

# Structural Components of Collective Creativity Type: Specificity of Producer Performance in the Cultural Creation of the 21st Century

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## Abstract

The study addresses the phenomenon of production, the analysis of which belongs to the innovative sphere of humanities and the problem of artistic creativity, which has the status of a classic. The problematic field of the article is built at the intersection of cultural studies, psychology, aesthetics and art history, which testifies to the interdisciplinary nature of the material under study. The emphasis on the collective type of artistic creativity recreates the dynamic nature of this aesthetic and psychological structure, its role in the cultural creation of the twenty-first century, and the special place that the producer's activity occupies in this context. The reconstruction of the history of the term producer shows that having developed in the context of ancient Greek choral art, it has undergone significant modifications, although it is associated primarily with cinema and television, performing


creative, economic and organisational and production functions. Thus, the producer not only demonstrates the diversity of activities, but also reveals creative potential, and in the process of cooperation with representatives of other screen professions, activates a dialogue that makes it possible to create a work of art. Particular emphasis is placed on the fact that the structural components of the collective type of artistic creativity have increased, as well as on the spheres of activity of the producer, which in the first decades of the twenty-first century has significantly expanded, overcoming the boundaries of cinema and television. The study argues that during different historical and cultural stages, the producer activity was correlated with those art forms that belonged to the collective type of creativity. It has gained particular importance in the context of new artistic and entertainment forms of contemporary culture, the process of technologisation of art and show business.

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## Keywords

Producer • Collective Type of Creativity • Aesthetics • Culture Creation

## 1. Introduction

Contemporary humanities are shaped by a powerful pluralist movement, which has significantly expanded the range of issues studied. This expansion is driven by the integration of classical and innovative problems, creating a dynamic and interdisciplinary field of research. This is determined by the modern classical and innovative problems organically coexisting, opening great opportunities for research work, and forming its conceptual space. In the first decades of the third millennium, this process began to gain momentum due to the active entry of the phenomenon of metamodernism into contemporary culture, which became a kind of tuning fork in both theory and literary and artistic practice (Spicer *et al.*, 2014). The tendency to rethink classical problems and transform them into a new dimension is one of the key features of the metamodernist discourse, which unfolds in both the methodological and conceptual fields.

Among the problems of the humanitarian present, in general, and metamodernism, in particular, a special place is occupied by the phenomenon of artistic creativity, the study of which in modern conditions is of a parity nature. On the one hand, its analysis involves relying on a very powerful research base, which has a thousand-year history, during which the conceptual and categorical apparatus of artistic creativity was developed and its conceptual field was formed. The origins of the analysis of the phenomenon of artistic creativity are known to be in the ancient Greek thinkers who introduced the idea of imitation in art into theoretical use and laid the groundwork for understanding the figure of the “poet” and the motives and stimuli of artistic work (Plato). It should be emphasised that the idea of imitation was elaborated with the concepts of “entelechy” – completeness – and further – more complex structuring of mimesis with a peculiar articulation of the artist’s figure, which eventually led to the introduction of the concept of talent (Aristotle) into theoretical usage. In turn, the phenomenon of “entelechy” stimulated the use of the concepts of “order” and “harmony”. All these developments of the ancient Greek period were consolidated in the subsequent historical and cultural progress, significantly enriched and expanded in the theoretical achievements of the Renaissance and the New Age, which articulated the problem of genius (Nicholas of Cusa, Leonardo da Vinci, Immanuel Kant, Gotthold Lessing, Arthur Schopenhauer), laid the foundation for the biographical method in the study of the phenomenon of the creative personality (Giorgio Vasari, Hippolyte Taine), and actualised the problem of heredity (Francis Galton).

On the other hand, the study of artistic creativity throughout history has been closely linked to the problem of the specificity of art, which subsequently led to the need to typify artistic creativity and distinguish its

components such as individual, collective and performing. Innovative processes that have led to the expansion of the range of art’s species structure, experiments at the level of style, image, form have naturally led to the transformation of the perspectives of its study (Barker, 2024; Porter, 2012). Significant changes were brought about by the emergence of cinema in 1895, which not only enriched the art form structure but also actualised the expansion of the boundaries of the collective type of artistic creativity. Further innovations were caused by the emergence and active entry of the television phenomenon into the cultural space of the twentieth century.

It is worth noting that since the beginning of the twenty-first century, the problem of artistic creativity has seen an intensification of theoretical research in the space of the collective type of creativity (Ostrowska, 2020). A more detailed elucidation of its specificity in the context of the general typology of artistic creativity, as well as an assessment of such moral and psychological states of the artist as “self-knowledge – self-expression”, the ability of the creative process to “forecast – anticipation”, an analysis of the development and improvement of the artist’s intuitive abilities in the context of the existence of new artistic and entertainment forms of contemporary culture and the confident entry into the American-European space of the principles of metamodernist culture creation (Barrow, 2018; Puzina, 2021). Emphasising the fact of intensification of theoretical research, and thus the expansion of the contemporary conceptual space, it is worth addressing the controversial, but important in the context of the humanities developments of both world and Ukrainian scholars.

The study is based on three fundamental issues – the collective type of creativity, the profession of producer and the specifics of culture creation in the current century, which have significant research potential, especially in the field of cultural knowledge. At the same time, all of them can be the subject of aesthetic, psychological and art historical analysis, which transforms the material of this article into the plane of integrative research, the origins of which are related to the problem of the collective type of creativity. Starting from its specific features and tasks, the article focuses on the profession of producer and argues the thesis of full realisation of the potential of production in the field of this type of creativity. In addition, this profession, according to the authors of the study, does not stand aside from the artistic innovations that are gradually establishing themselves in the creative and searching artistic practices of the first decades of the twenty-first century. The multidimensional nature of the theoretical directions articulated in the article requires special attention to both the materials on which the study of the stated problems is based and the methodological support of the analysis. At the same time, both the mate-

rials and methods used in the article are multilevel, not limited to one or two positions.

To systematically address the developments in artistic creativity, particularly the collective type, it is essential to identify exemplary studies in Ukrainian humanities. This involves a chronological approach to reconstruct key ideas that have influenced theoretical orientations in cultural studies, aesthetics, psychology, and art history. Following the requirements of the chronological approach, the authors reconstructed several of the ideas that influence the general theoretical orientation of both Ukrainian cultural studies and aesthetic, psychological and art history orientation. For instance, between 2000 and 2010, the following theses were widely discussed in the professional community:

1. The need for typological characteristics of creative thinking of the individual (Kaidanovska, 2024). It is worth emphasising that the author of this thesis does not use the concept of “artist”, but rather the term “personality”, which sets grounds to perceive this position as an attempt to consider the integrity of the movement “creation – perception”;
2. The idea of the structural parameters of creativity in comparison with intentionality is productive;
3. A significant contribution to the development of innovative approaches to certain aspects of the problem of artistic creativity was made by the appeal to the aesthetic and cultural discourse of artistic thinking.

The accustoming of the author’s ideas was also observed during the next decade, although the attitude of scholars to the problem of artistic creativity acquired a slightly different colour. It is not the interaction of the humanities in the process of researching a multidimensional problem in the field of artistic creativity that is being articulated, but this phenomenon itself is included in the context of cultural analysis, since in the twenty-first century cultural studies occupies a dominant place in the space of contemporary humanities. Regarding the new orientation that began to take shape in 2010-2020, it is worth emphasising the following:

- increased attention to the comparative analysis of the potential of the sciences related to creativity, such as the comparison of the statuses and mutual influences of cultural studies and art history (Malanchuk-Rybak, 2016);
- creativity in the context of cultural dialogue (Olinyk, 2022);
- the cultural quest of metamodern art.

In addition to a strong theoretical basis, the article is based on literary and artistic developments that influ-

enced both the author’s position and a deeper understanding of the essence of the profession of producer. This refers to the novel *The Godfather* (1972) by the famous American writer of Italian descent Mario Puzo (1920-1999). The novel was adapted into a film and later transformed into *The Offer* (2022), a TV project that reconstructs the story of the film of the same name. It is also worth addressing the following, namely the meticulousness with which the authors of *The Offer* reconstructed the participation of several producers in the creation of *The Godfather*, encouraging scholars to determine the specifics of this profession. It is possible to state the importance of the artist’s artistic thinking, which in specific situations can demonstrate the significance of full-fledged theoretical and practical parity.

Such large-scale television series as *Sons of Anarchy* (2008-2014) and *Breaking Bad* (2008-2013), in the creation of which the producers played a significant role, also touched upon the above materials. Focusing on the methods used, it is worth, first, outlining the following concepts, namely: “method” – a way of knowing – and “artistic method” – a system of principles that governs the process of creating an artwork (Hübner, 2024). It is worth noting that the concept of “artistic method” was used actively in the aesthetic and art history fields only in the 1930s. Based on the content of the concepts of “method” and “artistic method”, the structural polymethodology of this article can be reconstructed as follows:

- chronological method, based on the principles of the historical and cultural approach;
- typological, which was formed during the nineteenth century in the field of archaeology and later became widely recognised and spread – practically – in all humanities as a way of generalising homogeneous things and phenomena;
- analytical and systemic, which contributes to the coordination of the three problem areas included in the research field of this scientific study;
- structural and prognostic.

The latter two methods can, on the one hand, schematise such phenomena as collective type of creativity and producer, and, on the other hand, argue for prospects for the development of artistic practices in the coming decades.

It is emphasised that the problem of artistic creativity has formed a significant research segment in Ukrainian humanities in terms of its understanding as interdisciplinary and the identification of its inherent types. All the above formulated the purpose of the study, which is as follows: based on the expediency of the interaction of the three problems stated in the article, to argue for both the dynamic nature of the development of the profession of

producer and its active involvement in the implementation of artistic practices of the twenty-first century.

## 2. A Collective Type of Artistic Creation: Features, Challenges and Current Trends

In contemporary humanities, the phenomenon of “artistic creativity” is conceptualised in different ways: historical, theoretical, practical applied (Laže *et al.*, 2021). The theoretical dimension, in turn, is also worked out at several levels: subject, conceptual and categorical, and structural. The latter – as of today – is broken down into three types, namely: individual, collective and performing. As the study focuses on the collective type, the potential of which is realised in the field of theatre, cinema and television, let us outline its cornerstone features. First, in the collective type of artistic creativity, the objective basis of the creative process is the “community” – from Latin collective – collective, joint: a gathering of people united by common work and a common goal. The area that creates the “community” is the sphere of human activity: the “work team”, “research team”, “study team”, and “creative team”.

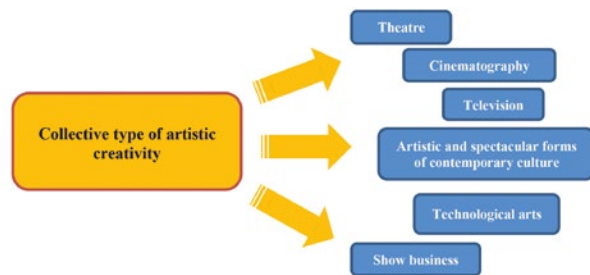
In collective artistic creativity, each participant performs professional work: playwright, director, actor, make-up artist, stagehand (theatre); screenwriter, director, cameraman, editor, actor, sound engineer, lighting designer (cinema) (Ivashchenko and Tatarenko, 2023; Baigutov, 2024). All of these professions are also involved in television. It is worth noting that in the process of understanding the phenomenon of collective creativity in these types of creative activity, researchers have usually focused primarily on the figures of the director and the actor (Hromliuk and Struk, 2021). Other professions, if they were mentioned in the relevant studies, were considered at the level of stating well-known and accepted points about their contribution to a particular artwork (Serafini and Banks, 2020; Lavreniuk, 2021). This applies to the profession of producer, which is key in film and television production. It is the producer who determines the implementation of a film or television project, due to the financial, economic, organisational and creative specifics of the producer’s activities (Lewinski *et al.*, 2016; 2019).

At the same time, the nature of the collective type of creativity determines the situation of creative dependence of one person on another. Thus, such a complex phenomenon as artistic creativity involves ambiguous moral and psychological states: coexistence, self-expression and authoritarianism. If the presented material transforms these factors, for example, into a theatre company or a film crew, then every member of the creative team has

the right to coexistence and self-expression, while the right to authoritarianism is primarily the prerogative of the director. It should be noted that certain manifestations of authoritarianism can also be demonstrated by a recognised actor who holds the repertoire of the theatre or for whom a role in a film or television project is planned. However, these isolated cases are still controlled by the director. In this context, the problem of freedom of creativity is of particular importance, a certain aspect of which is presented by T. Kokhan (2019), which, in particular, emphasises the following: “When transforming the theoretical content of the problem of freedom of creativity into the space of the film studies dimension of cultural studies, it is advisable to emphasise at least two important aspects: first, to emphasise the synthetic nature of cinema and the collectivity of the creative process in this art form, and second, to be clearly aware of the need for an extremely balanced analysis of freedom of creativity in the context of a collective approach based on dialogism, a powerful component of cinematic creativity”.

Developing said thought, the researcher notes that “in the end, this process is about original individuals who seek to realise their own “I”, which means that, in contrast to dialogism, they defend the right to “self-expression” (Kokhan, 2019). In the context of the above, the scholar, on the one hand, articulates the problems of subordination and dependence that are inevitable in such a creative team as a film crew, and on the other hand, he emphasises the role of professional ethics as a component of humanitarian knowledge that is essential in the process of analysing artistic creativity. It is worth emphasising several concepts – dialogism, communication, self-expression, subordination, dependence – that T. Kokhan uses in the process of revealing the specifics of artistic creativity. In most publications that address these issues, there is a desire of scholars to both add new concepts and enrich the conceptual and categorical apparatus in general.

Another specific feature of the collective type of artistic creativity that should be considered in the context of the issues under consideration is the dual nature of the creative process that must be carried out by the director and the actor. This duality of both the director and the actor is because their personal subjectivity must accept the conceptual foundations of the play or script they are working on. At the same time, as individuals who are formed not only in the professional aspect but also in the purely human aspect – socio-political, moral, psychological, aesthetic and artistic – they may not share the position of the playwright or screenwriter. In this case, they have a choice: either refuse or adapt to the proposed material (play, script). However, among those who offer work to a director or actor, the producer



**Figure 1.** The structure of the collective type of creativity

plays a special role, and therefore, understanding the essence of this profession requires a fully conscious and professionally necessary connection of the term “producer” with a specific art form: “theatre producer”, “film producer”, “TV project producer”. When articulating these three types, which have already acquired the status of traditional ones in terms of the use of the term “producer”, it is worth noting that over the two decades of the twenty-first century, the scope of the formal and logical structure “collective type of artistic creativity” has expanded significantly and looks schematically as follows (Figure 1).

It should be noted that the specificity of artistic activity is quite successful in “pushing” the boundaries of the collective type of artistic creativity, because, in addition to the traditional ones – theatre, cinema, and television – it is advisable to include artistic and entertainment forms of contemporary culture, technological arts and show business, where the figure of the “producer” manifests itself, first of all, in the production and organisational format. These processes take to a new level the already classic in the history of humanitarian progress, so to speak, parallel comprehension of the problem of the species specificity of art and the phenomenon of artistic creativity, which, although officially entered the research space much later than the issue of art speciation, indirectly, has constantly become the subject of analysis, formulating, so to speak, a holistic theoretical field of these two problems at both the conceptual and categorical levels. These trends remain relevant in the third millennium, opening new perspectives for analysis.

The authors’ position is based on the study by K. Stanislavska (2016), who has been “addressing” the outlined types of artistic activity for a long time and is confidently “moving” towards new types of art. Ukrainian art historian and cultural critic K. Stanislavska has been consistently reconstructing and researching the specifics of artistic and entertainment forms for ten years, some of which, on the one hand, belong to the collective type of artistic creativity, and on the other hand, record the creative and organisational role of the producer. This

highlights the peculiarities of using the relevant terminology in Ukrainian humanities. It should be noted that this issue has always been among the theoretical priorities, since conceptual and terminological support not only determines the culture of scientific research but, in one way or another, shapes the subsequent directions of the conceptual movement. Currently, this issue is of particular importance, as the pluralistic orientation that has led to paradigmatic changes in the space of contemporary culture creation has, in turn, affected the problem of the conceptual apparatus that should enable theoretical analysis of these processes. The producer serves as an economic intermediary between art and the public, promoting specific projects and ensuring their commercial success. In the American-European artistic sphere, the producer’s creative role is considered equally important as their economic and organizational responsibilities, whether in theatre or film. However, this balance is often disrupted, leading to the emergence of terms like “impresario,” “manager,” “director,” “administrator”, and “entrepreneur”, which reflect various facets of production activities. At the same time, it should be acknowledged that in the first decades of the twenty-first century, the term “producer” is gradually taking its rightful place in the space of artistic experiments that are taking on new shapes.

Regarding the monograph by K. Stanislavska (2016), it is worth emphasising that the researcher’s interest in the extremely relevant issue of “corporeality”, which is quite widely represented in both European and Ukrainian humanities, is quite natural. The point is that the author, on the one hand, substantiates the formal and logical structure of “corporeal artistic and spectacular forms of postmodernism”, and on the other hand, argues for “corporeality” as “an essential feature of artistic and spectacular forms”. As noted, “the concept of the body is one of the most popular objects of study in world and Ukrainian philosophy and cultural studies. Humanities scholars are increasingly turning to the concept of corporeality, studying it in various socio-cultural contexts”. According to the authors of the article, it is necessary to reconstruct the proposed by K. Stanislavska gradation of the areas of “corporeality” research presented in the works of contemporary Ukrainian scholars: “Among Ukrainian researchers, M. Olkhovyk, L. Savytska, and V. Cherepanyn addressed certain issues of bodily practices; the anthropology of musical corporeality is studied by O. Poltavtseva; corporeality in the context of film studies was determined by M. Dremluga”. It is worth noting that, while comprehending the processes unfolding in the field of “artistic and spectacular forms” of contemporary culture, K. Stanislavska, at the same time, addressed classical art forms, which is illustrated by the direction of analysis of the phenomenon of “corporeality”.

Among a range of artistic and entertainment forms of contemporary culture, K. Stanislavska (2016) refers to happening and reconstructs the history of its appearance in the list of artistic and entertainment forms: “John Cage (1912-1992) is considered to be the founder of happening as an action with elements of chance, who performed the first happening in 1952. It was the premiere performance of the famous musical play *4'33*”, the genre of which was then simply labelled performance in the poster. The secret of John Cage’s “performance” was that the pianist who was supposed to perform the piece of music went on stage, sat down at the piano and sat silently for the time stated in the play’s title. However, most importantly, K. Stanislavska captures the following conclusion: “Unprepared for such a development, the surprised spectators began to react in a certain way, creating a sound and noise atmosphere, and thus became (co-)authors of an accidental musical play. As known, happy hours are based on the external effect of randomness, as they can be arranged “in a supermarket, during a car trip on the motorway alone, under a pile of junk, in a friend’s kitchen...”. They do not require rehearsals, repetitions, or studying the text and can last, as the researcher notes, for a year.

### 3. Modern Modifications of the Collective Type of Artistic Creativity: The Role of the Producer in New Art Forms

Happening is a manifestation of collective creativity, which necessarily has its producer, regardless of the term used to describe the profession. In 1952, John Cage performed as a producer, and today it is performed by someone who, using the Internet or messages distributed by the city, invites participants to create a new action (Alfonso and Molano, 2021). Happenings in an ironic, deformed form copy theatre art, while refusing to play, professional actors, and the meaningful content that creates a substantive dialogue between the stage and the audience, because the process of dialogue, given the modern realities, is substantial at all levels of culture creation (Melnyk, 2024; Bilous, 2024). Examples of a modified collective type of artistic creativity include flash mobs and contemporary street art, which are forms of artistic and spectacular performances that necessarily require the presence of a producer. The most common explanation of the term “flash mob” is a combination of the words flash – a flash, a moment – and mob – a moving crowd: the unexpected appearance of a group of people in a pre-determined public place. The goal of these people, with 100 people or more, is either entertainment or artistic expression. Thus, a “flash mob” is a specific

variant of a collective type of creativity that involves the common artistic expression of random people who do not know each other. Such actions undoubtedly require the participation of a producer – a responsible organiser who controls the whole process.

Street art, which has been developing as a collective type of creativity since the Middle Ages, retains its features today, presenting its specific, but revealing model of a producer (Kalashnyk, 2024; Tushchenko, 2023). It is worth noting that the authors do not address the question of the appropriateness of using the concept of art in connection with contemporary entertainment forms, as this aspect is not part of the problematic field of this article. These artistic and spectacular forms are a real fact of our time, and their realisation is made possible by the specific activities of the producer. Schematising the collective type of artistic creativity, the authors also identified technological art forms, the theoretical study of which is presented in the monograph by T. Sovhyra (2021). The problems raised in one of the sub-sections of this study, “Technique and Technology in the Performing Arts”, record the changes that are taking place in the context of active experimentation on the theatre stage. “If stage action is the main means of expressiveness of the performing arts, then the main material for the artist (director) is the nature of the actor. Hence the accepted concepts of “actor’s technique” and “artist’s technique”. Although nowadays a director works not only with an actor, but also with technical tools. Especially, without the participation of real actors”. Although this fragment of a study by T. Sovhyra formally refers to the performing arts, it is by no means possible to involve technical tools in theatre in its classical sense. In recent years, technological art forms have increasingly become an independent segment in the structural elements of the collective type of artistic creativity.

Experimentation with robot actors should be included in the context of technological arts that are increasingly entering the space of contemporary cultural creation. T. Sovhyra (2021) reconstructed in some detail the experience of Japanese experimenters – directors, engineers, and programmers – who, in the twenty-minute play *I, Worker* (2008) by Japanese playwright Oriza Hirata, brought two robot actors on stage programmed to speak the text at certain moments, move and perform specific manipulations according to the plot of the play. An experiment with robot actors was carried out in Japan in 2008, and in 2014, the British company Engineered Arts, led by designer Will Jackson, created the humanoid Robo Thespian. However, attempts to implement the concept of “robotic theatre” did not stop there: “Similar experimental attempts at interaction, communication and even love affairs between an actor and a machine can be seen in *Spillkin* (2017) by the Pipeline Theatre

in Edinburgh. There is no doubt that an important participant in all these experiments is the producer, whose important workload falls on the production and organisational sphere since it is he who makes it possible for the creative tandem of playwright-director to provide works that can embody the manipulative set of techniques of a real actor.

Show business is also included in the scheme that reproduces the structural elements of the collective type of artistic creativity, which is due to at least two reasons: the wide popularity of the types of artistic activity that the term “show business” unites; the possibility to use the example of “show business” to argue for another structural element of the collective type of artistic creativity and, at the same time, to structure this element. At the same time, it is worth addressing the specifics of “show business”, which opens opportunities for realisation in two types of artistic creativity: individual and collective. It is well known that in show business, a producer usually accompanies the creative career of a particular performer who acts within the framework of the individual type, while when it comes to a band, the producer enters the plane of the collective type of creativity, which is realised at the level of the soloist, the performers of musical accompaniment, and the ballet group.

In this context, the research of the Ukrainian art historian V. M. Otkidach (2011) is noteworthy. Focusing on the figure of a producer working in show business, the researcher outlines the space of his activity as follows: “In show business, there are many professions that border on production, but in no way belong to it. The main function of a producer is to work in a recording studio, to select the style and character of future music, the future hit” (Qian, 2024; Brait *et al.*, 2023). Without in any way disagreeing with V. M. Otkidach, accepting, to a certain extent, his understanding of the essence of the profession of a producer who takes on the responsibility of correcting future musical work, the authors nevertheless consider it necessary to make one clarification, namely: what role does a composer play in show business then? This clarification question seems quite logical, because the artificial increase in the functions of the producer destroys the very specificity of the collective type of creativity in show business, excluding the activity of the composer, which is an extremely important link in this process. The historian primarily refers to the professions that border on production activities as PR directors, managers who deal with the artist’s personal life, and administrators who are responsible for the touring component of the performer’s career. By articulating the professions that are in line with the production one, V. M. Otkidach corrects the terminological arbitrariness that, as the authors emphasised, takes place in scientific research on the phenomenon of production.

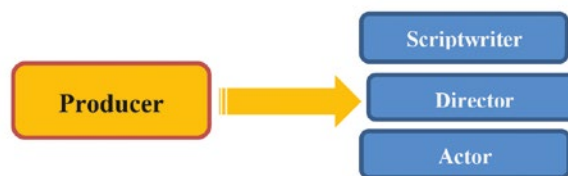
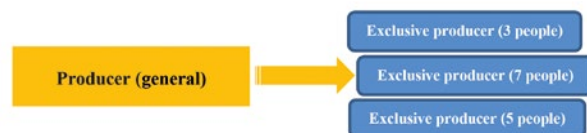


Figure 2. Structure of the first level of production activities

Conceptualising the structural elements of the collective type of artistic creativity, the proposed model is co-opted into the plane of production activity, the nature of which accumulates signs of collectivity. This is evident in the field of all art forms, which are determined by the collective type of creativity. However, for now, as an example, let us turn to the specifics of the producer’s activity in the field of cinema and emphasise that the process of creating a film requires the producer to complete a unifying mission – to gather a creative team that will make the future film possible. Thus, the first level in the structure of production activities is working (Figure 2).

The impetus for this definition was the original American television project *The Offer* (2022), which is specific to the reconstruction of the history of the creation of the first part of *The Godfather* (1972), which became a classic of world cinema, at the Paramount studio. This TV project received quite a wide response, as it revealed the secrets of the creation of the legendary film, one of which was the special role of the producer/producers, which, without exaggeration, obviously occupied a secondary position in the assessment of the outstanding achievements of the creators of *The Godfather*. Therefore, *The Offer* can be considered a kind of rehabilitation of the special role of the producer in the film production process, which, in turn, encourages research work, defining and conceptualising the specifics of this complex profession. The TV project recreates the process of forming a team of producers – Albert S. Ruddy, R. Evans, C. Brandon – who, firstly, persuaded the famous American novelist of Italian origin Mario Puzo (1920-1999) to allow the film adaptation of a *The Godfather*, and later encouraged the writer to be a screenwriter, and secondly, it was the producers who invited Francis Ford Coppola (1939) to direct this already legendary film. In Figure 2, the positions of the screenwriter and director are perceived logically when it comes to the team surrounding the producer. At the same time, the position of actor can be ambiguous, but *The Offer* demonstrated the power of the producer’s influence on the film’s acting, either by supporting the director or by conflicting with him. In the process of creating *The Godfather*, it was the producers who secured the participation of Marlon Brando (1924-2004) in the film and defended the little-known



**Figure 3.** Specifics of production activities in TV projects

in the 70s aspiring actor Al Pacino (1940), who played the role of Michael Corleone, one of the key roles in *The Godfather*. Therefore, the position of actor has every reason to be included in the first level of the structure of production activities.

The second level of production is also clearly defined, which is demonstrated primarily by American television projects. Currently, the position of authors is based on the multi-season TV series *Fisher* (2023), where the lead producer is surrounded by several other groups of 3 or more assistants responsible for separate creative and production branches. A schematic of this model can look like this (Figure 3).

It is worth noting that there can be more than one producer in the “General” rank, while the “Exclusive Producer” group includes up to twenty or more specialists. Notably, this may be applied outside the TV project *Fisher* context, which was highly praised by both critics and viewers, but also about equally complex projects of American television such as *Sons of Anarchy* (2008-2014), *Breaking Bad* (2008-2013), and the seven-season series *Bosch* (2014-2021).

#### 4. Discussion Aspects of the Collective Type of Creativity: Innovative Trends in the Art of the XXI Century

Since one of the objectives of this article is to present the profession of producer as fully and objectively as possible, it is worth addressing the quantitative factor, as approximately twenty “Exclusive producers” working as “General producers” highlight the organisational function: the chief producer should be aware of the capabilities of assistants and their professionalism (Mitric, 2024). Furthermore, for example, such an area of work as “casting actors” requires fundamentally different qualities from a producer than organising the location for a particular episode of a TV project.

Notable, the model of production activities implemented in Europe requires a separate analysis, as it is crucial for the development of production in Ukraine to incorporate the best international experience, and secondly, to focus on the higher education system in training personnel. In this context, the study by P. Sushko (2023), which reflects the indicative trends that

determine the specifics of the modern system of higher education in Ukraine, is notable. The involvement of the best practices in the practice of Ukrainian film and television production will help enrich and improve the capabilities of Ukrainian producers to implement their creative projects, which, in turn, will open up prospects for powerful integration processes into the European and global cultural context. The issues which were the subject of theoretical analysis by P. Sushko require further reflection with due regard to the following positions, namely:

- unleashing the possibilities of an interdisciplinary approach, which is a cornerstone of cultural analysis;
- using the potential of dialogism and personalisation – theoretical components that are actively used in the field of cultural studies;
- consistent reliance on the meaning of the concept of discussion – a discussion of a controversial issue or problem aimed at achieving the truth.

At the same time, the arguments held by the participants in the discussion are of considerable importance. In addition, the potential of aesthetics, psychology, and art history became a kind of starting point for this research, which worked in those aspects that determine the guidelines for the development of cultural studies. Notably, the emphasis on the essence of the collective type of creativity as the cornerstone of this study prompts the introduction of a wide range of issues into the context of discussions on such a classification of creativity – in the broad sense of this phenomenon – as invention. The fact is that in the context of contemporary Ukrainian humanities, it has been – and in the third decade of the twenty-first century continues to be – on the margins.

It is worth noting that in the 70s and 80s of the last century, when attempts were made to argue for the feasibility of such a branch of humanities as industrial aesthetics (aesthetics of work), the general topics and specific problems of invention were quite illustrative in both aesthetics and psychology, primarily in the format of articulating the meaning of the practical sphere that specific humanities can implement (Prokopic, 2021). This type of creativity should be the subject of theoretical discussions, especially today, in the context of the interference of technology and technology in the field of contemporary art. This refers to the monograph by T. Sovhyra (2021) already mentioned in this article. The authors of the article addressed the subsection “Techniques and Technologies in the Performing Arts”, which has great potential for further research. It is worth noting that in the numerous developments of T. Sovhyra, the phenomenon of invention holds a prominent role in their conceptual field. The authors already commented

on some of the messages of this scholar, who works in the field of a fundamentally new direction of Ukrainian humanities, involving the broader professional community in the latest technological searches in contemporary art by comprehending the successful experience of implementing robot actors on the stages of Japan and Scotland, for whom the play *I, Worker* (2008) was written. In addition, T. Sovhyra notes that specialised theatres were introduced in these countries to meet the requirements of this experiment, which indicates fundamental paradigmatic changes in contemporary culture.

Although in the first two decades of the twenty-first century, such extraordinary events are still rare, the process that has already begun cannot be stopped, and discussions on this issue should be broadened to include playwrights, directors, actors, set designers and theatre critics. In addition to the above, such experiments – as T. Sovhyra (2021) rightly emphasises – should involve specialist scientists who specialise in studying the essence of invention, as well as engineers and programmers. Although the experience of working with robotic actors on the theatre stage is the most interesting and naturally prompts discussions, the authors of the article believe that the experience of innovative processes that have taken place and continue to gain momentum in the artistic projects of the twenty-first century in the field of fine arts is no less important. The authors fully share the following thesis of T. Sovhyra, namely: “With the emergence of new techniques of consumables, the stylistic variation of fine art is also changing”. Without addressing the formal and logical structure of variable stylistics, although it can be a rather interesting object of theoretical discussion, the authors focus on the phrases “new techniques” and “consumables” – the key ones in the thesis of T. Sovhyra, who argues how these two components can reshape the creative and search process in all genres of fine art: “As a result of technological progress and the development of scientific thought, certain recipes became outdated and went out of use, replaced by new ones, resulting in the transformation of the use of art materials over several centuries. Consequently, some technologies were replaced by others, which affected the genre and stylistic features of the arts”.

It should be emphasised that among several issues outlined as stimulating discussions, the problem of progress in art should be put forward as one of the first, which, unfortunately, consciously or unconsciously, does not fall into the field of scientific interests of contemporary researchers. In the context of the existence of specific models of culture creation that are gradually emerging in the metamodern space of the third decade of the twenty-first century, representatives of such branches of humanitarian knowledge as cultural studies and art critics should not ignore either artistic and entertain-

ment forms of contemporary culture or show business (Yakovlev, 2017). Even though both types of artistic activity – quite rightly – are being attributed to the collective type of creativity and are developing quite successfully today, the debate about their prospects remains relevant regarding the special role of the profession of producer in some types of artistic activity.

Several other points should be addressed when comprehending the specifics of contemporary cultural and creative trends. Thus, it is hardly possible to deny the fact that new artistic and entertainment forms of contemporary culture are politically coloured, reflecting the attitude to the realities of today, and secondly, the increasingly vivid moral and ideological colouring of certain creative areas of European show business. The vivid controversies that are unfolding in this area among viewers and critics alike put a complex and controversial question on the agenda, which prompts a broad discussion, namely: “What prospects for their further development should experimental artists foresee and support?” (Dickinson, 2024). In this study, the frank emphasis on the collective type of creativity, the essence of which is revealed in organic unity with the profession of producer, significantly expands the research space of contemporary Ukrainian humanities. This thesis is confirmed by the fact that the process of considering the issues raised in the article conceptualised the problem of “freedom of creativity”, which, in addition to its general theoretical significance in the field of humanitarian knowledge, has a specific refraction when it comes to individual and collective types of artistic creativity. This prompted us to highlight the theoretical research of T. Kokhan (2019), which was developing in the relevant direction.

In the field of Ukrainian humanities, discussions about the essence of the collective type of artistic creativity date back to the 70s and 90s of the twentieth century. They were based on the scientific reflections of L. Levchuk, who anatomised the creative process and conditions for creating specific artworks in the space of two types of creativity. It is advisable to articulate that the author attributes the individual and collective types as direct and indirect, respectively. This typology was based on the specifics of subject-object relations in the process of implementing the principle of “freedom of creativity”, direct or indirect choice of material, and the unlimited time factor of the implementation of the idea. Thus, there are many examples of artists who have worked for a long time (5 to 20 years) on a specific work (individual type) in aesthetic, artistic and psychological research and articulate the need to consider the planned nature of creative work in theatre, cinema and television – art forms that are closely tied to production. Usually, the maximum period given to a director and an actor to prepare a new performance is 3 months (collective type).

## 5. Conclusion

The study argued that the analysis of the problems raised in this article should be considered relevant since they are closely tied to the theoretical and practical support of the cultural present, the achievements and prospects of which are determined by the collective type of artistic creativity.

It is shown that cinema, television, show business and their artistic product – films, TV series, TV projects, concerts, and TV shows of various thematic orientations – are manifestations of mass forms of creative activity that provide important contacts of representatives of the collective type of creativity with different social strata of society. This leads to a two-level format of dialogue that unfolds on the internal level between the participants of the creative process and on the external level between artists and recipients. It is worth noting that collectivity as a potential of contemporary culture creation opens great prospects for further research, which encourages further study on different segments of this complex, but interesting manifestation of the creative process (correctness, tolerance and its factors – mutual understanding and mutual respect). The study emphasised that in this context, particular attention is devoted to the profession of producer, which in modern conditions undergoes appropriate modifications depending on where it is implemented – theatre, cinema, television, artistic and entertainment forms – happy hour, flash mob and street art, technological art, show business. With a wide scope for their activities, the producer must, first, perform economic, financial, organisational and managerial functions. By positioning them as leading, the author proves the necessity of the producer's participation in solving creative issues, which is confirmed by many facts from the history and present of world culture.

The author conceptualises the correlation between the collective type of creativity, which is the field of activity

of a producer, and the so-called collective nature of this profession as such. In the example of cinema, the forms of co-creation of a producer with a screenwriter, director and actors were outlined, emphasising the joint activities of a significant number of producers to ensure the successful implementation of multi-season television projects. The study noted that the need for a general producer to cooperate with fellow producers who are responsible for specific components of the creative process in the implementation of a multi-season television project, elements of collectivity are necessarily present in the production profession, and this, in turn, expands the boundaries of the so-called collective nature of the creative process. The research space for comprehending the specifics of the profession of producer has been expanded by including new areas of its activity – technological arts, and show business, which necessitated the “addition” of new concepts and enrichment of the conceptual and categorical apparatus for a full-fledged theoretical analysis of the dynamics of the profession of producer.

As noted, the study of the stated problems was carried out based on an interdisciplinary approach, which is an important factor in cultural analysis. The study highlighted the need to rely on the potential of art history (theatre and film studies), psychology, and aesthetics, which made the research process integral, opening heuristic prospects for further scientific research. In addition, the expediency of interaction between the humanities in the study of multidimensional problems of modern humanities is confirmed. The study demonstrates that the principles of cultural analysis are effective in the artistic evaluation of films and television projects. This interdisciplinary approach integrates art history, psychology, and aesthetics, providing a comprehensive framework for understanding the dynamics of the producer's role in contemporary artistic practices.

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