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STUDY OF THE POTENTIAL OF STATE PROTECTIONIST POLICY'S FORMATION ON THE AMATOR CINEMA ART

Abstract. The experience that has been existing for a long time and used in the world for enterprises, is gradually being introduced in other sectors of modern society. From such point of view, the use of state administration mechanisms in the context of the state's protectionist policy regarding amateur cinema is becoming topical. The leading Ukrainian scholars such as V. Bashtanik, N. Darmorra, I. Chaplay, I. Chukhno and many others devote their studies to the formation of innovative management mechanisms in Ukraine. The needs of modern development of our state, based on scientific works on the state management by Ukrainian scholars V. Rubtsov and N. Perinskaya, we can distinguish the social mechanism of the formation and implementation of the state management protectionist policy for amateur cinema art, which can be discussed as a chain of interrelated phenomena, mediated by the state as the subject of management: the spiritual needs of the society on the patriotic direction — the interests of society in relation to spiritual needs — the goals, that is, the presence of competent experts in public administration at all levels of the cultural industry chain — the decision on the improvement of cinema services — the result is a high-quality and competitive artistic industry in Ukraine.

The purpose of the article — on the basis of modern scientific studies of Ukrainian scientists to consider the use of mechanisms of state administration in the context of the protectionist policy of the state for amateur cinema art.

The direction of protectionist policy of the state regarding amateur cinema art becomes a social form, which represents the adequacy of self-development and self-realization of national interests. Together with it, we have a functional form, that is, the protectionist policy regarding amateur cinema art becomes an arsenal of tools for the complete non-interference of the state in the creative process. Formation of protectionist policies for amateur cinema art is an important process of reforming public administration in Ukraine.

Taking as a basis the scientific works of modern Ukrainian scholars, the conclusion as for the development and improvement prospects of protectionist policy state administration mechanisms for the amateur cinema art that differ from existing ones with an improved organizational and legal mechanism and marketing mechanisms of state administration have to be used.

Keywords: amateur, cinema art, state administration, protectionist policy, mechanisms.

ДОСЛІДЖЕННЯ ПОТЕНЦІАЛУ ФОРМУВАННЯ ДЕРЖАВНОЇ ПРОТЕКЦІОНІСТСЬКОЇ ПОЛІТИКИ ЩОДО АМАТОРСЬКОГО КІНОМИСТЕЦТВА

Анотація. Досвід, що давно існує та використовується світовими підприємствами, поступово впроваджується в інших галузях життя суспільства. З

такої точки зору актуальності набуває застосування механізмів державного управління в контексті протекціоністської політики держави щодо аматорського кіномистецтва. Формуванню інноваційних механізмів управління в Україні присвячено багато досліджень провідних українських науковців: В. Баштаник, Н. Дармограй, І. Чаплай, І. Чухно та ін. Потребами сучасного розвитку нашої держави, спираючись на наукові праці з державного управління українських науковців В. П. Рубцова та Н. І. Перинської можемо виокремити соціальний механізм формування та реалізації протекціоністської політики державного управління аматорським кіномистецтвом, що може бути зображено як низка взаємопов'язаних явищ, що опосередковані державою як суб'єктом управління: духовні потреби суспільства патріотичного спрямування — інтереси суспільства стосовно духовних потреб — цілі, тобто наявність компетентних фахівців з державного управління на всіх рівнях культурної галузі — рішення щодо покращення кінопослуг — результатом чого є якісна і конкурентоспроможна мистецька галузь України.

Напрямом протекціоністської політики держави щодо аматорського кіномистецтва стає соціальна форма, що являє собою адекватність саморозвитку та самореалізації національних інтересів. Разом з нею маємо функціональну форму, тобто протекціоністська політика щодо аматорського кіномистецтва стає арсеналом інструментів повного невтручання держави у творчий процес. Формування механізмів протекціоністської політики щодо аматорського кіномистецтва є важливим процесом реформування державного управління в Україні.

Спираючись на наукові праці сучасних українських науковців, розглянуто перспективи розвитку й удосконалення механізмів протекціоністської політики державного управління аматорським кіномистецтвом і вдосконалення механізмів державного управління, що відрізняються від існуючих наявністю вдосконаленого організаційно-правового механізму та маркетингового механізмів державного управління.

Ключові слова: аматорське кіномистецтво, державне управління, протекціоністська політика, механізми.

ИССЛЕДОВАНИЕ ПОТЕНЦИАЛА ФОРМИРОВАНИЯ ГОСУДАРСТВЕННОЙ ПРОТЕКЦИОНИСТСКОЙ ПОЛИТИКИ ДЛЯ ЛЮБИТЕЛЬСКОГО КИНОИСКУССТВА

Аннотация. Опыт, который давно существует и используется мировыми предприятиями, постепенно внедряется в другие сферы жизни общества. С подобной точки зрения актуальность приобретает применение механизмов государственного управления в контексте протекционистской политики государства по отношению к любительскому киноискусству. Формированию инновационных механизмов управления в Украине посвящено много исследований ведущих украинских ученых: В. Баштаник, Н. Дармограй, И. Чаплай, И. Чухно и др. Потребностями современного развития нашего государства, опираясь на научные работы по государственному управлению

украинских ученых В. Рубцова и Н. Перинської, можем выделить социальный механизм формирования и реализации протекционистской политики государственного управления по отношению к любительскому киноискусству, что может быть описано как цепь взаимосвязанных явлений, опосредованных государством как субъектом управления: духовные потребности общества патриотического направления — интересы общества в отношении духовных потребностей — цели, то есть наличие компетентных специалистов государственного управления на всех уровнях цепи культурной сферы — решения по улучшению киноуслуг — результатом чего является качественная и конкурентоспособная киноотрасль Украины.

Направлением протекционистской политики государства по отношению к любительскому киноискусству становится социальная форма, представляющая собой адекватность саморазвития и самореализации национальных интересов. Вместе с ней имеется и функциональная форма, то есть такая, при которой протекционистская политика становится арсеналом инструментов полного невмешательства государства в творческий процесс. Формирование механизмов протекционистской политики по отношению к любительскому киноискусству является важным процессом реформирования государственного управления в Украине.

Взяв за основу научные труды современных украинских ученых, сделан вывод о перспективах развития и совершенствования механизмов протекционистской политики государственного управления любительским киноискусством и совершенствования механизмов государственного управления, которые отличаются от уже существующих наличием усовершенствованного организационно-правового и маркетингового механизмов государственного управления.

Ключевые слова: любительское киноискусство, государственное управление, протекционистская политика, механизмы.

Target setting. Since the end of the twentieth century the practice of protectionist regulative policy from the state position is a process where the principles of business organization are transferred to the level of state executive power. Thus, state administration turns into an innovative organization for the provision of various socio-economic services [3]. The experience that has long been existing and used in the world enterprises, is gradually being introduced in other

sectors of modern society. From such point of view, the use of public administration's mechanisms in the context of the state protectionist policy regarding amateur cinema is becoming topical.

Analysis of recent research and publications. A lot of studies by leading Ukrainian scholars such as V. Bashtanik [1], [2], [3], N. Darmorrai [4], O. Fedorchak [5], I. Chukhno [6] and many others are devoted to the formation of innovative management

mechanisms in Ukraine. The requirements of modern development of our state, based on state management scientific works by Ukrainian scientists V. P. Rubtsov and N. I. Perinskaya [7, p. 40], we can distinguish the social mechanism of the state administrative protectionist policy formation and implementation as for amateur cinema art, which can be depicted as a chain of interrelated phenomena mediated by the state as a subject of management: the spiritual needs of a patriotic society – the interests of society in relation to spiritual needs – goals, that is, the presence of competent specialists in public administration at all levels of the cultural industry chain – the decision to improve the cinema services – the result is quality and competitive Ukrainian art industry.

The purpose of the article is to consider the use of public administration's mechanisms in the context of state protectionist policy on amateur cinema art on the basis of modern Ukrainian scientific works.

The statement of basic materials. It is well-known that protectionism is a state policy aimed at protecting the national economy from foreign competition [8].

Under the conditions of modern society's development, when the process of globalization takes on a particular weight, in opinion of modern Ukrainian scientist, Doctor of Economic studies O. Dovgan, is some paradox, which is based on the fact that what "the higher degree of economic and social consolidation of society and the more fully realized its internal resources, the more successful it can use the advantages of integration ties and

adapt to the conditions of the global market" [9, p. 16].

The protectionist policies' implementation is through its financial support for national production, export promotion and import restrictions. The disadvantage of protectionist policies is that in the process of protecting national values from external globalization, it contributes to the occurrence of stagnative phenomena. Protectionist policy contributes to the emergence of economic self-sustaining functioning. Such policy may deprive the country of the other countries' benefits of advanced scientific and technological achievements. Therefore, protectionism may be appropriate only if it is temporary [8]. Thus, government's support for the promotion of amateur film productions, the winners of international film festivals on television, the introduction of specialized film distribution activities should be applied for a certain period in order to mitigate the impact of foreign product that is available today.

Ukrainian Doctor of Economics O. Dovgan, identifies the epistemological factors that are determined as "disagreement between methodological declarations and the actual methodology in the study of the process of globalization" [9, p. 16]. In her opinion globalization has to be understood as some emphasis of scientific attention "on the universal points and global nature of interaction" [9, p. 16]. It integrates social, political, economic, cultural and civilizational systems of the most developed countries, which is a globalization in total of its carrier. Scientist observed the substitution of the whole part.

Special strategy is inherent in a global which is actually local and oriented to developed country. The scholar notes, “there is a suppression of different parts, which leads to the devaluation of local (including national) features” [9, c. 16]. As a result, “there is a distortion of real world economic relations” [9, c. 16].

According to S. V. Shcherbyna, “protectionism is a complex of measures, that aimed at stimulating some development of national economy by providing certain advantages to domestic commodity producers and creating certain barriers for the entry of foreign competitors into the domestic market” [10, c. 39].

According to M. I. Nebava, protectionism is temporarily and necessary for prospective and young industries that have a high level of spending. They need it for completing their formation and firm consolidation of the positions at the state level. With an effective increase in efficiency, the level of protectionist protection has to be reduced. Protectionism supporting of some industries “in the case of young industries producing subsidies or other benefits is more effective means of support than foreign trade protection” [11].

An analysis of the genesis and historical dynamics of protectionism at the international level is successfully, conducted by Ukrainian scholar, Doctor of Economic studies O. A. Dovgan. It shows some cyclical character of protectionist policy. Scientist distinguishes so-called “waves” – “big” and “small”. The “big wave” manifests itself in the fact that the greatest intensity of state protectionism is observed in the

initial period of accelerated development of the country, which sets itself as the goal to occupy a worthy place in the leading group, as well as in the late period of its development, that characterized by a marked decrease the pace of economic growth, that is, with the loss of competitive advantages and leading position of the country in the world economy, with the emergence of a steady tendency to lag behind the most dynamically developing “persecutors” [9, p. 13].

In our case, we see a marked decline in economic growth in the country’s industry, but there are growing benefits in the field of culture and art.

The direction of state protectionist policy regarding the amateur cinema arts becomes a social form, which represents the adequacy of self-development and self-realization of national interests. Together with it, we have a functional form, that is, the protectionist policy regards to amateur cinema, that becomes as an arsenal of tools for the complete non-interference of the state in the creative process.

As O. A. Dovgan notes, there is an internal contradiction in protectionism, that is one between the general and the special, and is expressed in its properties – “selective”, “reasonable”, “branch”. “Protectionism has its own denial, and this is its self-development, its continuation in liberalism” – wrote Doctor of Economics O. Dovgan [9, p. 14]. According to the researcher’s point of view, the choice of a management strategy is “in accordance with the type of contradiction of protectionism, it allows some destructive action using the creative potentials of the contradictions of

protectionism, minimizing the negatives” [9, p. 15].

PhD of Economic studies I. Ivashchuk concluded that there was a philosophical impossibility to formulate common rules and conditions for protectionist measures, exploring the dialectics of protectionism and free trade in the economic policy of the countries. It is today in globalized world, according to the scholar, there is an escalation of contradictions in goals and “means of achieving the ultimate goal between countries in different planes” [12].

There is such an opinion that “without state protection from foreign competition, the development of national industry is impossible” [13].

As Ukrainian scholar S.V. Shcherbyna points out: “The protectionist measures that tend to be hotly supported in a wide circle of the population taken by the state under the slogan of protecting the national commodity producer. State support for protectionist measures depends, first of all, on noneconomic factors, in particular, as a religious-confessional affiliation, electoral-political preferences, patriotic-nationalistic tendencies, migration-demographic tendencies, etc.” [10].

In such context, it is expedient to use effective mechanisms of state administration regarding to their implementation in the protectionist policy.

According to the scientific works of PhD of Public Administration, the famous Ukrainian scientist I. Chaplay, the introduction of marketing principles of in the state authorities’ activities, corresponds to the social-market reorientation of public administration to the formation of civil society and the development of its democratic stan-

dards [14, p. 1]. The marketing mechanism in the state protectionist policy regarding to amateur movie art is an important process of reforming public administration in Ukraine.

The marketing mechanism in the state protectionist policy of regarding to amateur cinema art is an assessment of the service provision quality with priority attention to the problems and needs of amateur-arts’ citizens. The marketing mechanism takes into account a set of factors that influence on the conditions of the state authorities in order to implement behavioral models of citizens that will contribute to the achievement of national goals. Managers will recognize that citizens are their potential clients and therefore their interests should be taken into account [14, p. 14]. Thus, all creative individuals, cinema-amateurs are clients of regional departments of culture under state administrations.

The marketing mechanism of the state protectionist policy as for the amateur cinema art substantiates its main directions of formation and development on the legal base in the practice of public administration. The marketing mechanism for amateur cinema in the system of public administration promotes more effective dialogue between cinema-amateurs and screenwriters and government agencies, defining real indicators of assessing the practical level of the efficiency of public authorities at the cultural level in terms of meeting the needs of citizens, along with the transformation of the administrative and procedural tools of the marketing mechanism.

Relying on the research of PhD in Public Administration I. Chaplay [14],

it is established that the effectiveness of the protectionist policy of the state regarding the amateur cinema art has its state administrative influence and has established thanks to the marketing mechanism. Through the marketing mechanism of public administration, the development of active communication structures of public services of artistic and cultural levels take place with the population of the region. Consequently, we can state some positive experience of introducing a marketing mechanism in state protectionist policy of regarding the amateur cinema art.

PhD in Public Administration K. M. Gunchenko in the study "The Organizational and Legal Mechanism of the State Administration of Higher Educational Institutions' Autonomization in Ukraine" [15] studied in detail the problems of higher educational institutions' autonomy in Ukraine. Based on this study, we consider it expedient to apply an organizational and legal framework for improving the autonomy of amateur film studios.

Such principles can be divided into systemic and institutional levels. At the system level, it is desirable to have the following organizational and legal foundations of the state administration protectionist policy for the amateur cinema art as a simplification of rules and procedures for the establishment of amateur film studios of commercial direction, which has in its composition the creation of a single legal status and legislation for public administration and ensuring less bureaucratic and restrictive procedures.

The organizational and legal basis at the system level is to improve the mechanisms for distribution of state

funding of regional departments of culture management, which includes the elimination of the budget article, the introduction of a modern cost accounting system using the criteria for the activities of amateur movie associations. At the system level, we also include an increase in public investment in film production for conducting international exchanges and internships for members of creative amateur movie associations [15, p. 13].

At the systemic level, the organizational and legal mechanism of the state administration protectionist policy for amateur cinema art is an important basis for the provision of amateur film studios of property and rent ownerships without permission, stimulating the diversification of income sources, and creating some favorable climate for investment in the field of amateur movies. Removing the supervision of the authorities on the creative process is also an important organizational and legal basis at the system level for improving the autonomy of creative associations [15, p. 13].

To provide the support for human resources' development in cultural and cinematographic establishments by providing additional funding, as well as conducting an assessment of an agreed reform plan with the involvement of independent international experts is acceptable.

At an institutional level, the organizational and legal framework for improving the autonomy of cinema for both professional and amateur artistic associations is the development and improvement of film studios potential and human resources through their introduction of a more strategic ap-

proach for the departments of cultural management, development of leadership and managerial skills, in particular, the middle management links, development of a financial function taking into account some strategic aspects of financial planning, identification of promotive ways with special support of the development of personnel successive mechanism and creation of favorable conditions for the involvement of young professionals in management and leadership [15, p. 13].

Another organizational and legal basis of the institutional level is the adoption of a system of full cost accounting as a principle of financial planning. The organizational and legal basis of the institutional level is the improvement of internal mechanisms for allocating funds in regional departments of cultural management in higher educational institutions of the cultural and artistic direction and balancing the centralization of the network and cooperative development with other institutions such as, for example, libraries, TV channels for the experience exchange activities and decentralization. An important organizational and legal basis for improving the autonomy of amateur cinema associations at the institutional level is the development of a concrete change plan with a mechanism for evaluating their success.

Conclusions. Consequently, based on the scientific works of contemporary Ukrainian scholars, the conclusion has been made: the prospects for development and improvement of the protectionist policies of the state administration as for amateur cinema art and the improvement of state administration mechanisms, which differ from

existing ones with an improved organizational and legal mechanism and marketing mechanisms of public administration have to be used.

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