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Modern Ukrainian TV Series: Challenges of the Global Multimedia Market

Oleksandr Priadko

Kyiv National University of Culture and Arts, Kyiv, Ukraine

Nataliia Kostiuk

Kyiv Academy of Arts, Kyiv, Ukraine | Kyiv National I.K. Karpenko-Kary Theatre, Cinema and Television University, Kyiv, Ukraine

Nataliia Cherkasova

Kharkiv State Academy of Culture, Kharkiv, Ukraine

Oksana Moussienko

Kyiv National I.K. Karpenko-Kary Theatre, Cinema and Television University, Kyiv, Ukraine

Olena Levchenko

Kyiv National University of Culture and Arts, Kyiv, Ukraine

Abstract--The aim of the paper is to study the modern Ukrainian TV industry in comparison with foreign examples and to formulate the requirements that a Ukrainian TV series must meet in order to enter the global market. The following methods were used during the work: descriptive method and typology, comparative analysis, and synthesis, each of these methods corresponds to one of the three stages of the study. This contributed to the achievement of the following results: the features of the modern TV series were characterised and its main types were identified; the domestic and foreign markets of multimedia products were studied and their common features and differences were revealed; formulated requirements that the Ukrainian TV series must meet in order to enter the global market. The scientific novelty of the paper lies in the detailed study of modern formats and descriptions of the general features of TV series, which allowed to perform the classification and thoroughly analyse each of the genres and types of TV series. The practical significance lies in the fact that the developed criteria for a modern series should be used as a recommendation when creating a multi-episode project.

Keywords---cultural phenomenon, international industry standards, screen time, soap opera, television.

Introduction

Current trends dictate the transition to the visualisation of information as the most effective and fastest way to convey it: watching a movie or series requires much less time than thoughtful reading a book with subsequent analysis of the information obtained. Accordingly, the importance of the study of visual media and information materials is growing. In terms of impact on the audience, the most effective are videos and, in particular, cinema and television, which allow to present the necessary ideas and settings as quickly as possible and accessible to a wide audience (Esser, 2017; Özalpman & Sarikakis, 2018; Poscheschnik, 2018). At the same time, the most effective form of presentation, in terms of the amount of information transmitted, is a TV series. This form is a “portion”, because it is served with a certain frequency of material and allows to broadcast information for several years (García Avis & Diego González, 2018; Sahu, 2018). Ukraine is currently in the process of integration into the European Union, so the problem of bringing in line with international standards of all spheres of life, including the television industry, is becoming urgent. After all, mass culture, which includes the television industry, is a social tool for consumer management, and its main function – to influence consciousness (Dias et al., 2017). One particular tool is a TV series, which is used to reach the mass audience. The purpose of any TV series is to attract viewers to the screens for a long time and keep their interest in the product from one episode to another (Caminhas, 2019).

“The phenomenal nature of the television series in modern mass culture on the one hand is that it is an artificial object that reconstructs the existing socio-cultural order with its institutions, stratification, etc. On the other hand, the television series is an object that programs socio-cultural processes, constantly generating and destroying sustainable education” (Campos-Freire et al., 2018). Television series forms and regulate our lives, and they are focused on the production of social patterns and norms of behaviour. TV series can be considered as an educational device that transmits the rules of life, cultural attitudes, in other words, they perform a normative function and a function of social control. The series helps us better understand ourselves and the surrounding culture. And in the form that we are perceiving today, it's a better way to build a visual narrative than a movie. Cinema has some internal fundamental limitations, it is a rigid temporal framework. The main technological invention is that in the series there are several plans of understanding – the whole series, season, episode. No matter how we connect to it, we capture different horizons. In complex series in one episode there are up to 5 different lines and story lines. The series removes the restrictions, and this is a revolution from the point of view of the creativity. We know the authors of books, film directors, but in the series, they are rapidly losing importance, because it is irrelevant to the production process. The series is a reflection of a new stage in art. The series offer great opportunities for creative experimentation. They have become so prominent and established in the culture that they can be discussed to support a small talk (Akopov, 2016).

The TV series as a component of mass culture was studied in the works of [Allen \(1985\)](#), [Mikhalkovich \(1998\)](#), [Harris \(2002\)](#), [Bryukhovetska \(2005\)](#), [Fedorov et al. \(2007\)](#), [Davydov \(2008\)](#), [Landyak \(2011\)](#), [Belenky \(2012\)](#), [Kushnareva \(2013\)](#), [Penner \(2015\)](#), [Akopov \(2016\)](#). The study of the phenomenon of TV series, its value from a philosophical point of view is considered in the work of [Penner \(2015\)](#) “The phenomenon of the modern TV series in the context of discourses on human freedom.” [Belenky \(2012\)](#) explores the development of genre traditions in TV series, their artistic, aesthetic and cultural significance in his dissertation. The aim of the paper is to study the modern Ukrainian TV industry in comparison with foreign examples and to formulate the requirements that a Ukrainian TV series must meet in order to enter the global market.

Materials and Methods

To achieve this goal, the authors have solved several tasks, namely:

- to characterise the features of a modern TV series and identify its main types;
- to study the domestic and foreign markets of multimedia products and identify common features and differences;
- to formulate the requirements that a Ukrainian TV series must meet in order to enter the global market.

The first stage of the study was semantic, here the definition of “series” was established, and, based on different points of view, the author own definition was given. Then, using the descriptive method, a typology of modern series was made, based on three main criteria – genre, format, dramatic composition. The descriptive method is general scientific and allows to investigate facts, objects and phenomena; the main components of this method are observation, generalisation, interpretation and classification, which interact with each other – all these components of the descriptive method were used by in the study. Typology, in turn, is in itself a method of scientific cognition, which is based on the breakdown of objects and their grouping using a generalised, idealised model or type. Typology is used to comparatively study the essential features, connections, functions, relationships, levels of organisation of objects that both coexist and are separated in time ([Mantel, 2012](#); [Sanina, 2011](#); [Suleymanli, 2021](#)).

In the second stage, a comparative analysis of two similar in subject and plot series of Ukrainian and foreign production was performed, namely the series “Doctor on Duty” and “Doctor House”. The method of comparative analysis allows us to establish similarities and differences between objects and phenomena, which was one of the tasks. The authors compared the series selected for analysis according to several criteria: the plot of the series, the main character, minor characters, television ratings. Through the use of the comparison, it was found out whether the product of domestic television production can compete with international counterparts. The method of analogy was also used, which essentially resembles the method of comparative analysis. Analogy is a method of cognition, in which on the basis of the similarity of objects in some features conclude about their similarity in other features. Also, at this stage, the authors’

turned to the historical method to explore the development and establishment of the modern series from its inception (mid-20th century) to the present.

The third stage reveals the practical contribution of this study to the development of the theory of mass communication. At this stage, the main purpose of this work has been fulfilled – to formulate the requirements that Ukrainian TV series must meet in order to enter the global market. The developed criteria have the potential to be supplemented and improved through further research on relevant topics, because the modern market of television products is changing rapidly under the influence of social and other factors. Therefore, scientific developments in this dynamic field need constant updating (Heong et al., 2008; Pratiwi, 2016; Biletska et al., 2021). At this stage, the method of synthesis came in handy, which is a procedure of mental or material connection the parts (features, properties, relations) of a certain object identified in the analysis process into a single whole. With the use of this method, the above requirements were constructed.

Results and Discussion

Features of the TV series as a type of multimedia production

The history of TV series dates back to the 19th century, when the first so-called “soap operas” appeared on television. Then the members of a television crew thought about making films that have a long script, that is, an interesting and long story, which should have forced viewers to stay in front of the TV for a long time, without switching channels. The most frequent consumers of the media were the housewives, who spent their free time listening to radio programmes and watching TV series. During the “soap operas” soap and other household chemicals were advertised, designed mainly for the same housewives. Therefore, a new term in the American media for defining successive dramatic programmes was born, first on the radio and then on television, with commercial breaks. Let’s define the concept of “TV series”. According to the dictionary of Ozhegov & Shvedova (1994), a TV series is a multi-episode film that has several storylines, as well as a multi-episode TV programme in general. At this stage of the television industry development, such a definition is too broad, because there are currently two similar concepts – a television series and a serial film, which have differences in the number of episodes and their length. As a rule, a serial film has 2–12 series lasting at least 60 minutes. The TV series, on the other hand, has more episodes (15 or more), but the duration of the episodes varies from 20 to 50 minutes (excluding commercial breaks). Therefore, the definition of the series according to Ozhegov & Shvedova (1994) does not reflect modern realities.

As defined by the modern researcher Danilenko (2011), the series is a multi-episode film consisting of episodes (from several to several hundred), united by a single group of characters, where from part to part (from episode to episode, from film to film) a single storyline develops and also creates dramatic tension. The end of each episode of the series contains the culmination of the story, and in the next – its solution (Danilenko, 2011). But this definition also does not correspond to modern TV series, because the number of storylines and features of their construction depend on the format of the series. For example, the genre of

situational comedy (abbreviated as a sitcom) involves the logical ending of each episode without reference to the previous or next (but the characters and the main plot remain the same throughout the series). So, before we give definition of the term “TV series”, we need to create a typology. Currently, there are several criteria for classifying series, namely:

- genre – a group of television products, distinguished by the common features of their internal construction. The genres of TV series include the following: situation comedy (sitcom), procedural drama (procedural), romantic comedy (romcom). Sitcom – a kind of TV series, which has a number of features: multi-episode; common characters in all episodes, i.e. the main characters appear in each episode; the scene is usually the same (but an exception is possible for several episodes); each episode is a complete story about the main characters. Also, a feature of this genre is behind-the-scenes laughter, which usually indicates a funny moment. The duration of the sitcom episode is 20–30 minutes. For example, the Ukrainian series “Lesya+Roma” or foreign – “Friends”, “The Big Bang Theory”, “How I Met Your Mother”, etc. Procedural – a kind of TV series, where a certain professional field is in the centre of the plot, for example medicine. Episodes of procedural dramas are built around autonomous conflicts for each episode (which may be a separate criminal case or medical problem), so the viewer can start watching this series from any episode in any season. Thus, in such TV series there are plot arches when the plot stretches throughout some series. Also, the episodes may end with a cliff-hanger (an artistic technique used in multi-episode genres when the story is interrupted at the climax, so the viewer is interested in watching the next episode), which is solved in the next episode. The duration of the procedural is 40–60 minutes. For example, the Ukrainian TV series “Doctor on Duty”, or foreign – “Doctor House”, “Secret Materials”, “Bones”, etc. Romcom is a kind of TV series, the plot of which is built around the romantic feelings of the main characters, but their desire to be together is hindered by various funny situations. The plot line is characterised by unexpected twists that make the viewer worry about the relationship of the main characters, but it all ends happily. This series combines features of both comedy and drama, so the duration of the series varies between sitcom and procedural, depending on what is the basis of the plot. For example, Ukrainian series – “Only love”, or foreign – “Sex and the City”, “Desperate Housewives”, “Wild Angel”, etc;
- format – a certain direction or style of presentation of material on television, which is designed to meet the interests of the selected target audience. The format of TV series should include the following: original series, short series, soap opera, anthology, sequel, prequel, spin-off, remake, reboot, revival and TV adaptation. The peculiarity of the original series is that they are the basis for the filming of remakes. This series can be shot on the own production of the TV channel that broadcasts it, or it can be created by other TV companies or studios. An example of such series is the modern Norwegian TV series “Shame”, which was filmed in Finnish, French, German, Italian and several other adaptations. Short series (or the above-mentioned multi-episode film) – this format involves a planned number of episodes (from 2 to 12), representing a finished story that has no sequel in

the future. For example, the American mini-series “Unbelievable”, which consists of 8 episodes and the plot of which is based on the real story of a series of rapes. Or the British “Wolf Hall”, which consists of 6 episodes and tells about fictional historical events based on the novels “Wolf Hall” and “Bring Up the Bodies” by [Mantel \(2009\)](#). The soap opera format is the most famous and popular because it became the beginning of the TV series as a television genre. As a rule, the plot of such series is written in the process of broadcasting on television and the number of episodes is unknown until the very end, sometimes the figure reaches more than 500 episodes. The viewer associates this format, first of all, with such series as “Santa Barbara”, “Clone”, “Isaura: Slave Girl” and others. The anthology has an interesting ability – each season of this format represents its own story with new characters, i.e. each season is a separate story, but they can be united by a common concept or actors who appear in each season. An example of this format and partly the founder is the series “American Horror Story”, which is based on the horror genre, which combines all 9 (currently) seasons of the series. The sequel and the prequel are similar formats, but with a big difference – the sequel continues the plot of the already finished TV series, the prequel, on the contrary, tells about the events that took place before the events in the original series. An example of a successful sequel, which became even more popular than the original series, is “Westworld”, which became a sequel to the series with the same name in 1973. An example of a prequel is “Spartacus: Gods of the Arena” in 2011, which is a prequel to the series “Spartacus”. This format is gaining popularity in the television industry. The spin-off format is often used by authors of TV series, its peculiarity is that it uses the locations of the original series, but the secondary or even episodic characters from the original series are the main characters. For example, the comic book series “Arrow” has 6 spin-offs, including: “Flash”, “Legends of Tomorrow”, “Supergirl”, “Batwoman”, “Vixen” and “Freedom Fighters: Ray”. The main characters of each of these series appeared occasionally in the original. In turn, the spin-off has the following varieties: parallel spin-off, spin-off sequel, spin-off prequel. Remake and reboot are also similar formats, which represent a new version of the sometimes-famous series. The remake can be frame-by-frame, i.e. it fully reproduces the original series, and free interpretation, that is, it has noticeable deviations from the original plot. For example, the American TV series “The Bridge”, which is a remake of the Swedish-Danish TV series of the same name. The difference between a reboot and a remake is that the reboot completely reinterprets the original series and the original characters;

- dramatic composition – a means by which a dramatic work (in this case, a series) is put in order, as an organisation of action in space and time. The composition of the series also has additional factors that are not directly related to the plot: airtime (the factor depends on the choice of genre, format, target audience), the availability and number of advert breaks. There are currently three types of dramatic composition – vertically integrated, horizontally integrated and comedy-drama. The series with vertical composition is a clear and understandable composition of presentation, according to which the series contains separate stories, which are united by one (or several) main characters. The peculiarity of the

composition is that the protagonist is usually a strong man who arouses the viewer interest as a person; the plot of each series is a set of certain circumstances in which the protagonist shows his advantages and disadvantages. This composition is convenient for writing a story, because it can combine several genres and formats. Examples are such domestic and foreign series as “Jacob's Century”, “Doctor Who”, “Lie to Me” and others. The horizontal composition is characterised by the intersection of several plotlines, turns; duration in time and space; stories not only about the main character, but also the supporting characters. Such composition has limitations in theme, genre and format. Usually a horizontal composition is the basis of a saga about a family, for example, “Sonya's World”, “The Rich Cry Too”, “Game of Thrones”, etc. The dramedy combines features of both vertical and horizontal composition, i.e. each season of such series has a main storyline, but in order to enhance the intrigue, the series narrating the central plot, is interspersed with series that are dedicated to individual incidents with the character, this technique is used to force the viewer to return to watching the show next week. Examples are the series “Method” and “Dexter”. But so far, the models of series are flexible and go beyond the generally accepted framework (Verhage et al., 1990; Hegarty & O'Mahony, 2001). Based on the above, the authors of the paper formulate the definition of the term “series”. The series is a certain number (from two and more) of episodes, combined with the plot and the main characters, which can be the same throughout the project or change with each new season, depending on the genre, format and composition chosen by the filmmakers.

Comparative analysis of Ukrainian and foreign popular TV series

The history of the development of the TV series as a kind of multimedia product dates back to the middle of 20th century, when the American channel “DuMont Television Network” broadcasted a television drama “Fairway Hill”. And in 1951, the prestigious Emmy Award for Film Arts added a new nomination to its list – “Best Drama Series”. In the same year, viewers saw the first sitcom in history - the series “I love Lucy”, which later won five awards of the aforementioned “Emmy”, and in 2012 was named “Best TV Show of All Time” by People magazine”. Foreign TV series appeared on Ukrainian TV screens during the collapse of the USSR, and viewers saw such series as “Isaura: Slave Girl”, “Simply Maria”, “Santa Barbara” and others. Classical soap operas have become a phenomenon, because they gathered a large number of spectators who were wondering what is happening in the world outside the Soviet Union. In the next decade, foreign TV shows gained popularity, but Ukrainian series were presented only by a few examples.

Vergelis (2019) wrote that, in the early 1990s, director O. Biyma presented his works, one of which was a 10-episode project “Island of Love”, based on Ukrainian romantic and erotic novels. Zhuravleva (2002) wrote that the historical TV series “Roxelana” directed by B. Nebieridze, which tells the life story of Aleksandra Anastasia Lisowska Haseki-Sultan, known in Europe as Roxelana, is well known to the Ukrainian viewers. In the early 2000s, the resonant TV series “Den rozhdeniya Burzhuya” by Anatoliy Mateshko was aired, focusing on the life of businessman Volodymyr Kovalenko, nicknamed Burzhui. The adventures of the

protagonist so captivated viewers that after the release of the first part, the contest “Den rozhdeniya Burzhuya 2” was announced, in which fans of the series sent their scripts for the second season, which was later actually shot by the winners’ scenario, but edited by Yuri Rogoza. Then came the sitcom “Lesya+Roma”, which reproduced a new genre for domestic television and became one of the pioneers of the comedy series in Ukraine. Currently, the Ukrainian TV industry is at the stage of active development, and already now we can see series that have the opportunity to enter the international market. Using a comparative analysis of similar TV shows – the Ukrainian “Doctor on Duty” and the American “Doctor House” (which in 2008 was recognised as the most popular TV series in the world, according to the French company Eurodata TV Worldwide, which specialises in telemarketing research). The authors try to find out whether the modern Ukrainian TV series is able to compete with well-known foreign series. And what are the advantages and disadvantages of the domestic product compared to foreign (Santos & de Oliveira, 2019; Santos et al., 2018).

The plot of the series. “Doctor on Duty” (Doctor on Duty, 2019) – a medical drama about the everyday life of an emergency hospital; Hundreds of new patients appear in the hospital every day, each with their own medical history behind the personal tragedy. In order to make a diagnosis, doctors have to be involved in the dramas of their patients. “Doctor House” is a medical drama about the life of Princeton-Plainsboro Teaching Hospital, which has its own department of differential diagnosis. This department is headed by Dr. Gregory House, known for his difficult personality. So, both TV series correspond to the characteristics of one genre – procedural medical drama and share a similar plot, which determines the choice of these series for comparative analysis. The main character Andriy Mazur (played by Mykhailo Zhonin) – the central character of the TV series “The Doctor on Duty” – a first-class diagnostician, finds a way out of the most confusing situations. He is lying to achieve his goals. He is also known to all hospital staff for his difficult personality and harsh language. Even with patients, he is often rude. But Mazur loves children and has a collection of items extracted from the intestines of operated patients. The main character of the “Doctor House” – Gregory House played by actor H. Laurie (Hugh Laurie..., 2012) Dr. House does not recognise ethical standards and prefers not to communicate with patients. Due to the infarct of the right quadriceps muscle he has to rely on a cane when walking. The consequences of the disease cause constant pain and make him take the drug “Vicodin”. Despite his bad manners and inappropriate behaviour, Dr. House is considered a great physician whose unconventional approach and medical intuition saves lives and earned him a special position in the hospital. As we can see, the main characters of the series have some things in common: a talent in medicine, a clever mind and a desire for social distance.

Minor characters. The main characters of both shows have their own team that helps not only to get out from difficult professional situations, but also in life. Andriy Mazur (Doctor on Duty, 2019) assistants include the following characters: Olga Sobol (Iryna Tkalenko) is a practitioner, works in the hospital admissions unit, rarely operates, but often assists fellow surgeons. Responsive, kind in communication with patients, gets along well with the elderly and with small children. Olga Viktorovna is a soft and non-conflicting person, but when it comes to the lives and health of patients, she can be very tough. Her motto: “Listen

carefully to the child, and then – treat its parents!”. Volodymyr Gursky (Ruslan Sokilnyk) is a psychologist and diagnostician who operates on patients. Brilliant surgeon and perfect bachelor. Volodymyr is sensitive, kind, intelligent, but knows how to defend his views. In critical situations he is focused and makes quick decisions. Gursky motto: “The patient completely recovers only when his illness is no longer necessary”. Nadiya Pavlenko (Nadiya Levchenko) is an attractive, intelligent woman, careerist, aware of latest medical news and innovations in the professional sphere. Works in the reception department. Can be harsh with colleagues when confident in her rightness, but does not remain indifferent to patients. Her motto: “Medicine is a science. There is no disease that cannot be overcome with the help of modern science”.

The minor characters of the series “Doctor House” (Doctor House, 2012) include the following characters: Dr. Lisa Cuddy (Lisa Edelstein) – the chief physician of the hospital, endocrinologist. Cuddy is one of the few characters in the series who can compete with Dr. House in wit. She often criticises House, but trusts his medical instincts. James Wilson (Robert Sean Leonard) – one of the central characters of the series, an oncologist. Wilson is indulgent to most of the sarcastic taunts and silly antics of the protagonist. And, unlike other hospital staff, he does not lose hope that sooner or later he will be able to make House a normal person capable of living in society. Allison Cameron (Jennifer Morrison) – a doctor of diagnostic medicine, a doctor of emergency care. Unlike other characters, she is an ardent opponent of lies, which often resorted to House. This led to numerous conflicts between the boss and the subordinate. Due to her kind and somewhat naive nature, Allison easily gained the trust of her patients and tried to support them in everything. Often her honest approach to the performance of medical duties played into the hands of House himself. Robert Chase (Jesse Spencer) is one of the youngest and most talented doctors in the series “Doctor House”. It's hard to say who on the House team is the smartest, but Chase is often the first to call the correct diagnosis, and he is able to work alone – to find answers, which others do not reach. Eric Foreman (Omar Epps) is a neurosurgeon and a member of Dr. House's team. He is manly, able to repel the boss, but not always honest, and sometimes – impossibly faint-hearted. Throughout the series, we see the transformation of Foreman: he begins to transform into a second House, adopting his manners and habits. When he is told this, he does not even confess to himself (Dias et al., 2017; Jones et al., 2013).

As we can see, in both shows there is a decent cast and interesting and dissimilar characters, so we can conclude that the Ukrainian “Doctor on Duty” is not inferior in creative component to foreign counterparts. Let's turn to the statistics and find out the level of involvement in watching each of the series during the broadcast on the producer channel. The average share of the “Doctor on Duty” was 9.95 % among the audience of 18–54 (50+) and 11.76 % among the audience of 18+ (50+). These are indicators at the level of the average share of the channel. The series also managed to increase the share of the slot by 13 %. In total, more than 4.2 million viewers have watched the series among a wide audience of 18+ (50). The largest share of the audience – women aged 35–54, who contributed 56 % to the views among the audience of 18–54. If we talk about the regions, the main contribution to the review was made by the east of the country – 36 % (among the audience 18–54). This is slightly lower than the region's contribution to channel

views as a whole and to overall TV viewing, which is at 40 %. The western region made the second largest contribution to the series. Compared to the Ukraine profile and the general TV view, the contribution of this region is higher (by 4 % and 2 %, respectively). It is also worth noting the interest of viewers in the centre and north – their interest in the channel also increased due to the series: the central region grew by 3.9 %, and the north – by 1.9 %. According to Eurodata TV, each episode of “Doctor House” in 2008 was watched by 81.8 million viewers in 66 countries. In the first year, the average audience of each of the 22 series was 13.3 million people in America, and the peak of the series popularity came in the third and fourth seasons (2006 and 2007): each series was watched by 17–20 million people. However, each subsequent season showed worse statistics than the previous one, the average audience of the eighth season was about 10 million people, then it decreased to 7 million, so the series ended production. In addition to the above-mentioned TV series “The Doctor on Duty”, it is worth mentioning a few other successful examples of Ukrainian TV series that have great success in international distribution. Thus, the multi-series detective “The Sniffer”, by Artem Litvinenko, has become the first Ukrainian representative in the world's largest streaming service “Netflix” and is broadcasted in 42 countries. The television drama “Love in Chains”, which exacerbates the theme of freedom in the 19th century, became a record holder on domestic television, and also has success in countries such as Poland, Lithuania, Montenegro, Serbia and others. Based on real events from the life of one of the Ukrainian hospitals, the series “Central Hospital” has become popular not only among domestic viewers, but also on TV screens among CIS countries. The social drama “The Mistress”, which focuses on the story around Almazna coal mine, has received positive reviews from viewers and critics, as well as aired in CIS countries, such as Kazakhstan. In a sense, the prophetic series “Servant of the People” produced by “Kvartal-95 Studio” was criticized for using the Russian language, but this did not prevent it from becoming a leader in its slot, as well as gaining recognition at the international level. Thus, “Servant of the People” received an award at festivals in the United States, Germany and South Korea, including the winner of the international film award “WorldFest Remi Award” and a nominee for the “Seoul International Drama Awards”.

From the above it can be concluded that the domestic TV industry is just beginning its development, but already there are certain potential and ability to compete with similar in theme and genre shows of foreign production. But high ratings and popularity do not guarantee success throughout the broadcast of the series. Therefore, it is necessary to determine the criteria that the series must meet in order to be able to hold both in the domestic and international multimedia market (Orosz et al., 2016; Lepori, 2015).

Requirements for a modern TV series based on trends in the television industry

The special thing about television is a concept of programmability, i.e. each component of the air during the day has its own time for broadcasting, which is fixed in the broadcast schedule (timeslot) – a fixed time interval that can be occupied by only one program. That is, each channel has its own structure for building a broadcasting schedule to reach to the certain audience at the right

time. Similarly, the series has its own structure of construction, i.e. concept. But first let's decide on the interpretation of the term "concept". Thus, from the standpoint of philosophy, the "concept" is the basic idea, a certain way of understanding, interpreting any phenomenon; sudden birth of an idea, central idea, artistic or other motive (Kirilenko, 2010). According to the dictionary of linguist Ushakov (2005), the "concept" is a plan, a theoretical construction; this or that understanding of something, but, in the authors' opinion, this definition is abstract. Also, this term was considered by the economy:

- the general idea that determines the strategy of action in the implementation of reforms, projects, plans, programs;
- a system of views on processes and phenomena in nature and in society (Rayzberg et al., 2011).

But in relation to the TV series, we consider it appropriate to use a philosophical definition. Well-designed and well-thought-out concept of the series, taking into account such components as format, genre and structure of the project, idea and theme, main storylines, points and counterpoints, description of the main characters, etc., is able to ensure the success of the future TV project (Kirkland et al., 2020). Based on the analysis of special literature and in accordance with the trends of the global market of multimedia products, the authors will try to formulate the requirements that must be met by the modern TV series, aiming to get airtime on the international television.

- Idea and plot. The main idea of the TV series should be original without repeating the ideas of predecessors. But the theme of the future project must be familiar and understandable for the viewer to be interested and watch the pilot episode. According to the Netflix streaming service (which is one of the most authoritative sources in the industry), currently the most relevant is the topic, which covers the real-life aspects, as well as detective stories. Now the era of superheroes and the fantasy worlds has receded into the background. Therefore, it is very important to monitor the market before developing the project – global trends are changing rapidly under the influence of external factors.
- Genre and target audience. A survey conducted among Ukrainian viewers revealed that the most popular genre of television series is soap opera, which is watched by 52 % of respondents, 28 % prefer detectives, 14 % – comedy, 6 % – mystical. By subject, the most popular TV series are family oriented (71 %), procedurals are watched by 15%, for youth – 7 %, about space – 7 %. The fact that only 14 % watch comedy shows is most likely due to the fact that high-quality sitcoms have appeared in Ukraine relatively recently. However, the comedy genre is beginning to gain special popularity. Therefore, we can conclude that a statistically correct genre of the future series can significantly affect the ratings. The same goes for the target audience. Currently, the stereotype that the main audience of the TV product are housewives and the elderly – is not true, the main consumer of multi-series projects are young people, so contemporary TV series should be focused on this age group.
- Well-thought-out characters. During the viewing of the TV series, the recipient identifies himself with the characters. Therefore, it is important to

gather different characters, races, sexual orientations to maximise the audience. The main reason is empathy, the ability to empathise with other people, because the brain does not care whether it happens in reality or on the screen. Mowat (2018) remembered how psychologist P. Zack conducted the following experiment. He showed people a video of a boy allegedly dying of cancer and measured the level of the hormone responsible for compassion. It turned out that comparing them with a group that saw real sick children, the results were exactly the same. This option is possible due to empathy. Therefore, during the development of the main characters of the series it is necessary to cover as many different types as possible, so that each viewer can find a character to whom he will feel empathy, it will stimulate the viewing of the next series.

- Financial support throughout the entire production. It is impossible to implement any idea without funding. Funding is an important part of the series, but sometimes there are cases when the sponsor or customer dislikes something in the series, in which case everything has to be changed, and it takes a lot of effort and time, especially when the release date of the series is already known. But there are also global corporations that are themselves sponsors, such as the BBC, Sony Pictures, 20th Century Fox Film Corporation and others. The technical characteristics of television products (image quality, necessary equipment for filming, post-production, etc.), cast (which is one of the important criteria for evaluating the series by the viewer), locations, costumes, etc. also depend on funding. Content and visual parts are the main components of the project's success, so it is necessary to secure reliable financial support before starting production.

Conclusion

Thus, we have found that the TV series have humanistic potential, influencing the values-based world of the viewer, pointing out the problems of life and touching on them. In the series, different points of view, worldviews interact, different problems intersect. Therefore, it is impossible to say that each series is dominated by one thematic line, value position. On the contrary, the series is a kaleidoscope of themes and plots that are relevant at the moment. Series are not only a reflection of reality, but are often productive, which is expressed, in particular, in the representation of the ways of existence of modern man, influencing the subsequent choice of the viewers of certain life positions. TV series regulate our lives. At the same time focused on the production of social patterns and norms of behaviour. They can be considered as an educational device that transmits the rules of life, cultural attitudes. The TV series has become the norm of everyday life.

As for Ukrainian audio-visual industry, today we need series that will take a critical and analytical position on the future (as “Black Mirror” or “Westworld”), power (as “Game of Thrones” or “House of Cards”), society (as “Shameless” or “Breaking Bad”), gender issues (as “The Handmaid’s Tale”), family (as “Modern Family”), etc. It is necessary to answer many “What if” questions, doing so in the most accessible and spectacular way possible. But the comparative analysis revealed that currently among the representatives of the Ukrainian TV industry

there are worthy specimens that have the potential to enter the global market. Already, the Ukrainian television industry has the product that is broadcasted internationally, namely the series “The Sniffer”, “Love in Chains”, “Central Hospital”, “The Mistress”, “Servant of the People” and others. Promising areas for research in the field of television are: the study of the series as an important component of mass culture; the impact of television products of different categories on viewers; TV series as a phenomenon from a standpoint of philosophy; artistic, aesthetic, and cultural significance of the series; strategies for constructing identity in the series; development of genre traditions in TV series, etc.

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