

O. D. Zinenko

V. N. Karazin Kharkiv National University

The Role of Culture Events in Shaping the Discourse of Independent Journalism in Ukraine in 1991-2018

Зіненко О. Д. Роль культурних подій у формуванні дискурсу незалежного журналізму в Україні в 1991-2018 роках. Стаття присвячена пошуку відповіді на питання, яку роль відіграють культурні практики у формуванні дискурсу незалежної журналістики в Україні. В ситуації політичних, соціальних та економічних трансформацій українська журналістика опинилася на роздоріжжі: працювати як засіб пропаганди або розваг, мати ресурси та не мати довіри публіки; або розвиватись як мас-медіа, яке відповідає викликам соціальної дійсності, слідує міжнародним стандартам журналістики та має довіру публіки, але тоді не зрозуміло, звідки брати ресурси. Парадокс українських ЗМІ полягає в тому, що дискурс незалежної журналістики в незалежній Україні підтримувався або в дидактиці політичного або освітнього наративу, або в контексті гуманістичних дискусій у незалежних інтернет-медіа, на громадських платформах, у блогах, у межах художніх ініціатив, акцій, неформальних зустрічей та інших публічних заходів, які не завжди включають парадигму «справжньої» журналістики. Автор пропонує розглянути проблему крізь призму культурних практик, окреслює контекст розвитку української журналістики в синхронії та діахронії відносин публіки та медіа на прикладі публічних подій культурної тематики та телевізійних шоу, в яких публіка бере активну участь. Для аналізу публічних подій культурної тематики автор використовує класичну модель масової комунікації та визначає структуру об'єктів як репрезентативного, детермінантного та каталізуючого середовища комунікативної дії. В ході дослідження виявилось, що дискурс незалежної журналістики у період з 1991 до 2018 рр. великою мірою підтримувався за рахунок громадського активізму культурних ініціатив у взаємодії з новими медіа.

Ключові слова: мас-медіа, публіка, журналістика, громадське мовлення, публічні події.

Zinenko O. The Role Of Culture Events In Shaping The Discourse Of Independent Journalism In Ukraine In 1991-2018. The paper is devoted to the search for an answer to the question of the role played by cultural practices in the formation of the discourse of independent journalism in Ukraine. In a situation of political, social and economic transformation, Ukrainian journalism has found itself at a crossroads: either to work as a means of propaganda or entertainment, to have resources and do not have public confidence; or to develop as a media that meets the challenges of social reality, to adhere to international journalism standards and have public confidence, but then it is not clear where to get resources. The paradox of the Ukrainian media is that the discourse of independent journalism in independent Ukraine was maintained either in the didactic way in politics or education narrative or in the context of humanist narratives of the independent Internet media, public platforms, blogs, artistic initiatives, actions, meetings and other informal public events, which do not always include the paradigm of «true» journalism. The author suggests to define the problem through the prism of cultural practices, outlines the context of the development of Ukrainian journalism in synchronicity and diachrony of relationship between the public and the media on the example of public cultural events and television shows in which the public plays an important role. For the analysis of public events on cultural issues, the author uses the classic model of mass communication and defines the structure of objects as a representative, determinant and catalysing medium of communicative action. In the course of the study, it turns out that the discourse of independent journalism in the period from 1991 to 2018 has been largely supported by the social activism of cultural initiatives in interaction with the new media.

Keywords: mass media, public, journalism, community media, public events.

Зіненко Е. Д. Роль культурных событий в формировании дискурса независимой журналистики в Украине в 1991-2018 гг. Статья посвящена поиску ответа на вопрос, какую роль играют культурные практики в формировании дискурса независимой журналистики в Украине. В ситуации политических, социальных и экономических трансформаций украинская журналистика оказалась на распутье: быть средством пропаганды или развлечения, имея ресурсы, но без доверия публики; или развиваться в контексте мировой журналистики, следовать международным стандартам, иметь доверие публики, но тогда не понятно, откуда брать ресурсы. Парадокс украинских СМИ заключается в том, что дискурс независимой журналистики в независимой Украине поддерживался либо в дидактическом политическом или образовательном нарративе, либо в контексте гуманистических дискуссий независимых интернет-СМИ, публичных платформ, блогов, художественных инициатив, акций, встреч и других неформальных публичных активностей, которые не всегда включают парадигму «настоящей» журналистики. Автор предлагает рассмотреть проблему сквозь призму культурных практик, определяет контекст развития украинской журналистики в синхронии и диахронии отношений публики и медиа на примере публичных событий культурной тематики и телевизионных шоу, в которых публика принимает активное участие. Для анализа публичных событий культурной тематики автор использует классическую модель массовой коммуникации и определяет структуру объектов как репрезентативное, детерминантное и катализирующее пространство коммуникативного действия. В ходе исследования оказалось, что дискурс независимой журналистики в период с 1991 по 2018 годов в большой мере поддерживался за счет общественного активизма культурных инициатив во взаимодействии с новыми медиа.

Ключевые слова: СМИ, публика, журналистика, общественное вещание, публичные события.

The freedom of speech, freedom of expression and freedom of peaceful assembly, proclaimed in 1991 and enshrined in the Constitution of Ukraine,

has provided the basis for the development of independent Ukrainian journalism [3]. However, in the late 1990's the traditional media in Ukraine

have chosen the path of tabloid journalism, not having managed to get rid of the post-colonial dependence on the technologies of the Soviet propaganda machine. Independent journalism has remained at an alternative or informal stage.

In July 2018 the collection of the Ukrainian non-official media archiverments of the late 80's and early 90's was represented in Kyiv, and under the moderation of Volodymyr Birchak, the head of the academic programmes of the Center for Liberal Movement Studies, a question was arised: «Were the Ukrainian media able to take an advantage of that window of opportunity, which appeared after the independence had come in the 90's?». They emphasized that the informal Ukrainian media at that time became the platform for the development of national mass media of the independent Ukraine, public movements and cultural initiatives, and gave the communities of public leaders, but because of the influences of the ruling elites the desire to become independent failed. Ukrainian mass media are not those free media that the Ukrainian activists of the 90's have dreamed about. The participants of the discussion also noted that the informal media of that era wrote about events, processes and phenomena that took place there and then, they had direct contact with the audiences, and they believed that the authenticity of the facts was important and that the independence of free press was a key factor for the development of a society [8].

In a situation of political, social and economic transformations Ukrainian journalism is at a crossroads: either to work as a means of propaganda or entertainment, to have resources and not to have public confidence; or to develop as media that meet the challenges of social reality, to adhere to international journalism standards and have public confidence, but then it is not clear where to get resources from.

On the one hand, the official Ukrainian journalism has Soviet genetics with a traditional attitude to the journalism as a means of propaganda that establishes the power of man, elite, idea or product, not as a means of communicating with the local reflection of the world in its diversity [15]. On the other hand, the Ukrainian journalism, which was born under a constant pressure from the imperialist or totalitarian regimes, has existed on the values of freedom of speech and the protection of human rights in a relevant historical context. According to Ihor Mykhailyn, a researcher in the history of Ukrainian media, more than two hundred years of history of Ukrainian journalism (not just journalism on the territory of Ukraine) has

witnessed the permanent search for forms of existence of the discourse of social activism, the upbringing of the culture of freedom of speech and access to information in the context of political pressuring [6, p. 8-10]. Another Ukrainian researcher Stepan Kost' explores the structure of the Ukrainian press of the first half of the 20th century and notes that it has always been the mouthpiece of the national idea, reflecting the most important stages of its development [4, p. 6-8]. Thus, Ukrainian journalism has a powerful historical background, especially in the context of the prospects for the development of community media, outlined by a British media researcher Steve Buckley in an analytical report «Community media in Ukraine», which was provided by the Project «Freedom of media in Ukraine» and implemented within the Council of Europe and European Union Programmatic Cooperation Framework, the project has been presented for different audiences in 2016-2018 [1].

The paradox of the Ukrainian media is that the discourse of the independent journalism in independent Ukraine has been maintained either in the didactic way within the political or educational narratives or in the context of humanist narratives of the independent Internet media, public platforms, blogs, artistic initiatives, actions, meetings and other informal public events [16], which do not always include the paradigm of «true» journalism. Ukrainian media researchers in theoretical discourse pay more attention to traditional mass media and media production technologies, discussing formal signs of «true» journalism, but not the content as facts of reality that opens a new discourse. Meanwhile, the necessity of paying attention not only to traditional technological media, but also to the public communication has drawn attention of the Ukrainian media researcher Borys Potiatynyk, who talks about the limits of definition of the concept of mass communication [9, p. 8-10].

Actualization of the values of freedom of the media in Ukrainian cultural discourse is an important task for the researches of Ukrainian journalism, especially if it is about ruining stereotypes of the perception of journalistic activity as a means of propaganda, PR, or entertainment. This requires the study of mass communication processes, not only on traditional media practices, but also in the study of cultural practices that perform social functions of mass media, that Denis McQuail strongly advocates in «Mass Communication Theory» (dissemination of news, mobilisation of people for good causes or bad ones

and for the promotion of democratic participation, shaping public opinion and influencing behaviour, “watch dog” for government, and entertainment etc.) [5, p. 84-86].

The question of this work is *about the role of the culture public events in the development of independent journalism in Ukraine*. The object of the study is the culture public events and media events from 1991 to 2018.

In the face of political changes, the public becomes a protagonist of social reality. If cut off the access to national media, institutions and individual activists go outdoors and arrange meetings in public spaces. Peaceful gatherings, provided by the communities, street rallies, cultural events, trade fairs in public spaces, become an alternative mass media that disseminates information or ideas, promotes democratic values. And we can see such processes in Ukraine not only in politics but in culture and media sphere. We can see it in symbolic communication between the public and the media. The development of relationships from 1991 to 2018 can be divided into four periods and monitored by every example of public events and entertaining television shows with the participation of the public: post-Soviet (1991-1999), advertising and tabloid (2000-2005), informational and entertaining (2006-2012) public and educational activism (2013-2018).

1. *Post-Soviet (1991-1999) – from the proclamation of the Independence to the foundation of new Ukrainian TV channels*. After the collapse of the USSR, there was an illusory impression of the complete freedom and independence of any media. Due to economic conditions, a political and commercial mainstream with censorship of formats was rapidly emerging; stakeholders were interested in making media agenda depending on their personal interest. The politicization of culture, the desire for independence from the Soviet rule, and the reduction of the distance between the public and the media through the creation of open media formats (talk shows, events from the scene, live translation) were typical for that period of time. That was the period of appearing of new Ukrainian TV channels and new national projects. One of the most striking musical pop projects was Territory A (1994), which gave Ukraine new pop stars, but the most popular Ukrainian cultural media projects of that period were Karaoke on Maidan (1999) and The Chance (1999). Everyone could take part in it if he/she could sing, and spectators voted for them [2]. In addition, Ihor Kondratiuk, the author and the host of the project, admitted in one of his

interviews that he was the first public relations expert in the USSR, and in response to the question of the truthfulness of the popular vote in his new Ukrainian programmes emphasized on it as an important value for building trust.

2. *Advertising and tabloid (2000-2005) – from the release of the first domestic series «The Birthday of a Bourgeois» to the first «Eurovision» in Ukraine in 2005*. During that period the quick development of the consumer market, advertising, show business, cinema, mobile communications and the Internet began. In 2003, Ukraine took part in the Eurovision Song Contest for the first time, and in 2004 Ruslana became a winner. Of course, the most influential public event of that period in Ukraine was the Maidan, the Orange Revolution, which attracts the attention of researchers even nowadays.

«The Cyberpolitics of Music in Ukraine 2004’s Orange Revolution» is a deep analysis of musical discourse of the Orange Revolution held by Adriana Helbig. In particular, the researcher emphasizes the politicization of musical discourse as a response to the pressure on the national media and attempts to control the media from the authorities from 2002 to 2004. The author notes that that period is marked with the growth of the Internet audience, the emergence of the Internet media as trusted. In the paper, the author gives figures on the growth of the Internet users from 2000 to 2005, and notes that, through the Internet, music fans of new Ukrainian musicians, such as Maria Burmaka, VV, Ocean Elzy, Plach Ieremii, etc., received unbiased information, including on the political events [17]. So, during that period we could see the increasing of the distance between the culture as a purely creative sphere and the media as a purely commercial sphere. The only thing that would continue to combine these two elements was the struggle for the audience.

3. *Information and entertainment (2005-2012) – from «Dancing with the Stars» to Euro 2012*. That was the period of the construction of a new glossy media reality of show business with the adaptation of Western television show formats and the development of national television shows of local production. The important feature of such was the presence of viewers during the show and the participation of the public in contests. Ukrainian projects «The Chance» and «Karaoke on Maidan» did not stand up to competition with foreign franchise and gave way to a new glossy show, which allowed «people to people» to become stars, but if they were very talented. Each year, a new talent show has started, thus, television

channels competed with each other for imaginary audiences: «Dancing with the Stars» (2006), «The Star Factory» (2007), «Everyone Dances» (2008), «Ukraine Has A Talent» (2009), «X-factor» (2010), «Maidan's» (2011), etc. Selection tours were organized in the biggest cities, street heroes, neighbours, acquaintances became more and more desirable guests of television studios, interviewed representatives of the press. During that period, new cultural agents came to market: event agencies, which distributed show-based resources and star fees in the segment of private and corporate leisure. They were becoming more and more active in the market, so entertainment turned into an important part of consumption.

Meanwhile, the gap between the culture and intellectual Ukrainian elite and the media has been increasing. In the article «The Voice of a laugh of culture» a correspondent of the newspaper «Day» Katerina Yakovenko [12] weighed that. In short interviews in 2010, writers, musicians, and cultural figures have pointed out that «there is no culture on television, because the television is devoid of Ukrainian context, it does not work on the domestic market, ignores writers, artists, scientists, because it has to have state support and should be created in cooperation with the artistic world».

According to the analytical report, the Ukrainian Media Landscape – 2012, prepared with the support of Konrad Adenauer Foundation, was currently exacerbating pressure on the media, as marked by the media researcher Oksana Voloshenyk «with eight of the nine national TV channels controlled by the authorities» [18, p. 17-18]. An illustrative example was the TV show «Maidan's»: a massive dance show, which was held in the central square of Kiev, with the participation of show experts from Russia. Participants of the show were collectives from different cities of Ukraine. It was broadcasted by the national TV channel «Inter». Media ratings of the programme were high and constantly growing, as indicated in the material of the magazine [11]. According to the quite emotional utterance of the correspondent of UNIAN, Masha Mischenko, this show, whose financing was hidden, was aimed at «humiliating the idea of Maidan... so that the Maidan never became a place of civil protest. The authorities want those who were standing on the Maidan to be deprived of their values, but whether Arbuzov [at that time, the head of the National Bank of Ukraine – the author] prints this amount of money, and whether Russia can give birth to such a political technologist, to erase the memory to repel the desire of freedom for all people?» [7]. As we

can see from the examples, entertainment journalism at that time was aimed to distract from politics, fatigue and bad news, and imposed anti-democratic ideas in a manipulative way.

At that time, the pro-Russian president Viktor Yanukovich had come to power, and pressure on the media became even more intense, a fear about full turning to pro-Russian direction was real, however, as noted by the researcher Martha Dyczok, a revenge was impossible, «because the turn to symbolic values and accumulation of cultural capital has already taken place. And an important role in this again played the Internet media» [15]. The production of smartphones with free access to the Internet and social media has changed media contexts crucially, providing access to additional information on a global scale, as well as helping to develop (not to die) cultural initiatives. Cultural activists, artists, performance-directors hold public events, post announcements on the site or on social networks, without resorting specifically to traditional mass media, and the reporter comes without a special call.

Here are examples of influential cultural events in different cities of Ukraine: Veloden in Kharkiv (conducted since 2005), Gogolfest in Kyiv (conducted since 2007) and the Book Forum in Lviv (conducted since 1994, since 2006 it becomes international). These events are united by the fact that they were not created as media projects of a certain national media. They were created by public initiatives or communities of interest to make public event effect as a specially organized action to attract media with public activities, that was outlined in the paper «Public event effect: representation of social and media interaction» [19]. Those events integrate and mobilize not only activists of current local communities, but also promote informational, cultural communication between regions, thus, they become communication platforms for exchange experience in the relevant fields of social or commercial activity (cycling, theater, literature).

The main features of culture public events are their communication structure: the senders are the initiators, which are the community of interests, but not the authorities. There is a target audience with a specific feature. There is a message and its attribute. There is a communication channel. There are effects. Examples can be seen in the table.

Therefore, such public events become not only a social or cultural phenomenon, but also a phenomenon of mass media. They also show the influence of non-political on public opinion. We have an example of a public event that relates to a

large number of people who have never heard of it. The exhibition of Roman Minin «Plan to escape from the Donetsk region» was held in Kharkiv in the Municipal Gallery in 2011. As the artist noted in an interview in 2016, he wanted to "highlight such a problem as the wish of people not to change their country, but to escape from here, from the Donetsk region. It was clear that the ship has sunk, and everyone wanted to become a refugee. "This was in 2011. Not a media wrote about this issue.

Now, in 2018, this exhibition looks like a prophecy". [10] The artist's message with social meaning wasn't noticed by journalists that time, or, for some reason, they did not interpret it in 2011. So, cultural practice has outpaced official journalistic discourse, taking on the role of a «watch dog». But the lack of a dialogue with mass-media has reduced the effectiveness of communication.

Table 1.

Event	Sender	Recipient	Message	Communication Channels	Effects
	organizer	TA with a specific feature	Desire to change, expressed in moto or mission of a public event	Points or places for contacting messages with audiences	New knowledge about social reality
Lviv Book Forum http://bookforum.ua/	Book publishers	Read books Publish books	Integration around book reading	Lviv, Pototsky Palace, network of book publishers, site, direct-mail	In Ukrainian society there is a powerful and influential community of book publishers
GOGOLfest http://www.gogolfest.org.ua/	Community of alternative theaters and cultural activists	Visiting theaters Playing in an informal theater	Looking for the future of contemporary Ukrainian theater	Kyiv, Arsenal, site, informal theaters, students	Contemporary art and contemporary theater are not institutions, but people
VeloDay Kharkiv http://xt.ht/phpbb/viewtopic.php?f=17&t=404377	Community of cyclists of Kharkov (entrepreneurs, public eco-activists)	Has a bike Is a bicycle distributor or spare parts for them Are the manufacturer of bicycles or spare parts to them	Integration around a healthy lifestyle	Kharkiv, Freedom Square, site-forum	There are many people in the Ukrainian society who like to travel by bicycle and they can influence the decisions of local authorities

Cultural public events have the form of strategic communication, but they are only a part of it. The *main purpose of these public events is the creation of possibility for public expression and participation in the creation of symbolic message*: about the books as media, modern theater as an opportunity to the future, cycling as an ecological alternative for urban spaces, life on Donbass territory as a social disaster etc. In essence, this is event journalism as it is, or rather, as it should be. One way or another, but the Dutch are not afraid to come cheering for their team in Kharkiv in 2012 during FC Euro 2012. This case of public event was analyzed in detail in the paper by O. Zinenko «Reversing the value of public space as a place of a public event realization» [20]. This event has changed not only the old way of

making news-rooms, press service and sport events in Ukraine, but also has opened minds to possibilities in organization of leisure events for football fans and friends.

4. *Public active (2013-2018) – from the Revolution of Dignity to the opening of Public Broadcasting Company of Ukraine.* Informational formats are gaining popularity: live broadcasts, talk shows with opinion leaders, live events reporting. Public turn characterized media in this period. If in previous periods it was possible to observe the effects of media influences on consumers, we can now see the reverse effect: how consumers influence on the media. Real life becomes interesting and open to dialogue, the spectator goes out on the streets and initiates events, the social reality becomes so diverse that

no television format can reproduce it fully: it is either difficult or requires high costs.

Civic activists are increasingly becoming the initiators and organizers of direct action-oriented cultural events, attracting opinion leaders, a broad audience to discuss important issues in street-format, set up «street universities», and carry out cultural shows that attract media attention. Media are reporting all this in live reports or no comments reports: women's marches, parade of embroidery, open air music festivals, environmental artistic actions, etc. Such public events involve many people, keeping in touch with them through social media. With including social network and blogs into their structure give them an impulse of turning into cross-media platforms or a kind of mass media. *An important feature of cultural public events is the close contact with the target audience, which is both a co-author and a participant in the creation of a public message.*

The analysis of social events of culture is not an aesthetic spectacle, but as a way of symbolic communication between the society and the media opens up the possibility of understanding

the public as the subject of media activity, outlining its participation as an act of public consent, regarding the content of the proposed message. As a representative environment, public action is an act of overcoming the privacy barrier for the purpose of utterance in the public space. As a determinant environment, a public event reflects the position of symbolic power of agents in the field of socio-cultural interaction and defines a means of communication in the context of existing norms, laws, and traditions. As a catalyst for communicative action, a public event generates interpretations that disseminate the media to their wide audiences. And the very *conditions of public communication and the possibility of a variety of cultural practices* in interaction with mass media and authority are a *marker of freedom of speech, freedom of expression and the basis for the development of independent journalism.* So, we do not argue about the “true” journalism, we are looking for opportunities to conduct a competent dialogue between the media and the public to develop independent journalism in Ukraine.

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K. O. Temchur

Oles Honchar Dnipro National University

**Sources of forming the author's position in Benjamin Franklin's
«The Silence Dogood Letters» essay**

Temchur K. Sources of forming the author's position in Benjamin Franklin's «The Silence Dogood Letters» essay. The article analyzes peculiarities of Benjamin Franklin's publishing and journalistic work, based on the essay «The Silence Dogood Letters». Here we establish different sources of the written work and the reflection of the author's political and life views into it. Using the scientific and periodical data, background and information sources, we find the origins of the author's position in «The Letters», which we conditionally divide into the following thematic groups: 1) descent and family relations; 2) parenting and life stories; 3) personal experience; 4) literary preferences of the author. The main features of the work we define as: unobtrusive statement of ideas in conjunction with a clear author's position; the religious and at the same time democratic nature of the author's ideological beliefs; respect for knowledge and scientific research. According to the results of the comparative analysis of the work «The Silence Dogood Letters» and the established primary literary sources, it was concluded that the correlations between their contents (in particular, the plot) and the forms existed. It can be explained through a wide use of popular editions by a young autor as a literary ground for his text, besides they influenced the most on forming his personality. Among them, the English magazine «The Spectator» of Addison and Steele and an allegorical novel of the puritan writer John Bunyan «The Pilgrim's Progress from This World to That Which Is to Come». The work of the latter, in our opinion, had the greatest influence on the