PRACTICAL ASPECTS
OF SOCIO-CULTURAL MANAGEMENT

Anastasiia Mykhailiukova, Maryna Antonivska

Kyiv National University of Culture and Arts, Kyiv, Ukraine

Management Structure in the Film Industry

Abstract: *Introduction.* The scientific and technological revolution and digitalisation introduced into various spheres of life also bring with them opportunities for creating completely new film content. The demand for cinema is constantly growing, as it is one of the most popular and profitable industries in the world. *Purpose and methods.* The purpose of the article is to identify the stages of contemporary film production organisation, determine the sequence of processes for creating a film product, analyse employees' functions in the field of cinema, and substantiate a typical scheme of a film project organisational structure. The methodological basis of the study is the systemic and interdisciplinary approaches, as well as terminological, historical, calculation and constructive, structural and functional, and expert methods. *Results.* The stages of modern film production organisation are identified. The sequence of creating a film product processes on the way from creation to consumption is determined. The employees' functions in the field of cinema are analysed. A typical scheme of a film project's organisational structure for the perspective is substantiated. *Conclusions.* Summarising the scientific theoretical provisions on the organisation of management and a team of specialists in the field of cinematography, the article substantiates a flexible adaptive standard system for organising the filming process, which ensures effective interaction between various participants in the film making process, helps to avoid mistakes and delays in production, ensure compliance with the budget and deadlines, and deliver a high-quality film product that will be commercially viable for producers. In terms of scientific novelty, this study has significant potential for the development of management theory and practice, as well as for improving film production efficiency.

Keywords: producer, director, management, organisational structure, film project, film production, film production stages, film.

* Research Supervisor – Professor Olena Khlystun

1. Introduction

The problem formulation. Over the past century, humanity has undergone tremendous changes in all areas of its existence. Wars and global cataclysms have become catalysts for exploring and creating something new. The competition between countries was growing, each industry needed high-quality specialists, professionals in their field, and cinema developed from scratch and gained unprecedented popularity between economic, military and scientific fields. The film industry, which at the beginning of its existence created only entertainment content, has evolved in just two decades not only into a separate art form with a diverse palette of genres but also became a powerful messenger of propaganda, which has influenced people and become popular among society. The fact of cinema's influence on people forced this art form development, the search for new techniques, the team expansion and the film product improvement.

As of 2024, it is impossible to calculate the number of films produced over time. It is estimated that more than 2,000 feature films are produced every year worldwide, as well as millions of short films and documentaries. These are crazy numbers that cannot be counted for many reasons: not all films that were released still exist, some were lost or destroyed, not all films that exist have been catalogued or recorded, etc. But all of these films were created, and directors, cameramen, screenwriters, producers, actors, and others worked on them.

The picture that comes to the viewer is presented to them only in the faces of the actors, but a large number of people worked behind the camera lens to create one frame. Some of them can be seen in the titles, which are usually not noticed by many people, and some will remain unmentioned, but it is worth remembering that a film work consists not only of those who we see on the screens, it is created by a large team that transforms at different stages of creation, completes its work and passes it on to the next departments to complete further tasks.

The time required to create a film is quite long, especially if it is a high-quality, full-length product that is planned to be broadcast in cinemas in the country and abroad, at festivals and participate in awards. From developing an idea to editing and promotion, a film goes through many stages to finally transform into a final product. The viewer's limited perception of the creators is unfair, because in addition to the main characters such as director, producer, cinematographer, casting director, location manager, senior manager, lighting designer, costume designer and many other specialists who, in completing their task, become participants and creators of the film.

The management structure in the film industry is complex and multifaceted. It must be flexible to meet the needs of different production types. For

example, for a small independent film, the structure may be simpler, with fewer people handling different roles. For a large Hollywood film, the structure may be more complex, with more people specialising in certain aspects of production. Regardless of the size or type of production, an effective film management structure should ensure clear roles and responsibilities, effective communication and collaboration between crew members, and transparency in decision-making.

State study of the problem. The general theoretical aspects of culture management, which is the methodological basis of cinema management, are covered in a number of works by foreign and domestic scholars, including Ya. Martynyshyn, O. Khlystun, R. Adamoniene, M. Blaskova, L. Butko, O. Kostyuchenko, Ye. Kovalenko (Martynyshyn et al., 2019, 2020, 2022, 2023; Martynyshyn & Khlystun, 2018; Martynyshyn & Kostyuchenko, 2018; Martynyshyn & Kovalenko, 2017, 2018; Kovalenko, 2017, 2018, 2020, 2022, 2023), D. Schaefer, L. Salvato (2013), T. Hlushman (2016), D. Baranovska (2018), D. Bas (2017), I. Havran, Ya. Popova (2019), I. Horbas, V. Pavliuk (2021), V. Zhuk (2012), S. Greenwald, P. Landry (2022), M. Randolph (2022), S. Kotliar, Ya. Kuzmenko (2023), and others.

Cinema management, as a component of cultural management, is a rather complex area in the science of management. Some of the most important foreign works in this area include the works of such scholars as: J. Katsiris (2007), S. Lavreniuk (2021), O. Musiienko (2020), R. Pogaru (2016), H. Pohrebniak (2023), M. Ruseva (2019), S. Sliepak (2013), O. Stohnii (2018), M. Tkachenko (2002), M. Uzhynskyi (2013), D. Cheklich (2002). These works cover various aspects of film management, the stages of creating a film product and the involvement of a team with different sets of specialists at each stage, the producer's role as the main manager of a film project, his cooperation with the director, and many others.

Unresolved issues. Noting the significant contribution of scholars to the study of this problem and relying on a strong theoretical basis, a number of unresolved issues remain. In the theoretical and methodological complex, there is practically no single general structure that can be used as a guide when preparing for a particular film project. Of course, the problem is the diversity of projects and their scale, which undoubtedly have a significant impact on the size of the team and the duration of each stage of film production, but the wealth of materials we have accumulated encourages us to structure the information. There is a need for a detailed study of film production stages, the exact division of responsibilities that should be completed by the relevant specialists at a particular stage of film production. The active development of national cinema in recent years has drawn attention to the relevance and importance of studying these issues, which have actually determined the purpose and objectives of this study.

2. Purpose and methods

The purpose and research tasks. The purpose of the article is to form a general idea of how work in the film industry is organised, to explore the structure of management in the field of cinematography, to consider the peculiarities of the organisational structure of cinematography, and to analyse the impact of management on the process of creating and producing films, to better understand how the film production process is managed and organised, and what factors influence its success from a creative and commercial point of view.

To achieve this purpose, it is necessary to solve the following tasks:

– to identify the stages of modern film production organisation;

– to determine the sequence of processes of creating a film product on the way from creation to consumption;

– to analyse the functions of employees in the field of cinema;

– to substantiate a typical scheme of the organisational structure of a film project for the future.

Methodology and methods. The methodological basis of the study is based on a combination of systemic and interdisciplinary approaches. The first approach allows us to consider the object of study as an integral system consisting of interconnected elements, which allows us to study the complex processes of film production organisation, taking into account their multiplicity and dynamics. The second, interdisciplinary approach, by combining knowledge and methods from different disciplines, allows us to create a holistic picture of organisational processes in the film industry, taking into account various aspects and allowing us to consider the problem in detail from all sides.

In the course of the study, general scientific and special methods were used. The terminological method was used to reveal the essence of the conceptual apparatus. The historical method was used to trace the processes of formation and development of cinematography in Ukraine and the world. The methods of observation, analysis, synthesis and comparison were used to determine the sequence of film product creation and to analyse the function of employees in the field of cinema. When substantiating a typical scheme of a film project organisational structure for the future, the article uses calculation and design, structural and functional, and expert methods.

Information base. The research was based on the works of leading Ukrainian and foreign scholars, materials and observations of the vertically integrated group of companies in the field of film and television production "FILM.UA Group", the Law of Ukraine "On State Support of Cinematography in Ukraine", as well as such sources as film programmes, books, scientific articles, websites, media platforms, academic papers with relevant information content and other materials containing data on the management structure in the film industry.

3. Results and discussion

3.1. Stages of film production organisation

The film industry is a complex and multifaceted industry whose success depends on effective management. The management structure is not the same at all stages of film production, so it must be adapted to each individual stage. Film production is a long and complex process that, despite the diversity of genres, subjects and stories, has a set of step-by-step instructions to follow. The management structure of the film industry is a key factor in determining how films are created, distributed and shown.

The stages of film product development may vary depending on the size of the budget, the film's timeline and the film's complexity. For example, for a simple short film, preproduction may take only a few months, while for a large-scale blockbuster, it may take years.

According to classical methods, there are three fundamental stages in the development of any film: pre-production, production and post-production, which respectively mean preparation for the filming process, the actual shooting of the material and the editing of the finished product. In general, in the modern system of organisation, there are two additional stages that are equally important for the success of a film: idea development and distribution (*Figure 1*).
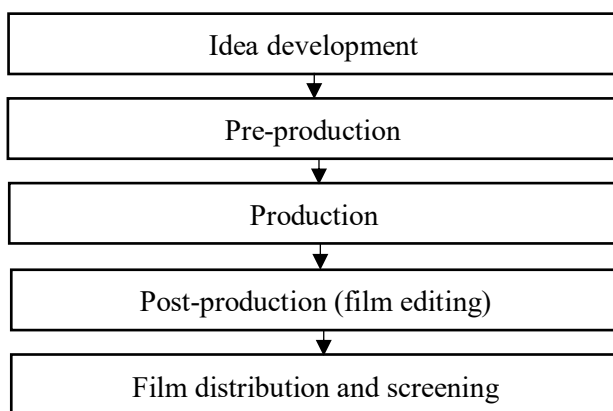

Figure 1. Stages of modern film production organisation
Source: own development

The beginning of filmmaking is the idea development – this is the key stage that defines the beginning of the entire film production. At this stage, the screenwriter develops the story, plot outlines and characters. The concept, main themes and general mood of the film are formed. Screenwriters generate

ideas, research the market and the relevance of a particular topic at the time, determine the genre, create a synopsis and visualise the idea with a short trailer or presentation. It is very important to formulate a synopsis correctly, to convey all your thoughts and vision of the future film in a concrete way.

The idea approval entails a business plan and logline development – this is already part of the second stage, pre-production (production preparation). This stage is more intense and involves many aspects: the literary script must be fully developed and the director's script created, and the heads of departments and their teams must be recruited, divided into two parts – creative and administrative. The creative part is the director's responsibility, who is the main manager of the entire project. The creative department is responsible for finding the necessary locations, selecting and casting actors, choosing costumes and props, creating storyboards, etc.. The administrative component of the project deals with the development of budgets, filming schedules, production and scheduling plans, contracts with actors, employees, sponsors and partners, artist management, logistics, catering, etc. The head of this department is the production staff, who are directly related to the director but deal with more organisational issues. At the pre-production level, all processes, miscalculations and preparations for filming need to be fully completed. In general, it is a process of complete preparation for comfortable and productive work at the production stage.

The production stage is the actual phase of filming, when the entire preparatory process of pre-production is completed, and the working group moves on to recreate scenes and create the necessary video footage for editing. The director actually manages the filming process, interacts with actors, cameramen and other participants to create a quality product, recreates the plot written in the script and embodies all the ideas on the screen. This stage is the most difficult and responsible, involving the maximum number of departments in the film project. The future of the film will depend on the productivity and success of the filming.

The next phase of film production is post-production, which is the penultimate stage of film development, including editing and processing of the footage, chronological arrangement of shots, overlaying sounds and music (if necessary, actors additionally voice their lines in the studio), eliminating defects that may have arisen during filming, colour correction of the picture, use of computer graphics, etc. In the final stage, the titles and other necessary elements are superimposed on the finished film, which are thought out by the editing director in accordance with the script.

The fifth and final stage in the film production cycle is the distribution and dissemination of the film. At this stage, the film is brought to its audience

through various channels and platforms via distributors. Distributors are companies that sell and distribute films, they are responsible for marketing, promotion and release of films. Through distribution, films become available to the public. The distribution process is a certain algorithm of actions: the producer enters into an agreement with a distributor, which grants the right to distribute the film in a certain territory. The distributor, in turn, is responsible for promoting the film among potential viewers – working to attract the target audience: creating and posting promotional materials, videos, trailers on websites, social media, YouTube, organising press conferences, pre-premiere screenings, etc.

In general, there are two main distribution methods: streaming and film distribution. Film distribution in cinemas is a traditional method where a film is shown for a limited amount of time and is only available on large screens. Streaming distribution can usually be the second stage after the official cinema release, i.e. the film can then be uploaded to streaming services such as Hulu, Netflix, Amazon Prime Video (in Ukraine, it can be uploaded to such platforms as SWEET.TV, MEGOGO and others) or broadcast on leading TV channels in the country.

Another important aspect is the distribution of films at film festivals, participation in competitions and nominations. Through such activities, producers can draw the attention of partners and sponsors to their product and negotiate cooperation with foreign platforms and distributors to launch the film product on the global market for wide distribution.

In today's world, there is a growing trend towards the popularity of digital filmmaking. The stages of film production are constantly evolving and improving. This is due to changes in audience demand and the emergence of new technologies that allow us to create high quality films at lower costs.

All these stages interact and complement each other, creating a complete film product. Each stage requires a lot of effort, professionalism and creativity, and only through their joint work will we end up with a high-quality film that will successfully tour the world and be in demand by the audience.

3.2. Film project organisational structure

Due to increasing globalisation, the development of international political, economic and cultural relations, the role of the creative industry as one of the main drivers of the country's economy is growing. Among the areas of the creative industry, the film industry plays an important role, being a component of audiovisual art. It is characterised by high dynamics, creative nature, high costs and risks. Shooting a film project is a complex creative and administrative workflow that requires the involvement of a large number of employees in various fields at different stages of production.

A film project's organisational structure is a system of relationships between the various departments and employees involved in the creation of a film. It defines the distribution of duties, powers and responsibilities between team members, as well as the procedure for their interaction. The organisational structure of a film project can vary depending on the scale and budget of the film, as well as the director's and producer's work style. It is the latter two who are the founders of the film work that the whole team is working on.

Even before its independence, Ukraine was known throughout the world for its prominent figures in the field of cinema. In particular, Oleksandr Dovzhenko is considered one of the greatest filmmakers of all time. His trilogy "Zvenyhora" (1928), "Arsenal" (1929) and "Earth" (1930) are considered to be the mainstays in the history of Ukrainian and world cinema. Dovzhenko's successors created equally talented films: Serhii Parajanov's "Shadows of Forgotten Ancestors" (1965), Yurii Ilienko's "White Bird Marked with Black" (1971), Leonid Osyka's "Air Crew" (1979), Leonid Bykov's "Only Old Men Are Going to Battle" (1973), and "One-Two, Soldiers Were Going" (1976). These filmmakers are the creators of genuine Ukrainian cinema, which plays an important role in the development of world cinema as an art form.

Contemporary Ukrainian directors are successfully holding the line, developing cinema and entering international platforms. Valentyn Vasyanovych's film "Black Level" was nominated for an Oscar, Akhtem Seitablaiev's films about the war in Ukraine are attracting audiences around the world, Kateryna Tsaryk's series "The First Days" became the first Ukrainian production to premiere on Netflix, and "20 Days in Mariupol" won a BAFTA Award for Best Documentary for its director Mstyslav Chernov. These and many other achievements of Ukrainian filmmakers are examples of high-quality cinema that can and should be on a par with the world's best.

From the previous section, we know that the producer and the director are the two main people involved in making a film at all stages of filmmaking, but despite the importance of the director, especially in the creative part, the producer is still considered the main person. In general, a producer is a person who manages creative projects, is responsible for all aspects of the project, from idea to implementation, and has creative and entrepreneurial talent. A director is a creator who determines the visual style and aesthetics of a film, chooses camera angles, works with actors and crew, and provides guidance on editing and processing. He creates the artistic images of the film, is responsible for implementing his own cinematic concept and bringing it to life on screen by combining various aspects of the film, including script, acting, music, cinematography and much more.

O. Musiienko (2020) in her research "Film Producer and Film Director: Integration of Professions in the Context of the Socio-Cultural Transformation of the Cinema Process" notes: "All cinema professions are initially in the pro-

cess of formation, development and qualitative changes. The most important figures in this process are the producer and the director. Their relationship has attracted the most attention throughout the history of cinema. Their fields of activity have often overlapped, although each of them undoubtedly has its own specifics. Both the director and the producer have to ensure the integrity of the film" (p. 189).

Most often, a film producer is the person responsible for financing and producing a film. He or she plays a key role in the creation of a film by coordinating the various stages of production, from idea development to post-production.

Depending on the scale of the project, the production team may vary: it may increase or decrease. In the film industry, a production team is a group of people who are responsible for creating and producing a film. The types of producers can be classified according to different criteria. For example, a production or creative producer is a person who is responsible for the overall development of a project, working with the director, writers and other creative staff to ensure that the film meets their vision. That is, this is a person who is more responsible for the creative side of the project, actively cooperates with the director, scriptwriters and casting department, and sometimes can also play the role of a director on the set.

An executive producer is a person who works with the production producer on the film creation, but is responsible for various aspects of production, such as financing, marketing and distribution. His main functions are to find and attract partners and sponsors, develop marketing strategies, advertise and promote the film on the market, interact with distributors and manage risks that may affect the quality and success of the film.

A line producer is a film professional who is responsible for a specific aspect of film production: managing the work of the film crew, regulating technical issues, budgets, schedules and quality control, solving problems during the filming process, reporting and, most importantly, not interfering with the creative process.

The aforementioned production staff is managerial, running certain departments, but above them is the general producer. He or she is a senior executive or manager responsible for the overall direction and strategic management of the film production, with a wide range of powers and responsibilities. The General Producer is a highly skilled film professional with both a creative and business-oriented mindset. He or she determines the overall path of the film and is responsible for its success at all stages of production.

The role of each member of the production team may vary depending on the film: in a small independent film, the producer may perform several functions at the same time, such as production producer, film producer and director. In a large feature film, the production team can be more extensive, and each role should be highly specialised and assigned to a separate manager to ensure

that the product is successful not only from a creative but also from a commercial point of view, which is important for the general producer and directly for partners and sponsors.

As far as the creative part is concerned, the director is still the most responsible – he is the creative worker who is responsible for the film creation, the ideological concept, artistic style, director's composition, acting, cinematography, editing, etc.

This is a key creative figure who is responsible for defining and implementing the artistic goal of a film or video work, determining how the finished product will look and be perceived. The director's main responsibilities include developing the film's concept, working with the script or literary basis on which the film will be based, leading the team, participating in casting, selecting actors and other film participants, organising the shooting, monitoring the implementation of the artistic concept, editing and post-production.

Typically, the director can manage all the activities on the set and during the editing stage, while the producer manages the project as a whole and allocates the budget. Their functions are determined by the historical traditions of a particular film school. For example, in Hollywood, a producer is responsible for developing a project, selecting actors, and organising the filming process. This happens because he needs to recoup the costs of the film. Most often, it is a person of this profession who chooses a director.

So, from the above, we understand that the director determines the visual and artistic aspect of the film, helping to turn the script into a distinguished and memorable work of art that will successfully reach the audience on the domestic and foreign markets. While the producer pays attention to the financial part and expects not only creative success and audience satisfaction, but also commercial benefits, high box office receipts and lucrative deals from platforms and channels.

The closeness of these two professions is evidenced by the fact that many contemporary European and American producers started their careers in cinema as directors. There are many cases in the field of world cinema where one person has held these two main positions at the same time, such as: Quentin Tarantino, Steven Spielberg, George Lucas and many others. In Ukrainian cinema, these are: Akhtem Seitablaiev, Oleh Sentsov, Alla Lypovetska, etc. It is quite difficult to be a director in two directions at the same time, so a system of separation of duties is most often used.

Management in the film industry plays an important role and is present at all stages of film production. It is a rather non-standard profession with an extensive system of responsibilities and powers at different levels of career development. At a lower level, there are location managers, casting directors, and production managers who perform a specific task for the production of a film, such as communicating with actors, finding a location, selecting charac-

ters, shooting or editing.At the middle level are executive producers, who are responsible for a particular aspect of film production, such as financial management, organisational management or creative management. The highest level of management in the film industry is the general producer, who is fully responsible for the creation of the film and controls the production at all stages.

Management in the film industry involves a number of actions and processes aimed at effectively managing projects and resources, ensuring production success and maximising results. It is a challenging but interesting profession that requires communication, strategic thinking, managerial efficiency and creativity to successfully achieve the artistic and commercial goals of production. Management in the film industry is a complex field that covers a wide range of tasks, from creative to administrative. Filmmakers must have strong management skills to successfully manage complex projects and teams.

Throughout all phases of the filming process, the team is heterogeneous and the entire project does not work full-time, so we have a diagram of the employees involved in the film project at the pre-production and production stages (*Figure 2*).

This scheme is typical and forms the basis of the team for both short films and feature films. It may vary depending on the scale of the film product.

All departments are involved to the maximum extent possible in the processes managed by the three "whales" of a film project on the set. These three roles are director, producer and production manager lay the foundation for the construction of a film project and form the initial team or "crew". They are responsible for different aspects of the film production, but they all work together to create a successful product.

Based on the scheme, we can see a large camera and directing team, combined with scriptwriters and editors. The latter includes an extensive management functionality that keeps almost all parts of the production under control.

At the next stage, post-production, the management team and camera crew are replaced by the editor and his team: the production departments pass the footage to the next hands and the project is completed (*Figure 3*).

The team composition, similar to the previous scheme, is typical and serves as a basis for creating a universal organisational structure, which will vary depending on the size of the film, genre and other factors.

The film project editor is a specialist who is responsible for editing the footage, working with video fragments, sound, music, titles and other elements to create a single, coherent picture that conveys the idea and intention of the director. His main responsibilities include choosing shots, chronological ordering of scenes, determining the pace and rhythm of the film, as well as implementing special effects and sound. He works with a colourist, video engineer, graphic designer, music editor and post-production sound engineer to create a cohesive whole from the source material.
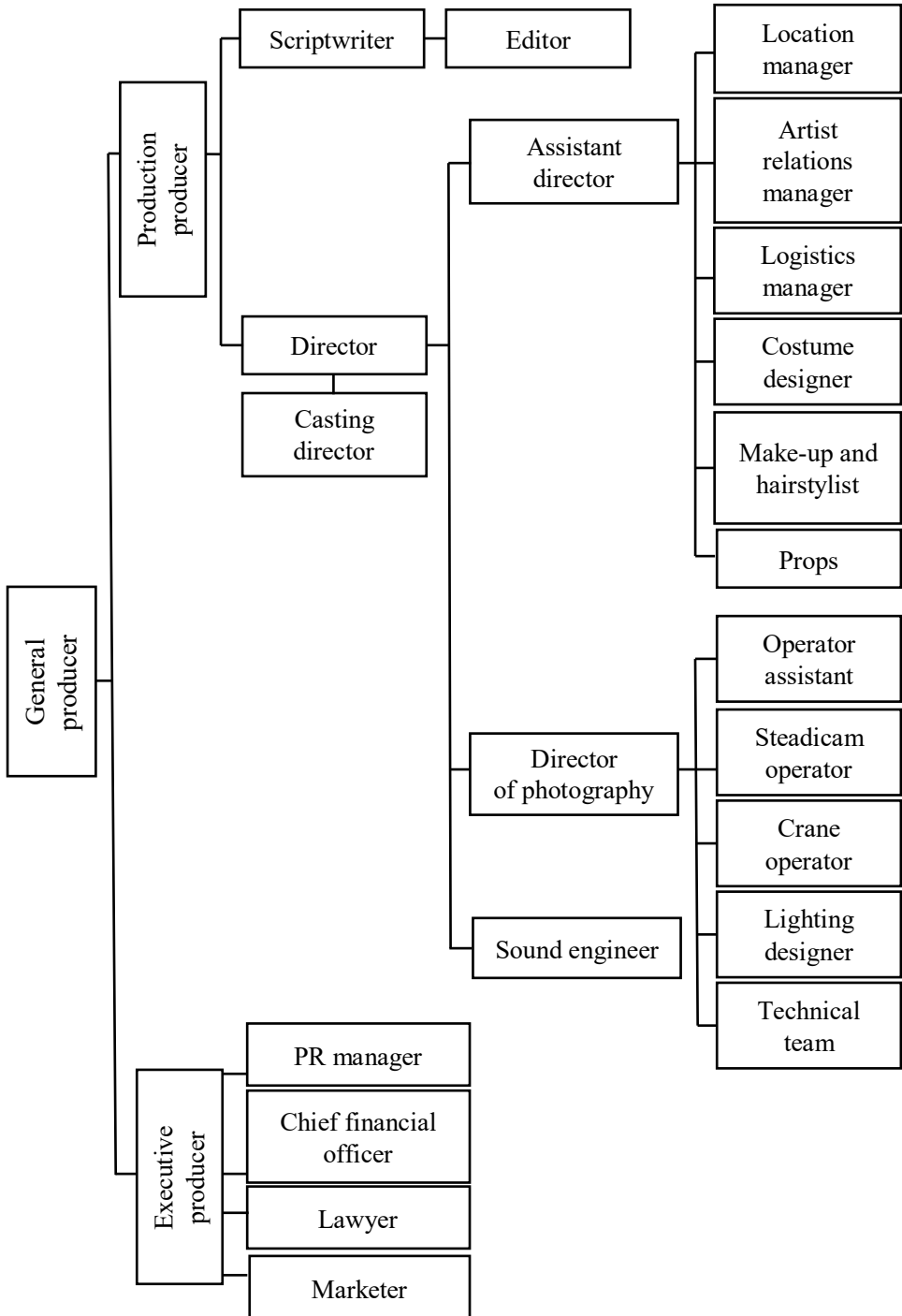
Figure 2. A typical scheme of a film project organisational structure
Source: own development

A colourist is responsible for the colour scheme of a film, working with the editing director to create the visual style of the film. A video engineer is involved in the design, installation, setup and maintenance of video equipment. The graphic designer creates visual elements for the film, such as logos, titles, splash pages, intros, extras, posters and promotional materials. A music editor is responsible for the film's music: they can create their own music or edit existing music. A post-production sound engineer is responsible for sound design, processing and editing of sound in a film: they can record additional sound, edit sound tracks and create sound effects. Together, these specialists work to complete the film: to create a product that meets the expectations of the director and producer.
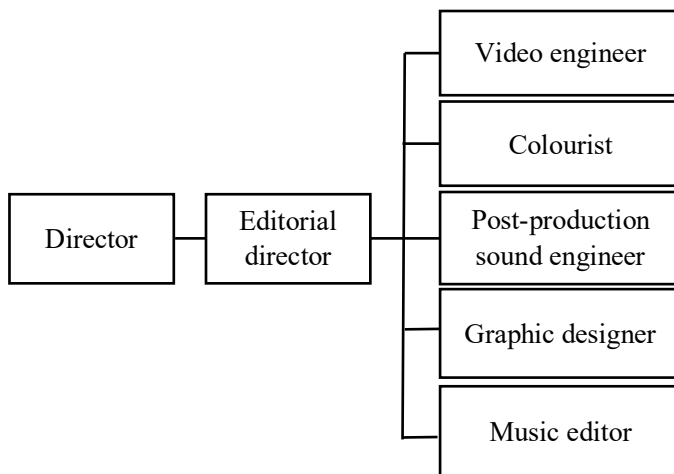

Figure 3. Organisational structure at the post-production stage
Source: own development

Regardless of the film's scale, the organisational structure should be well thought out and clearly structured to ensure that all stages of the film's production are successfully carried out. The above schemes for building an organisation at different stages of film production are typical and can serve as a basis for creating a team for any film project. In different conditions, depending on the scale of the film, financing, genre and other factors, the functions of this structure are integrated and adjusted to a particular product. These organisational structures can be considered basic and can be used as a basis for developing your own team for your project.

Thus, the organisational structure of a film project is extensive and multivector. A large team of creative, technical and administrative staff works in this area throughout all stages of film production: lawyers, cameramen, marketers, actors, managers, etc. Successful management in the film industry requires a combination of creativity and strategic thinking, as well as the ability to work

in a team and effectively solve problems that may arise during the creation and maintenance of a film project. All professionals need to have a wide range of skills and knowledge to be successful in this field, be proactive, problem-solving and effective in managing time, resources and people.

4. Conclusions

The management structure in the film industry can be quite complex and diverse, covering many aspects of film production, including management, finance, marketing, distribution, etc. As a result of the study, we have the following conclusions:

1. Despite the wide range of genres and diversity of films, the production of each film product has a specific algorithm of actions that must be carried out step by step by different specialists and on which the quality of the final result depends.

2. The stages of film product development may vary depending on the size of the budget, the length of the film and the complexity of the film.

3. The modern film production process has five stages: idea development, pre-production (preparation for film production), production (production of a film product), post-production (film editing), distribution and film screening.

4. The organisational structure of a film project is a system of relationships between different departments and employees involved in the creation of a film. It defines the distribution of duties, powers and responsibilities between team members, as well as the procedure for their interaction.

5. A film producer is the key figure in film production, the main manager responsible for all aspects of creating a film product.

6. From the creative point of view, each stage of film production has a main supervisor who is responsible for a certain phase of the work.

7. Management in the film industry is a complex field that covers a wide range of tasks, from creative to administrative. It is a system of managing all aspects: from the creation of an idea to the distribution of films.

8. The collaboration between a director and a producer is important because together they form a creative vision of the film, complement each other with their skills and experience, and as a result, their cooperation helps to minimise risks and maximise chances of success.

The scientific novelty. The scientific novelty of the results obtained is as follows: first, in the generalisation of theoretical provisions on the organisation of management and a team of specialists in the field of cinema; second, in the development of flexible, adaptive systems of management and organisation of the filming process; third, in a comprehensive, interdisciplinary approach to the study of this issue. This study has significant potential for the development of management theory and practice, as well as for increasing the efficiency of film production.

The significance of the study. The significance of the research on the topic "Management Structure in the Film Industry" is due to its comprehensive and interdisciplinary approach to the study of this issue. This is manifested in the possibility of using the above results to solve theoretical problems; this study can help develop new concepts, models and methods of project management in this area; it can be used to improve management practice in the film industry. It is of considerable practical importance both for the film industry itself and for society as a whole due to its economic, cultural and creative impact.

Prospects for further research. Further research on the topic may include various areas aimed at developing and optimising the film industry, such as: adaptation to the latest technologies; globalisation of the film industry, including the domestic one. They will help to analyse the impact of the correct project structure and thus successfully organise work at all levels of management and stages of film production.

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Information about the Authors:

Anastasiia Mykhailiukova, Bachelor Student, Kyiv National University of Culture and Arts, 36, Ye. Konovaltsia St., Kyiv 01601, Ukraine; e-mail: anastasia18kinolove@gmail.com; orcid id: https://orcid.org/0009-0004-8060-9429 (corresponding author)

Maryna Antonivska, Senior Lecturer, Kyiv National University of Culture and Arts, Kyiv, Ukraine; e-mail: antonivska_maryna@ukr.net; orcid id: https://orcid.org/0000-0002-4451-3735