



Article

## Personalization in the Research Field of the Profession “Producer”: Cultural Landscape

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### Abstract

*The role of producers as key figures in contemporary cinema and media grew in response to cultural and technological changes. The aim of the study was to reconstruct the research field of the producer's profession, with a focus on personalization and integration into the cultural landscape. The study drew on academic publications, archival materials, case studies of well-known producers, and employed historical, comparative, typological methods as well as content analysis. The main outcomes of the study included the development of a typology of the producer's profession, encompassing traditional functions (production, creative, managerial) alongside modern personalized approaches that took into account the cultural landscape. It was established that the profession of the producer evolved from a purely organizational role to one that integrated creative and culture-shaping functions, playing a key role in the development of cinema and media. The analysis of the historical stages in the development of producing demonstrated its dynamic adaptation to sociocultural and technological changes, including the shift towards meta modernist aesthetics. The application of a personalized approach highlighted the importance of biographical aspects in studying producers' work, contributing to a more holistic understanding of the impact on cultural processes. The practical significance of the study lay in establishing a foundation for improving professional training for producers and supporting the adaptation to the conditions of the contemporary cultural environment.*

**Keywords:** *art, cinema, creative process, creativity, television*

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## Introduction

At the present stage, production has moved beyond the boundaries of traditional production management, becoming an integral component of the cultural process. It now encompasses the creation of film content and the shaping of societal values and trends. Rapid technological advancements, the deep personalization of the profession, and the influence of postmodernism and modernism have complicated the structure and functions of the producer, necessitating a rethinking of the profession under new sociocultural conditions.

The producer profession defines how creative processes are organized, influencing film output's efficiency and artistic value. Producers shape the cultural landscape where art, technology, and society interact (Krypchuk et al., 2025). Studying the producer's profession expands knowledge of how new ideas and approaches transform contemporary art, identifying key success factors in producing amidst globalization and technological progress. Despite its rich historical background, insufficient attention has been paid to integrating production into cultural discourse or analyzing its transformational aspects. It is particularly relevant regarding the role of the producer as a cultural leader capable of influencing society through cinema and television.

In analyzing previous studies on aspects of the producer's profession, it is important to note several scholarly works that have shaped the conceptual foundation. Sadovenko and Poriadchenko (2022) examined the interaction between director and actor within creative teams, highlighting the producer's role in providing organizational support and fostering creative collaboration among team members. However, the work was confined to cultural educational activities with regional characteristics and narrowly focused practices. This approach helps illustrate local collaboration models but fails to account for the personalization of the producer's role in a broader cultural and global context.

Lavreniuk (2021b) analyzed production in European cinema through the lens of cultural context. The author explored the producer's role in the profession's development in Europe, which is relevant to personalization. However, the study is limited to European cinema and does not address intercontinental perspectives or contemporary trends such as creative producing in digital environments.

Kocharian and Onishchenko (2024) focused on literary and artistic initiatives of the 20th and 21st centuries, emphasizing the phenomenon of film production. The authors stressed the importance of blending artistic and production aspects in the producer's work, demonstrating the profession's transformation under social, cultural, and technological change. Nonetheless, the study does not adequately

address the cultural aspect of personalization, limiting its applicability for the current research.

Kotliar and Kuzmenko (2023) analyzed the collaboration between producer and director in making films and series. The authors underscored the producer's organizational and financial role and the importance of collaboration for successful production. While the research contributes to understanding the functional typology of producing, it does not focus on creativity or cultural impact, both of which are central to this study.

Kozina et al. (2024) examined the use of European locations in Indian cinema from spatial and collaborative perspectives. The authors highlighted the producer's role in facilitating cross-sectoral cooperation and intercultural exchange. While the study identified intercultural dimensions of the producer's work, it did not elaborate on the producer's role in shaping the cultural landscape.

Sushko (2022) emphasized the importance of producer identity formation in the context of cultural identity. The author argued that producers realize creative projects and contribute to national education and the formation of society's spiritual ideals through cinematic activity. While highlighting the importance of national identity in producing, the study does not explore the global aspects of personalization.

The role of the producer in shaping the cultural landscape warrants particular attention, as this profession has become a crucial link between art, technology, and society. In the modern context, the producer organizes creative processes and actively influences efficiency and artistic quality. Studying this profession allows for a deeper understanding of how new ideas and approaches reshape contemporary art while identifying key factors behind successful production in the age of globalization and digital advancement. Despite the profession's substantial contribution to cultural development, gaps remain in understanding how producing integrates into broader cultural discourse and evolves in response to contemporary challenges.

The analysis of previous research shows that although various aspects of producing, such as collaboration, organizational-financial roles, and intercultural interaction, are covered, the findings often overlook the personalized role of the producer within the modern cultural context. This study seeks to fill that gap by combining historical perspectives with current trends in the personalization of the profession. This approach allows for assessing its impact on the formation of the sociocultural landscape and identifies new directions for research. This study aims to re-establish a research field focused on the producer profession, with special emphasis on personalization and integration into the cultural environment where the internal and external demands of the profession are realized. The main objectives include

analyzing general theoretical approaches to the concept of “*profession*”; examining the historical stages of the development of producing; developing a typology of the producer’s profession that combines traditional functions with contemporary personalized approaches; and identifying the producer’s role as a culture-forming figure influencing the development of cinema and media in the context of the modern cultural and technological environment.

## Methodology

In this study, the object was the profession of the producer within the context of cinema and television. At the same time, the subject comprised the fundamental characteristics, historical stages of development, typology, and functional features of producing, as well as its interaction with the cultural landscape of contemporary society. The theoretical foundation of the research was based on conceptual approaches from cultural studies, the sociology of professions, and the history of cinema. The concept of the “*cultural landscape*” enabled an analysis of the producer’s place and role within the structure of cultural space. At the same time, the theoretical positions of researchers such as T. Kokhan (2017) and K. Stanislavska (2013) contributed to the understanding of the interrelations between producing and broader cultural processes. During the process of data collection and source analysis, the works of authors such as S. Lavreniuk (2021a), O. Moussienko Jr. (2015), and V. Dyachuk (2020) were used. These sources deepened the understanding of the cultural, aesthetic, and social processes accompanying cinema and television production, and helped refine the theoretical approaches.

The data collection process began with a thorough search for scholarly publications, monographs, and articles related to the profession of the producer in the context of cinema and television. Academic databases such as Scopus and Google Scholar were used. For archival materials, documents from film production companies, personal archives of producers, and interviews with key industry figures were accessed. The scholarly publications and other sources were selected based on thematic relevance, academic credibility, and geographic focus on the United States and Europe. Particular attention was paid to works that addressed the historical stages of production development and their interaction with the cultural landscape. The case studies of Irving Thalberg and Olivier Marchal were chosen due to their significant influence on the development of the producer’s profession and their representation of key stages in the history of cinema. These cases illustrated both historical and contemporary aspects of producing, as well as its evolution across different cultural and economic contexts.

Several methods were applied to achieve the stated objective. The historical method enabled the reconstruction of the stages in the development of the producer’s profession in the United States and Ukraine by analyzing primary historical sources, archival materials from film production companies, and biographical data of key

industry figures. The comparative method was used to contrast production development across different countries, particularly between the United States and European cinema models. It allowed the identification of specific features and universal trends within the profession and helped to understand how various cultural and economic factors influenced its formation and evolution. Comparative analysis also clarified which aspects of the profession were widely accepted and which depended on specific cultural contexts.

The typological method supported classifying different aspects of the producer's profession, such as functional responsibilities, accountability levels, and activity types. A typological framework was developed in the study to systematize the profession's various characteristics, clearly outlining individual segments and the interconnections. Typological analysis helped to structure the information and reveal the patterns underpinning the development of the producer's profession.

## Results

Understanding the range of issues that may reveal and articulate the theoretical orientation of this article requires the formulation of its objective. According to the authors, the aim is to reconstruct the research field of the producer's profession, drawing on the principle of personalization and a comprehensive exploration of the cultural landscape in which both external and internal demands are realized, demands that shape the format of this specific profession.

Before analyzing the fundamental characteristics of the producer's profession, it is necessary to consider the concept of "*profession*" in its general theoretical interpretation, namely: "*a profession is a social phenomenon that exists in the form of specific, typically institutionalized forms, consciousness, activity, relationships, as well as norms, values, and organizations associated with the systematic performance by individuals of socially beneficial actions*" (Boychenko, 2002).

Based on this official definition, the article refers to producing as a "*specific profession*," considering the circumstances surrounding its emergence. The production phenomenon first appeared in cinema, establishing itself as an independent art form in 1895. Since the birth of cinema, a complex and contradictory process has unfolded in the formation and development of the institution of producing (Dahan et al., 2025). These complexities and contradictions gave rise to the producer's profession, which emerged in the United States during the 1910s. It later became evident that the profession's potential was also vital for television, which significantly expanded and transformed its functions. Since the early 21st century, a certain equilibrium has developed between cinema and television within the realm of producing, giving rise to a logical process of etymologization.

The traditional functional typology of the producer's profession is based on the structural division of responsibilities and roles in film production. This classification emerged in the early stages of the profession's development, when the focus was on the clear organization of production processes and ensuring the accountability of each

participant in the production cycle. Such an approach enables effective coordination across all stages of audiovisual product creation, from concept development to final implementation. The typology shown in Figure 1 illustrates a clear division of roles within the team, ensuring stability and predictability in production processes, which is especially important in large-scale cinematic and television production. Its application helps maintain a hierarchical structure in which each producer fulfils a specific function within the broader system. This model remains relevant for large film studios and organizations with a significant division of production tasks.

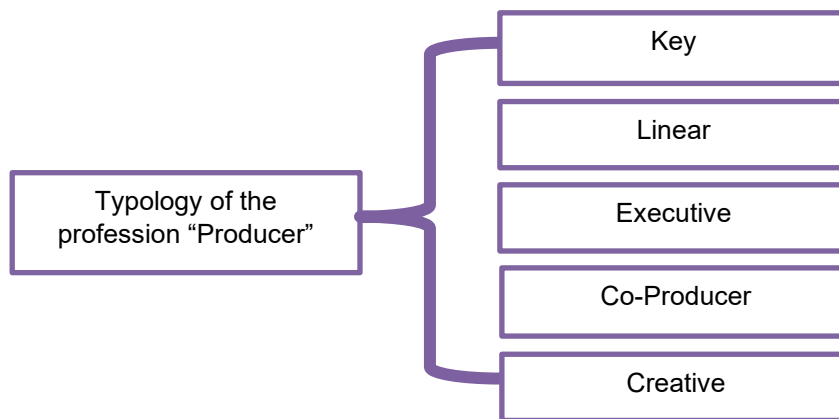


Figure 1. *Typology of the Profession "Producer"*

The typology presented in Figure 1 reflects a traditional approach to classification, emphasizing the division of responsibilities and focusing on functional roles within the structure of production activity. In addition, producers actively manage various genres of variety art and are directly involved in shaping the careers of individual performers. It highlights the role in developing mass culture and new artistic and entertainment forms.

A personalized approach to production activity began to take shape with the recognition of its special role, specifically in film production. At the initial stages, the producer was viewed solely in the context of the production tasks of a specific studio implementing complex productions. Over time, this role narrowed to the film format, where the producer, relying on the studio's potential, is responsible for the technical and financial support of the filming process on set.

In the article by Moussienko Jr. (2015), several important stages in forming the producer's profession in the United States are reconstructed, which deserve attention in film history. In particular, the author emphasizes 1928, when the Academy of Motion Picture Arts and Sciences began awarding Oscar nominees in 12 categories, namely: "...outstanding production, artistic production, actor and actress achievement, dramatic and comedic direction, cinematography, art direction, engineering effects, original and adapted screenplay and subtitles". Until 1950, the award for best picture was given to the studio, not personalizing the individual behind it, i.e., the author of the film. However, gradually, in the context of understanding "outstanding production", the figure of the producer came to the fore. In the mid-twentieth century, this profession

was mainly associated with production, and the involvement in the creative process was often overlooked.

In the 1910-1920s, the figure of Thomas Harper Ince (1882-1924), a director and producer considered by contemporaries and successors as “*the father of the Western*”, was clearly personalized. Ince was born in Newport into a low-income family of various actors who made considerable efforts to provide education for the children. Ince had two brothers, John (1878-1947) and Ralph (1887-1937), who also became filmmakers. From the age of six, Ince performed on stage, and in Ince’s youth, a future producer changed several professions.

The future director’s life underwent a radical transformation in 1911, when Adam Kessel, owner of Independent Moving Pictures, appointed Ince head of the Bison studio, which specialized in producing “*cowboy films*” featuring circus acrobats. That same year, Ince made the first film, “*Across the Plains*”, and during 1914-1915, Ince founded his own film studio and became head of a creative association within the Triangle company, which Griffith and Sennett actively began collaborating with.

David Wark Griffith (1875-1948) was a prominent American film director who entered the history of world cinema thanks to two films, “*The Birth of a Nation*” (1915) and “*Intolerance*” (1916). The film director’s creative niche was the melodrama genre, and Griffith came to be regarded as the founder of American cinema. Griffith’s name is associated with bold experimentation in scriptwriting during the 1920s and the development of close-up techniques and editing capabilities. “*Intolerance*” (1916) made brilliant use of the potential of parallel editing, which greatly secured its special place in classical cinema.

Another significant figure during the formative years of American cinema was Mack Sennett (1880-1960), an actor, director, screenwriter, and producer of Irish origin, who began his career as an operetta actor. Thanks to Griffith, Sennett ended up at a film studio where a man succeeded as an actor and a director. M. Sennett specialized in the comedy genre, which was primarily created to meet the demands of mass culture. Fully sharing Ince’s ideas, Sennett also produced a significant portion of the films.

Working together for a specific time, this cinematic triumvirate influenced the formation of the institution of production. It concerned a company representative, studio owner, or director-producer, who exercised organizational, financial, and artistic-ideological control over the film’s production.

During these two decades, when the first outlines of the producer’s profession were formed, Irving Thalberg (1899-1936), known as Hollywood’s wunderkind, was active. Three Oscars in 1930, 1932, and 1936 for films produced under Thalberg’s leadership, Thalberg lived a very short life due to severe hereditary heart disease. Despite doctors predicting Thalberg would live at most to 20, the producer lived 37 intense years, most wholly devoted to cinema. Highly valuing the significant contribution to the industry’s development, since 1937, the American Academy has awarded producers the Irving Thalberg Memorial Award.

Thalberg's illness prevented the producer from studying systematically, so the producer was largely self-educated, mastering typing, shorthand, and the Spanish language. As secretary to Carl Laemmle, founder of Universal Pictures, Thalberg entered Hollywood. Later, during Laemmle's extended absence, 21-year-old Thalberg was appointed acting director of the studio, a role Thalberg managed successfully and led to an offer from MGM.

As a producer, Thalberg intensified the commercialization of American cinema through the successful selection of film scripts. Thalberg introduced the practice of reshooting unsatisfactory scenes. Positioning Thalberg as a creative personality, the producer actively influenced novice and experienced directors. The high-profile conflict with director Erich von Stroheim (1885-1957) over *"Greed"* (1924), which Thalberg heavily cut at Thalberg's discretion, received significant attention. Later, American film historians reconstructed the film using photographs, as the footage of the cut scenes had been destroyed.

During Thalberg's era, the producer profession came to be seen as creative rather than solely *"production-organizational-financial-controlling"*. The producer secured the right to participate in the creative process of the films overseen, allowing for adjustments to the work of the screenwriter or director and the selection of actors. Thalberg was involved in creating such popular films of the 1920s-1930s as *"Greed"* (1924), *"A Free Soul"* (1931), *"Grand Hotel"* (1932), and *"A Night at the Opera"* (1935).

Personalizing the evolution of the producer's profession highlights the emergence of the *"director-producer"* tandem, where the director played the leading role. Beyond solving creative tasks and ensuring the artistic-ideological direction of the film, the director also had to handle production, financial, and organizational issues. This tandem remains active in American-European cinema. Professional transformations also occur across dimensions, with directors sometimes being screenwriters or lead actors who also serve as producers.

Olivier Marchal, a French director, actor, screenwriter, and producer, gained recognition after the series *"Braquo"* (2009-2016), and subsequently successfully combined several demanding cinematic professions in films such as *"The Crimson Rivers"* (2018) and *"The Promise"* (2021) as a Marchal demonstrated the capabilities in the role of producer during the filming of *"A Son"* (2011). The experience gained in production over the second half of the last century and the early decades of this one has shaped a powerful research field. It has enabled scholars to reflect on the profession's development and specifics and integrate it into the cultural space of the 21st century's third decade, addressing issues that require both articulation and resolution.

The concept of a *"cultural landscape"* is linked to an area bounded by natural borders and interconnected as a single complex of anthropogenic and aesthetic indicators (Sopivnyk et al., 2024). This complex is characterized by a set of typical features, where various elements (climate, terrain, soil, vegetation, wildlife, human



beings, and culture) interact. Drawing a parallel between landscape and the producer profession allows a more precise definition of its specific contours.

The “own terrain” where a producer begins activity is limited not by nature but by clear studio and script borders. A producer may own a studio or be hired by one run by others. However, in any case, the first step in a producer’s creative activity is the ability to unerringly choose a finished script or preliminary material that ensures the film’s success. If the producer does not plan to direct, the next step is to invite a director. These two steps are taken within an environment shaped by the structural organization of the field in which the producers work.

It is important to stress the need to ensure aesthetic indicators, requiring the producer to integrate the work of the screenwriter and director and the entire crew – cinematographer, sound engineer, make-up artist, editor, and administrative-technical staff. Together, such a team ensures the rhythm of the filming process.

It should be noted that certain intersections between landscape and production can be seen in the typical features formed by various elements. Metaphorically, one might say the producer profession is connected to concepts such as terrain and soil, on which the producer relies. At the same time, beyond metaphor, another typical feature stands out: “humans and the culture”, which affirms the presence of people in any landscape (Didenko, 2024; Kulenko & Savytska, 2025). However, the producer is present and actively involved in cultural creation. Through cinema and television, this cultural creation changes people, the culture, and the landscape itself.

In this context, reference should be made to two publications by authors who have addressed important issues requiring resolution. It once again confirms the legitimacy of using the formal-logical structure of the cultural landscape within the research field.

In the article, Lavreniuk (2021a) highlights several important aspects. The author clearly outlines the theoretical priorities for the researcher’s concept. These are the contributions of Kokhan (2017) and Stanislavska (2013). These art scholars’ research positions and theoretical conclusions form the basis for further analysis of production activity as an element of culture. Against the backdrop of a compelling presentation of the essence of “*production activity*”, Lavreniuk (2021a) brings attention to the phenomenon of art communication, which has both an autonomous status and a supporting role in cultural and art studies. The structurally complex concept of art communication requires substantiation, particularly in its communicative aspect. According to Khamitov (2002), communication, “*in the broad sense, is a term denoting human interaction in the world*”. Developing this general statement, the philosopher emphasizes that in modern philosophy, “*communication*” is primarily used to denote constructive interaction between individuals, social groups, nations, and ethnic groups. This interaction unfolds based on tolerance and understanding. Thus, communication is vital to social relations, ensuring effective interaction in various contexts. A significant part of the Ukrainian academic community currently defines culture as a distinct sphere of communicative action within which art communication

operates (Isaikina, 2021; Ruban, 2022). It means the functioning of art in society as both a specific activity and a means of communication. The “art” component underscores its artistic status, involving three main elements: the artist, the work, and the viewer. It is important to note that the producer’s profession is integrated into all these spheres and processes.

The relevance of the issues raised in Lavreniuk’s article (2021a) is determined by the sociocultural circumstances of the latest decades, which indicate that in the cultural space of contemporary Ukraine, the institution of producing is not only taking shape but is also developing dynamically, despite numerous legislative obstacles. The producer is becoming a key figure in the domain of audiovisual creativity. The researcher emphasizes the creative essence of the producer’s activity, situating this profession within artistic creativity and amidst contemporary cinema’s complex issues. Lavreniuk shares the view of Kokhan (2017), who notes in the monograph that to understand the impact of cinema on human life since the early 20th century, the idea of cultural generation is fundamental. The author also underscores that cinema emerged under complex interaction with other art forms, such as literature, painting, music, and theatre. Moreover, both researchers agree that traditional art forms developed along a lengthy trajectory and had a solid cultural foundation, which enabled the researchers to “build upon” new stages of the histories.

In contrast, according to Kokhan (2017), cinema “*moved intuitively. In such a situation, the strength of the broader historical and cultural space, primarily that of Europe, enabled a fruitful dialogue between traditional arts and a fundamentally new form, cinema*”. Based on this assertion, it can be stated that the profession of the producer emerged and solidified within this new art form. It gave cinema new contours and stimulated film studies and cultural theory research processes.

Changes in the cultural-generative processes of the 20th and 21st centuries are analyzed by Stanislavska (2013). The author identifies the deformation of the object-subject interaction that existed in traditional arts and was preserved in cinema as a fundamentally new artistic activity. However, the emergence of postmodernism in Europe disrupted established aesthetic and artistic principles. The researcher emphasizes that “*a person of the 20th and early 21st century is essentially a subject of visual representation, living life in an atmosphere of total visualization and feeling at times a viewer, at times a performer*”.

In this context, Lavreniuk (2021b) draws attention to Stanislavska’s (2013) observation: “*the contemporary spectacle, particularly the artistic one, is transforming from an object of observation into a phenomenon that engages or provokes the viewers to participate in the event, prompting the viewers, consciously or unconsciously, to assume the role of co-author or co-creator*.” These theses highlight the need for producers to adapt the work to the changes introduced by postmodernism into the cultural sphere, focusing on the reforms that professional activity must undergo.

In the third decade of the 21st century, as meta modernism replaced postmodern aesthetics, the role of the producer has become more complex (Khynevych

et al., 2025; Romaniuk & Yavorska, 2022). A key element of this shift is the emergence of a new aesthetic sensitivity, “quirky”, among the principal innovations of meta-modernist aesthetics. Meta modernism demands a renewal of sensibility across all art forms, encompassing artists and audiences who participate in this new cultural phase (Lewinski, 2015; Romaniuk, 2021; Zelenin et al., 2024). In the dynamic development of performance arts, modified forms of installations and video installations, and the technologization and robotization of contemporary theatre, the producer’s role is acquiring new functions and orientations.

An important addition to these reflections is found in the work by Dyachuk (2020), in which the author analyses the functions of the executive producer in the context of a specific film project. The researcher conceptualizes the research problem by equating the executive producer with a manager, deliberately avoiding characterizing these occupations as a financier or project director. Among the three functions the executive producer must perform, two, commercial and creative, are of a professional nature. The third, socially responsible function, is examined through ideological and moral-psychological relevance (Spytska, 2023). The formal-logical structure of the term “social responsibility” is increasingly applied to the producer’s role within Ukrainian cultural studies, signaling the growing cultural significance of this profession (Spytska, 2024). A noteworthy aspect of the researcher’s reflections is the cultural-theoretical orientation, which enables alignment of the producer’s professional field with the broader cultural landscape of Ukrainian humanities. The analysis of key problem areas begins with defining the role of culture both in times of stability and at its “critical threshold”.

Dyachuk (2020) asserts: *“Every project in any field requires a production-oriented approach and mindset to succeed. In times of stability, culture is typically self-sufficient, and the processes of borrowing and incorporating values from other cultures are minimal. Society is content with its values, standards, and established traditions, maintained by official sociocultural institutions.”* However, culture does not continually develop in a stable mode; there may also be periods that Dyachuk describes as the critical threshold. Approaching this threshold entails the degradation and destruction of cultural identity.

Nevertheless, processes beyond the critical threshold are not limited to decline; these processes may also involve significant transformation. The researcher argues that at decisive, crisis moments of cultural development, profound transformations occur whereby culture crosses a boundary and enters a transitional, unstable state. In this context, processes of cultural universalization intensify in the search for viable developmental models.

Against the backdrop of this comparative analysis between cultural stability and critical thresholds, Dyachuk (2020) identifies several distinctive features of contemporary U.S. cinema that set it apart, particularly from European models of cinematic functioning. In European cultural processes, cinema is considered an integral part of the broader category of cinematic art, positioning it as a cultural

segment regardless of whether the culture is in a stable phase or undergoing transition (Demeschenko, 2023). In this context, the producer's role is reoriented towards "*culture-art*", placing specific demands on the producer's professional training. The producers must possess a strong foundation in the humanities, especially in art studies, given the role as a cultural and artistic agent (Lewinski, 2016; Oliinyk & Kryzhanivskyi, 2017). The researcher explores the concept of the "*creative producer*", interpreted through two main aspects in the typological hierarchy of the profession. The first aspect addresses creativity as commercial artistry, implying income generation through the sale of creative products or ownership of the associated intellectual property. Creative goods include popular literary, musical, cinematographic, television, internet projects, interior design, and video games (Zarutska et al., 2025). The second aspect emphasizes commercial creativity aimed at producing goods for sale. The success of such creative products, like any other commodity or service, depends on meeting consumer expectations and satisfying emotional, spiritual, and aesthetic needs that form part of the target audience's value system. However, clearly distinguishing between the two aspects of creativity proves challenging. Thus, the researcher concludes that equating "*creativity*" purely with the commercial aspect may be problematic.

When cultural theorists examine the American cinema industry, it becomes apparent that the producer primarily engages in the film business, as this understanding of cinema prevails in the U.S. (Lailieva et al., 2025; Lewinski et al., 2019). The producer's role in the business domain attracts specific requirements that transcend humanistic considerations. In this case, the producer becomes a businessman whose primary objective is contributing to the national budget. Accordingly, significant attention is paid to reconstructing the financial flows into the U.S. budget from the film industry, which is associated with industry and culture (Sparviero, 2013).

The evolutionary typology of the producer's profession considers not only the functional division of responsibilities but also integrates cultural-theoretical, personalized, and multi-functional approaches. This typology reflects changes within the profession that have occurred alongside transformations in the cultural landscape, the influence of postmodernism and modernism, and the necessity of adapting to new sociocultural challenges.

This conceptualization emphasizes that the contemporary producer combines the roles of manager, artist, organizer, and cultural leader, actively shaping societal values and meanings (Hanovs & Volkov, 2021; Svanidze et al., 2023). The integration of cultural theory and the principle of personalization enables a deeper understanding of the producer not merely as a technical specialist, but as a creative and socially responsible professional. This typology highlights modern production's interdisciplinary and dynamic nature, making it more adaptable to the challenges of the 21st century.

The findings demonstrate that while personalization and the cultural landscape are widely accepted in the humanities, producers' professional development and functional typology remain underexplored.

In Ukrainian cultural studies, Lavreniuk (2021a) and Moussienko Jr. (2015) have devoted attention to the development of the "*producer*" profession, helping to fill specific gaps in the history of cinema. However, contemporary researchers still face several unresolved issues, as many aspects of Ukrainian film studies remain insufficiently investigated. There is a noticeable tendency to focus on the American cinematic experience, while the European context remains marginal in research. The concept of "*art communication*" contains considerable material for discussion and is positioned in modern cultural theory through the articulation of the terms "*communication, art, artistic communication*" (Tkachenko et al., 2024). Nevertheless, without specific research into this theoretical framework, the terms "*art*" and "*artistic communication*" are often treated as synonymous, an assumption that raises justified doubts regarding their validity. Therefore, further research is required to understand the producer's role in the contemporary cinematic process and its influence on the cultural context.

The study also underscores the producer's role in integrating innovations such as technological developments for film production, adaptation to current cinematic conditions, and engagement with the cultural landscape. However, the theoretical development of these aspects remains fragmented, indicating the need for continued scholarly attention. The proposed personalized approach fosters the advancement of interdisciplinary dialogue concerning the professional functions of producers, particularly in the Ukrainian context, where this issue has yet to receive adequate scholarly consideration.

## Discussions

The results of this study, which focus on personalization in the producer profession through the lens of cultural landscape, reflect the profession's historical and contemporary development. Personalization in production is a tool for organizing creative processes and a key factor in shaping the cultural landscape of modern cinema and media. Integrating personalization principles allows producers to combine creative, managerial, and culture-forming functions effectively, ensuring a balance between artistic and commercial objectives (Oborska et al., 2025). In this context, there arises a need to compare the findings with conclusions from previous studies to assess how the role of the producer is changing in the face of new cultural and technological challenges.

Barker (2024) highlights the role of the producer as an innovator within the context of European film festivals and emerging cinematic directions. Like this study, the researcher emphasizes the importance of the producer's creative involvement in the creative process. However, unlike the researcher, it is worth considering personalization as a core principle that shapes artistic practices and interaction with

the cultural environment. Zhang and Weber (2023) examine the adaptation of cinematic concepts to virtual reality. Although the findings are oriented towards technological innovation, parallels can be drawn with how producers employ creative approaches to attract new audiences. The distinction lies in the focus: this study is more centered on the human adaptation of the producer within the cultural landscape.

Manning and Suarez Lopez (2023) explore influential producers who create film campaigns to achieve social change. Like the findings of this study, the article underlines the importance of a personalized approach by producers, especially in engaging with audiences. Both studies recognize the key role of producers in managing creative processes and establishing an emotional connection with viewers. The difference lies in the context of personalization in the application. For researchers, personalization is a tool for crafting campaigns to alter societal behaviour.

In contrast, in this work, it is viewed as a universal principle in integrating both creative and organizational aspects of producing. Lee (2023) analyses historical films as instruments of historical critique, placing such films in competition with traditional historiography. Although the focus of the author's work is quite specific, it intersects with this study in exploring the producer's influence on the formation of historical and cultural narratives. Both studies recognize that producers are decisive in creating meaningful content that shapes cultural and social discourse.

The study by Zoeller et al. (2022) focuses on the impact of landscape context on the production of cultural ecosystem services, emphasizing the interplay between natural and sociocultural processes within ecological systems. Compared to the current research, both studies stress the importance of context in understanding the cultural landscape. However, the present study emphasizes professional functions and institutional influence on cinematic activity.

Saltzman (2022) notes that the musical component of films is crucial for the success of cinematic projects, yet the producer's role in this process is often underestimated. The findings of this study indicate that personalization in production contributes not only to effective collaboration but also to the creation of cultural value that transcends individual projects. In this context, the present research complements the researcher's work by offering a broader perspective. Both studies highlight the multifaceted nature of the producer's profession and its critical role in cultural production. While the emphasis and methodologies of the studies differ significantly, both indicate that adaptability, creativity, and interdisciplinarity are key characteristics of a successful producer.

According to the analysis of studies dedicated to producing, personalization is a key component of successful management in creative projects. Producing, encompassing organizational, artistic, and culture-forming aspects, is interconnected and dependent on the effectiveness of a project in both commercial and cultural domains. It underscores the need for a comprehensive approach to producing work that integrates creative, managerial, and technical skills. The link between the evolution of the producer profession and changes in the cultural environment requires

special attention. According to the research, production goes beyond technical and financial management. It becomes a vital component of the culture-forming process that influences the shaping of societal values through artistic projects. Future studies are recommended to focus on analyzing the impact of personalization on the development of interdisciplinary creative projects and exploring producers' roles in emerging digital media formats.

## Conclusions

As a result of the research, it was determined that four themes, *"personalization"*, the profession of *"producer"*, the *"research field"*, and the *"cultural landscape"*, are deeply integrated into contemporary Ukrainian cultural studies, forming a multidimensional model that encompasses both theoretical and practical aspects of this subject area. It was revealed that the profession of producers has a complex nature, combining organizational-management, creative, and culture-forming aspects that ensure its significance in contemporary cinema and media. Theoretical analysis of the concept of *"profession"* made it possible to substantiate the specificity of production as a social phenomenon in the form of norms, values, relationships, and activities. It contributed to understanding the producer's role as a universal specialist responsible for coordinating various stages of the production cycle and ensuring teamwork.

A historical overview of the stages in the formation of the producer profession revealed that its origins are linked to the advent of cinema in 1895, and later, with the development of television. The research showed how, in the process of the profession's evolution, there was a transition from a purely production-organizational role to the integration of creative functions, establishing the producer as a key figure in the cinematic process. The developed typology of the producer profession unites traditional functions, such as production and managerial duties, with modern personalized approaches. It considers the need to adapt to the metamodern cultural environment, which demands multifunctionality and creativity in executing producer tasks. Particular attention was paid to the role of the producer as a culture-forming figure who influences the formation of values, aesthetic orientations, and cultural trends. The study emphasized that producing activity not only adapts to changes in the cultural and technological environment but also actively contributes to its transformation.

The research allowed for a deepened understanding of the producer profession, its historical dynamics, and current challenges. The findings contribute to further conceptualizing producing as a key element of the contemporary cultural landscape and open new prospects for further academic research in this area.

Future studies may focus on an in-depth examination of the personalized approach in production, considering the specific nature of work in various cultural and technological contexts. Critical is the study of the interaction between producers and other creative professions, and the role in shaping innovative trends in cinema and media. A promising direction is also the analysis of the impact of digital

technologies on the transformation of the producer's profession, particularly in the context of the rapid development of meta-modernist culture.

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