

TRANSFORMATIONS OF ACULTURAL PUBLIC EVENT'S MESSAGE IN THE UKRAINIAN MASS MEDIA

ABSTRACT

Objectives

The complexity of studying cultural public events as an object of journalism is that they are not real news but specially designed messages that can be part of the strategic plan of the stakeholders. In theoretical research, such type of special events is called media events, or pseudo-events (Boorstin, 1992, 32-37). Newsbreak of the public event grounds not only on information about the present but also about the past (culture memory, collective behavior, etc.). The problem is that the impact of the message of a cultural event depends on the will of elites, such as political, business figures or public activists. People and institutions involved in the field of the organization of the event, journalists as transmitters or interpreters, and it is important to help ordinary consumers not to fall into the trap of the frame of a cultural event, not to be used as manipulative purposes.subjects of production of this message. This issue is aimed to identify markers of cultural public event message transformations that affect mass-media.

Material and methods

Four trends of the transformation of public event message in media discourse defined: increasing, decreasing, splashes of attention, decorative discourse.

Results

To define the four trends of the transformation of public event message in media discourse: increasing, decreasing, splashes of attention, decorative discourse.

Conclusions

Shifts of the meanings depend on the ontology of the public event message, its creation, implementation, and perception. In order to prevent manipulative influences, this knowledge helps to develop the productive motivation to a responsible attitude towards information products.

KEYWORDS: *public event, mass communication, mass media, frame, message transformations*

INTRODUCTION

Due to the lack of independent mass-media, the specifics of the Ukrainian context public communication become an alternative to the institutionalized state or commercial media mainstream. In this situation, history, literature, theater, folklore, entertainment traditionally serve as communication source. But often, information about the past becomes the object of speculation and manipulation in the current context of public interaction. Representations of cultural public events in Ukrainian media do not always reflect facts and presented by the media through an entertaining frame. This tradition has Soviet genetics of communist propaganda to report or present some results of community activity in the form of celebrations in public spaces. The cultural public events are not only organizational tool for communication in society but also an informational occasion to draw attention to the representation of normative social relationships and the willingness of certain groups or communities. This effect correlate with Gerbner's concept of cultivation in the traditional media but in public sphere (MacQuail, 2010, p. 457).

The complexity of studying cultural public events as an object of journalism is that they are not real news but specially designed messages that can be part of the strategic plan of the stakeholders. In theoretical research, such type of special events is called media events, or pseudo-events (Boorstin, 1992, 32-37). Newsbreak of the public event grounds not only on information about the present but also about the past (culture memory, collective behavior, etc.). **The problem is that the impact of the message of a cultural event depends on the will of elites, such as political, business figures or public activists.** People and institutions involved in the field of the organization of the event, journalists as transmitters or interpreters, and it is important to help ordinary consumers not to fall into the trap of the frame of a cultural event, not to be used as manipulative purposes. subjects of production of this message.

This issue is aimed to identify markers of cultural public event message transformations that affect mass-media.

In order to conduct research, we consider a public event as a media text, organized by the initiators in dialogue with the public and implemented through a cultural event, representing the society's reflection on its existence and checking the communicative potential of the community. In order to outline structure I use ontology approach by Alain Badieu and media discourse analysis approach, proposed by Volodymyr Kulyk (Kulyk, 2010, p. 21-27) specifically for Ukrainian media. He points to the need to analyze media products at the stage of creation, representation, and interpretation. For analysis, we choose public events, which are based on organized cultural events.

Investigation of the structure of a public event and processes of its message transformations should be interpreted not just in an entertaining frame but as a message that has extensions with shifts of the meanings depends on ontology and time structure, on creation, implementation and perception stages. In order to prevent manipulative influences, this knowledge helps to develop the productive motivation to a responsible attitude towards information products.

Dynamics of transformation of message of public events in media discourse closely connect to its design. Design of a message of a cultural event in order to implement it as a public event is an artificial process, the results of which have a powerful influence on the audience. The initiators of cultural public events develop information strategies by using available communication channels and techniques to interact big audiences in public spaces. In such situation, the culture events often work as a cultural frames for political, commercial or other ideological purposes. Organized cultural event has the impact on society through mass media, which can have both good and bad consequences. Public activity in the format of cultural events influences changes in public opinion, ahead of professional media content producers, namely, journalists and information agencies. Thus, the cultural public events can, from one side, play the role as a social lift to represent decisions and people that are related to positive changes, and, from another side, play the role of scenery in representing populists.

THE PUBLIC EVENT DISCOURSE CREATION

In order to define the ontology of public event discourse, we appeal to the concept of four procedures by Alain Badiou: **level of context (politics)**, **design level (poem)**, **level of coding (matheo)**, **level of perception (love)**. The transformation of public event message can be determined on each level (Badiou, 2003). The context determines ontology of public event, its time, space and situation. Another three levels determine dynamics of relationships between all elements of the public event structure.

Based on the idea of the social field of Paul Bourdieu (Bourdieu, 2002) and the concept of four procedures by Alen Badiou (Badiou, 2003) I defined the concept of the public event as an act of «public communication that takes place in real time and space in order to actualize a particular social message and has a potential of multiple interpretations in media space» (Zinenko, 2017). Thus, a public event is identified as a phenomenon of two fields – social reality and media reality. The difference of a public event in comparing with other media objects is that it maintains a clear link between social reality and media reality since public event message representation in media depends on its perception in the social realm. Through a combination of fields of social reality and media reality, a public event opens public event discourse and creates its field of impact.

Identifying a public event as an object of mass communication we can define syntax of the public event discours with Lassuel's classical model of mass communication (Lasswel, 1948). The functions of the **sender** play initiators of the public event (Who?). They are creators of the **message** (Who and What does? For what purpose?). The target audience is the **recipient**, among which journalists and mass-media as a special audience can be identified (Whom? Why?). Communication **channels** are those resources that allow you to bring participants to the field of a public event by broadcasting a message (How? Where? When?). **Effects** are the responses of recipients (Why?). It is evident that the predicative center in this mediatext is the **message of a public event** that has its meaning and capabilities for interaction with other structural elements.

The specificity of a cultural public event is the fact that initiators have task to involve a heterogeneous audience to public event discrcours, to engage

different target groups (or social groups). A public event is a structured message that constructed to be decoded by target groups with different possibilities of perception. For example, a press announcement may have several target recipients and text can be conducted specifically on the lexical or syntactic level. That is why the program part of the cultural event is also designed to meet the expectations of different groups – by interest, status, professional, gender, etc. The formulation of the message by the senders and the perception by the recipients depends on their habits, communication channels preferences is also part of this habits.

Time of a public event is much wider than just the cultural event's day (time, minutes). At the first, we need to divide the synchronic and diachronic processes as the barriers for public event implementation. Diachronic processes appeal to the history with symbolic concepts of cultural and collective memory, synchronic processes connect to the current time of public event implementation. In the mass media, a public event starts with the announcement, public interest comes to the culmination in a moment of implementation of a cultural event in public space. Due to this moment it has the capability to open/close the discourse in media. Let us see it on a simple case.

The local festival Dytiacha PloschARTka in Kharkiv, Ukraine, which was implemented from 3 to 7th June, and the media campaign started on 15th May . Observation of the events took place simultaneously in the measure of social (off-line) and medial (on-line) spaces from 15th May to 15th June, 2019 (Dytiacha Ploshchartka, 2019).

The first period. The official information about a public event is published on the official platforms of the initiators. In these messages, the organizers provide information about the date, place and time of the event in the announcement and quantitative data when publishing the release (the number of events and people present on the event). Also in the press-announcement, they gave a purpose of the event: «assistance to integration processes in the social interaction of cultural activists, educators, children and youth, and creation of creative spaces for equal opportunities of interaction without discrimination» project (U Kharkovi startuvav, 2019). In interviews initiators said that the implicate task was to attract attention to the place of conducting the festival and the community of volunteers and media audiences of the

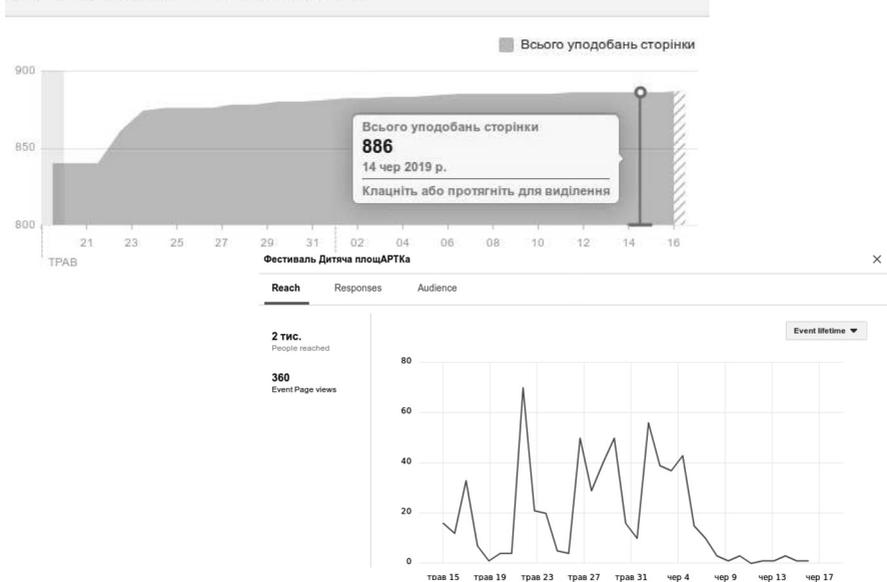
project. The target audience is children with parents, teachers, activists. At the stage of the announcement, the organizers send a newsletters to the mass-media (personal and official), promote it, involve administrative resources for disseminating information in public transportation. The work was carried out both at the media level and at the level of social reality.

At the second period, local and national media reports about the implementation of the cultural event, according to the graphs (see below) we can see splashes of activity on the official page that coincide with the publication of this reports on local and national media web-resources. Thus, traditional media at this stage become mediators between physical and media audiences, they promote this public event by their attitude, which adds the value to this public event. New people appear in the public event message field and they are already perceived as part of it. So, in this period, we see message extensions occur through the dissemination of information about festival by mass-media.

Picture 1–2

Public event message. Transformation dynamics

Кількість уподобань сторінки на сьогодні: 887



In the third stage, we see how the public responds to a public event message. After all, the presence of reactions in social media is a marker of the fact that a public event opened a new discourse. In this case we observe activity aimed at evaluating photo reports and releases of a public event, in particular the expansion of project audiences and the people who joined the creation of festival events, henceforth they will also be associated with this event, that is, they become part of the message.

According to this case, we see that public event message transforms on three-time stages: 1) announcement from initiators aimed at expectations of target audiences; 2) the implementation of a cultural event with the participation of target audiences which is mass-media; 3) evaluation of public events in social media by participants, opinion leaders, including journalists. This model can be called the temporal «BNA (before-now-after) model of the discourse of a public event».

By «transformations», we mean a quantitative or qualitative changes in the value of a public event message that can be seen by reduction or increase of media references, but we will be interested in qualitative changes (additional facts, connotations, distortions in the content of the message, etc.). The quantitative dynamic helps us understand values of event, its potential to expand in the information space according to public and mass-media reactions. But it is not the final results. Public event message is the complex object, and if we want to understand the meaning: causes and consequences of transformations of this expansion.

As part of the focus group with the first year Master students V. N. Karazin's National University and with the 4th year Bachelor students of Kharkiv Academy of Arts and Culture, we selected cultural public events and analyzed it used the model of temporal analysis of a cultural public event (Zinenko, 2018). In particular an analysis is related to the questions:

- Do this public event has social impact?
- What are the goals of the initiators / organizers of the event?
- Who are the parties involved in the event organization?
- What tools are used by the organizers to implement the culture event as a public event?
- What reactions had different representatives of target audiences?
- What interpretations in mass-media do messages have?

Answers to these questions provide the keys to understanding how to interpret the public action and how it is correlated with the reality; help to find out if there are differences between the objectives announced in the announcement and the the results of action, and, if so, whether they are a sign of manipulation.

As a result of analyzes the students indicated two tendencies. Firstly, it is that their public events were socially important but their media coverage was not sufficient. Secondly, students pointed out that media inform about their public events In incomplete or unbalanced way, and in some cases, the announcements were made but there were no reports or releases. Such situations indicate a communication gap between society and mass-media.

Here is another separate case in which we can see that, despite the presence of media publications of all three stages, virtually no transformations occurred. On 1st June 2019, a cultural event devoted to the World Child's Rights Day was held. Choirs from several Ukrainian cities sang a songs in the central square of the city. The announcement includes the titles of the event «We – Children, We are the Universe», the names of the cities from which participants to Kharkiv has arrived and the expected number of people on the square during the event. (U den` zahystu, 2019)

Announcements of the event are also found on the resources of local mass-media, where we see texts that are reprints from the official announcement. The release of the event is posted on the official site of initiators, text changed mostly grammatically: the verbs are given in the past and there was one difference: 10,000 participants were promised in announcement but they reported that only about 4,000 participants took part. (Vseukrainskyy proekt, 2019) On the photo the event is represented by the performers, there are no viewers, with the exception of a staging photo with the mayor of the city, which is an interested party person. This example shows that presence of large number of participants is a scenario for the media. It has intention to make impact on public. Photos are duplicated in other releases for this event, for example, on the official website of the Education Department of the Kharkiv City Council. But independent local media do not actually respond on this message, discourse was not oppened, nobody interpreted the event. It is

appropriate to recall the concept of a Spectacle society by Guy DeBore with his attention to the effects of power through symbolisic representation of authority power (Debor, 1999).

RELATIONSHIPS BETWEEN FORM AND CONTENT IN THE DISCOURSE OF A PUBLIC EVENT

«Medium is the message», noted Marshall MacLuhan translating idea that medium is not the only the instrument but it has the meaning (MacLuhan, 2007). This issue addresses to the concept of the inner form of the word by Alexander Potebnia (Potebnia, 1989, p 158-168), the semantics of understanding by Charles Fillmore (Fillmore, 1988, p. 22-25). Relationship between the form and content correlate with the next levels of ontology of public events outlined before: design (poem), coding (matheo) and perception (love). On these levels we have to decode the meanings of design elements and codes usage if it is representative or demonstrative. At the level of perception prediction on public respond planned by the cultural event's initiators meets the real reaction, and we can define it as indicators of the public event's effect.

Let's look at another example of a public event, based on the cultural-mass event of the national level – the Eurovision Song Contest 2017 in Ukraine. Ukrainian cultural scientist and public figure Natalia Musienko in the article «Art in the context of cultural diplomacy. Theoretical Foundations and Contemporary Practices», published in 2016, analyzed the successful practices of contemporary Ukrainian art in the context of the use of their potential in cultural diplomacy and emphasized the need for «practical work in this direction, taking into account Eurovision 2017 ... as the new information age dictates its laws in the field of cultural diplomacy, creating a variety of opportunities for expanding the audience and promoting culture on new media platforms» (Musienko, 2016, p.122-133). Of course, the main media plot of the Eurovision Song Contest is an idea of integration of different countries by participation in the song contest: «the unification of Europe and countries outside its borders, whose citizens will gather together to honor what unites us and what distinguishes one another makes us unique. Also, everyone will combine good music, – said executive director of Eurovision

Jon Ola Sand» (Oprylyudneno slohan, 2017). The main intrigue is the election of the winner, but it should be noted that this topic is not limited to the field of media reflection. Understanding the international cultural-mass event as a platform for implementing the strategic and tactical goals of national cultural diplomacy gives grounds to include it in political discourse.

The official media campaign of the Eurovision Song Contest 2017 began in January 2017. For the general public, the competition was represented by the slogan «Celebrating Diversity». In accordance with this slogan, a visual solution was developed – a logo depicting a «necklace» (ibid). During the survey on the visual image of the Eurovision logo, students of the first year of Journalism Bachelor program noted that the idea of diversity is transmitted through various patterns of each part of the necklace (an author's research conducted in the course «Media Education and Media Literacy», April 2018, V. N. Karazin's Kharkiv National University). This corresponds to the description of the idea of the logo presented in the official newsletter on the site «UA: The First»: «Celebrate Diversity», which in Ukrainian means «Let's honor diversity» – the key motto of Eurovision 2017, which will be held in Kyiv. It is a good addition to the creative design of this year's song contest, which is based on a traditional Ukrainian necklace, which is not only the oldest women's ornament but also is considered as magic guard. The uniqueness of an ornament is precisely because it consists of a large number of different beads, each of which is special» (ibid).

It should be noted that the concept of «diversity» in European humanities research is considered in the context of the problems of honoring the «other» voice, respect for the interests of ethnic, social, sexual minorities, etc. In the same way journalists of European editions interpreted the slogan «Eurovision». In particular, on the British Internet resource «Telegraph» were quoted with statements of TV presidents from different countries. Graham Norton from Ireland joked first, on topic on Twitter, other commentators and bloggers continued: «Great! The slogan «Let's celebrate diversity» and three identical white men – as leaders?» (Horton, 2017). This discussion has not been widely shared in the Ukrainian media. Mostly the Ukrainian press was interested in local issues and problems: «Will there be new elements of improvement in the capital about Eurovision?» (K Evrovideniyyu v Kiyeye,

2017), «Is it advisable to hold an international song contest in the country in which the war is going?» (Sydorenko, 2017), «What if a singer from Russia come to the contest?» (Rosia vidibrala, 2017) and others like that. However, there was a resonance around the People's Friendship Arch that took place in Kyiv. Before the «Eurovision 2017», the organizers decided to decorate it in the colors of the rainbow. Immediately there was respond by political radicals who said that this rainbow was a propaganda of the values of LGBT communities. Therefore, we see that the theme of «diversity» as a respect for the minority's voice has different connotations in comprehending the message of the Ukrainian and European consumer information. Negative reactions to the theme of «honoring of diversity» are also found in the comments to a series of educational articles in the Ukrainian Pravda, devoted to explaining the concept of «diversity» in the framework of the «Eurovision 2017» (Kuz`menko, 2017). Negative discourse on the theme of diversity has also not developed in the Ukrainian information field. On the contrary, we can say that holding the Eurovision 2017 prepared a platform for a tolerant perception of the movement of LGBT. In particular, the June 2017 campaign in support of these minorities in Kyiv was peaceful. How do Ukrainians understand «diversity»? This topic needs a separate study, but we must note that at the general level how the public understands this idea as a chance for the consumer to choose a new product.

In 2017, Roch Dunin-Wąsowicz, a blogger and analyst at the London School of Economics and Politics who is co-operating with the European Linguistic Union, summarized the results of the European music contest: «Eurovision 2017 has become an opportunity for Ukraine to use the soft power of cultural policy to present the country in the world» (Dunin-Wąsowicz, 2017). Thus, the slogan «Celebrate Diversity» has a political intention, which is directed outward, working to create the image of Ukraine in the world. If we analyze the appeal of event organizers to domestic audiences in Ukraine, this slogan is an example of positive promotion of tolerance through cultural practices.

Taking into account the analysis conducted, we can conclude that a public event is a complex media message, that increases or decreases in three time stages – announcement, implementation, and perception. This transformation has not only the quantity but quality value of new mentions,

reactions, interpretations in the second and third stages, changes of object of attention, etc.). Variety of connotations expands the volume of public events announcement both quantitatively and qualitatively. In addition, we can define the four trends of transformation of public event message in media discourse:

- 1) expanding the volume of the message at each time stage;
- 2) splashes of connotation depends on facts and opinions;
- 3) decorative responds without any new information and any shifts of meaning;
- 4) the absence of reports except for official publications.

In general, the analysis of the discourse of a public event helps not only to understand how the design of a message occurs, but also to track the process of its transformations in the media discourse. With this analyses we can quantify markers of public event message transformation wich appears in media discourse, then qualitative analysis requires to define the meanings of transformation at each ontology level.

References

- Badiou A. Manifest filosofii (2003), per. s fr. S-Petersburg: Machina. 2003. [The Manifest of Philosophy]. (In Russian)
- Burdieu P. (2007) Sociology of Social field, per. s fr. otv. Red. N. A. Shmatko. S-Petersburg: Institut eksperimentalnoy sotsiologii; Aleteyya.
- Boorstin D. J. (1992) The Image : A Guide to Pseudo-Events in America. New York : Vintage, 1992. – 336 p. ISBN 9780679741800.
- Debord Gi E. (1999) Obshchestvo spektaklya, per. s fr. C. Ofertasa i M. Yakubovich. Moscow: Logos. (In Russian)
- Dytyacha ploshchARTka. (2019) Mediaplatforma. Electronic access: <https://www.facebook.com/detart.kh/> 8th June. (In Ukrainian)
- Dunin-Wąsowicz R. (2017) The Eurovision in Ukraine was an exercise in soft power. LSE blog. Electronic access: <http://blogs.lse.ac.uk/euoppblog/2017/05/24/the-eurovision-in-ukraine-was-an-exercise-in-soft-power/>. 24th May.
- Fillmore Ch. (1988) Freym y semantika ponymanyaya. Novoe v zarubezhnoy lynchvystyke. – Vyp. XXIII. – Moscow: Prohress. p. 22-25. [Frame and semantics of understanding]. (In Russian)
- Horton H. (2017) Eurovision's 'celebrate diversity' theme mocked as it is presented

- by three whitemen. Telegraph. May 13. Electronic access: <https://www.telegraph.co.uk/news/2017/05/13/eurovisions-celebrate-diversity-theme-mocked-presented-three/>.
- K Evrovideniyyu v Kyieve poyavyatsya sovremennyye elementy blagoustroystva (2017). Sostav.ua. May 4. Electronic access: <http://sostav.ua/publication/k-evrovideniyyu-v-kieve-poyavyatsya-sovremennyye-elementy-blagoustrojstva-74745.html>. [Modern elements of improvement will appear in Eurovision in Ukraine]. (In Ukrainian).
- Kulyk V. (2010) Dyskurs ukrayins'kykh mediy : identychnosti, ideolohiyi, vladni stosunky [Discourse of Ukrainian Media: Identity, Ideology, Power Relations] ISBN 978-966-8978-39-5 Kyiv : Krytyka, 2010. (in Ukrainian).
- Kuz'menko Ye. (2017) 10 mozhlyvykh sposobiv «Shanuvaty riznomanitya» v ochikuvanni Yevrobachennya u Kyievi. Ukrayins'ka pravda. January 31. Electronic access: <http://www.ppravda.com.ua/search/?search=%BA%E2%F0%EE%E1%E0%F7%E5%ED%ED%FF>. [10 ways to respect diversity in anticipation of Eurovision in Kyiv] (In Ukrainian).
- Lasswell, H. D. (1948). The structure and function of communication in society. In: L. Bryson (Ed.), The communication of ideas (pp. 37-51). New York: Harper and Row.
- McQuail D. (2010) Mass-communication theory; translated english. O. Voz'na, H. Stashkiv. – L'viv : Litopys. (In Ukrainian)
- MacLuhan G. M. (2007) Ponimaniye media: vneshneye rasshireniye cheloveka /Gerbert Marshall MacLuhan ; per. s angl. V. Nikolayeva. Moscow.: Giperboreya; Kuchkovo pole. (In Russian)
- Musiyenko N. (2016) Mystetstvo v konteksti kul'turnoyi dyplomatiyi. Teoretychni zasady ta suchasni praktyky. Suchasne mystetstvo. 2016. Vol. 12. p. 122-133. [Art in the context of cultural diplomacy]. (In Ukrainian)
- Oprylyudneno slohan ta lohotyp «Yevrobachennya» (2017) UA:Pershyy. January 30. Electronic access: <http://1tv.com.ua/news/channel/86857>. [The slogan and the Eurovision logo have been published] (In Ukrainian).
- Potebnya A. A. (1989) Mysl i yazyk. Potebnya A.A. Slovo i mif. Moscow: Pravda. p. 158-168. [Thought and language. Word and Myth](In Russian)
- Rosiya vidibrala na ukrayins'ke Yevrobachennya spivachku-invalida, yaka porushovala ukrayins'ki zakony (2017). Texty.org.ua. March 3. Electronic access: http://texty.org.ua/pg/news/textynewseditor/read/75077/Rosija_vidibrala_na_ukrajinske_Jevrobachenna_spivachkuinvalida_jaka. [Russia chose the Ukrainian

- Eurovision songwriter-invalid, who violated Ukrainian laws]. (In Ukrainian)
- Sydorenko Yu. (2017) Post-Yevrobachennya-2017. Ukrayins'ka pravda. June 2. Electronic access: <http://life.ppravda.com.ua/columns/2017/06/2/224507/>. (In Ukrainian)
- U Den' zakhystu ditey na ploshchi Svobody vystupaty mut' dity z riznykh mist Ukrayiny (2019). Khariv City Council Site. May 21. Electronic access: <https://www.city.kharkov.ua/uk/news/u-den-zakhystu-ditey-na-ploschi-svobodi-vistupatimut-diti-z-riznykh-mist-ukraini-41715.html>. [On the day of child rights protection, children from different cities of Ukraine have performance on the Freedom square] (In Ukrainian).
- U Kharkovi startuvav dytyachyy art-festyval. (2019) Khariv City Council Site. 3 chervnya. Electronic access: <https://www.city.kharkov.ua/uk/news/u-kharkovi-startuvav-dityachiy-art-festival-41747.html>. [Children art-fest in Kharkiv is started]. (In Ukrainian)
- Vseukrayins'kyy proekt "My – dity, My – Vsesvit» zibrav na ploshchi Svobody yunyk vykonavtsiv z riznykh rehioniv Ukrayiny. (2019) Kharkiv City Council Site June 4. Electronic access: <http://culture.city.kharkov.ua/?p=1529>. [All Ukrainian project "We are the children, We are the Universe gathered young singers from different regions of Ukrain on Svoboda square]. (In Ukrainian)
- Zinenko O. D. (2018) Publichni podiyi yak instrument mediaosvity. Tezy 6th mizhnarodnoyi naukovo-metodychnoyi konferentsiyi z mediaosvity ta mediahramotnosti. 20-21 kvitnya, [Public events as an instrument of media education] p. 16-26.(In Ukrainian)
- Zinenko O.D. (2017) Mediapotentsial publichnoyi podiyi yak ob'yeht zhurnalist-s'koyi refleksiyyi. Visnyk Kharkivs'koho natsional'noho universytetu imeni V.N. Karazina. Ser. «Sotsial'ni komunikatsiyi». No 10. [Media potential of public events as an object of journalistic reflection]p. 65-70. (In Ukrainian)