

PalArch's Journal of Archaeology of Egypt / Egyptology

THE EVOLUTION OF TV MOVIE SERIES INDUSTRY AS PRODUCTION

A.D. Shorabek¹, B.K. Nurpeis², Özden Toprak³, Zhanat Bissenbayeva⁴

^{1,2}Kazakh National Academy of Arts named after T.K. Zhurgenov,

^{3,4}Hatay Mustafa Kemal University, (Turkey)

¹aim_bat@mail.ru. ²bislauka@mail.ru . ³bislauka@mail.ru. ⁴ zhanat_2006@mail.ru

A.D. Shorabek, B.K. Nurpeis, Özden Toprak, Zhanat Bissenbayeva. The Evolution Of Tv Movie Series Industry As Production--Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(4), 93-99. ISSN 1567-214x

Keywords: The Evolution, Tv, Movie Series, Production

ABSTRACT

Product placement which has gradually increased in importance especially with globalization and competition, which has intensified in recent years, is a marketing communication activity which has started to be frequently employed in television serials, cinema industry, computer games and books. In this study, the general characteristics of product placement as a marketing communications practice shall be discussed and how such practice is employed in the most watched television serials shall be scrutinized through examples.

The primary concern of this research is to explore how creativity is managed in original television production, and to that end, it seeks to make an original contribution to both organisational creativity management and television production discourses.

The research offers an extensive literature review that connects cultural production, television production and creativity discourses. The research is consequently divided in two sections. In the first, it addresses the major theoretical frameworks of organisational creativity management and television production, and also includes a part on methodology. The second aims to explore TV creativity from three viewpoints. These are, from a historical perspective, from how the television is affected by external factors, and from how it attempts to manage creativity of original television production.

Findings suggest that despite the efficacy of numerous policies regarding how creativity is stimulated at the broadcaster, others are open to criticism. The research draws on a wide range of primary and secondary sources. It combines case study explanatory analysis with long-term evolution perspectives on organisational changes at television.

INTRODUCTION

Film industry, which is one of the cultural economy sector, is divided into main branches such as cinema, TV, advertising films and series. However, beginning

of movie industry is based on cinema, too. Film industry has a strategic importance for development and promotion of a country. Recognition of this importance and development of the sector both financially and morally are significant. Strategic management is primarily a vision to be determined. The manager or leader's vision but also his expectations about the future, is open to innovation and creativity reflects the degree of use of other people's opinions, and the lack of. [1]

Television series today has almost completely captured the space of screen culture, and the time that attracts the attention of viewers when placing channel programs. Genre-themed scale of television series have found the desire of the viewer of all ages. The television series was formed in the 1960s of the last century and developed in the internal competitive society of the West, and also had an impact on the television industry of the former USSR. The increasing demand for TV series in a multi-channel and interactive society has led to the widespread distribution of screen products through digital television and on the Internet in recent years. Statistics show that 70% of the population watches television. In some countries social workers believe that the TV series is one of the most difficult problems of our time promoting the negative aspects leading to the human psychology and society.

The television series in abroad began to develop with the advent of television in the mid 1950s (The genesis of the series starts in 1920-1930s with serial radio plays).

By the end of the 1960s, the series had become the main prime-time format for national TV channels as a result of creating high-quality video. In the early 1990s, local screens began to feature well-known foreign television series. From TV channels "Slave Izaura" (Brazil, 1976-1977) and Santa Barbara (the USA, 1984-1993) were presented, the first mystical serial "Twin Pix" (the USA, 1991-1992), the detective "Colombo", etc. which had a good feedback from film critics also were presented to Kazakhstan audience.[2]

Researches in this direction were undertaken in the field of cinematography in the Soviet period of 1970-1980. As a result, we can define the methodical specification of researches of those years and that their most part has a classical artistic character. In USSR the audience was presented TV series in 1964 (Kolosov V "Vyzyvaem ogon' na sebya"). By 1990 USSR State TV and radio dedicated 100 hours of their TV time to series, among them was "Semnadzat' mgnovenii vesny" Lioznova (1970), an excellent sample of Soviet mass culture serial (was also shown on the west German TV screen), "Mesto vstrechi izmenit' nel'zya" by Govorukhin and some other multi-series. In the Soviet period there was a restriction for foreign series. Even if shown, there were only few of them. In the list of these few series were "Chetyre tankista I sobaka" (Poland, 1966), "The Forsyte Saga" (Great Britain, 1968), "A mysterious island of Captain Nemo" (Spain, 1973) and etc.

TV Series is the youngest genre in the domestic TV channel. If we take into account that in Kazakhstan the concept of national TV channel appeared together with Independence, we can say the history of domestic series has

started only in 1996. But it developed slowly. The history of domestic series has begun with the release of the TV series "Crossroads" in 1990. The first fundamental product of the domestic media industry "Crossroads" was the joint project of Kazakhstan and the UK. The serial shooting started in 1996 and was over in 2000. Not a single domestic TV series could not overtake the first media series with its 465 series in popularity and number. Though the television series "Sarancha" followed it almost immediately, the early 2000s was a period of complete slump for 10 years. [3]

MAIN PART

Most of domestic series has a direct adaptive nature. Taking into account the fact that the principles of creating series is a result of many years work of American TV industry, it gives the impression that Kazakhstan's TV series creators absorbed it rapidly. Nowadays the industry of TV series is well developed in many countries. Therefore we can talk about the history of reality demonstration on the screen. The reality which is demonstrated in series in many cases comes to certain changes due to program principles. It is known that today the television series became an integral part of the main policy of TV channels aimed at any audience.

In addition, the TV series is one of the main tools for the formation of the evening air, attracting the audience's attention. Multi-series films and series are a form of game content TV channels, based on the principle of the "software" television industry. Russian researcher V.Demin in his article "Multi-part television film; Origins; Practice; Prospects" tells about it as follows: "This is what creates the internal or external essence of the program, the typology of the program"» [4].

And when it comes to the activities of the channel, as a rule, five main functions are mentioned: informative, cultural and educational, integrative, socio-pedagogical and recreational.

The TV series is a kind of recreational activity. But R.Allen, one of the prominent researchers of daytime serials in the United States, believes that the series, especially melodrama, has the integrative function unlike the other TV programs. He says, "the series has the opportunity to extend the pleasure by discussing your experience while watching». [5] A well-known Russian art critic N. Khrenov in his scientific article writes about the integrative activity of multi-series television films "the success of a multi-series television film during the show (a few days and even weeks) forms not only the unity of people, but also unites people interested in one thing" [6].

In most cases, another activity of the channel is not taken into account. It is the link between the past and the present, the keeper of the channel generations continuity and provider of the team experience. This function does not apply only to the recording of news, Chronicles and other types of information on electronic media. Previously, knowledge of culture and life were written in the literature, and later in the second half of the twentieth century, television game products have become a source of information about modern life.

TV series is the dominant genre among modern television products. TV series as a part of mass culture widely covering the audience satisfies the commercial interests of the channel through an interesting plot. The number of viewers of the television series is millions, and their budget is also millions. Due to the high demand for them, the production of the series is constantly growing. [7] Every year the production of the series has undergone many changes on the way to becoming a successful television production. Expanding the theme of the series, a variety of storylines, undergoing genre changes-contribute to the series found the viewer and placed on the channel. But the study of the modern system of the genre is impossible without the context of the history of the genre of television series on Kazakh TV channels Therefore, using the method of historical expertise, we will systematize the genre formation of serial production, as a result of which we will determine the evolution of domestic series presented since independence. [8]

METHODOLOGY

This study analyzed the work of assessment and compilation of case of Kazakhstan. The analysis of film industry in Kazakhstan was conducted in our work and it consists of data researching, compiling, evaluating and analyzing works. The analysis of movie industry of creative industries will aid bringing light to the industry and provide a map.

ANALYSES AND RESULTS

By the end of the first decade of the XXI century TV series in the genre of drama resumed again. The TV series "Brothers" gave a new impetus. The series included 6 small series; the duration of each series is around 56-57 minutes. This project was first presented on the national channel "Kazakhstan" during Prime time in accordance with the principle of horizontal placement of programs. This project of the national TV channel "Kazakhstan" implemented together with the film company "Sataifilm" and it brought significant success in the rating of the channel.

National TV channel "Kazakhstan" has become a leader in the production of domestic TV series. So, in 2011 the number of TV series filmed on this channel reached 11, and in 2012 such TV series as "Tugan Eldin Tutuny", "Paryz", "Kok tarlandry" was added. Since then, the channel has produced the following TV series: "Ainalayin", "Apke (Sister)", "top of Olympus" (Olymp shyny), "Ayauly arman", "Kara Shanyrak", "Arman kanatynda", "Arnayi okylder", "Sudagy iz", "Altyn uyia", "Ake", "Omirdin ozi novella", "Dostar", "Syrgalym", "Zhambyl", etc. TV series "Syrgalym" was shown on the national channel "TNV" of the Republic of Tatarstan in the neighboring Russian Federation. Therefore, the national channel is aimed not only at production, but also at making a profit abroad.

While there are no significant results on the way to make profits of the content of the domestic series from foreign channels, it still continues to purchase foreign series that appeared in Soviet times. [9]

Foreign products, starting with Latin American series, listed on Russian channels, were continued by Turkish and Korean series; they were shown on

Kazakh channels in the experimental period. They are also featured on TV channels during Prime time (16:30-19:00, 19:00-23:00). The timing of the series ranged from 30 to 50 minutes. For example, "Asau Zhurek (Turkey), "Berivan" (Turkey), "VA-Bank» (Korea), etc. The ongoing process of purchasing foreign TV series is estimated to be ten times cheaper than the cost of producing one episode of modern Kazakh TV series (20-35 thousand US dollars). The acquisition of foreign products has become a source of profit for both the Kazakh public and TV channels. This model is also used to reduce economic costs. The experimental stage of domestic series ends with the beginning of stage of adaptation of the series. [10]

CONCLUSION

Number of film producer, entrepreneurs, enterprises, employees in film production and going to domestic films are becoming higher years and years. Market share in film industry has a high potential for development. Technical labour and creative labour work together for film industry because of this, both technical and art education are important and must be developed by education policy and strategic management. The film industry is to develop and compete with world metropolises. At this point, the movie plateau in a region around the cluster model created. Technical infrastructure, education, the decor is created in the production and training tops. The resulting films marketed with marketing innovation. Covering all the world, the market should be established. Potential, the countries of interest to investigate the structure of demand within the country team created a scenario. Film export export item must be set to provide a significant added value. A successful film industry's strategic management will have an impact on reducing the current account deficit. Film industry image of the country, the country took on the role of promotion and curative tourism revenues. The film industry, and all managed with the principles of strategic management relates to the success of the creative industries. The movie industry which is one of the sector of culture economy, is at the forefront in creating employment and creating added-value. In addition it is closely related with music, internet, visual arts and technology. Along with increases in number of university and courses which are offering education in movie industry and rapid developments in supplying side of movie industry, caused increase in number of employees in movie production and review fields. In order to create a movie industry which would add economic value in the international arena, international scale state policies and incentives must be given for increasing the movie exportation and cooperative producing. Protecting of the intellectual property rights is important for preventing the piracy and imitation element. Film platforms must be examined in clustering models where the technical and artistic infrastructure is completed in regional innovation system. Works regarding the social security rights of movie industry workers must be completed. Capital support, national marketing support and technological competences must be provided. Autonomous cinema establishments must be created. The event scope must be developed with the organization of innovative events and festivals. An extensive movie museum must be established and the intellectual value of the industry must be increased. The movie exportation level must be increased by benefiting from the favouring levels of TV series aired according to research of TV watching tendency research of the Supreme Board of Radio and Television. Movie industry which is an important element relating

culture based development strategy must be considered as an economic element and must be examined in extend of development policies.

Summing up the results of scientific work: Despite the definitions of TV series and multi-series films based on the "identical principle of multi-series", we have identified the difference of their genre types, ranging from the method of production to their release on the screen. However, we do not exclude the influence of television films on the appearance of television series. The television series can be called the collected genre, which was created in a new genre structure, combining different types of art. Most of the genres of the series came from cinematography, so the genre features of films allow us to explore the development of a new genre of the series and their features. Due to the lack of fundamental scientific research on the emergence and development of television series, we systematized the knowledge obtained in the scientific works of cultural workers, television specialists, and revealed new genre forms and considered their classification using the "method of similarity". TV series-new, dynamically developing television production which has its own genre features expressed in structure and in a method of development of a plot and a genres. However, from our point of view, genre classification is outdated and needs to be adjusted to determine the current state of modern serial production.

REFERENCES

- Acheson, Keith and Cihristopher Maule(1989), Trade Policy Responses to New Technology in the Film and Television Industry, Journal of Word Trade ,no:2
- Adorno, Theodor(2009), g Culture: The Political Economy of Intellectual Property, Boulder, Westview Press Balio, Tino(1998),The art film Marketin the New Hollywood, Hollywood and Europe Economics, Culture, National Identity, Ed.Geoffrey Nowell, London www.boxoffice
- Bowitz, Einar and Karin Ibenholt(2009), Economic Impacts of Cultural Heritage: Research and Perspectives, Jounal of Cultural Heritage, Vol10, Bo.1
- Demin V.P. "Achievement and hope" // Multi-part television movie. Sources, practice, prospects. - Moscow: "Art", 1976. - 254 p. 5-21
- Allen R. Introduction / To Be Continued .: Soap Operas Around the World. London, 2003. 408 p., PP. 1-27
- Khrenov N.A. "Perception of a multi-series television movie as a socio-psychological problem" // Multi-series television movie: sources, practice,
- Cha, Benjamin and Kausik Rajgopal(2001), Digital Distribution and the Music Industry in 2001,Strategic Management of Technology and innovation , Ed.Burgerman and Christensen,Mcgraw Hill
- Certo, S. C., Peter, J. P. (1993). Strategic Management, Concept and Applications. New York: McGraw Hill.
- Eren Erol (2005), , Beta Y Dergisi,No:7
- Hancock, David(1999), Film Production in Europe: A Comparative Study of Film Production Costs in Five European Territories France-Germany-Italy-Spain-UK, European Audiovisual Laboratory

Kohen, R and Kennedy, P.(2000) *Global Sociology*, London, Macmillan Press, pp.26-29
Sniukas , Marc (2007); *Reshaping Strategy The Content, Process, and Context of Strategic Innovation, n Pictures in American Release*, New York
SimonetT,(1980) *Regression Analysis of Prior Experience of Key Production*