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PRODUCER ACTIVITY IN AUDIOVISUAL PRODUCTION: UKRAINIAN ASPECTS

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Abstract

The purpose of the research is to analyze the activities and principles of the producer's work in modern Ukrainian realities (conditions) and to propose ways of improving them with the help of processing indicators (criteria) for improving the quality of results. **The methodology of the research** is based on the application of the principles of analysis of the audio-visual production's current state, revealing the essence of the producer professional activity in modern Ukrainian society. **The scientific novelty** is that, based on the analysis of previous scientific research on the production activity, a system of indicators (criteria) has been proposed to improve the professional performance of the producer. **Conclusions.** In the process of carrying out the research, the producer's activity of audiovisual production in the modern Ukrainian conditions, which are changing in accordance with the European integration interests of the society, was analysed. The current producer's activation indicators have been processed and generalized. It has been established that in order to improve the results of the final product of the producer's activity, it is proposed to introduce a system of indicators (criteria) for improving the quality of the producer's work in modern Ukrainian conditions, in particular marketing and management, which are disclosed in the mastery of marketing Internet research; development of naming; organization of publicity campaigns; holding press conferences; receiving and considering feedback and recommendations; identification and creation of projects and additional sponsors; creative and production control over project preparation; post-production, production estimates and production schedules.

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Problem Statement

The activities of a producer in the Ukrainian audiovisual production now require significant improvement in terms of improving the main principles and methods of work. With the help of processing the indicators of the professional image of the producer as a manager, it is necessary to develop ways to increase the productivity of the Ukrainian audiovisual product realization. Considering the history of production, it can be argued that the profession was founded on the economic principle of profit. When researching this factor, there is a significant reduction in the importance of other, no less important functions of the producer.

By comparing the functional aspects of the activity and improving the principles of production, it is possible to increase the productivity of the production and audiovisual product in general.

Analysis of recent research and publications

During the scientific research, it was revealed that “producer activity”, as a separate branch of cultural management, was scientifically developed in the context of the producer’s formal functional duties. According to these principles, the research was based on the use of the writings of such authors: Olena Moskalenko-Vysotska (2019) – explains in detail the estimation and calendar plan of production of an audiovisual product. Nataliia Ovsiannikova (2018) – studied the duties of the producer in the search and creation of projects, as well as in creative and production control; Ihor Lihuta (2018) – detailed practical skills of the producer; Serhii Stupak (2018) – noted the importance of copyright in the cre-

ation of cultural products and delineated the types of production activities; Olena Stohnyi (2018) – studied the role of the producer in the context of European relations; Ludmyla Pashko (2018) explained the socio-psychological function and leadership of the producer; Olexander Zhukovin (2018) – studied contradictions of Ukrainian copyright law; Mykyta Bohdanov (2018) – determined the importance of internet marketing in producing activities; Anastasiia Aksutin (2018) – proposed to legalize the concept of “producer contract”.

The purpose of the research is to analyse the activities and principles of the producer’s work in the current Ukrainian reality (conditions), to identify ways of improving the production practice through the processing of indicators (criteria) to improve the quality of results and reduce contradictions between the possibilities of implementing quality production in Ukraine, analysing the generally accepted functional responsibilities.

Presentation of the main material

The end product of the production activity is created in accordance with the new values of the European integration society. The role of the producer becomes more economical – to ensure competitiveness and profit. This is due to the emergence of new media platforms, simultaneously weakening the detail of the producer’s functions as an artist. According to Olena Stohnyi (2018, p.63), “The producer should, as an idea, proceed from the spiritual preferences of the society, only later – from the benefit”.

Audiovisual production in Ukraine is in the stage of recovery after a significant loss of Russian market share and partial withdrawal of specialists from the field

after the events of 2014. As a result of these factors, the audiovisual industry is expanding its production functions. According to the classification of Ihor Lihuta (2018, p.26), such functions are administrative-management, expert-innovative, socio-psychological, leadership.

The executive function of the producer is carried out jointly with the expert-innovative, develops strategies, forecasts and controls the audiovisual product. In performing such functions, the producer should be guided by the basic marketing rules, namely: market research, demand analysis, project planning with the successful realization to the market. As Lidmyla Pashko pointed out, the social and psychological function is responsible for the proper moral and psychological climate in the collective. Motivating and stimulating, the producer must create a working relationship that works only for positive results without wasting time on contradictions. In order to build a personal image in the collective, a producer must have the qualities of a leader. Leadership intersects with the functions of the manager and is revealed primarily in the coordination of teamwork through planning, organization, control and motivation. In order to improve principles of operation in general, it is necessary to consider ways of implementing producer functions from the point of view of the practical component (Pashko, 2018, pp.65-66).

Depending on the type and implementation of the final audiovisual product Serhii Stupak's (2018, p.72), production activities distinguish:

1. Audiovisual producer directs and (or) finances the creation of audiovisual works;
2. Producer of the film directs and (or) finances the creation of the audiovisual work as a natural or legal person;

3. A theatre producer provides funding and leadership for the creation, public performance of theatre productions and touring activities as a legal or natural person.

The audiovisual product at the stage of entry into the market should be based on the tastes of the modern viewer, increasingly preferring Internet resources instead of television. Therefore, the generally accepted image of the producer as a manager (leader) of the project begins to lose its effectiveness. The activities of the producer, distinguished by the directions of implementation, require significant improvements in order not to lose the success of the audiovisual work in a competitive environment. In general, such improvements relate to the mastery of Internet marketing; Development of naming; Finding additional sponsors; Organization of publicity campaigns; Holding of press conferences; Receiving and analysing feedback; Identification and creation of projects; Creative and production control of project preparation; Post-production copyright.

According to Mykyta Bohdanov (2018, p.84) "Internet marketing mastery is the main tool for improving the producer's work and consists in increasing the realization of audiovisual product".

Product name creation – naming, must be designed to be as attractive as possible to be remembered by the viewer and consumer.

The search for new sponsors can be carried out through sales placements (hidden advertising), which can be an additional income to sell the product and maybe reversed in order to attract the attention of a possible target audience. This can serve the quality of advertising campaigns, during which the producer "invests" in the audiovisual product to make its product more recognizable (Boghdanov, 2018, p.84).

Press conferences are necessary to highlight the product when the art of providing the information makes it possible to obtain material for radio and television.

The feedback and recommendations of the audience serve as “feedback”, and allow the producer to analyse the production of the product as his activity. The reviews also help to increase the active aspect of marketing by making the prospective purchaser or viewer uncertain about the revision or purchase of the product. For example, feedback from viewers on the theatre’s website, to which other users respond, helps potential audiences make final choices. Social media commentaries work similarly – the mass of positive comments causes potential viewers to want to hear, see, and be in the centre of modern events.

The search and creation of projects involve a producer drawing up a business plan and calculating financial possibilities and prospects. Project creation takes place in conjunction with renowned authors and scriptwriters, as well as with the editor, whose function is to select applications, scripts and synopses under the direct supervision of the producer, who at each stage adjusts the activities of his team (Ovsiannikova, 2018, p.105).

Creative control in the preparation of a project means the adaptation and control of the preparation of a scenario, which must meet the requirements of the market according to the audiovisual production reality. That is, the producer has to analyse each stage of market change and react to its impact without creating a product that can become profitable.

According to Olena Moskalenko-Vysotska (2019, p.89), “A producer needs to learn how to compile a financial reporting document, namely, a consolidated estimate, in which the items of expens-

es of the audiovisual product, the calculation of salaries for employees and the production team, the cost of the product and taxes are specified”. This document is a producer’s plan based on a calendar in order to show the customer or investor the state of the financial part of the production of the audiovisual product and to control unpredictable expenses.

Production control is carried out according to the creative plan and is compared with the filmed video material. In case of non-conformity of the material to the established plan, the function of the producer is to ensure that the new material is filmed quickly and without loss of economic benefit by drawing up a calendar plan. Olena Moskalenko-Vysotska (2019, p.76) explains in detail that “a calendar is drawn up in order to determine, at each stage of creation of the audiovisual product, by approving a schedule of the preparatory period, filming days, mounting and liquidation of work. The calendar plan specifies the time limits for each stage of creation of the audiovisual product, defines the days off for employees and calculates the total number of working days”.

At the post-production stage, the producer alone or together with the director approves the editing, sound and musical score. In order not to have unpredictable consequences, the producer needs to improve the result of the functional duties of the specialists at each stage of the creation of its audiovisual product (Ovsiannikova, 2018, p.105).

Ukrainian law grants the producer proprietary copyrights on the audiovisual work, but there is a contradiction in ensuring such a right between the producer and the author at the legislative level. Olexander Zhukovin studied such questions and determined that, referring to the Law of Ukraine (2018, p.91-92) “On copy-

right and neighbouring rights”, the producer acts only as the one who provides financial and technical assistance to the author with the right to authorship through the conclusion of a contract for the regulation of intellectual property rights.

However, the concept of the “producer contract” is not enshrined at the legislative level. Anastasia Aksutina in her scientific research proposed to legalize the concept of a “producer contract” between producer, author and performer, according to which the producer will receive from the author and the performer the property rights to the audiovisual work for a specified fee or free of charge. This is an important point for the producer because, by referring to this contract, he is fully entitled to organize advertising campaigns, distribution and promotion of an audiovisual product for profit, that is to carry out its functional duties at the legislative level (Aksiutina, 2018, p.29-30).

Conclusions

Thus, the criteria for improving the quality of the results of the producer’s work are processed, based on the principles of his activity in the modern Ukrainian realities,

which are changed following the European integration interests of the society.

Using the method of analysis of the above principles, it has been established that the producer of audiovisual production of the present needs to expand his functional responsibilities, which include, in addition to the basic principles of work, also additional directions; Such as marketing and management are revealed in the mastery of Internet marketing research; Development of naming; Finding additional sponsors; Organization of publicity campaigns; Holding press conferences; Receiving and reviewing feedback and recommendations; Identification and creation of projects; Creative and production control of project preparation; post-production, production estimates and production schedules. This will help the producer to expand his professional competencies both modern and qualitatively create an audiovisual product, regardless of the market and consumer choice. It is proposed at the legislative level to introduce the concept of the “producer contract”, which will allow acting as guarantor of the full right for the producer to distribute the audiovisual product, and for the author to receive payment from the producer according to the norms of the Law.

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ПРОДЮСУВАННЯ В АУДІОВІЗУАЛЬНОМУ ВИРОБНИЦТВІ: УКРАЇНСЬКІ АСПЕКТИ

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Анотація

Мета дослідження – проаналізувати діяльність та принципи роботи продюсера в сучасних українських реаліях (умовах) та запропонувати шляхи їх удосконалення за допомогою опрацювання показників (критеріїв) для підвищення якості результатів. **Методологія дослідження** базується на застосуванні принципів аналізу сучасного стану аудіовізуального виробництва, що розкривають сутність професійної діяльності продюсера в сучасному українському суспільстві. **Наукова новизна** полягає у тому, що на підставі аналізу попередніх наукових досліджень щодо продюсерської діяльності, запропоновано систему показників (критеріїв), які сприятимуть покращенню результатів професійної діяльності продюсера. **Висновки.** У процесі проведення дослідження проаналізовано продюсерську діяльність в аудіовізуальному виробництві в сучасних українських умовах, що змінюються відповідно до євроінтеграційних інтересів суспільства, опрацьовано та узагальнено показники активізації діяльності продюсера сьогодення. Для покращення результатів кінцевого продукту продюсерської діяльності запропоновано запровадити систему показників (критеріїв) підвищення якості роботи продюсера в сучасних українських умовах, серед яких маркетинг та менеджмент, що розкриваються в опануванні маркетингових інтернет-досліджень; розробка неймінгу; організація рекламних кампаній; проведення пресконференцій; отримання та розгляд відгуків та рекомендацій; пошук та створення проектів й додаткових спонсорів; творчий і продакшн-контроль щодо підготовки проектів; постпродакшн, створення виробничих кошторисів та календарних планів виробництва.

Ключові слова: продюсерська діяльність; функції продюсера; аудіовізуальний продукт; інтернет-маркетинг; неймінг; продакт-плейсмент; продакшн; продюсерський договір

ПРОДЮСИРОВАНИЕ В АУДИОВИЗУАЛЬНОМ ПРОИЗВОДСТВЕ: УКРАИНСКИЕ АСПЕКТЫ

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Аннотация

Цель исследования – проанализировать деятельность и принципы работы продюсера в современных украинских реалиях (условиях) и предложить пути их совершенствования с помощью обработки показателей (критериев) для повышения качества результатов. **Методология исследования** базируется на применении принципов анализа современного состояния аудиовизуального производства, которые раскрывают сущность профессиональной деятельности продюсера в современном украинском обществе. **Научная новизна** заключается в том, что на основании анализа предыдущих научных исследований по продюсерской деятельности, предложена система показателей (критериев), способствующих улучшению результатов профессиональной деятельности продюсера. **Выводы.** В процессе проведения исследования проанализирована продюсерская деятельность аудиовизуального производства в современных украинских условиях, которые меняются в соответствии с евроинтеграционными интересами общества, обработаны и обобщены показатели активизации деятельности продюсера современности. Для улучшения результатов конечного продукта продюсерской деятельности предложено ввести систему показателей (критериев) повышения качества работы продюсера в современных украинских условиях, среди которых маркетинг и менеджмент, что раскрываются в овладении маркетинговых интернет-исследований; разработка нейминга; организация рекламных кампаний; проведение пресс-конференций; получение и рассмотрение отзывов и рекомендаций; поиск и создание проектов и дополнительных спонсоров; творческий и продакшн-контроль по подготовке проектов; постпродакшн, создание производственных смет и календарных планов производства.

Ключевые слова: продюсерская деятельность; функции продюсера; аудиовизуальный продукт; интернет-маркетинг; нейминг; продакт-плейсмент; продакшн; продюсерский договор