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Analysing the results of a questionnaire survey as part of a study of the role of the sound producer in the contemporary Ukrainian sound industry

Abstract. In the 21st century the sound industry in Ukraine, which includes music, movie, gaming, and other sectors, has undergone substantial development. An essential figure in this process is the sound producer, an expert accountable for sound solutions in the creative industries. This study's relevance is emphasised by the context of European integration processes in Ukraine, the modernisation of professional listings to align with the current labour market, and the integration of Ukrainian culture and cultural industry representatives in Europe. The purpose of the study is to examine the perspectives of sound industry professionals regarding the role of sound producer and to define the responsibilities of a sound producers within the industry. The study used a questionnaire, and empirical, analytical, and generalisation methods. This article analyses the results of a survey conducted to delineate the role of sound producers in the contemporary Ukrainian sound industry. The key findings reveal that 38.5% of the people surveyed agree that the sound industry in Ukraine has established itself as a separate entity within the creative industries. Additionally, 63.7% confirm that the sound industry and music industry are distinct yet interconnected activities. Furthermore, 73.3% perceive a distinction between a music producer and a sound producer. 91.1% of the respondents were unaware of the existence of the "Sound Producer of the Year" award in Ukraine. 82.2% of respondents support the introduction of sound producer and music producer professions to the official profession classifier. The survey results confirm the crucial significance of sound producers in the contemporary Ukrainian sound industry. Sound producers are essential in the creation of top-notch sound material and make a vital contribution to the growth of the industry. The collected data from the survey can be employed to improve training for professionals and advance the general growth of the sound industry in Ukraine

Keywords: audio industry; musical art; creative industries; sound engineer; cultural industries; music producer

Introduction

The independence of Ukraine not only prompted a shift in the societal mindset of the people but also resulted in a complete transformation of the cultural processes that existed within the country. In 2024, Ukraine is experiencing a process of reformation in its cultural and artistic endeavours, as it has opted for a course of development that aligns with European values. This is proven

by the creation of the Ukrainian Cultural Foundation through state-funded programs, the abundance of job openings for cultural project managers, and the significant backing from European organisations for cultural projects in Ukraine, among other endeavours. Researcher R. Mokhnyuk (2021) notes: "The model of state cultural policy in Ukraine, in the context of European

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integration, as defined by experts of the National Institute for Strategic Studies, should be formed in the following directions: preservation and updating of cultural heritage in its broadest sense; encouragement and support of creative initiatives at the individual and group levels to promote personal and civil society development; effective support for modern cultural industries that will position Ukraine effectively in Europe and the world; ensuring free access to national cultural, educational, and scientific heritage for Ukrainian citizens and anyone interested in Ukraine worldwide, especially young people; openness to other cultures; understanding the importance of cultural exchanges as a full-fledged source of cultural development". These processes have also impacted music and audiovisual arts, as well as the work of specialists in developing audio solutions. Consequently, Ukraine is also undergoing a paradigm shift in audio arts activities in conjunction with the military operations the country is currently conducting. The chosen topic is supported by this relevance. The shift from state control of "director of sound" to the project-based work of sound producers, from technical-creative tasks to processes with well-defined management, and from ideological to client-oriented and trend-setting content, requires a thorough structural and scientific analysis.

In the modern scientific environment, numerous studies are being conducted on the history of audio engineering in Ukraine: V. Dyachenko (2018) examines the development of Ukrainian audio engineering from the 1950s to the 2010s in the study "Creative activity of Ukrainian audio engineers of the second half of the 20th – early 21st centuries: Theory, history, practice"; researcher V. Volkomor (2020), in the work "Trends and prospects for the development of Ukrainian audio engineering", focuses on the technical aspects of audio engineering development in Ukraine; scientist M. Uzhynsky (2022), in the article "On the formation of the profession of "sound director" in Ukraine" argues that the processes in "director of sound" have not changed historically and that the "last word still belongs to the specialist". In the context of changes occurring in the profession, O.V. But's (2018) research "Dialogue of classical and modern trends in audio engineering" is relevant, where the author attempts to explore the content, functions, and description of audio solutions specialists' activities at the edge of the paradigm shift of the profession.

However, surveys of active industry professionals have not been conducted, and the positioning of audio solutions practitioners has not been reflected in scientific works. It is worth noting that a comprehensive survey was conducted in 2020 by the music consulting agency Soundbuzz within the framework of the "Research of the music market of Ukraine and its foreign economic prospects" (2020) program "Culture Analytics" with the support of the Ukrainian Cultural Foundation. This extensive survey of active professionals in the Ukrainian music industry highlighted concerns over the lack of uniformity

in definitions and roles in the creation of audio solutions in comparison to their Western counterparts.

The purpose of this research is to examine the outcomes of the questionnaire survey to ascertain the role of the sound producer in the contemporary Ukrainian sound industry. The objective of the research is to ascertain the fundamental elements of sound producers' work in the Ukrainian sound industry and assess the potential for its future growth.

The scientific novelty of this study is that it is the first attempt to investigate the function of the sound producer in the contemporary Ukrainian sound industry in the scientific space of Ukraine, utilising a survey of active industry professionals.

◉ Literature Review

Research on the formation of new professions in the creative industries, particularly sound producers, is reflected in the works of V. Kolosok, J. Lensing, K. Donnelly, and others. Researcher V. Kolosok (2021) proposes a scheme of the horizontal structure of music communication, which includes the sound producer as a subject of communication. The scholar J. Lensing (2018) emphasises the presence of the sound producer profession since 1940 in American and Indian cinema, as well as in the development of software and computer games. The author also considers the question of how to be an interlocutor with a screenwriter, a director and editor. Scientist K. Donnelly (2016) research paper examines the decision of the sound producer of the film "Silent Hill" to use the music from the corresponding computer game to achieve the impression of engagement in the audience. The author describe examples of sound production in both music and non-music fields. C.P.H. Elemans *et al.* (2024) studied sound production by baleen whales, noted the organs involved in sound formation and how the larynx can produce a large number of different sounds. Among the global creative industries, the sound industry is highlighted by researchers such as K. Chavez, S. Pisfil, M. Miszczyński. The impact of sound space on the formation of national identity is analysed by K. Chavez (2024) in his article and indicates importance of sound in creating community. The scientist notes that the suppression of Latin American sounds, and especially Latin American voices, ensured their exclusion from most of the public sphere. Scholar S. Pisfil (2023) describes the development of the British concert sound industry, noting the importance of research into event sound teams. Researcher M. Miszczyński (2022) describes the team's research on the creation of a media product and the participation of sound industry specialists. Also in this book, the author expresses a view of the creative workforce that participates in production and collaboration, allows you to understand the rules of production that correspond to an alternative model of production. The technical aspect of the sound producer's work is described by D. Grgurić *et al.* (2024). In their

book “Exploring the soundscape”, the authors delve into the multifaceted realm of sound and its impact on various environments. They explore the concept of soundscapes, which encompasses the acoustic environment as perceived and understood by individuals and communities. The authors examine how sound influences human perception, behaviour, and well-being, emphasising the importance of auditory experiences in both natural and built environments. In contrast to the technical aspect, H. Boon (2024) suggests considering the activity of an audio producer from the point of view of the business component and audio production taking into account human perception. In the article “Two production strategies for music synchronisation: As speculative entrepreneurship” by H. Boon (2024), the author explores two distinct approaches to music synchronisation within the context of speculative entrepreneurship. The focus is on how these strategies can be employed to maximise creative and commercial opportunities in the music industry. That is, scientists are increasingly turning to the activities of sound producers in their research.

Materials and Methods

To collect data, a questionnaire was developed based on previous research and expert interviews. The questionnaire included questions about the professional experience of sound producers, their functional responsibilities, the analysis of differences between “directors of sound”, music producers, and sound producers, as well as their perception of their role in the sound industry. Active professionals in the Ukrainian sound industry in Ukraine and abroad were invited to participate in the survey. The survey was anonymous, allowing respondents to express their opinions unbiasedly. The study involved carrying out an anonymous survey among active professionals in the sound industry, investigating the perspectives of working professionals, analysing the data, summarising the findings, and distributing the acquired information. For the purpose of investigating the function of sound producers in the modern Ukrainian sound industry, a survey of 33 questions was implemented. Only individuals who were experts in audio solutions and willing to participate were eligible to take part in the survey. During 14 days, specifically from April 17, 2024, to May 1, 2024, a total of 135 respondents, who are professionals in contemporary Ukrainian creative sectors, took part. The survey was conducted online through the Google Forms platform. There was no time restriction for each participant to provide their response. The respondents, who range in age from 16 to 80 years old, are of different genders and live in big cities, towns, or rural areas of Ukraine, Europe, or other countries, accurately represent the current status of the sector.

The observational method was employed to gather preliminary data on the role of sound producers in the Ukrainian sound industry. This method systematically observes sound producers’ working environments,

including at the conception stage of an audio project, in recording studios, live concert venues, and post-production processes. Detailed notes were taken on the tasks, interactions with other professionals, and the technology used. These observations provided a foundational understanding of the workflows and challenges faced by sound producers, which informed the design of the subsequent survey. Statistical analysis was crucial in interpreting the data collected from the survey responses. The empirical method in this study is based on the personal experience of the sound producer. Drawing on over twenty years of professional practice in the Ukrainian sound industry, firsthand knowledge is integrated into research design and analysis. This experience provided a nuanced perspective on the day-to-day responsibilities, challenges, and innovations within the field. The insights gained from personal practice were used to craft relevant survey questions and interpret the responses with an informed understanding of industry-specific contexts. This personal experience enriched the empirical data, offering a practical validation of the findings and ensuring that the study’s conclusions are grounded in real-world professional practice. The study was conducted in accordance with the rules The Declaration of Helsinki (2013).

Results and Discussion

The rapid advancement of technology and the growth of creative industries in the economy have led to the establishment of new standards for audio experts in Ukraine’s sound industry. “Director of sound”, which involved the specialist serving as an audio engineer and dedicating a substantial portion of their knowledge, skills, and abilities to the technical aspect, was previously constrained by the scarcity of recording studios, concert halls with well-equipped technical venues, and the state’s monopoly on film studios. This has changed as a result of the widespread availability of compact and mobile recording studios, independent audiovisual productions, and a significant number of artists who require audio production. In the study “The role of music producers and audio engineers in the current recording context as perceived by young professionals”, A. Pras & C. Guastavino (2011) argue that possessing only technical and musical knowledge is no longer sufficient for manipulating audio in acoustic systems. The selection of a producer is more significantly influenced by the intuitive emotions of musicians than by recommendations or portfolios. During the recording process, producers must “deal with the psychology of performance and cultural diversity in the workspace” (Neuenfeldt, 2007). K. Neuenfeldt (2007) also notes that the modern recording producer is a “multi-qualified” professional who must demonstrate strong communication skills with artists and the technical team, as well as be highly organised.

The demographic profile of respondents indicated that 85.9% were male, 13.3% female, and 0.8%

other genders. It can be concluded that the percentage of women in the sound industry is significantly lower than men, primarily due to the historical development of the profession, stereotypical perceptions of the industry, and high physical and mental demands. By age, 11.9% of respondents were 16-19 years old, 20.7% were 20-25 years old, 11.1% were 25-30 years old, 17% were 30-35 years old, 13.3% were 35-40 years old, 19.3% were 40-50 years old, 5.2% were 50-60 years old, and 1.5% were 60-80 years old. This distribution highlights that involvement in creating audio solutions is accessible to individuals of any age from 16 to 80 years old. Furthermore, authors of audio solutions, regardless of age, are

active internet users, indicating that industry professionals possess well-developed technical skills in using modern information technologies. At the time of the survey, industry professionals resided in the following countries: 88.1% in Ukraine, 10.4% in Europe, 0% in the USA and Asia, and 1.5% in other countries. These figures underscore that Ukrainians are involved in the profession despite living abroad and have demand for their activities and competitive abilities in the sound industry. Working as a “director of sound”, sound producer, music producer, audio engineer, or another sound industry representative, one can be realised in cities or villages of various sizes, as illustrated in Figure 1.

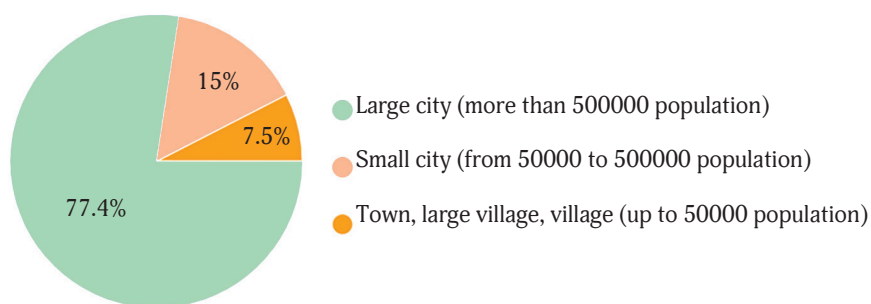


Figure 1. Place of residence at the time of completing the questionnaire

Source: developed by the author

To cover specific activities in the field, the questionnaire consisted of two sections where participants were required to indicate their areas of involvement in the profession and their modes of operation. Participants could choose multiple areas of activity simultaneously. According to Figure 2, it can be concluded that most respondents choose studio work, followed by concert audio engineering, with 40 out of 135 also engaged in teaching in the field. For the objectivity of the study, it is

noted that during the survey, comments were received from respondents with suggestions to include teaching and training in the sound industry in future surveys. This ensures interest in this form of work with the sound community and motivates further research in the format of questionnaires, as there are directions that remain unexplored. Figure 2 shows the results of the survey, namely the answer to the question “Activities in the sound industry”.

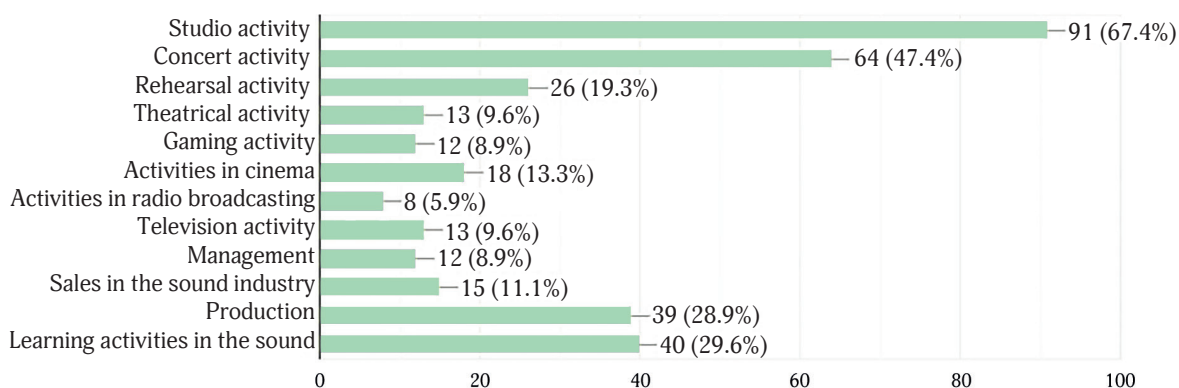


Figure 2. Activities in the sound industry

Source: developed by the author

The employment models in which “directors of sound” were hired by government institutions or were part of an artist’s team have had a considerable impact

on the selection of work forms within the profession. A 8.9% of the 135 participants choose to pursue entrepreneurship in the sound industry. Upon analysing

the vectors put forth by the state to assist individual and group project initiatives for the growth of creative industries, it is evident that the 8.9% statistic reflects a significantly small proportion of entrepreneurial audio solutions professionals. This category encompasses not only those who are the sole proprietors of their businesses, but also those who own businesses and have employees working for them. Out of the participants, 28.1% transitioned into private entrepreneurship, which is a positive indication of the legalisation and growth of an industry in alignment with global trends. The most notable form of employment is freelancing, which involves a mutual selection process between the employer and the employee. Prior to the full-scale invasion, freelancing in the Ukrainian sound industry provided notable advantages, including the ability to choose one's own schedule, significant fees, independently plan profits, and boost personal growth to enhance one's position in the field. Nevertheless, amidst the full-scale invasion in Ukraine, freelance labour resulted in a decline in service costs, a fall in job contracts, as well as forced sound professionals to pursue projects outside of Ukraine. During the global

pandemic and the full-scale invasion, the number of students in audio engineering and music production specialties increased. This was the result of a combination of factors:

- Positions for audio engineers in state cultural institutions and educational institutions require a relevant diploma.
- In 2021, 2022, and 2023, the independent state assessment for applicants was cancelled, allowing entrance without ZNO or NMT exams.
- External factors have led many to change professions, and audio engineering provides a low financial entry barrier to the field.
- High-quality teaching and the motivation of modern educators with extensive practical experience.
- Pursuing higher education offers a deferment from military service.
- Many numbers of state-funded places until 2024 and the availability of scholarships.

Due to the aforementioned factors, even adult practitioners in the sound industry choose full-time education to improve their professional standing. The overall statistics are depicted in Figure 3.

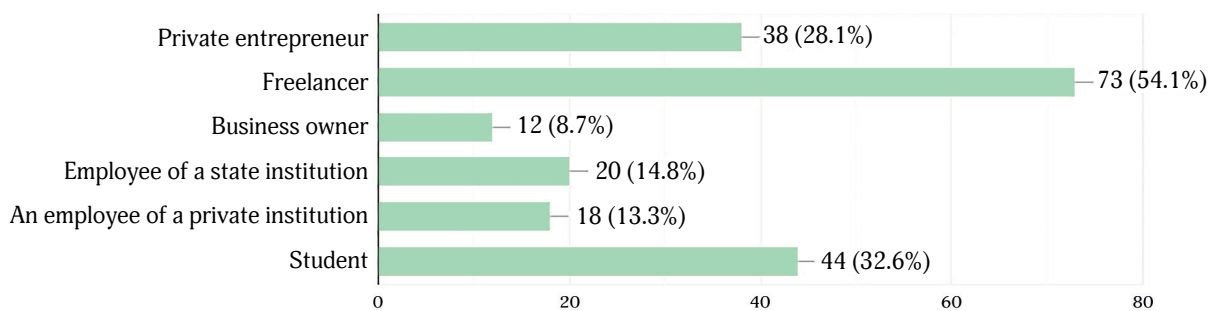


Figure 3. Employment format

Source: developed by the author

64.4% of respondents agreed with the statement that the sound industry is a commercial activity aimed at implementing sound solutions by enterprises and professionals, 33.3% partially agreed, and 2.2% disagreed. These indicators demonstrate that the formation of the sound industry in Ukraine is still in its developmental stage and requires scientific research and communication between sound makers and representatives of the creative industries in Ukraine and European countries.

Only 38.5% of respondents believe that the sound industry has emerged as an independent vector within the creative industries in Ukraine. 41.5% think that the sound industry has only partially distinguished itself from the creative industries. Meanwhile, 20% indicated that the sound industry, as an independent vector, is absent in the creative industries of Ukraine. Additionally, at the 59th conference of the Audio Engineering Society in 2015, J. Mulder (2015) noted in his report that

the sound industry worldwide began with the production of audio-technical equipment, dating back to the early 20th century.

Respondents were asked to assess the statement: "The sound industry and the music industry are separate industries (though interdependent)". 63.7% agreed with this statement, 22.2% partially agreed, and 14.1% disagreed. These results suggest that the creative community is beginning to distinguish the sound industry and the music industry as separate sectors within the creative industries. Given that the state has officially recognised the formation of creative industries in Ukraine, respondents were asked how much they feel the state's support in the development of the sound industry. Only 0.7% of participants rated the state's actions in the sound industry as supportive. The Figure 4 shows the results of the survey, namely the answer to the question "State involvement in the development of the sound industry".

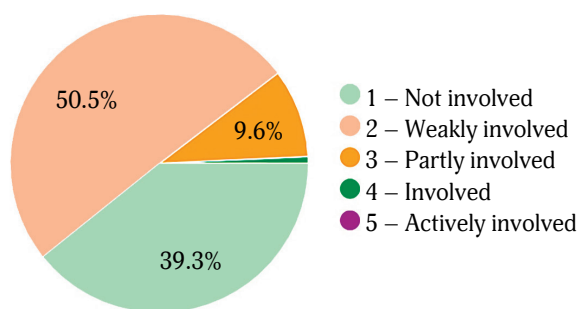


Figure 4. State involvement in the development of the sound industry

Source: developed by the author

The responses shown in Figure 4 can be characterised as indicating that participants either do not adequately follow the state's proposals for the development of the sound industry, such as grants, state-funded higher education, professional development courses for audio engineers, roundtables, and conferences, or they consider the state's list of proposals insufficient. Alternatively, sound makers might not be fully aware of the comprehensive actions being implemented by the state for the development of the industry.

Private enterprises in Ukraine frequently arrange and execute complimentary in-person and online events to foster the robustness of the audio sector. The events encompass training sessions, presentations, communication platforms, and practical workshops. Among the most active players shaping the modern sound industry in Ukraine are companies such as Real Music, Lightek, SoundSpace UA, Mag Audio, and iLoveSound UA. The events conducted by these proactive industry representatives gather hundreds of active participants in the sound industry. The community's assessment of private companies' involvement in the development of the sound industry in Ukraine is reflected in the indicators shown in Figure 5.

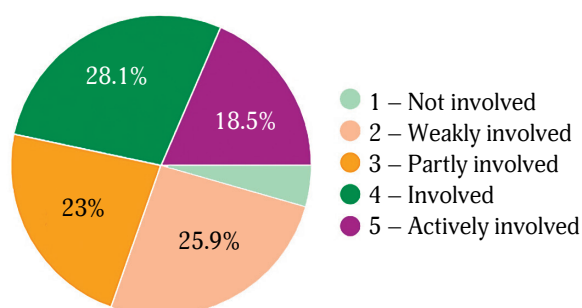


Figure 5. Involvement of private companies in the development of the sound industry

Source: developed by the author

The results shown in Figure 5 indicate that respondents are more satisfied with the involvement of private

companies in the development of the sound industry than with that of the state. 18.5% of respondents believe that private companies are actively involved in the development of the sound industry, 28.1% consider them involved, and 23% view them as partially involved. Overall, 69.6% of respondents see private companies as contributing to the development of the sound industry.

Influencers in the sound industry are in a distinctive position to sway the industry's trajectory through their posts, communications, video reviews, and guidance. The influencers have the most significant impact on the growth of sound industry professionals in 2017-2024. Opinion leaders engage in various activities such as training sessions, master classes, testing, video reviews, conferences, and active communication on specialised platforms. They also give interviews, participate in podcasts, and have a strong presence on social media, where their messages are widely read and discussed by sound makers. According to the survey results, a 8.1% of industry professionals believe that opinion leaders play an active role in the development of the sound industry. Additionally, 11.9% perceive influencers as sporadically involved in improving the industry, while 37.8% indicate that opinion leaders are only occasionally involved. In addition, 3% of respondents indicated that influencers have no involvement at all.

Survey participants were asked to evaluate the statement, "Producer is a relevant profession in the creative industries". 83.7% agreed with this statement, while 16.3% disagreed. This suggests that the creative industries are still developing and have not fully formed, as some professionals do not see the relevance of the producer role in contemporary creative industries.

The Ukrainian society had moved beyond equating producers with investors. An investor can be a producer if they have the talent, skills, and understanding of the processes or a producer can invest their own money into producing creative content. 6.7% of respondents equate the terms producer and investor, 27.4% consider them synonymous, and 65.9% clearly distinguish between the roles of producer and investor.

Creative industries involve the monetisation of the creative process, and production in these industries aims to produce creative content with the profit potential. 84.4% of respondents agreed with this position, while 15.6% disagreed. This approach is considered transitional, and the understanding of the producer's role in the creative industries among a broad audience remains incomplete.

Respondents were asked to identify from a list which vectors of producer activities they were familiar with. The most popular responses from the list shown in Figure 6 were film producers, music producers, television producers, and sound producers. Production of other creative projects is less common even among participants in the cultural community.

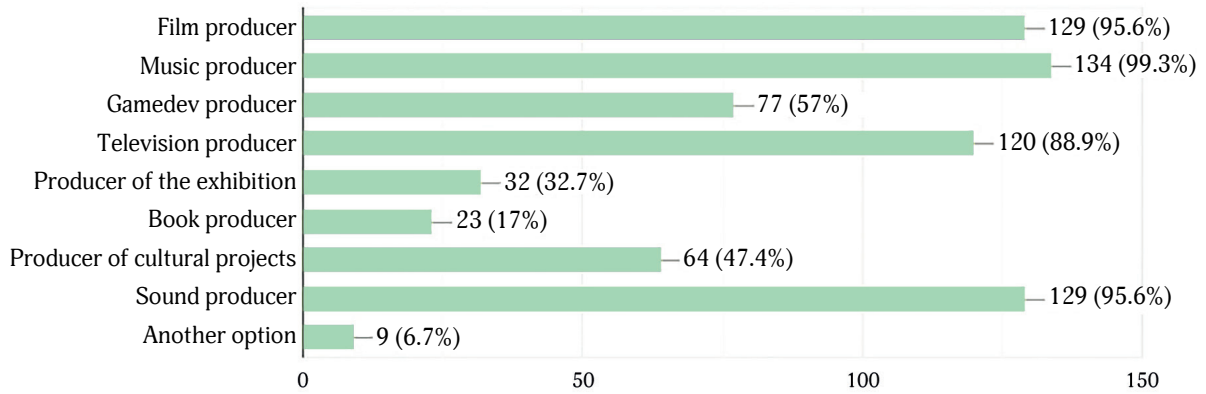


Figure 6. Types of producers known to respondents

Source: developed by the author

Following the prior analysis, a question has emerged: do the individuals polled see a distinction between the jobs of a music producer and a sound producer? 73.3% of respondents clearly distinguish between the professions of music producer and sound producer, 18.5% were undecided, and 8.1% indicated that there is no difference between these two roles. Thus, the majority of the audio production community differentiates the functions, responsibilities, and tasks of music producers and sound producers.

According to the survey, 67.4% of respondents consider the term “director of sound” (as it is used in the Ukrainian language to refer to audio engineers, but with a broader scope of involvement) to be outdated in the contemporary cultural space and creative industries, as the definition of “director of sound” cannot be adapted within the context of European integration processes. Meanwhile, 32.6% of respondents believe that the term “director of sound” should continue to be used in the cultural community. It is impossible to immediately abandon the profession of “director of sound”, as it is embedded in educational programs, the professional classifier, employment records, and the longstanding work of scholars. However, it is important to form a new list of activities in the sound industry or adapt them to those commonly accepted in Western culture. Analysing the survey results, it is clear that the audio production community is ready for the development and reformation of professions in the field.

Unlike an audio engineer, a sound producer participates in the creation of a sound product from the conceptual stage, is capable of analysing the target audience (basics of targeting), the specifics of audio content consumption (basics of marketing and advertising), the content proposed by producers or creative project directors (basics of image and PR), the specifics of working with authors and performers (basics of psychology), and creating the overall sound or audio image of the project. 73.3% of respondents agreed with these functions of a sound producer, noting in their comments that these components are indeed used in their practical activities.

21.5% partially agreed with the list of sound producer responsibilities, while 5.2% disagreed with this statement.

Regarding the role of the sound producer in the contemporary Ukrainian sound industry, respondents were asked to vote on the following statement: “A sound producer is a specialist who works on the concept, analysis, and implementation of sound”. 82.2% of survey participants completely agreed, 17% partially agreed, and 0.7% disagreed. Therefore, the majority of the sound community identifies the roles of the sound producer in the process of working on a sound or audio project.

Given that the transition from the term “director of sound” to professions adapted in Western countries may take decades, and since the community currently operates in a period where both previous and new generations of professionals are active, the questionnaire proposed a solution to use the professions of audio engineer and sound producer in parallel, each with their distinct meanings. Specifically, the roles of audio engineer and sound producer should be differentiated: the audio engineer enhances audio through technical means, while the sound producer can conceptualise, find performers for all stages of an audio project to achieve the intended sound, and consider the consumer’s characteristics and methods of audio promotion. Furthermore, 86.7% of respondents agreed with this division of functions at the current stage of sound industry development, while 13.3% disagreed. For future questionnaire-based research, it will be necessary to include a section for the argumentation of responses to better understand the reasons behind the disagreement.

Sound producers in Ukraine adopt a variety of strategies in their professional pursuits. Some analyse their actions and integrate new meanings into the formulation of creative activities, while others rely on examples from Western creative industries and the professional classifiers in Ukraine. The choice of positioning among audio solution creators in 2023-2024 is a hot topic, with strong proponents of all three approaches to defining professions in Ukraine. Notably, there are few indifferent voices, as individuals of all ages and experience

levels actively participate in discussions about the names of activities in the sound industry.

To understand the community's perception of the professions of sound engineer and sound producer, respondents were asked whether they consider these professions synonymous. The responses were as follows: 82.2% do not consider sound engineer and sound producer synonymous, while 17.8% believe that these professional titles are synonyms.

Within the current Ukrainian sound industry, the sound producer's function encompasses a wider range of responsibilities compared to the sound engineer. The sound engineer may carry out certain tasks as directed by the sound producer. 83.7% of the respondents agreed with this statement, while 16.3% disagreed. Therefore, the responses to this question validate the absence of a cohesive consensus about the categorisation of professions within the sound creators community. Each individual interprets roles and activities based on their viewpoint. This results in misinterpretations not just among experts within the same field but also with other individuals from the artistic sectors, such as producers, directors, artists, and musicians. Without precise definitions of the functions, roles, and obligations of sound makers, professionals from other artistic fields will struggle to comprehend the vision of specialists in the sound industry.

When considering sound production in a global context, it is easier for representatives of the creative industries to understand the responsibilities of professionals at specific stages of sound or audio creation, as these roles are detailed and specific: composer, music producer, sound producer, arranger, sound designer, director, sound system engineer, and audio engineer. In the Ukrainian context, the sound engineer profession is also present. Respondents were asked whether they agreed or disagreed with the statement, "In Ukraine, there are currently two independent professions: director of sound and sound producer". 56.3% agreed, supporting the existence of two independent professions, while 43.7% believe that the division between "director of sound" and "sound producer" in Ukraine has not yet occurred. The reason likely lies in the response to the next survey item. 76.3% of respondents indicated that a sound producer has a significantly broader range of responsibilities and can perform the functions of a "director of sound", while 23.7% disagreed. In times of limited budgets, economic crises, and staffing shortages, most sound industry professionals in 2023-2024 were forced to combine different roles in their work. The specialised positioning typical of the Western community is not yet adaptable to the Ukrainian context due to the underdeveloped economic component of the creative industries. There are cases where one specialist performs all the functions of audio production independently and can also be the author or performer.

Thus, a logical statement emerged, relevant to the modern Ukrainian sound industry, suggesting that

authors or performers can be the sound producers of their projects. 80% of respondents supported this statement, 19.3% partially agreed, and 0.7% disagreed. A prime example of an artist-sound producer is Artem Pivovarov, who actively participates not only as a music and lyrics author and director of his projects but also as the sound creator for songs, artists, and concerts.

The presence of a sound producer in musical projects ensures the creation of a relevant sound solution. When there is an opportunity to involve a competent external sound producer in the creation of a track, album, or sound image of an artist, performers always take advantage of it. This is confirmed by the survey, where 73.3% of respondents stated that the result of a music project depends on the sound producer, 25.9% indicated it partially depends, and 0.7% stated it does not depend. Regarding the importance of a sound producer's involvement in a music project, the respondents' votes were distributed as shown in Figure 7.

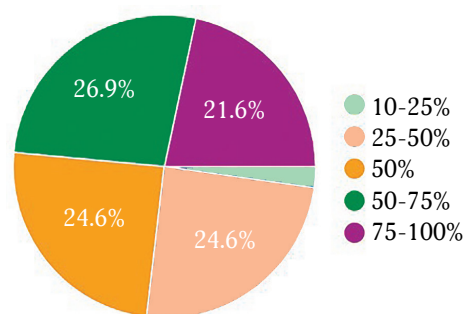


Figure 7. Importance of involving a sound producer in a music project

Source: developed by the author

In Ukraine, the M1 Music Awards recognised winners in the category "Sound Producer of the Year". In 2015, the best sound producers were Dmytro Monatik and Anton Chilibi. In 2016, the sound producer of the year was Yevhen Filatov for producing the sound of the track "1944" by the artist Jamala. For three consecutive years, in 2017, 2018, and 2019, the award was won by the renowned sound producer Vadym Lysitsa. In 2020-2024 the music award has not been held due to the global pandemic and the full-scale invasion of Ukraine. All five awards were widely covered in various mass media, broadcasted during prime time on popular television channels, and promoted on social networks. The questionnaire asked respondents if they knew that Ukraine had chosen a winner in the "Sound producer of the Year" category. The responses were as follows: 91.1% did not know, and only 8.9% knew that winners had been selected in the "Sound producer of the Year" category. This distribution suggests that sound producers frequently exhibit introverted traits, displaying a lack of interest in community events and awards, abstaining from professional competitions, and showing little concern for the

career advancements of their colleagues or competitors. Furthermore, this state emphasises another crucial aspect: the incapacity of sound producers to effectively convey their experience to society using modern means.

Unlike a music producer, a sound producer is a specialist who creates sound solutions, not exclusively for musical purposes. In this context, professional positioning becomes even more complex (Fig. 8).

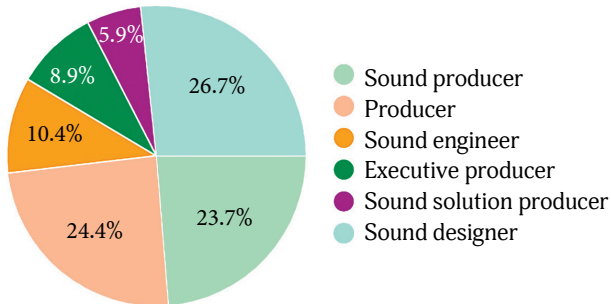


Figure 8. Producer of non-musical sound solutions

Source: developed by the author

The introduction of creative industries necessitates scientific research and new interpretations of professions within the new context. This includes scientific studies and communication among specialists in relevant communities to establish and define the roles of professionals not only in the audio segment but across various fields. The final assertion of the survey was that the professions of sound producer and music producer should independently be included in the official professional classifier in Ukraine, a view supported by 82.2% of respondents, indicating a significant majority.

Survey-based research among audio arts scientists worldwide is quite popular, often addressing the division and combination of the roles of sound engineer and producer. For instance, in a survey conducted at the University and Centre for Interdisciplinary Research in Music Media and Technology in Canada by researchers A. Pras & C. Guastavino (2011), it was noted that most respondent sound engineers reported frequently having to assume the role of producer as well. The study also indicated that musicians often have to act as sound producers for their projects.

The state of the creative industries in Ukraine is considered by P. Gerchanivska (2023), A. Alforyov & Z. Alforyova (2023), S. Halyuk (2024). In their scientific works, authors point to the monetisation of creativity through technological progress, and the sound industry is no exception. P. Gerchanivska (2023) explores the role of creative industries in promoting social development within Ukraine. The scientific publication discusses how these industries can serve as a catalyst for social change and economic growth in the Ukrainian context. S. Halyuk (2024) explores the integral role of creative industries within the framework of contemporary culture. The

publication discusses how these industries influence and shape modern cultural landscapes. In the article “Sectoral morphology of the sphere of audiovisual art and production as a creative industry: Problem statement” by A. Alforyov & Z. Alforyova (2023), the authors examine the structural and functional characteristics of the audiovisual art and production sector within the context of creative industries. The publication presents a problem statement regarding the complexities and challenges inherent in this field. In the article “Features of the design of music posters of the USA and Great Britain in the second half of the twentieth and early twenty-first centuries” by O. Kolisnyk *et al.* (2022) explore the distinctive characteristics and evolution of music poster design in the USA and Great Britain during the specified period. The authors provide an overview of the historical and cultural context in which music posters were designed and used in the USA and Great Britain. They discuss how socio-political events, cultural movements, and technological advancements influenced poster design. The authors explore the various artistic movements and styles that influenced music poster design in both countries. They discuss the impact of movements such as Pop Art, Psychedelia, Punk, and Digital Art on the aesthetics and visual language of music posters. C. Hibberd (2020) explores strategies to tackle the gender imbalance in the theater sound industry. The article focuses on the role of institutions of higher art education in promoting gender equality and encouraging more women to pursue careers in theater sound producing.

Audio engineering as a profession is described in scientific works by V. Dyachenko (2018), M. Uzhynsky (2022), O. Vasylenko (2023). Scientists research the history and try to prove the existence of the profession of “directors of sound” in Ukraine. O. Vasylenko (2023) explores the role of sound recording in vocal music within the context of socio-cultural communications, using an acmeological approach. The article examines various techniques and technologies used in the sound recording of vocal music. It discusses how these methods enhance the quality and authenticity of recordings, ensuring they accurately capture the nuances of vocal performances. The author points out the importance of the role of the sound engineer in the process of learning and becoming a vocalist noting the functions of the sound engineer of vocal sound recording. M. Uzhynsky (2022) examines the development and establishment of the “director of sound profession” in Ukraine. The article delves into the historical context, current state, and future prospects of this field within the Ukrainian cultural landscape. V. Dyachenko (2018) investigates the theoretical foundations, historical development, and practical aspects of the work of Ukrainian sound directors in the latter half of the 21st century. N. Belyavina (2019) delves into the various approaches and techniques for teaching professional art disciplines, with a particular focus on the field “directing of sound”.

Thus, the problems of definitions in the professions of the sound industry and the issue of multitasking in creating audio solutions arises not only in the Ukrainian practical and scientific space but also in international scientific communities.

Conclusions

After analysing of the survey data regarding the function of the sound producer in the contemporary Ukrainian sound industry, sound industry specialists may be of any gender, age, or place of residence. The distribution of sound industry specialists is heavily skewed towards large urban centres 77.4%, reflecting the concentration of resources and opportunities in these areas. While small cities also host a notable portion of professionals 15%, rural areas lag significantly behind. Strategic efforts to develop the sound industry infrastructure in smaller cities and rural areas could help in balancing this distribution and fostering a more widespread professional community across different regions.

The key findings from the data are as follows: the most common professional engagement among sound industry specialists is studio activity, with 67.4% (91 individuals) involved in this area. This underscores the central role that studio work plays in the sound industry, likely due to its fundamental importance in recording and production processes. Concert activity is the second most common engagement, with 47.4% (64 individuals) participating in live sound management for concerts. This highlights the vibrant concert scene and the demand for skilled sound professionals in live performance settings. 19.3% (26 individuals) are involved in rehearsal activities, indicating the importance of sound professionals in preparing for live performances and other events. Both theatrical (9.6%, 13 individuals) and gaming activities (8.9%, 12 individuals) show notable involvement, reflecting the expanding roles of sound professionals in entertainment beyond traditional music and concerts. 13.3% (18 individuals) are engaged in

cinema-related activities, highlighting the crucial role of sound design and production in the film industry. 28.9% (39 individuals) are involved in production activities, indicating a strong presence in the organisational and managerial aspects of sound projects. According to the survey, 56.3% of respondents believe that there are currently two independent professions in Ukraine: sound engineer and sound producer. This significant majority indicates a clear distinction between these two roles within the sound industry.

In Ukraine, the sound industry is gradually distinguishing itself within the broader scope of creative industries, and specialists who choose to work specifically in the sound industry differentiate it from the music industry. The role of the sound producer in the Ukrainian music industry involves the conception, implementation, and analysis of sound; necessitates a set of talents that are not commonly found in purely technical professions. The survey results clearly indicate a strong demand (82.2% of respondents) for the inclusion of the sound producer profession in the National Classifier of Ukraine "Classifier of Professions". This move would provide significant benefits, including professional recognition, standardisation, enhanced career development, and industry growth.

The matter of defining terms in the sound industry does not impede its progress but necessitates further research and analysis. Future studies should prioritise a personalised examination of the practices of contemporary sound producers in the Ukrainian sound industry.

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Conflict of Interest

None.

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Аналіз результатів анкетного опитування в рамках дослідження ролі саундпродюсера в сучасній українській звуковій індустрії

■ **Анотація.** У XXI столітті звукова індустрія в Україні, яка охоплює музичний, кіно, ігровий та інші сектори, зазнала значного розвитку. Важливою фігурою в цьому процесі є саундпродюсер – фахівець, який відповідає за звукові рішення в креативних індустріях. Актуальність цього дослідження підкреслюється контекстом євроінтеграційних процесів в Україні, модернізацією професійних переліків відповідно до сучасного ринку праці, а також інтеграцією української культури та представників культурних індустрій у європейський простір. Мета дослідження – вивчити бачення професіоналами саунд-індустрії ролі саунд-продюсера та визначити обов'язки саунд-продюсера в індустрії. У дослідженні використано анкетування, а також емпіричні, аналітичні та узагальнюючі методи. У статті проаналізовано результати опитування, проведеного з метою визначення ролі саундпродюсерів у сучасній українській звуковій індустрії. Основні висновки показують, що 38,5 % опитаних погоджуються з тим, що саунд-індустрія в Україні сформувалася як окремий суб'єкт креативних індустрій. Крім того, 63,7 % підтверджують, що саунд-індустрія та музична індустрія є окремими, але взаємопов'язаними видами діяльності. Крім того, 73,3 % бачать різницю між музичним продюсером та саундпродюсером. 91,1 % респондентів не знали про існування премії «Саундпродюсер року» в Україні. 82,2 % респондентів підтримують внесення професій саундпродюсера та музичного продюсера до офіційного класифікатора професій. Результати опитування підтверджують ключове значення саундпродюсерів у сучасній українській звуковій індустрії. Саундпродюсери відіграють важливу роль у створенні першокласного звукового матеріалу та роблять вагомий внесок у розвиток індустрії. Зібрані в ході дослідження дані можуть бути використані для покращення професійної підготовки фахівців та сприяння загальному зростанню саунд-індустрії в Україні

■ **Ключові слова:** аудіоіндустрія; музичне мистецтво; креативні індустрії; звукорежисер; культурні індустрії; музичний продюсер