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VIDEODESIGN PRODUCTION: DEFINITIONS, STAGES AND MAIN COMPONENTS

The purpose of the study is to define the characteristics of the concept of "videodesign production", to analyze the stages of videodesign production and identify their main components.

Methodology. The research uses methods of analysis, synthesis, identification, formalization and systematization, which allow us to consider the videodesign production and its stages as hierarchically subordinate integrity.

Results. The research of production through the prism of film, video production, cinematographic activity, film production is carried out. The definition of the term "videodesign production" is given. The distinctive characteristics between the terms "video production" and "film production", "videography", "video editing" are revealed. The main stages of videodesign production are established and analyzed, namely: "zero", pre-production, production, post-production, presentation. Their main components are identified.

Scientific novelty. The research of videodesign as an independent process of videodesign product production is carried out, the definition of the term "videodesign production", its stages and main components is formulated.

The practical significance of the study is due to the expansion and deepening of knowledge about videodesign in terms of its implementation through production. The processed information and materials allowed to determine the leading stages and components of the videodesign production and can be used in further research on videodesign.

Keywords: video; videodesign; video production; videodesign production; post-production.

Introduction. Videodesign, as a branch of creative activity for the creation of moving images, appeared in the XIX century, gained notoriety in the XX century, the definition of the term took place in the early 2000s and continues today. Practitioners of videodesign are known as videodesigners, projection designers, or "media designers", and in some cases, video directors. A small amount of research on videodesign and its production indicates the need for the systematic study of videodesign product production, the definition of the term «videodesign production», and other concepts and terms used in this area, which determines the relevance of our article.

The nature of domestic video production is full of problems: imperfection of technical capabilities, economic and political instability, outdated training program, low level of state support, imperfection of the legal structure and more. High-quality videodesign production has a positive effect not only on the economy, but also on the world perception of Ukraine as a state that is ready to develop rapidly in all areas. The development of video production is a significant contribution to the cultural, spiritual, social, economic, political, technical and technological development of the nation, as well as the possibility of its future global perception and recognition.

It's easier to record a video today thanks to the high-quality camcorders built into most mobile phones, the availability of microphones that connect directly to them, and easy-to-use lighting. But creating a quality videodesign requires thoughtfulness, planning and understanding the process of video production from concept to completion. Videodesign is one of the most successful media used to engage, inspire or educate the viewer. Combining both visual and audio elements, videodesign production allows you to fully attract a certain audience and is a relevant tool for the design of any idea.

Analysis of previous researches. Analysis of the source basis and historiography

of the studied problem revealed that most scientific research is only related to this problem and focuses on the process of film production (D.O. Baranovska, M. Katsiuba, S.P. Kuchyn, V.M. Shkindel, T.L. Shlepakova) and video production (J.E. Connaughto, R.A. Madsen, S. Smythe, K. Toohey, D. Dagenais, P. Norton, D. Hathaway). Scientific research I. Dovzhenko, O.I. Zharuk, R. Khynevych, D. Yermolenko, H. Omelchenko demonstrate various aspects of videodesign: from an attempt to terminologically define the concept of "videodesign" to providing a description of products and videodesign tools for their creation. Western scholars (M. Fyfield, M. Henderson, M. Phillips, L.N. Amali, N. Zees, S. Suhada, K. Taneja) analyze the effectiveness of videodesign, which is implemented in an educational video, its functional direction as a means of creating moving graphics as a type of activity that provides communication between the creator and the customer.

Thus, D.O. Baranovska analyzing film production as a socio-economic phenomenon, notes that the film industry is broadcast in different terms: "cinema", "cinematograph", "film production", "film industry", "film activity", "cinema production", "production". But identification is defined as a complex system that contains creative elements (direct creators of films), commercial elements (production and distribution business structures – productions), political and ideological elements (government agencies, political parties, non-governmental organizations and foundations), film critics and moviegoers. She concludes that production is a production element of cinema [1, p. 31].

M. Katsiuba claims that the process of film production takes at least a year, and thus, technically, a significant time distance is created between the events in the film and their connection with the political situation [4, p. 143].

S.P. Kuchyn emphasizes that cinematographic activity has such components as the production, distribution and screening

of films. In turn, the production of films (production) is engaged in various activities: production of the game and non-game videos and motion pictures for screenings in cinemas or on television; production in film studios or in specialized, so-called, laboratories of animated (cartoon) videos; full-length and short, documentary films; different directions (advertising, entertainment, educational, and informative); secondary activities: dubbing, editing of videos and movies, film processing, etc.; activity of sound recording studios [5, p. 87].

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According to a review of the press, the Internet and unpublished documents for 2019–2020, prepared by T.L. Shlepakova, Ukrainian film production in 2020 was successful without exaggeration, generous in events and achievements and brought modern Ukrainian cinema closer to European standards [9, p. 1].

J.E. Connaughto and R.A. Madsen found that the economic principles on which the decisions and choices of film, video and post-production companies are based are the same as for other industries. The trend of production is to concentrate film companies in a certain region, and this trend is known as industrial agglomeration or clustering. Such clusters consist of all companies, individuals and suppliers that are actively involved in the production and distribution of features, shorts, documentaries, television films, television content, video and commercials [11, p. 16–17].

Researchers P. Norton and D. Hathaway have identified one way to overcome concerns about video production as a decontextualized

set of tasks without focused content that can be easily studied, that is, linked to current curriculum requirements in specific learning contexts. Then video production becomes a learning strategy for teaching content, rather than a set of tools and processes that need to be mastered as isolated skills [14, p. 146–147].

S. Smythe, K. Toohey, D. Dagenais determined that video recording, multimodal expression and media education have long traditions in human culture and education. However, the availability of digital technologies allows users to control much more "image manipulation and editing" than was available with older technologies [15, p. 2]. Digital technologies and video recording act as contexts for the formation and assessment of multimodal literacy and new forms of creating values and expressions that are important for everyday life [15, p. 4].

Considering the question of the terminological definition of the concept of "videodesign" I. Dovzhenko in a scientific study noted that "the attempt to define the concept of "videodesign" leads to the need to consider it as a phenomenon of modern culture». This approach gave the author the opportunity to outline approaches to the definition of "videodesign" [2, p. 24-25].

O.I. Zharuk having analyzed modern videodesign tools for animation modeling of processes in various aspects, notes that a videodesign project always requires purposeful adequacy of modeling vector and raster graphics quality [3, p. 7].

R. Khynevych, D. Yermolenko, H. Omelchenko in their joint work determined that the basis of videodesign is its video products, which, in turn, are image, presentation, viral, social, educational, and video art. It was also noted in the work that a person is exposed to the consciousness of various types of video products every day and every hour [7, p. 126].

M. Fyfield, M. Henderson, M. Phillips identified 25 principles of videodesign efficiency, which they divided into four groups.

The first group, "Minimization of extraneous load" includes sound quality, consistency, musical and visual details, divided attention, attention orientation, redundancy, processed examples, and type of animation. The second "Internal or basic principles of load management" – modality, transient information, and optimal video duration. The third, "Generative processing" – personalization, emotional design, encouraging the creation of mental models, misconceptions, and prior training. The fourth group, "Interface design" includes the effects of control, segmentation, and integrated practice [12, p. 420–421].

Given that videodesign deals with the integration of animated graphics, L.N. Amali, N. Zees, S. Suhada determined that with the help of videodesign or animation, moving graphics are created, which create movement or change the appearance of visual factors [10, p. 24].

In the study by K. Taneja it was found that videodesign in some Indian design institutes has acquired the definition of "communicative design", which is used as an "umbrella term" for "graphic design" [16, p. 23], and is actively used in the UK and Canada, especially in Montreal, as an activity in the graphic design sector [16, p. 20].

Statement of the problem. The purpose of the article is to conduct a comparative analysis of the process of videodesign production and film and video production, formulating its definition and highlighting its main stages.

Results of the research. Videodesign production is, in fact, the process of processing and creating a video using "art techniques of videodesign" [2, p. 23–24]. And this is how it differs from film and video production, because the process of videodesign production occurs when the shooting of film and video is already completed, that in the post-production period in film and video production. Considering the videodesign production as an independent

process within videodesign product production, which uses a wide range of technical, creative, and design techniques to create a short story (plot), usually for marketing a product, idea, company, or concept, raises the need to define and characterize its stages. In our opinion, it can be defined as: "zero", pre-production, production, post-production, presentation. The characteristics and justification of each are given below. For a deeper understanding of the peculiarities of the process of videodesign, we compare the concept of "video production", close but not identical to "videodesign" (table 1). The proposed comparative table is compiled using the characteristics set out in the Internet article "What is Video Production" [18] by the video production agency Sparkhouse.

Table 1

Comparative characteristics of the concept of "video production" with other concepts
that characterize the stages of production of a creative product

Comparative terms	Excellent characteristics
"video production" and "film production"	The difference between video production and film production is the environment used to achieve the end result. Film production uses film to record visual images captured by the camera, while video production captures images using magnetic tape, and now digital recording on a hard disk or memory card.
"video production" and "videography"	Video production differs from video recording by the planning or direction of the plot. In video production, every detail, from the creative concept to its execution, is usually carefully written out, sometimes with detailed scripts, storyboards and scenes. Video recording is more spontaneous, and is usually controlled mainly by the person behind the camera – the videographer.
"video production" and "video editing"	Video editing (editing, which takes place at the post-production stage) is technically part of a broader video production process. This task is performed by a video engineer under the direction of the filmmaker or editing director, while video production is a general process performed by a group of experts (creative team) who collaborate on shooting, processing and editing images for the finished video.

The main process is divided into three stages, similar to the process of film and video production: pre-production, production and post-production. In general, these stages include all aspects of videodesign production, from the moment the idea appears in the imagination of the videodesigner to the moment of demonstration of the video product to the viewer or customer. However, the saturation and intensity of the process of producing videodesign require the separation of two more stages, which can be defined as: «zero» and presentation.

The «zero» stage of videodesign production is the process of video production, during which the goals of the project are set; strategy definition; analysis of the audience for whom the video will be created; definition of the context of advertising – search for ideas;

definition of the concept of video; setting deadlines (if necessary); setting a budget for implementation (if necessary) [18]. Most often, the «zero» stage is attached to the pre-production, but in our opinion, it is desirable to distinguish between the two. This position of the authors is based on active communication activities that precede the main process of videodesign development, because during the «zero» stage there is active cooperation with customers of the video product or planning the concept of a videodesign solution or own video.

Pre-production is the second step in the process of videodesign production, the stage of preparation and creation of the basis. Here it is important to plan, research, solve organizational problems – the necessary tasks for a video project to be successful. This stage is characterized by preparation for filming: before

appearing at the video location, the producer must make sure that the scripts have been reviewed and approved, interview questions discussed, the characters checked, the schedule finalized, the choice of locations confirmed.

The stage of «pre-production» of the videodesign production is the process of video production, during which the script is written according to the agreed idea; treatment, which sets out the director's vision (explication); producer's vision of the video script; the formation of a production team (film crew); writing texts (voice-over) for advertising with sound; casting; development of storyboards; choice of location and technical equipment; development of a shooting plan – drawing up a calendar-production plan (PPC); setting (editing) deadlines with the inclusion of possible risks, overtime; establishment (editing) of the budget of performance with the inclusion of possible risks, overtime, increase in expenses; budget approval; selection of track (tracks, sounds) for the video; preparation of filming props; pre-production meeting (PPM).

At the production stage, all the details are collected for the final video. If there is a specific vision, ideas or visual effects that need to be included in the final product, they must agree with the video producer (director, producer, video production company).

Thus, the stage of «production» in videodesign production can be described as the process of creating a videodesign product. It includes the settings of the sound, lighting and video equipment by the sound director, gaffer and video operator, respectively; b-roll shooting; quick installation in real time; recording of sounds and voice messages; as well as team reflections after filming; design of the appearance of actors; construction of locations and scenery; photo shooting of backstage and materials for posters; script editing (if necessary).

After completing the «production» stage, the producer and director begin post-production work. They review all the videos, re-record all the voicemails (interviews), collect the story with the editor, and make a montage to

edit all the parts [17]. At this stage, there is a sound design (recording of remarks and dialogues of actors, imposing of noise and musical registration); special effects, animation and motion graphics are used for artistic enrichment of the video series; there is a color correction (coloring, lighting and darkening of frames or their fragments); video formatting (compression, archiving, standardization).

The basis of the presentation stage of videodesign production is the planning of an advertising campaign, the purpose of which is to achieve financial results and the formation of a presentation. Agencies and the marketing department are more likely to plan an advertising campaign. The result of this process is the drawing up of a plan for a certain period, in which the details of the promotion of the videodesign product on the market will be clearly described [6]. The plan of the advertising campaign includes the development of the technical task, advertising strategy, creative task (analysis of the target audience, goals and objectives, the main message; what and how to support it; analysis of the desired consumer reaction, the general tone of advertising, necessary elements, final execution), media tasks (analysis of the target audience, expected advertising channels, budget, regionality, seasonality of sales, term of the advertising campaign, term of submission of the offer), calendar of advertising actions (analysis of goals of PR-campaign, list of media sources, main message, work schedule) PR-campaigns, budget), budget allocation [6].

Depending on the goals from the standpoint of achieving financial results, the presentation stage of the videodesign production can be divided into the following groups:

- measures aimed at making a profit;
- measures, the purpose of which is not related to making a profit, but one of the tasks is to achieve self-sufficiency in videodesign or, at least, to minimize losses;
- events that bring profit indirectly, but which require the videodesign production (press

conferences, BTL-promotions, promotions, presentations, sales promotion activities, events for partners), indirectly increasing sales;

- non-profit or planned and unprofitable events (corporate videos, weddings, anniversaries, celebrations, birthdays), which are held to raise the image through videodesign.

The cost budget for videodesign production can be developed by cost items or, for example, by production stages: «zero», pre-production, production, post-production, and presentation. Costs are direct and overhead. The first are those that are directly related to the production of videodesign: renting a platform for filming and presentation; equipment rental (light, sound, cameras, cranes, etc.); information materials (schedule, statistics, badges, etc.); transportation costs; design of the shooting pavilion; advertising materials (booklets, invitations, banners); advertising; additional photo and video shooting, audio recording; fees; food; insurance; interest on loans and others. Invoices are those that are not directly related to the production of videodesign: communication, depreciation, salary, consumables, coworking costs for negotiations.

Examples of profits are: ticket sales, sponsorship, advertising revenue, commissions (bonuses from partners), barter agreements, grants, grants, other income. As in the films, the presentation scripts have an introduction, the main part and a conclusion. Instead of culminating, – the issue of presentation is raised. The typical structure gradually answers the questions that emerge in the minds of the viewers in the course of the story: introduction, issues, decisions, conclusions.

Conclusions. According to the results of the theoretical study, we can say that the videodesign production is the whole process of creating a video product: from setting the goals of the project to its release. The difference between produced videodesign and related film and video production processes lies in the environment of the final material, workflow planning and the fact that it directly includes editing. A comparative analysis of related processes of creative product production indicates the need to distinguish five main stages of production in videodesign, including «zero», pre-production, production, post-production, and presentation.

Prospects for further research into videodesign production are to determine the types of production; characteristics of work methods; the influence of external and internal factors; research of necessary professions for creation of a video product; study of processes and changes in the videodesign production that took place during the XIX–XXI centuries as a field of creative activity to create moving images.

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ПРОДАКШН ВІДЕОДИЗАЙНУ: ВИЗНАЧЕННЯ, ЕТАПИ ТА ОСНОВНІ СКЛАДОВІ
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Мета роботи – визначити характеристику поняття «продакшн відеодизайну», проаналізувати етапи виробництва відеодизайну та виявити їх основні складові.

Методологія. Для проведення дослідження застосовано методи аналізу, синтезу, ідентифікації, формалізації та систематизації, які дозволяють розглядати продакшн відеодизайну та його етапи як ієрархічно підпорядковану цілісність.

Результати. Проведено дослідження про-

ПРОДАКШН ВИДЕОДИЗАЙНА: ОПРЕДЕЛЕНИЕ, ЭТАПЫ И ОСНОВНЫЕ СОСТАВЛЯЮЩИЕ
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Цель работы – определить характеристику понятия продакшн видеодизайна, проанализировать этапы производства видеодизайна и выявить их основные составляющие.

Методология. Для проведения исследования применены методы анализа, синтеза, идентификации, формализации и систематизации, позволяющие рассматривать продакшн видеодизайна и его этапы как иерархически подчиненную целостность.

Результаты. Проведены исследования про-

дакшену через призму кіно-, відеовиробництва, кінематографічну діяльність, кінопродакшн. Надано визначення терміну «продакшн відеодизайну». Виявлено відмінні характеристики між термінами «відеопродакшн» та «продакшн фільмів», «відеозйомка», «редагування відео». Встановлено та проаналізовано основні етапи продакшену відеодизайну, а саме: «нульовий», пре-продакшн, продакшн, пост-продакшн, презентаційний. Визначено їх основні складові.

Наукова новизна. Проведено дослідження продакшн відеодизайну як самостійного процесу виробництва продукту відеодизайну, сформульовано визначення терміну «продакшн відедизайну», його етапів та основних складових.

Практична значущість дослідження обумовлюється розширенням і поглибленням знань про відеодизайн з точки зору його реалізації через продакшн. Опрацьована інформація та матеріали дозволили визначити провідні етапи та складові продакшену відеодизайну й можуть бути використані у подальших наукових дослідженнях з відеодизайну.

Ключові слова: *відео; відеодизайн; відеопродакшн; продакшн відеодизайну; пост-продакшн.*

дакшена через призму кино-, видеопроизводства, кинематографической деятельности, кинопродакшена. Дано определение термину «продакшн видеодизайна». Выявлены отличные характеристики между терминами «видеопродакшн» и «продакшн фильмов», «видеосъёмка», «редактирование видео». Установлены и проанализированы основные этапы продакшена видеодизайна, а именно: «нулевой», пре-продакшн, продакшн, пост-продакшн, презентационный. Определены их основные составляющие.

Научная новизна. Проведено исследование продакшена видеодизайна как самостоятельного процесса производства продукта видеодизайна, сформулировано определение термина «продакшн видеодизайна», его этапов и основных составляющих.

Практическая значимость исследования обуславливается расширением и углублением знаний о видеодизайне с точки зрения его реализации через продакшн. Обработанная информация и материалы позволили определить ведущие этапы и составляющие продакшена видеодизайна и могут быть использованы в дальнейших научных исследованиях по видеодизайну.

Ключевые слова: *видео; видеодизайн; видеопродакшн; продакшн видеодизайна; пост-продакшн.*

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