – the film consist of variety of ritual practices: picking up the best men , buying off the bride, civic and religious ritual, official welcoming of the newlyweds at the restaurant, breaking to pieces the round loaf, the bride's horo, dancing with the bride, throwing the bouquet and the garter, outdancing with the best men's gifts, cutting the cake...
 - ✓ The game – there are lots of games and amusements at the restaurant – charms for the newlyweds, solemn vows to each other, twelve kisses on different places, hanging out the laundry, exchanging shoes...
 - ✓ The attraction – performances of artistic guests, specially prepared tricks and surprises for the newlyweds and their friends.

- *Characters*: main – newlyweds, supporting – best men and parents, third role – closest relatives and friends, and the mass – all the other guests at the party.
- “*Pistol scenes*” – there are artistic guests at every celebration, whose skills, talents or specific charm are becoming an attractive centre of the feast in no time. The short scene with their participation has the “theatre mission” to turn

aside the viewer’s interest from the main characters, so that it can turn it back in a while.

- *The feast* – many and different dances, frequently erotic, songs, funny situations, smiling faces, tears of sincere joy, merriment, wedding presents, fireworks and loads of Love.
- *An opening clip* – almost every time the film starts with a video clip, which offers an attractive way of the specific atmosphere and originality of the concrete celebration.
- *A final clip* – quite often the Wedding film ends with a video clip that consist of the most beautiful and exciting moments of the day and is turning into a natural love and romance culmination.
- *Happy ending*.

II. PRACTICE OF THE FAMILY CINEMA

We’ve discovered the Family cinema territory by travelling the following path:

- busting a myth;
- focusing on a single human need we’ve analyzed its roots, behavior and range, studied its significance to the modern man, defined the real market offers for its satisfaction and on that basis we’ve developed our own understanding – the philosophy of Family cinema;
- we have integrated that philosophy into our practice and professionally upgraded the sequence of all actions that aim creating a new art product, which brings aesthetic delight and recognizes eternal human values.

THE MYTH

There is a myth in the sphere of the professional film-workers, particularly among the operators. It claims that for the real professionals, filming wedding ceremonies and family holidays is an act of indecency, negligence, sign of professional disgrace and shame.

If you want to insult someone just tell him he’s a “wedding jack”, i.e. he films weddings.

That’s why operators, who respect their names, have decided to do the contrary in the name of profit and they’re doing it in total secrecy and fear of the rumors.

The most specific about this myth is based on no reasonable arguments.

Rejecting a sufficient constructive territory and negative attitude, that brands the work of the outcasts, is considered to be right “by default” and truth “from on high”.

It is a sad fact that such attitude educates in the film art schools.

The first step towards reaching the new territory of Family cinema is connected to the complete repulse of that professional prejudice.

I'll put it plain and simple: this myth is an apotheosis of stupidity and hypocrisy. Such groundless suggestion is obvious to every rational man, to whom art is a great act of human spirit and doesn't stand boundaries and doctrines.

It is not shameful to notice people's needs, nor is to treat with respect their pursuit to cherish happy life moments. It's not disgraceful to use your professional skills, nor it's a sin to reveal new spaces for creating art.

Even more, based on my experience with scores bulgarian operators, I find it difficult to learn the specifics of filming and the wedding ceremonies, in particular, should be included as a compulsory subject in universities of film art.

THE VICTIMS

The second step to the Family cinema passes through inner perception of life and discovering the act of a human necessity by studying its significance and evaluating its potential for artistic interpretation.

I'm going to take up the necessity question from the standpoint of the offered means for its satisfaction, as well as the competent people's behavior in the corresponding field.

- It's an indisputable fact that there's a need and respectively practice in society connected to the video-filming of family events and celebrations.
- Who are the professionally prepared people, competent enough to satisfy this social necessity, to meet the increasing requirements at the maximum and, in the same time, to form a new tasteful sensibility?
Of course, one can find these people in the ranks of the professional film-workers – directors, operators, editors, university lecturers in visual arts.
- What is the opinion of the professional film-workers on the existing social necessity?
We are witnesses of its excessive disrespect, underestimated ideological and thematic, artistic and creative potential and disregarding exceptional possibilities for artistic interpretation.
- Who meets that human need when the professionals have abdicated?
That is the multiple and many-sided army of amateur-operators that offers “professional video-filming on low prices”. It represents a multi-color gathering of people of all sorts of occupation, education and experience, with different equipment, usually whatever the person has in handy – from the past century or up-to-date. With charming confidence, they're using terms and concepts from the field of cinematographic art and are trying, in their own attractive ingenuity, to convince a maximum number of clients that they are the best. Justice obliges me to emphasize that there are irresponsible men in this army, but there are also people, who take it seriously and give their best.
- Who are the victims?
Unfortunately these are the same people who respect their own unique life path and the one of their closest, and who decided to invest in quality filming of their family and kin history. They turn to the video services market hoping to find a professional, instead of an amateur friend, for the filming. And there it is – the familiar mixed company of “professional amateurs”.

The new consciousness, that have already found the values of family and personal life story, has high expectations about the way of such recreation and interpretation, but collides only with amateur attitude ,insufficient creative and technical potential that can't cope with the task.

In the end, the conflict between what is expected and what is real uncovers and all the promises differ from the possible. Inevitably, disappointment becomes the victim`s constant companion.

OUR PATH

When we started work, the Bulgarian market offered “professional video-filming on low prices” of wedding ceremonies, birthdays, baptism, etc.

The quality of such “creations” was awful, not only technically but also artistically, as far as such existed.

The main reason for establishing Filming Company “Victor Popov” was a revolutionary understanding of the necessity for: recognizing new direction in the film art, devoted to a feature film about the kin, family and personality, and creating a new film genre which main subject is the artistic interpretation of the most important holiday in man`s life.

In order to achieve these goals we chose the most difficult and challenging path – the path to the absolute and uncompromising professionalism.

We`ve created a philosophically-aesthetic conception and professional ethics code, selected a creative team of imaginative and diligent young people who share our ideas, used the best professional filming and assembly equipment, transformed the concept for place, function and practical applying of marketing and advertising.

Our consistent efforts have led to three undeniable and visible results:

- *The creation of Family cinema* in theory and in practice is A FACT.
- *Manifesting the Wedding film* as a new documentary genre is also A FACT.
- The quality of our Family and Wedding films can be compared to the best foreign examples.

IN CONCLUSION

The more we develop Family cinema`s matter, the more human and artistic potential reveals to us.

The establishing of a new direction can only be of use to the modern man`s Spirit, not only because it suggests an alternative to the offensive antihumanism, but also, because it contributes to rebuilding the torn fragments inside of us and our bonds to others and to the world.

The family cinema, along with the few left living practices, is one of the last oases of Humanity, that strives against the sands of the commercial`s apathy and killing radiation.

We call upon everyone, who desires to warm up their lives with the energy of Love, Family bliss and Beauty and embraces the ideas and practices of the Family cinema.

We turn to the filmdom, that shares the new direction`s values, with an immense request for creative activity in its development.

We are ready to reach a hand to all followers, who need support and have decided to turn their efforts to the field of Family cinema.

Sofia

March, 2006

Victor Popov

Application

Here is an example, that illustrates the level of the existing practice in the subdivision of “video filming of wedding celebrations” and a fundamentally new philosophy, approach and methods that our team executes.

№	Components	Existing practice	Filming Company “Victor Popov”
1.	<u>Creative platform</u>	None	<ul style="list-style-type: none"> • Philosophy of the Family Cinema - ideologically-artistic platform of a new direction. • Wedding film – we formulated the specifics of a new documentary movie genre.
2.	<u>Professional ethics norms</u>	<p>None</p> <p>/Multiple sharing of stories in the internet forums about drunk, breaking or absent operators etc./</p>	<p>We follow a <i>mandatory to all professional ethics code</i>, that is a crucial factor for:</p> <ul style="list-style-type: none"> • Building a working atmosphere, that stimulates creativity, encourages innovation and determines our understanding of the creative process` nature as a trinity of love, diligence and persistency; • The creative and personal growth of every member of our team; • Achieving successfully the outlined purposes.
3.	<u>Video - filming</u>	No generally accepted criteria or distinguished individual styles.	<ul style="list-style-type: none"> • We settled a personal video-filming style, that clearly separates our films. • We formed a research team of five operators, whose purpose is the creative development of our style, discovering new techniques and more

			absolute means of expression, so that our film's inner life and message will become more tangible and influential.
4.	<u>Editing</u>	<ul style="list-style-type: none"> • Most of the time such is missing or simply ends with writing out names of the newlyweds and adding a musical accompaniment. • The responsible and professional assembly is a rarity 	<ul style="list-style-type: none"> • We created our own editing style. • Every wedding film's editing consist of: <ul style="list-style-type: none"> - a professional continuity editor who mastered our style specifics; - two professional editing stations of highest grade; - intensive work within the range of four working days. • Editing is a main topic in our activity and a subject of a constant perfection. That is why we formed a research team of three editors, who are developing new methods and techniques.
5.	<u>Video clips</u>	When we started work, the wedding video clip wasn't familiar at all. An extremely short material had been offered instead, that included excursive scenes of dull and poorly shot natural and architectural objects of Sofia, arranged on the background of symphonic music.	<ul style="list-style-type: none"> • <i>We created the Wedding video clip</i> and it proved to be a favorite part to all newlyweds, as well as our symbol. • <i>Each video clip is unique</i>, for its purpose is to give a special atmosphere and spirit to every wedding celebration in an attractive and synthesized way. • Frequently, there's a request for three or four, different in its point of view, video clips for a single Wedding film. • We developed various clip categories – love-lyrical, dynamic, extra dynamic, parodies of popular song clips, “quotes” from famous movies or advertisements, retro, with pictures of the newlyweds, etc. • Every video clip builds on their favorite song.
6.	<u>Director</u>	<u>None</u>	Professional director, who leads the entire creative process of a Filming company and provides free consultations to all newlyweds, if they want.
7.	<u>Cameramen</u>	• People of all occupations, from student to old age.	• <i>Thirty three professional cameramen</i> , six of which permanently appointed, the others – from the city televisions and freelancers.

		<ul style="list-style-type: none"> •Rarely, there are professional cameramen from different televisions. 	<ul style="list-style-type: none"> • <i>We apply an exceptionally precise system of selection.</i> The fact that an cameraman is from a metropolitan TV is not enough to be filming with us. • <i>We initiated a five-stage control system</i> of the cameramen`s work, considering its high responsibility. It is put in practice by: <ul style="list-style-type: none"> - The Manager of the Filming Company; - The postproduction Manager; - The continuity editors of the Wedding film; - The newlyweds – we want to know their opinion on the cameraman`s behavior; - Trusted people, who have direct observation – DJs, photographers, wedding agents, restaurant managers, waiters. • <i>Such oversight is with good intentions entirely</i> and is subjected to: <ul style="list-style-type: none"> - Building a distinctive two-way professional ethics work standards; - Supporting the professional growth of each cameraman; - Complete respect for his/her personality and abilities; - Building a body of substantial creators, who share our values and principles of work, and establishing a long-term collaboration.
8.	<u>Editors</u>	With the exception of the cases when it is done by a professional.	<ul style="list-style-type: none"> • Seven professional editors trained in the specifics of our style. • A process of employing three more is in motion.
9.	<u>Video cameras</u>	<ul style="list-style-type: none"> •Usually, operators offer only one camera. • Categories: <ul style="list-style-type: none"> - amateur <p>80%;</p>	<ul style="list-style-type: none"> • Thirty three professional digital cameras that represent seventeen different models of Sony, JVC and Canon trademarks. • <i>Categories:</i> professional(by hand)3 x 1/3 CCD, professional(on shoulder) 3 x 1/3 CCD, and professional(on shoulder) 3 x 1/2 CCD, PRO HIGH DEFINITION.

		<ul style="list-style-type: none"> - professional - by hand 15%; - professional - on shoulder 5%. 	<ul style="list-style-type: none"> • Four professional filming formats: mini DV, DV Professional, DVCAM, PRO HIGH DEFINITION.
10.	<u>Video cassettes</u>	Amateur	Professional
11.	<u>Editing equipment</u>	<ul style="list-style-type: none"> • Personal computers with amateur software. • Professional assembly stations are occasional. 	<ul style="list-style-type: none"> • Nine professional editing stations of highest grade, that support the following formats:HIGH DEFINITION, BETACAM, DVCAM, DVCPRO, DV Professional, mini DV. • Last generation server. • Over fifteen terabytes combined size of the disk space. • Regular upgrade system. • Also, we study other video editing systems, considering the need for initiating four new editing stations.
12.	<u>Video recorders</u>	Amateur	Four last generation video recorders.
13.	<u>Management</u>	Amateur	We developed our own concept for: purpose-setting, strategic and tactical planning, effective control, marketing, advertising and PR, team selection, personal and professional growth.
14.	<u>Marketing</u>	Amateur	<ul style="list-style-type: none"> • We are constantly making marketing researches, connected to different aspect of the activity: quality and service of the offered product, advertising, prices, main players, market share, effectiveness and message of the ad channels, development new connection methods to the target group, etc. • We support unique informational massif, that renews constantly and contains precise information about Sofia concerning: number of matrimonies, percentage of video-filmed celebrations, percentage of the hired video operator; newlyweds profile regarding the type of camera they asked for; profile of the operators who shot the weddings; specification

			of the used filming equipment, etc.
15.	<u>Advertising</u>	Amateur /A few hundred people are shooting in Sofia, no more than fifteen-twenty are being advertised in specialized issues. Some of the operators don't even have cards./	In order to popularize our activity at the most, we: <ul style="list-style-type: none"> • Opened three offices in Sofia. • Hired two employees to deal with advertising and popularization. • Every year we produce a DVD, that spreads free of charge in couple of thousand circulation. • We set up unique web site that contains over twelve hours of video material so far. In its forum we keep touch with our guests, consult and answer all their questions. • We maintain advertising in all specialized internet forums all the time. • We participate in forums and medias in the area. • We sustain a regular printed ad in the specialized issues. • Annually, we distribute couple of thousand leaflets for free. • We keep constant mutual advertisement, on a barter basis, with multiple colleagues and companies, who also work in the field of wedding celebrations.
16.	<u>Final result</u>	<u>Amateur filmed wedding</u>	<u>Professional, artistic, wedding film</u>

Sofia

21.11.2007

Victor Popov