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ADVERTISING CAMPAIGN MANAGEMENT IN THE VIDEO PRODUCTION MARKET

The article is dedicated to the study of the principles, structure, and mechanisms of managing advertising campaigns in the video production market, which operates at the intersection of creative, technological, and communication-management processes. In the current conditions of digital transformation and the rapid growth of visual content consumption, video production is becoming not only a technical process of creating audiovisual materials but also a strategic tool for shaping brand perception, emotional engagement, and long-term competitive advantages for companies. This underscores the need to shift from traditional advertising approaches to integrated management systems that combine analytical research, creative design, and technological innovation. The article examines the theoretical foundations of video production as both a service and a product, highlighting its dual role in shaping communicative and reputational value. It is shown that the effectiveness of an advertising campaign in this sector depends on the coherence of concept development, creative dramaturgy, production and post-production stages, as well as the alignment of these elements with strategic marketing objectives. The main models of interaction between the client, the production company, and the media agency are analyzed, defining the distribution of responsibilities, decision-making logic, and risk sharing. The article emphasizes the importance of integrating creative identity, technological capabilities, and strategic planning to achieve maximum communication effectiveness. It substantiates the approach where video content serves not only as a carrier of information but also as a demonstration of the company's professional style and expertise. Special attention is given to the determinants influencing the choice of communication tools – market, sociocultural, technological, behavioral, creative, and innovative – which shape the adaptability and competitiveness of advertising campaigns in the video production market.

Keywords: video production; advertising campaign; communication tools; creative development; production process; marketing strategy; determinants.

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УПРАВЛІННЯ РЕКЛАМНИМИ КАМПАНІЯМИ НА РИНКУ ВІДЕОПРОДАЖЕНУ

Статтю присвячено дослідженняю принципів, структури та механізмів управління рекламними кампаніями на ринку відеовиробництва, який функціонує на перетині креативних, технологічних та комунікаційно-управлінських процесів. У сучасних умовах цифрової трансформації та швидкого зростання споживання візуального контенту відеовиробництво стає не лише технічним процесом створення аудіовізуальних матеріалів, а й стратегічним інструментом формування сприйняття бренду, емоційної залученості та довгострокових конкурентних переваг компаній. Зазначене обірунтовує необхідність переходу від традиційних рекламних підходів до інтегрованих систем управління, що поєднують аналітичні дослідження, креативний дизайн та технологічні інновації. Розглянуто теоретичні основи відеовиробництва як послуги та продукту, підкреслюється його подвійна роль у формуванні комунікативної та репутаційної цінності. Доведено, що ефективність рекламної кампанії в цьому секторі залежить від узгодженості розробки

концепції, креативної драматургії, етапів продакшину та постпродакшину, а також узгодженості цих елементів зі стратегічними маркетинговими цілями. Проаналізовано основні моделі взаємодії між клієнтом, продакшн-компанією та медіаагентством, які визначають розподіл відповідальності, логіку прийняття рішень та розподіл ризиків. У статті наголошено на важливості інтеграції креативної ідентичності, технологічних можливостей та стратегічного планування для досягнення максимального комунікаційного ефекту. Обґрунтовано підхід, за якого відеоконтент слугує не лише носієм інформації, а й демонстрацією професійного стилю та експертизи компанії. Особливу увагу приділено детермінантам, що впливають на вибір комунікаційних інструментів – ринковим, соціокультурним, технологічним, поведінковим, креативним та інноваційним – які формують адаптивність та конкурентоспроможність рекламних кампаній на ринку відеовиробництва.

Ключові слова: відеопродакшн; рекламна кампанія; комунікаційні інструменти; креативна розробка; виробничий процес; маркетингова стратегія; детермінанти.

The problem lies in the discrepancy between the growing market demands for high-quality video content and the insufficiently structured approaches used by production companies in planning and managing advertising campaigns. This results from the fragmentation of analytical, creative, production, and communication processes, which leads to ineffective resource use, inconsistencies in brand positioning, and reduced impact of video content. As a consequence, companies lose the ability to form stable market visibility and maintain competitive advantages in an environment where technological innovation and creative expressiveness are decisive factors.

Analysis of recent publications on the issue. The theoretical foundations of managing advertising campaigns in the video production market rely on a broad set of works by leading foreign and Ukrainian scholars in marketing, advertising, and consumer behaviour. Fundamental contributions by P. Kotler and K.L. Keller [1] form the conceptual basis for understanding integrated marketing communications and the role of video content in shaping brand value, while M. Porter's theory of competitive strategy [2] helps define video production as a tool of differentiation in saturated markets. The studies of O. Zozulov [3], T. Dibrova, S. Solntsev and K. Bazherina [5], as well as G. and M. Belch [7], provide methodological foundations for structuring advertising tools, communication models, and integrated promotional strategies. Modern approaches to digital video advertising are developed in the works of O. Garganas [4], B. Tarczydło [6], and D. Chaffey & F. Ellis-Chadwick [16], who emphasise the transformation of video content into an interactive digital communication instrument. Research by J.P. Jones [11], J. Sissors and R. Baron [12], and A. Ries & J. Trout [13] strengthens the theoretical basis for media planning, positioning, and message design, while Ukrainian scholars such as K. Semenko and S. Bakulina [10], I. Horodniak [14], and N. Tokhtamysh & D. Knyshov [15] contribute to understanding online promotion tools and methods for evaluating advertising effectiveness.

The purpose of this article is to systematise the theoretical foundations and develop practical recommendations for improving the management of advertising campaigns in the video production market.

Presentation of the main results and their justification. Video production (the creation of video content) is a complex, multi-level type of economic activity that combines elements of creativity, technology, and organizational management. In the modern economy, it operates simultaneously in two dimensions: as a service, that is, an activity aimed at meeting the client's needs in creating a video product, and as a good, that is, the result of this activity, which has consumer value and can be sold on the market. This dual nature determines the specifics of its production process, pricing, and promotional activities.

As a service, video production is characterized by intangibility, individualization, and a high level of creative input. A client approaches a production company not only to obtain a finished video but, above all, to have their idea or communication concept professionally brought to life. The cost of the service is determined not only by the expenses of technical production but also by the creative concept, the director's vision, the team's expertise, and the editing and post-production methods applied.

As a product, video production appears in the form of a finished video product with a specific form, content, and purpose. It can be delivered to the client as a commercial, a corporate film, a video tutorial, a social message, or another format. The commodity nature of video production is manifested in its consumer value: its ability to perform informational, communicative, emotional, and reputational functions. Unlike typical material goods, a video product does not lose its value after a single use on the contrary, it can be repeatedly distributed online, generating cumulative reach [1].

The video production market has its own specificity, as its final product is not a material item but visual content – videos, advertisements, corporate clips, branded content, or social video projects. Advertising campaign in the field of video production performs two key functions: promoting the services of content-producing companies and ensuring the effectiveness of campaigns for clients who order these services. In both cases, the strategic goal is to build a sustainable image, trust, and recognition. Companies commission video content to enhance emotional impact on the audience, increase engagement on social media, and boost conversions. Clients typically evaluate campaign success based on view counts, engagement, brand recognition, and return on investment. For companies providing video production services, an advertising campaign fulfills a somewhat different function - promoting their own brand and attracting clients [1].

The uniqueness of video production lies in its distinctive approach to defining an advertising campaign:

1. An advertising campaign of a video production company is a systematically organized activity aimed at shaping the perception of the company as a professional creator of video content that combines technical excellence and artistic expressiveness, with the goal of attracting new clients and strengthening market position.

2. In a narrow sense, a video production advertising campaign is a sequence of communication actions through which the company presents its creative and technical capabilities, demonstrates service quality, and proves its ability to create content that enhances the client's image.

3. In a strategic sense, such a campaign is not merely a promotion tool but also a self-positioning instrument: a production company advertises not so much its product as its style, philosophy, and ability to convey meaning through imagery.

Advertising campaign in video production is both an act of communication and a creative process that itself becomes a demonstration of competence. Its result is not only the dissemination of information but also the formation of trust, prestige, and the association of the company with a high level of professionalism.

To develop an advertising campaign, a company must compile a list of advertising tools it will use. In academic literature, five main groups of advertising campaign tools are traditionally distinguished: Media (mass); Direct communication tools; Interactive (digital) tools; Image-building and representational tools; Creative-demonstrative (visual-communication) tools; Reputational-content tools; Visual-process tools. A detailed classification of advertising campaign tools is presented in Table 1.

Table 1

Classification of advertising campaign tools

Tools	General definition	Typical forms of implementation	Features for the market	Examples or unique tools
1. Media	Mass media that disseminate an advertising message to a large audience.	Television, radio, print media, outdoor advertising.	They are mainly used for image or premium companies.	Television spots, participation in television programs, sponsorship
2. Direct communication	Direct appeal to potential customers without intermediaries.	Personal presentations, meetings, demonstrations.	The goal is to attract corporate clients and agencies.	Showroom presentations, personal offers to brands.
3. Interactive (digital)	Tools that enable two-way interaction.	Social networks, websites, video platforms, blogs.	It is the main promotion channel.	Own production channel, "behind the scenes", online presentations
4. Image-representative	Tools aimed at creating a positive image.	Public appearances, participation in exhibitions, festivals, partnerships.	They emphasize authority and level of professionalism.	Participation in advertising festivals, awards, partnership projects.
5. Creative-demonstrative	Tools that demonstrate a company's capabilities through a creative product.	Own advertising videos, experimental, short film cases	Video production advertises itself through video, which becomes both a product and a means of advertising.	"Behind the Scenes" series (filming process), showreel, experimental videos.
6. Reputational content (unique to the market)	Tools based on the creation and distribution of educational or analytical video content.	Analytical videos, training videos, filming reviews, video reviews of equipment.	They build trust and perception of the company as an expert in the industry.	Educational mini-courses on videography, video tips from the director, thematic video podcasts.
7. Visual-procedural (new to the market)	Tools that show the video production process and the team's work.	Short documentary videos, backstage, video stories.	They provide an emotional connection between the viewer and the brand.	The series "How We Film", "The Story of One Shot", a video about the team.

Source: compiled by the author based on [4–10].

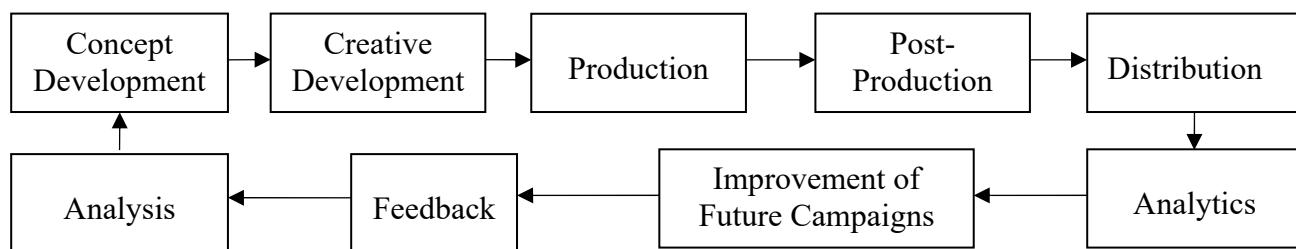
The effectiveness of an advertising campaign largely depends on the interaction models among the three main participants in the process: the client (brand), the production company, and the media agency. There are various interaction models that differ in the degree of management centralization, areas of responsibility, approval cycles, and risk distribution. The chosen model

influences the speed of decision-making, the quality of the final product, and the efficiency of distribution.

In the classical "client–media agency–production company" model, the client delegates coordination of all stages – from briefing to distribution – to the media agency, while the production company performs production functions. This model is convenient for large brands, as it allows centralized control and optimization of the media budget.

The "client–production company" model occurs when the client seeks close creative collaboration and has an internal marketing department that manages distribution. In this model, the production company may assume additional functions, such as creating adaptations for social media.

The process of developing and implementing an advertising campaign in the video production business is a multi-phase and interconnected cycle that combines analytical, strategic, creative-production, and evaluative components. Unlike traditional advertising campaigns, which emphasize planning and media activity, in the field of video production a significant part of the process is devoted to creative design of the video product – from the concept and script to its technical implementation. The step-by-step formation of advertising campaigns is shown in Fig. 1.



Source: Developed by the author based on research.

Figure 1. Logical-structural diagram of the stages of production of an advertising campaign in the video production business

The first stage – "Analytical and research stage". At this stage, information on the market, competitors, target audience, and media channels is collected and analyzed. The goal is to identify marketing prerequisites for the campaign: consumer expectations, trends in video content, and communication niches. Analytics in video production focuses not only on the audience but also on aesthetic preferences and visual formats that evoke strong emotional responses. Key indicators and constraints – time, budget, and technology – are defined.

The second stage – "Conceptual and strategic stage". This stage develops the overall concept of the campaign, defining the main idea, message, brand positioning, and distribution channels. Strategic planning in video production has a dual structure: a marketing strategy and a creative script concept. The key task is balancing business goals with the video's aesthetic concept, as it performs both advertising and emotional-symbolic functions. A brief outlining the goal, audience, style, key messages, budget, and deadlines is prepared.

The third stage – "Creative and design stage". This is the heart of the campaign, where the creative idea, script, visual concept, and storyboard are developed. Key components include dramaturgy, storyboard, and selection of actors, locations, music, and visual style. Creativity itself is a product, demonstrating professional quality and artistic character. The stage ends with script approval and transition to production.

The fourth stage – "Production and filming stage". This is the practical phase where the video content is created. It includes preparing sets, lighting, sound recording, and filming according to the approved script. The production company coordinates cinematographers, directors, sound

engineers, actors, and technical staff. Every action must align with the main idea, as the visual sequence conveys the brand's message and emotional impact.

The fifth stage – "Post-production (editing) stage". After filming, the video is processed and finalized, including editing, color correction, sound design, visual effects, subtitles, and platform adaptation. Post-production serves both technical and creative functions, transforming raw material into an advertising message and creating an integral emotional image. This stage completes the creative cycle and prepares the video for distribution.

The sixth stage – "Distribution and communication stage". This stage distributes the finished video to audiences through social media, video platforms, TV, outdoor screens, and partner websites. Channel choice depends on marketing goals, audience, format, and budget. For production companies, it also acts as a demonstration of their quality and promotes the studio through branding, festival participation, and case studies.

The seventh stage – "Evaluation and analytical stage". The final phase assesses results and effectiveness, including views, engagement, reach, feedback, emotional impact, and reputational changes. Effectiveness is evaluated both quantitatively and artistically. Analysis informs future strategies, creative updates, and technical improvements. In video production, performance metrics include traditional advertising indicators plus artistic and communicative measures, reflecting both client promotion and the studio's professional reputation.

In the classical approach, the key performance indicators of advertising campaigns include audience reach, frequency of impressions, number of contacts, brand recognition level, post-campaign sales volume, and response rate. However, for the video production market, these metrics must be supplemented with artistic and communicative indicators that account for the quality of visual content perception, emotional response, and reputational impact. The uniqueness of video production metrics lies in the fact that a video serves not only as advertising but also as a demonstration of the company's professional mastery. Therefore, the results have a dual nature: they assess both the effectiveness of promoting the client and the reputational growth of the studio itself. The performance indicators of advertising campaigns are presented in Table 2.

Table 2

Advertising campaign performance indicators

Indicator group	Essence	Measurement example
Communication	Determine the level of audience engagement and number of views	Number of views, likes, comments, reposts
Marketing	Measure the impact on consumer behavior and sales	Growth in orders after the campaign, conversion of inquiries
Reputable	Assessing a change in attitude towards a brand or production company	Positive dynamics of mentions in the media, customer recommendations
Emotional-aesthetic (unique)	Reflect the quality of visual impact and emotional response	Assessing the aesthetic appeal of a video among the audience
Creative-technological (unique)	Determine the novelty of technological and artistic solutions	Using new formats, special effects, 3D graphics
Efficiency of client-production interaction	Measures the quality of collaboration, communication, and task implementation	Execution time, consistency of stages, customer satisfaction
Viral spread (unique)	Assesses the speed and scale of natural video distribution	Number of organic reposts, reach without advertising

Source: compiled by the author based on [4–10].

The system of performance indicators for advertising campaigns in the field of video production should combine traditional economic parameters with new artistic-communicative ones. The success of such a campaign is determined not only by commercial outcomes but also by its ability to create a strong emotional image that imprints the brand's unique style in the viewer's mind.

The determinants of advertising campaigns form the basis for strategic decisions and influence the choice of tools, communication channels, message style, and overall creative concept. In the video production industry, these factors gain particular multidimensionality, as they combine economic, technological, and aesthetic components. Here, an advertising campaign not only informs or promotes a service but also showcases the company's creative identity, artistic signature, capacity for innovative thinking, and technical excellence. Therefore, the determinants possess not only market but also creative-reputational characteristics.

A distinctive feature of the modern video production market is the influence of additional factors such as technological innovations (artificial intelligence, 3D graphics, VR), algorithmic changes in social media, the emotional appeal of content, the dynamics of viral distribution, and trends toward short-form video. Generalized determinants of advertising campaigns in video production are presented in Table 3.

Table 3

Determinants of advertising campaigns in the field of video production

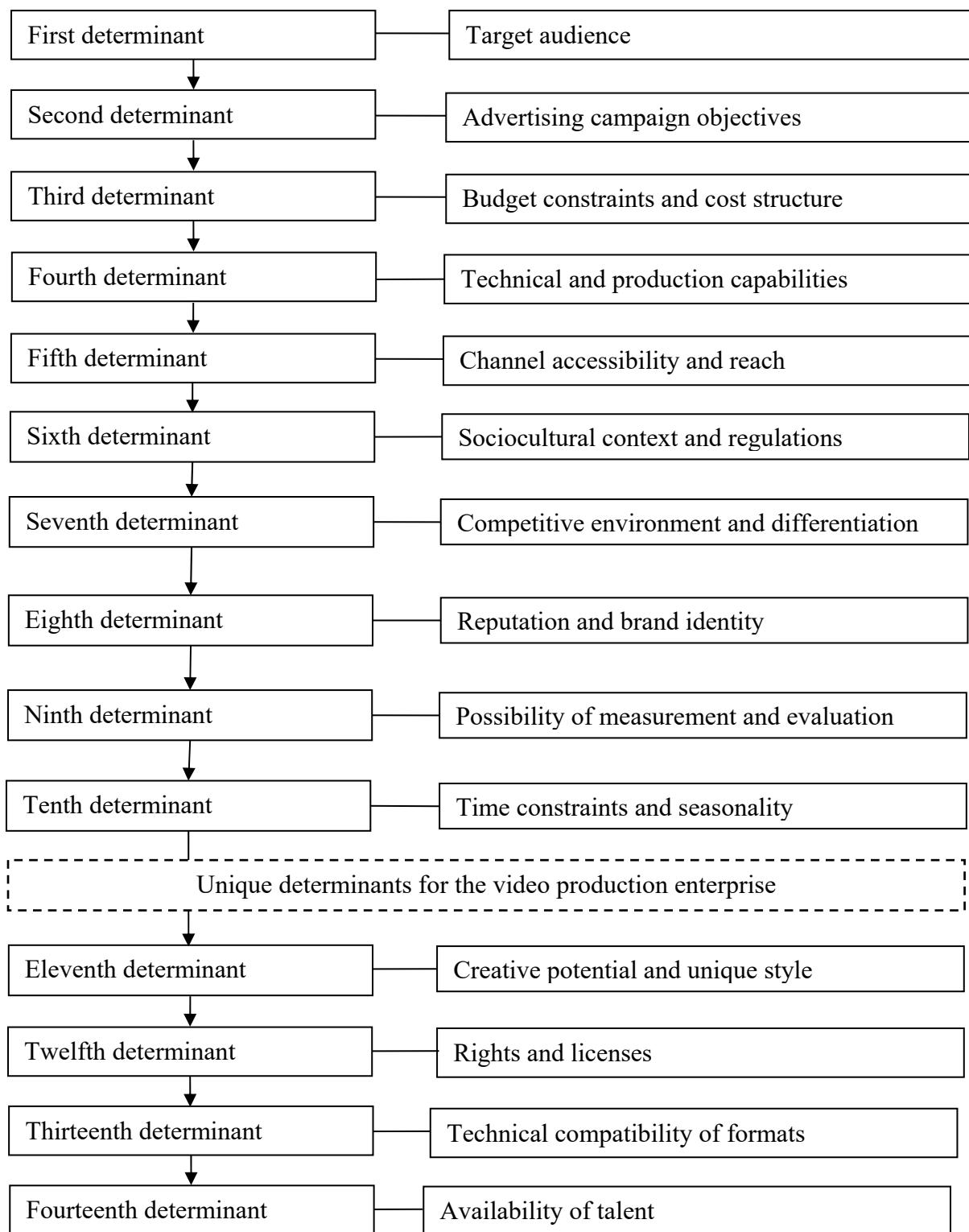
Group of determinants	Content and characteristics	An example of manifestation in the video production business
Market	Determined by demand structure, competition, market segment	Growing demand for short videos (15–30 seconds) for social media
Sociocultural	Formed under the influence of cultural norms, aesthetic trends, and audience values	Popularization of the documentary style in commercial advertising
Technological	Reflect the level of technical equipment, the introduction of new filming and editing tools	Using drones, VR filming, 8K formats
Creative-aesthetic	Related to artistic concept, visual language, originality of images	Development of a corporate visual style for the production
Behavioral (auditory)	They take into account consumer psychology, viewing motives, and emotional reactions.	Analysis of viewer retention time in a video
Image (reputational)	Determines customers' attitude towards the company, its public assessment	Presence in festival programs or advertising competitions
Innovative (unique for video production)	Create competitive advantage through technological or creative uniqueness	Using artificial intelligence for scenario analysis

Source: compiled by the author based on [4–10].

A video production company operates in an environment where effectiveness depends not only on financial resources but also on the ability to quickly adapt to aesthetic trends and technological innovations. This means that strategic management of advertising campaigns in this field requires not only analytical thinking but also a deep understanding of cultural codes and behavioral characteristics of the target audience.

The determinants of communication tools are a set of conditions and properties that define the appropriateness, format, and methods of applying specific communication instruments within an advertising campaign. When analyzing determinants, it is advisable to distinguish those common to

all industries and those specific to a certain sector (for video production – technical and artistic constraints). The algorithm for forming advertising campaigns of video production enterprises is presented in Fig. 2.



Source: compiled by the author based on [8].

Figure 2. Determinants of communication tools

Below, each determinant is examined separately with an indication of practical implications for choosing communication tools [8].

The first determinant – "Target audience (its characteristics and behavior)". Defining the target audience is a fundamental determinant: communication tools are chosen based on the age, socio-economic, geographic, and behavioral traits of the group. Different audiences perceive formats, tone, duration, and frequency of messages differently. For example, for younger groups, short vertical videos, interactive formats, and spontaneous livestreams will be priorities; for corporate clients – detailed presentations, professional case studies, and personal meetings. Audience research also determines the degree of personalization of the message and the choice of distribution channels. A deep understanding of motivations, informational habits, and perception barriers enables the construction of contact maps and optimization of exposure frequency [8].

The second determinant – "The goal of the advertising campaign (image building, lead generation, increasing sales, reputational objectives)" – largely determines the choice of tools. Image-oriented goals require tools that create an emotional connection (long artistic videos, festival presentations), whereas lead generation requires tools of direct contact and measurability (targeted landing pages, formats with inquiry forms). The strategic goal also defines the balance between short-term and long-term tools. Short-term tools deliver quick results but may not build sustainable positioning; conversely, systematic image-building tools require more time and resources but build reputational capital [8].

The third determinant – "Budget constraints and cost structure". The size and structure of financial resources is a direct limitation when selecting tools: some media require significant one-time investments (television commercials, participation in prestigious festivals), others require regular and scalable expenses (digital advertising, channel maintenance). Important is not only the total amount, but also the distribution between content creation and distribution. Effective budgeting involves a "cost–expected result" model and a reserve for urgent adjustments during the campaign. For video production, additional production costs (filming, equipment, music rights) must be taken into account, making planning more complex. Optimization may involve creating modular content easily adaptable for different channels, reducing total adaptation costs [8].

The fourth determinant – "Technical capabilities and production constraints". Technical equipment (cameras, lighting, editing stations), specialist availability, and team skill level determine which tools and formats can realistically be implemented. Having in-house equipment and qualified staff enables complex formats (studio shoots with multiple cameras, special effects), while limited resources dictate simpler but flexible options. For video production, postproduction capabilities are also crucial: access to software for color grading, visual effects, and sound processing affects the quality of the final product and, accordingly, the choice of tools that will emphasize strategic messages [8].

The fifth determinant – "Channel accessibility and reach". Communication channels (online platforms, TV networks, print media, events) differ in reach, audience structure, and format requirements. A determinant is the availability of access to specific channels: "Does the company have a contract with a media platform? Does it have its own distribution channels?" Limited access forces the search for alternative paths (partnerships, collaborations), whereas wide access opens opportunities for large-scale campaigns. Channel accessibility is also associated with time frames and geographic focus: a local campaign requires local channels; a global one – a multiplatform approach. Understanding channel characteristics helps determine which formats (long videos, short clips, interactive stories) will perform best in selected environments [8].

The sixth determinant – "Sociocultural context and regulatory environment". Social norms, cultural preferences, and regulatory constraints influence acceptable themes, imagery, and presentation methods. What is appropriate in one cultural community may be unacceptable in

another. Regulatory requirements (copyright, rules for advertising specific products, personal data protection) define legal boundaries for certain tools. Analysis of this determinant requires legal verification of content and adaptation of messages to cultural codes of target markets. Ignoring these factors may lead to reputational losses or legal sanctions, significantly reducing campaign effectiveness.

The seventh determinant – "Competitive environment and differentiation". The presence of strong competitors and the type of competition determine whether tools increasing visibility (mass media) or those building deep engagement (personal events, thematic demonstrations) should be chosen. In oversaturated niches, tools providing distinctiveness in form or content are needed – eg, unconventional video formats or co-branding campaigns. Competitor analysis helps identify segments or formats used less frequently but that can become sources of competitive advantage. This makes the determinant particularly important for building long-term positioning.

The eighth determinant – "Reputation and brand identity". The company's reputation and clarity of its identity determine acceptable tools. A company with a strong reputation can afford experimentation in form, as the audience trusts it; companies building trust should focus on tools with proven effectiveness and evidentiary materials (case studies, testimonials, demonstrations). Brand identity also dictates aesthetic parameters: corporate colors, editing style, communication tone. Tools contradicting this identity reduce message coherence and may weaken the brand's position in the eyes of the audience.

The ninth determinant – "Possibility of measurement and evaluation of effectiveness". Tools that can be reliably measured have an advantage in planning and optimizing campaigns. The availability of metrics (views, watch time, conversions, inquiries) allows strategic decisions to be adjusted in real time. Tools that are difficult to quantify (eg, subtle changes in brand perception) require additional qualitative research. For video production, both quantitative and qualitative indicators are important, since the product not only conveys a message but also demonstrates the level of professionalism. Therefore, evaluation criteria must include quality elements (expert reviews, analysis of feedback) along with standard economic metrics.

The tenth determinant – "Time constraints and seasonality". Deadlines and seasonal factors limit tool selection. For example, aggressive marketing activities before a sales season require fast and scalable tools; long-term image projects are better suited for cyclical or permanent tools. Video production must plan production considering these time frames, including preparation, shooting, and postproduction. Seasonality also affects creative decisions: themes, tone, and visual imagery may change depending on audience expectations in a specific period (holiday season, vacation season, etc.).

Determinants from the eleventh to the fourteenth are unique to the video production market.

The eleventh determinant – "Creative potential and unique style". For production companies, the presence of a distinct creative signature – a unique way of constructing shots, editing rhythm, light and shadow – is a decisive determinant. This factor influences whether to use tools that highlight authorship (artistic films, showreels) or those that mask it (standard commercials). Maintaining and promoting one's own style requires tools with a demonstrational function (behind-the-scenes materials, festival screenings). Creative potential also determines opportunities for innovation (implementation of unconventional shooting techniques), which makes the production company more attractive to clients seeking differentiation. For such clients, tools with high creative risk may yield the highest return.

The twelfth determinant – "Intellectual property rights and licensing constraints". In video production, rights to music, scripts, archival footage, and visual elements are crucial determinants. The availability or absence of rights limits the choice of artistic elements and distribution channels. Rights violations may result in content blocking or financial sanctions. Therefore, when selecting

tools, legal use of materials must be considered, and licensing costs included in the budget. This is especially important for campaigns with international distribution, where rights requirements may differ.

The thirteenth determinant – "Dynamics of technological formats and content adaptability". Rapid changes in formats (short vertical videos, interactive stories, livestreams) are determinants dictating the need for flexible tools. Production companies must ensure the ability to quickly adapt the same material to different formats and technical requirements of platforms. This necessitates investments in modular script-production solutions and postproduction procedures that allow multiple versions to be created from a single shoot.

The fourteenth determinant – "Availability of talent and partner networks". The availability of professional directors, cinematographers, actors, and technical partners defines which tools can be used. A shortage of certain specialists or locations creates constraints and forces the selection of tools requiring fewer human resources or the engagement of external contractors. Building an internal partner base and a network of creative professionals is a strategic resource that broadens the range of available tools.

The system of managing advertising campaigns in the field of video production is a set of organizational, analytical, technological, and communication mechanisms that ensure planning, implementation, and control. It is based on the principles of integrated marketing management, in which advertising is viewed not as a one-time event but as a continuous process of forming the enterprise's communication value. In the context of the video production market, this system has several specific features. First, advertising here often combines promotion of the production company's own brand and creation of advertising content for clients. This forms a dual management level: internal (brand advertising) and external (client projects). Second, the system must take into account creative factors – uniqueness of the idea, aesthetic expressiveness of content, and technological quality.

Let us define the structure of the management system and the functional principles of the scheme, and present them in Table 4.

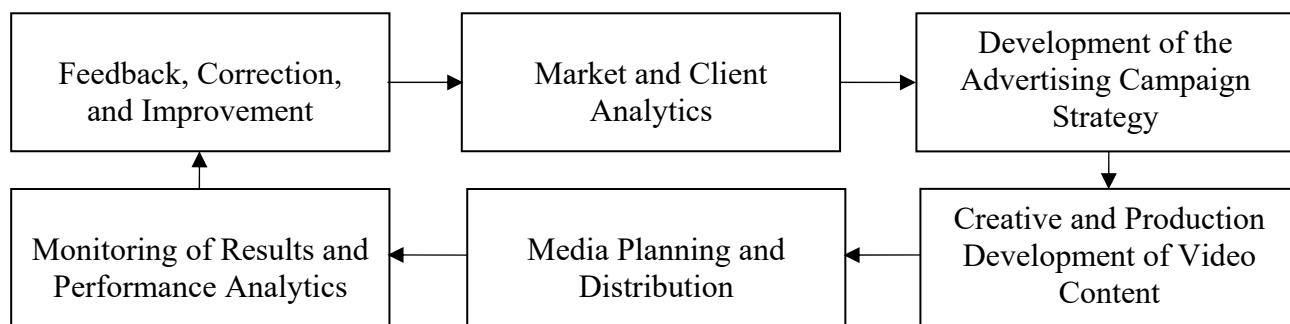
Table 4

Management system structure

Component	Function content	Expected result
Analytical block	Collecting data about the market, customers, competitors, and video marketing trends	Determining opportunities and risks of advertising activity
Planning block	Formation of strategic goals, selection of tools, definition of KPIs	Creating an advertising campaign plan
Creatively – production unit	Concept development, script, design, content production	A video product that conveys the key ideas of the brand
Communication unit	Selection of distribution channels, publication management, PR and SMM	Ensuring audience reach and engagement
Evaluation – analytical block	Measuring results, analyzing effectiveness, adjusting the campaign	Improving performance and cost efficiency

Source: compiled by the author based on [12].

This structure allows for a closed management cycle - from planning to evaluation, which is a characteristic feature of professional management in the creative business. Based on Table 4, we present a model of the advertising campaign management system in the video production business in Fig. 3.



Source: developed by the author based on research.

Figure 3. Logical-structural diagram of developing an advertising campaign in the video production business

Such a structure makes it possible to ensure a closed management cycle – from planning to evaluation – which is a characteristic feature of professional management in the creative industry. Based on Table 4, the model of the advertising campaign management system in the video production business is presented in Fig. 3.

The functional principles of the advertising campaign management system are grounded in several fundamental principles:

The principle of systematicity – interdependence of all stages and functions of advertising activities.

The principle of flexibility – adapting campaigns to rapidly changing trends in the digital space.

The principle of integration – combining marketing, production, and communication processes.

The principle of analyticality – continuous monitoring of results and implementation of optimization tools.

The principle of creative identity – advertising must emphasize the company's unique style and professionalism.

Conclusions and prospects for further research. The conducted theoretical and methodological research made it possible to form a holistic understanding of the essence, structure, principles and tools of advertising campaigns in the context of the modern video production market.

It was found that an advertising campaign in this industry is not only a tool for communicating with the consumer, but also a component of the strategic management of the enterprise, as it directly affects its competitiveness, reputation and market recognition. Particular attention is paid to the principles of building advertising campaigns – systematicity, integrity, targeting, creativity, analytics, which ensure their consistency with the marketing strategy of the enterprise. It was determined that video production companies use specific types of campaigns: image, demonstration, project and integrated, which allow solving commercial and reputational tasks simultaneously. An important result is the identification of interaction models "customer – video production – media agency", which describe the logic of partnership in the process of creating an advertising product.

Further analysis was devoted to advertising campaign tools, which are systematized according to their functional purpose – informational, emotional, creative and technological. It was noted that for the video production market, such tools as video marketing, social media, partner collaborations, demonstration videos, festival screenings, content marketing, as well as intra-industry PR campaigns are important. A classification of tools by level of coverage, type of communication and nature of influence is proposed, which allows forming a holistic system of advertising promotion tools.

The study reveals the determinants of the choice of communication tools, including strategic, market, technological, behavioral, and creative factors. It has been established that in the video production business, these factors interact within a dynamic system, where creativity and technological innovation become equivalent to economic indicators.

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