

РОЗДІЛ 3. ТЕОРІЯ І ПРАКТИКА ВІЗУАЛЬНИХ МИСТЕЦТВ

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Production in modern creative industries in the context of visual arts development

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The article is devoted to the analysis of the potential of audiovisual art production experience in overcoming the challenges of promoting visual arts. As well as the study of the modern development of the socio-cultural sphere, that not only imposes certain requirements on the management of this creative industry, but also requires significant efforts in its study and training of relevant specialists. In this context, the experience of a producer and his competencies acquire new qualities and definitions. It has been established that the performance of production functions in modern creative projects requires, on the one hand, an understanding of the changes taking place in the modern humanitarian space, and on the other hand, a significant number of new professional managerial deficits, as well as appropriate personal, professional and entrepreneurial qualities. It is the combination of these components that helps raise the level of production management. It is shown that the appropriate combination of qualities is in demand in the conditions of the need to promote visual art in the media, management of complex art and art-production projects. The level of modern production management is a kind of indicator and at the same time a catalyst for the humanitarian development of society. It is predicted how visual arts in the modern conditions of the development of culture, media and creative industries are changing in search of answers to new challenges. It was found out that it is possible to predict such challenges, including taking into account the experience of another type of art – audiovisual. Thus, in modern conditions, it is possible to compare the roles of an art curator or an artist who promotes a personal brand in the visual arts and a producer in the audiovisual arts. In order to actualize the scientific dialogue around the potential of using the experience of audiovisual art, promising directions for further research are outlined.

Key words: production, management, humanitarian space, digital environment, multimedia production.

Introduction. Today, when billions of people living in a network space without borders, and the Olympic Games and military operations become a global spectacle, and the series, produced by an aggregator and provider of streaming multimedia content, looking on both sides of the ocean on the day the new season begins. Media today – it is the new connective tissue of our lives. Media is everywhere, although we may not notice it.

The blurring of the line between traditional and new media (multi-skilling – professions require many skills), between information and entertainment (infotainment), between professional and consumer journalism (user generated content), sources and audience representatives, authors and publishers – has changed and continues to change the perception of media workers, as well as specialists, that produce media content for various technological environments and creative industries.

Analysis of current research. The basis of the theoretical justification of the research is a number of works of domestic and foreign scientists. Thus, the general genesis of visual arts development in Ukraine in the 20th – 21st centuries was studied by V. Sydorenko. O. Landiak conducted a conceptual analysis and highlighted the role of media in

audiovisual art. A team of such domestic scientists as O. Bezruchko, V. Cherkasov, T. Shchiutiv, Yu. Halperin, I. Zaspа, O. Krasnenko, V. Myslavskiy, B. Farafonov, E. Pavlichenko, S. Panchenko, H. Pohrebniak, T. Sydorchuk and others studied and systematized the experience, problems and prospects of modern audiovisual art. E. Dyson, M. Castelles, U. Eco and others considered the concept of social and cultural paradigm development in the age of the Internet in the pages of their works.

Objective – to reveal the potential of audiovisual art production experience for the promotion of visual art in the media.

Methodology of scientific research. To achieve the goal, general scientific research methods were used, including induction and deduction, comparison, and analysis of scientific literature.

Results and discussion. Digitization, networking, individualization, intensification, internationalization, and transmedia created a new communication structure of society, led to audience fragmentation, formation of “continuous” cultures (non-stop culture) and globalized markets. *Multimedia* appeared ten years ago, it became a new word in the field of digital innovation – and nowadays it is not just a toolkit, but technology, and the way of organizing the media text in

the broadest sense of the word. For “digital” generation it is already a familiar way of thinking in a non-linear and ambiguous way. From a creative point of view, change of the media communication environment and our existence in it (“media everywhere”) – it is also the prospect of becoming an independent producer/a media producer/an author without editor and publisher. Understanding the specifics of working with search tools and social networks opens up prospects for a successful business for such a versatile person-strategies in the modern network economy.

The field of media communications, which (in the most general form) is connected with the ability to come up with, to tell, to produce “history” and implement it with the help of media technologies and creative industry (from a portal about delicious food to promotion digital books, from the script of the series to the virtual museum and online course, from a small arts and crafts workshop to an artist’s own brand) – this is the field of active integration and synthesis of media platforms, management, creativity, formats, ways of storytelling, professions and business-models. The key words here are multimedia, cross media, transmedia.

Not to mention that, as well as production of an art product in its traditional sense – it is not only a set of knowledge and skills, it is the nature, the flair, non-linear thinking, managerial talent, the ability to create teams and convey the idea to the audience, materials for getting to know the industry dictionary, which is rapidly changing, when it is already visible with the naked eye, how the synergy of traditional art with cinema, language, audiovisual and multimedia production emerges, which brings the production of the future closer. It – transmedia – will soon be part of DIY-cultures (do it yourself). When an idea can directly turn into a product, bypassing the usual technological chain from conception to implementation, and creativity and circulation of creative content takes place remotely, globally, adapts to the personality of the consumer and may not depend on the world of traditional media corporations or offline exhibition areas. The atmosphere of co-creation, empathy, games, emotional involvement of the interactive public in media virtual worlds, that are created, already establishes not only new authorship, and new – individual and collective – production (Landiak, 2017).

“Creative industries” as a concept – a subject of controversy among researchers, who study this relatively new and very important phenomenon of modern culture. Creative industries comprise a single industry.

They consist of a fairly wide range of various industries (from traditional computer architecture to computer games, digital art and multimedia products on the Internet) (Eco, 1996; Sydorenko, 2008). Each of these industries has its own development logic, their traditions, their business models. We interpret

the concept of “creative industries” as an activity, which is based on an individual creative beginning, skill or talent, and which carries the potential to create added value and jobs through the production and exploitation of intellectual property. The most important part of a significant number of creative industries was, remains and, of course, will be media production. It allows not only to replicate the results of the work of these industries, but also always implies the creative nature of audiovisual content production itself.

Circle of creative industries, maximum related to media production, is limited. It includes video content on multimedia platforms, computer graphic design, cinema and video production, DVD production, audio-production, all types of television content production for traditional and digital media, adaptation of formats, programming, aggregation and packetization of satellite channels, cable, mobile operators), Internet-TV, media critic, computer games – almost all that is connected by the concept of the media industry in its audiovisual segment (Bezruchko, 2023).

In a very short time, the media industry has turned into a wide range of market segments, which uniquely combines creativity and business. Increased attention to the drama of media products, the nature of their information component has changed (Kastelie, 2007).

Traditional arts, such as literature, theater, fine arts, decorative art, etc., and only technical arts, that are born – cinema, radio and television (at first, they all claimed that, to become a full-fledged art) diligently determined their place in the new world, arising from the technological revolution.

People’s living conditions have changed, in particular, activation of urbanization processes, led to the situation that the boundaries between everyday life and festive life were destroyed. Urban industrial culture, which actively developed in the 20th century, due to increased leisure time, was formed under the influence of the elitist culture of the educated state and the folk culture of the rural population, that moved into the city. As a result of a complex synthesis, the so-called mass culture gradually developed, which has great entertainment potential. New technical means of mass communication appeared almost simultaneously with it, which are perfect for its replication (Dyson, 2002).

In this case, it will be important for us to understand several important properties of mass culture. It is mentioned by almost all authors, giving a definition of this concept.

Mass culture – a historical phenomenon that developed in the era of industrialization and especially expanded in the period of information technologies. Mass culture can be considered as a cultural universal, denoting one of the areas of culture that is understood by the majority of the population. It is a phenomenon that characterizes the specifics of the production

and distribution of culture values in modern society. Its distinguishing features include orientation to the tastes and needs of the “average person”, extremely high flexibility, the ability to transform artifacts created within the framework of other cultures and turn them into mass market items.

Usually, in this case, mass culture is contrasted with elitist culture according to certain ethical and aesthetic criteria. Moreover, mass culture can be considered not only, as a negative phenomenon, which vulgarizes and trivializes real values, but also as a positive phenomenon – democratizing culture, which makes high values accessible to the masses, and thereby humanizes it. At the heart of the quantitative approach, lies mass culture distribution (all, which is transmitted through the means of mass communication) and mass culture (all, which sells well and is in mass demand).

In the above definitions, one more thesis is important for us: mass culture offers the viewer an imitation of reality, that is, a kind of virtual reality, which differs in lifelikeness, but lives by its own laws.

Mass culture, acceptable and understandable to the majority of the population in any historically-cultural era and in any country, turned out to be in such a demand due to globalization processes, which is understood as the process of global economic, political and cultural integration and unification.

It is accepted to consider, that the producer on any production of art, first of all, looks at it as a source of income. When the production of goods was put on stream, a radical restructuring of audience relations, an artist and works of art took place. The concept “producer” began to be actively used in Hollywood during the formation of the film industry, and the educated public, who know languages of art, which has its own ideas, turned into a faceless mass audience. The producer’s talent in this situation is not based so much on artistic taste, but on a wonderful intuition, which helps him to guess what can arouse the interest of a mass viewer. Professional sense combined with erudition and awareness make the producer able to carefully think through the project, implement it, using the capabilities of the creative team, promote to meet the needs of the audience, and make a profit as a result.

In addition, it is important, that he was able to integrate individual creative personalities and narrow technical specialists into a single team, motivate them to solve a single goal. Producer is a universal specialist, which combines several areas of professional activity. Thanks to his experience, he looks for the right actors, works closely with directors and screenwriters, with operators, artists, illuminators, installers, engineers, drivers, and so on, and also finds financial resources, resolves legal issues and engages in PR-shares of the finished product. At the current stage of cultural development, the producer fulfills additional tasks. Two of them seem the most important to us.

First – development of new forms of communication with the viewer, which again becomes faceless, mass, and active, that strive for joining the communities of interest, and even participating in the creation of a creative product (fortunately, new technologies allow to do it qualitatively with a minimum level of training). Others – finding ways to manage a single (*transmedia*) project, which is developed on several different platforms. This also causes new creative tasks, and other algorithms of interaction in creative teams, and specific monetization approaches. But now we can say with confidence, what is a new cultural model of the 21st century, which is formed before our eyes, the producer will play an equally important role than in the 20th century. The very concept “*multimedia*” implies multiplicity and multitasking. The relative ease of mastering multimedia skills with the help of mass multimedia devices and available programs (sound and video editing, open viewing platforms, smartphones, cameras GoPro, programs, type Periscope, even drones, etc.) and provides, along with authorship, what content production can also become massive.

Production, on the one hand, is a creative, and on the other – a management process according to the idea of creating a project, finding money and promoting a certain project. The concept is equally understood in the film industry, and in the television industry, and in other areas, related to creative processes.

Multimedia means the diversity of cross-platform, special types of media (e.g., text, sound, video, audio), connected in a new digital universal environment, which acquires new qualities in terms of format, production, skills, intentions, etc.

When to work as a multimedia producer, that has the skills to achieve synergy “as” media, work with “augmented reality”, from the transposition of the plot to different platforms and media, ideas about project monetization in different media environments, it is not correct to talk about multimedia production, but about *transmedia*. That is, it is a horizontal process, connected with the intersection of different environments, with an understanding of the functioning of these environments, not a single business models, because, unlike traditional linear production, here the public is of essential importance. Because the main task of media in the digital age is to transfer sympathy, feelings and evocate emotions, involve the public in the plot at the time of media consumption and, therefore, get recognition by the public of the right to co-creation – the most important difference of the new producer, connected with the digital environment, from the traditional producer. Thus, the producer can act as a content generator, and the order generator, and a source of money (Landiak, 2015).

Multimedia production, as well as just producing, becomes habitual. It most often characterizes processes, linked to existing platforms: TV, radio,

printing. In turn, transmedia *production* is a polyphonic representation of the variety and ramifications of the plot not only in terms of production technology, but also in terms of content, which is not only related to platforms, and to the participation of the public. Production in new environments is the understanding of the fact, that the plot may not proceed in a linear platforming context, and that it can become non-linear in content – by means of fragmentation and branching of storylines (example, on “second” or “third” screen), when from virtual reality it can go online or, born, as a piece in a series or program, become a real store, a book or the next production project, and start a second life in reality.

In general, you can try to separate the production in digital environments (for all the conventionality of such division) on multimedia, connected with already more or less known set of platforms, tools and technologies. Cross media, mostly associated with integration, monetization, content promotion. Transmediality, with all debatable concept, includes the same things, connected with a new spatial understanding and temporal specificity of media and the possible production of meaning in virtual and gaming reality, in perspective – by using «digital» avatars of real people, their feelings, memories and experiences.

Conclusions and prospects of further scientific investigations. Therefore, visual arts in the modern conditions of the development of culture, media and creative industries are changing in search of answers to new challenges. It is possible to predict such challenges, in particular taking into account the experience of another type of art – audiovisual. Thus, in modern conditions, it is possible to compare the roles of an art curator or an artist who promotes a personal brand in the visual arts and a producer in the audiovisual arts. Multimedia and transmedia producer needs a combination of several professional qualities. Usually, producers in digital environments – are still people, who must have an understanding of the audiovisual communication, because all multimedia shown in the picture, sound, text and additional graphic visualization elements. Thus, a producer is still a person, who, at least, is interested in audio-visual environment: from the movie

to the TV series, from animation to computer game. He is a person, that gravitates towards the realization of his own idea, has marketing skills, understands the market and can interact with its various subjects: those, who can act as customers, those, who understand the audience, and those, who provide the platform, channel. That is, he is a person, who is able to assess risks, take responsibility, launch the project and bring it to some result. A person with management and communication skills. In other words – it is either a traditional producer, or an ambitious person, who wants to become a producer of a new type.

The prospects for further scientific research are seen in a careful study of the potential of visual arts in the development of the modern media field of the mass cultural space.

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Виробництво в сучасних креативних індустріях у контексті розвитку візуальних мистецтв

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Статтю присвячено аналізу потенціалу досвіду продюсування аудіовізуального мистецтва в подоланні викликів просування візуальних мистецтв. А також дослідженню сучасного розвитку соціокультурної сфери, що не лише висуває вимоги до управління креативними індустріями, а й потребує значних зусиль у її вивченні та підготовці відповідних фахівців. У цьому контексті досвід продюсера та його компетенції набуває нових якостей і визначень. Встановлено, що виконання продюсерських функцій у сучасних креативних проєктах передбачає, з одного боку, розуміння змін, які відбуваються в сучасному гуманітарному просторі, а з іншого – значної кількості нових професійних управлінських дефіцитів. Відповідних особистісних якостей, професійних і підприємницьких. Саме поєднання цих складових частин допомагає підвищити рівень продюсерського менеджменту. Показано, що відповідне поєднання якостей затребуване й в умовах необхідності просування візуального мистецтва в медіа, менеджменту складних мистецьких і мистецько-виробничих проєктів. Рівень сучасного виробничого менеджменту є своєрідним індикатором і водночас каталізатором гуманітарного розвитку суспільства. Спрогнозовано, яким чином візуальні мистецтва в сучасних умовах розвитку культури, медіа та креативних індустрій змінюються в пошуках відповідей на нові виклики. З'ясовано, що передбачити такі виклики можна також і з урахуванням досвіду іншого виду мистецтва – аудіовізуального. Так, у сучасних умовах можна зіставити ролі арткуратора або художника, який опікується просуванням особистого бренду у візуальних мистецтвах, і продюсера в аудіовізуальному мистецтві. З метою актуалізації наукового діалогу навколо потенціалу використання досвіду аудіовізуального мистецтва окреслено перспективні напрями подальших досліджень.

Ключові слова: візуальні мистецтва, виробництво, менеджмент, гуманітарний простір, цифрове середовище, медіапростір.