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THE PUBLIC EVENTS DISCOURSE IN UKRAINIAN MEDIA

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Badanie poświęcone jest konceptualizacji wydarzeń publicznych jako fenomenu współczesnej przestrzeni medialnej w oparciu o analizę medialnego dyskursu zdarzeń publicznych na Ukrainie. W opracowaniu zarysowano wydarzenia publiczne jako przekaz zarysowujący aparat pojęciowy i kategoriowy badań medialnych dyskursu o wydarzeniach publicznych w mediach, ukazano projektowi metodologię badania dyskursu medialnej reprezentacji wydarzeń publicznych, przeprowadzono obserwację podejść do ich typologii, zidentyfikować mechanizm odkrywania dyskursu wydarzenia publicznego w mediach, opisać procedurę dekodowania znaczenia przekazu wydarzenia publicznego, ujawnić specyfikę wzajemnych powiązań profesjonalnych i nieprofesjonalnych producentów informacji w obszarze społecznym wydarzeń publicznych, prześledzić genezę i ewolucję ukraińskiego dziennikarstwa wydarzeń publicznych oraz określić cechy tego dziennikarstwa we współczesnej Ukrainie.

Key words: discourse analysis, journalism standards, mass media, media activism, media theory, memory frames, performance, public, public communication, public event.

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LIST OF SYMBOLS

ATN Kharkiv Regional Television Company Television News Agency

NGO Non-governmental organization

KVN TV program "Club of cheerful and resourceful"

LGBT Acronym for Lesbian, Gay, Bisexual, and Transgender People or Groups

TSN Daily news program of 1 + 1 channel produced by 1 + 1 Media

UCF Ukrainian Cultural Foundation

UNIAN Ukrainian Independent News Agency

KRF Kharkiv Regional Foundation

BNA Before Now After [author's method of researching public events according to the stages of their coverage in the media]

Cedos Center for the Study of Society [an independent think tank and community that has been researching social issues and promoting social change since 2010]

MAXQDA Mixed Data Analysis Program developed by VERBI Software. Consult. Social research. GmbH

PERMA Positive Engagement Relations Meaning Achievement [model of constructing the atmosphere of perception of a public event message in accordance with the concept of Well-being Martin Seligman]

PEST Politics, Economics, Social, Technology [Francis Aguilar Business Environment Analysis Scheme]

INTRODUCTION

Rationale. Public events and their media representations are a promising and little-studied topic in the context of political transformations, economic changes, and cultural shifts in modern Ukraine. Mostly the focus of journalists primarily those of a political nature or clearly tragic consequences but other public events - actions, awards, carnivals, celebrations, ceremonies, concerts, conferences, demonstrations, exhibitions, fairs, festivals, happenings, holidays, meetings, open airs, parades, parties, performances, press conferences, rallies, shows, etc. - are regularly covered in the modern media as well. Being organized they change media discourse. It has to be noted that public events are perceived in the media as a common cultural practice that is worthy of attention only in view of the scale of the event: the number of people and the geography of coverage. In the dissertation we consider a public event as a socially significant multimodal convergent statement that has four ontological features: 1) initiates a change in the socio-cultural context in which it is born; 2) structures time, which determines the perception of reality because of what happened before, during and after the event; 3) a public event is a public performance that has a symbolic meaning, redistributes the positions and roles of agents of (co) joint (interaction); 4) a public event opens a new discourse that changes the agenda in the media.

The problem situation of the study is:

- the contradictions between the need for a systematic study of public events as a subject of journalist activity and the current state of Ukrainian humanitarian research on this issue;

- the need to develop effective tools for journalist coverage of public events in the modern information space in the context of information wars, intensification of disinformation and spread of populist tendencies that lead to inaccurate, incomplete, biased and distorted coverage of public events in Ukrainian media;

- non-compliance with professional standards of a large number of media materials about public events published in the Ukrainian media, due to the stereotypical attitude of media outlets to public events as false facts of social reality.

All of the above determines the relevance of the study of the phenomenon of public events. Theoretical research in Ukrainian journalism is mostly historiographical in nature, considering the preconditions and consequences of public events (V. Kipiani, 2018; Pocheptsov G., 2017; Zhytaryuk M., 2008, etc.). In media research, public events are viewed in fragments, as objects of reflection by information agents. Traditional media analysis is usually aimed at studying the effects of the media (N. Davis, 2011; D. Gillmore, 2017; M. McLuhan, 1988; D. McQuail, 2010, etc.), and public events remain unnoticed by researchers as not "media" objects. The vast majority of applied research on the Ukrainian media in the context of public events is devoted to improving tools for creating and editing journalistic materials, including those that cover public events in accordance with their genre specifics (V. Zdorovega, 1989; V. Rizun, 2008, etc.), and finding solutions to media literacy and journalist ethics (D. Dutsyk, 2017; V. Ivanov, 2009, Mostovyy V. P. & Rizun V. V., 2014, etc.). The realities of modern Ukrainian journalism attract the attention of domestic and foreign media theorists, who ponder the facts of public events in the context of solving problems of media diversity (A. Helbig, 2006, M. Dyczok, 2014; S. Kvit, 2018; B. Potyatynyk, 2004, etc.). Revealing the essence of public events through their media representation, modern Ukrainian researchers are increasingly turning to discursive approaches to the study of media (V. Kulyk, 2010; Pocheptsov G., 2017, etc.).

Therefore, a practice of collection, interpretation and distribution among the general public of information about public events before, during and after their implementation is viewed in the study as journalism of public events. Two types of journalism of public events are outlined: mainstream (activities of professional producers of information to cover public events in the media and the creation of journalistic projects with public participation) and alternative (informing audiences

about public events by non-professional media producer; coverage of socially significant issues that are hidden or insufficiently covered in the mainstream media).

In philosophical discourse, public events are perceived as a phenomenon of existence that has ontological and phenomenological features (A. Badiou, 2003; N. Chomsky, 2006; J. Deleuze, 2016; Heidegger M., 2009; Lotman Yu. M., 2010; Whitehead A., 2009, etc.). In sociology public events are viewed as a phenomenon of social communication, a field of representation of social relations (Bourdieu P., 2007, E. Giddens, 1999; Guy Debord, 1999; J. Habermas, 2006, etc.), considered as everyday life scenario social dramaturgy (P. Sztompka, 2005) or performance (R. Schechner, 2003). The use of sociocultural frames in the construction of public events and their representations in media directs the research to the concepts of collective and cultural memory (A. Assman 2012; P. Nora, 2014, etc.). In connection with the study of constructs of political and historical memory represented in public spaces, researchers of public spaces of cities (J. Gehl, 2018; A. Lefebvre, 2015; K. Snopek, 2018; Tyshchenko I., 2015, etc.) draw attention to the phenomenon of public events. Linguistic and semiotic studies (Barthes R., 1977; Ch. Fillmore, 2009; Yu. Lotman, 2010; O. Potebnya, 1989; Saussure F. de, (2013); Wittgenstein L., 2012, etc.) are important for decoding the symbolic meanings of verbal and nonverbal utterances in the context of public events.

According to the Soviet tradition, public events are considered as cultural events in the context of analysis of the cultural heritage of ethnic communities or as objects of methodological and organizational activities in the fields of culture and pedagogy (D. Genkin, 1975; Zajcev V. P., (2006), etc.). Public events, or special events, are considered as the tool of policy making in applied research in public and political communication strategies, public opinion studies, event management (Holzbaur U. et an., 2005, Prymak T., 2013, etc.). These studies are mostly pragmatic.

Therefore, despite the fact that some aspects of public events are the subject of theoretical research by Western and domestic scholars, in general, public events

as a phenomenon of mass communication and the object of comprehensive journalism and media communication studies is insufficiently studied, which necessitates new research issues and new theoretical perspectives of analysis.

Connection with scientific programs, plans, topics, and grants. The topic of the dissertation is related to the basic direction of research conducted with the participation of the author by the Department of Media Communications, Faculty of Sociology, V. N. Karazin Kharkiv National University - "Digital Media and Conceptual Strategies of the Information Society".

The purpose and objectives of the study. The aim of the work is to conceptualize public events as a phenomenon of modern media space based on the analysis of media discourse of public events in Ukraine.

The *object* of research is the media discourse of public events.

The *subject* of the research is mutual transformations in the discourse of public events in media in the modern Ukrainian media space.

Achieving this goal involves us to outline the conceptual and categorical apparatus of media research of public events discourse in media, designing a methodology for studying the discourse of media representation of public events, conducting an observation of approaches to the typology of public events, identifying the mechanism for discovering the discourse of a public event in the media; to describe the procedure for decoding the meaning of the public event message.

As a result, it let us determine the structure of the communication field of the public event; reveal the specifics of mutual correlations of professional and non-professional producers of information in the social field of public events; trace the genesis and evolution of Ukrainian journalism of public events and to determine the features of journalism of public events in modern Ukraine.

The chronological boundaries of the study outline the current period of development of the Ukrainian media: from the proclamation of Ukraine's

independence in August 1991 to August 2021 when the quarantine due to COVID-2019 changed the situation in the world.

The geographical boundaries of the study are determined by the coverage of news about public events in Ukraine that took place in the cities with a population ca. one or more million - in particular, Kharkiv, Lviv, and Kyiv.

Research methods. The polysemy of the public event necessitates the need to determine the structure of the object of study using the integrative methodology in the context of communicative and discursive approaches combining analytical techniques of modern theories in philosophy, sociology, cultural studies, structural-semantic studies, memory research, communication theory, concepts of social drama, etc. A number of specific methods are used to solve some research issues, such as discourse analysis (to identify the role of discursive practice in changing the agenda in the media, and to research texts and communication structures that produce these texts), content analysis (for quantification of media materials and further interpretation of their research results), framing analysis (to decode the meanings of public event messages and their transformations in media), mixed data analysis processing using MAXQDA program (MAXQDA, 2018), a semi-formalized online interview (for information on the implementation of public events from organizers and participants), participant observation (to conduct an experiment in the development of the journalistic discourse of a public event) and case study (through analysis of illustrative examples and explanations of public events). An experiment was carried out to monitor the development of the discourse of public events of the festival InclusiON Fest in the framework of grant programs of the public organization KRF Public Alternative, implemented during 2016–2019 with the support of local donors, crowdfunding, the Ukrainian Cultural Foundation and the Ebert Foundation in Ukraine.

Therefore, the dissertation uses an integrative methodology based on the use of a set of general and special analytical methods that allow the consideration of

public events as a multilayered structure in the context of communicative and discursive approaches.

The theoretical basis of the study is Denis McQuail's theory of mass communication, Harold Lasswell's study of communication, Alain Badiou's philosophical concept of four true procedures, Pierre Bourdieu's concept of the social field and the field of journalism, and Richard Schechner's performance theory (Badiou A., 2003; Bourdieu P., 2007; Lasswell H. D., 1948; Schechner R., 2003). To reveal some aspects of understanding the object of study in the social and media dimensions, we also turn to the theories of communicative action and structural transformations in the open society by Jürgen Habermas, the society of the spectacle by Guy Debord, social drama by Piotr Sztompka (Habermas J., 1996; Debord Guy, 1999; Sztompka P., 2007), the concept of pseudo-events by Daniel J. Boorstin (Boorstin D. J., 1992); studies in social space of Henri Lefebvre's (Lefebvre A., 2015), urban studies of Jan Gehl (Gehl J., 2018), historical and cultural works of Myroslav Popovych (Popovych M. V., 1998), postcolonial historical studies of Mykola Ryabchuk (Ryabchuk M., 2010), anthropological studies of the late Soviet everyday life of Oleksiy Yurchak (Yurchak A., 2005), the frame semantic by Charles Fillmore, Maurice Halbwachs collective memory concepts, and Aleida Assman's typology of social frames (Fillmore Ch., 2009; Halbwachs M., 2003; Assman A., 2012).

The empirical basis of the study is media publications on public events of cultural and educational topics, posted on open sources. For analysis were used structured surveys on participants and initiators of public events in Ukraine from 2017 to 2019. Survey analysis based on the results of the author's study "Publichni podiyi yak instrument mediaosvity" [Public events as an instrument of media literacy] (Zinenko O. D., 2018). The material about cultural events is taken from event organizers. The analysis is based on material obtained in the course of practical activities of the author in all-Ukrainian projects, their work on regional television, local and national events for various customers and audiences of public, commercial

and public sectors (more than 1000 public events held in Kharkiv, Kyiv, Odesa, Dnipro, Donetsk, Lviv and other cities of Ukraine) from 1996 to 2020.

The scientific novelty of the research results is to solve an important issue in the field of journalism study - the conceptualization of public events as a phenomenon of the Ukrainian media space in the context of the theory of mass communication. The study led to the following results.

According to the aim of the study, the *definition of the concept of the public event* as a message which creates its own communication field, performs the function of "stitching" social reality and media reality, discovering a new discourse in the media. The public event is a unique deterministic chaotic action based on organized performative interactions in public space, that involves public participation and gives impetus to a significant change in the usual social context by restructuring the relationship between elements in its field of influence. Based on the analysis of the meaning of the term "event" in interdisciplinary theoretical discourse, etymology and semantic spectrum of this concept in ancient and European languages, the specifics of its use and synonyms in the Ukrainian language, related research concepts: "public" and "public space". The differences in the meaning of the terms "public event" and "pseudo-event", "holiday", "special event" and "event" are fixed. The communication field of public events is described on the basis of Harold Lasswell's classical model of mass communication. In the structure of the communication field of a public event the following communication layers identified: 1) "who" - the layer of senders of the message, who are initiators, forwarders, broadcasters, and ideologists of public events; 2) "says what" - the layer of meaning of the messages, which is accumulate meaning of value proposition of the public event; 3) "in which channel" - the layer of transmitters - forms, tools, and techniques using for the effective spreading of information that allows it to disseminate and involve participants to the communication field of event; 4) "to whom" - the layer of recipients of the public event message as representatives of its target audiences; 5) "with what effect" - the

layer of influences of the public event - quantitative (number of publications in the media and the volume of physical and media audiences involved) and qualitative (effects of totality, performance, participation and publicity), manifested through social networks, new public initiatives, etc.

To improve the methodology of the two-stage analysis of media discourse proposed by Volodymyr Kulyk this study identified *three temporal dimensions* of public event message transformation. The researcher claims that in the conditions of constant expansion of the media field, it is expedient to compare the extent how current public perceptions are formed and how they are reflected in the media discourse. In this research public events discourse was analyzed using the author's method of BNA-analysis, fixing and comparing the transformation of public event message in media discourse on three stages. The first is the *before-messages* stage with announcements, which give the key information about the public event from its initiators to generate interest, initial public awareness of the value proposition public events and providing access to information sources. The second is *now-messages* stage with streams, online reports, broadcasts from the scene etc., which gives the information during its implementation of the event. The third is the *after-messages* stage with news, comments, reports, post-releases, and analytical materials about public events after their implementation. This method allows to observe the development of a public events media discourse taking into account its temporal specifics, determine the effects of a public event and track the transformation of the meaning of its message due to not only mainstream media but also alternative media.

To understand the correlations between professional and non-professional producers of information in the field of public events Pierre Bourdieu's *theory of the social field* is extrapolated. In the social field of public events there are three types of agents highlighted: power, media and public, whose correlations are outlined in four models of symbolic investment of agents in communication. The propaganda model provides changes in media discourse through ideology as an instrument of

authoritarian communities and prevents the existence of independent journalism as the realization of the human right to freedom of speech. The consumer model propels the communication of agents through a product or knowledge for the personal benefit of the owners and mostly developing commercial, in particular, tabloid media. The activist model stirs the communication processes through the information as news brake of public event, and it opens up opportunities for diversification of media agents, development of alternative media and independent socially responsible journalism (however, the prevalence of this model in societies with low trust in institutions causes the leveling of the importance of professional media). The hybrid model, which is the most realistic and promising whereas its construction depends on the habituses of the agents. Due to its social capital or access to resources, they apply propaganda, consumer, activist or hybrid strategies at different layers in the communication field of the public event. It is proved that: 1) public events initiated by agents of media are characterized by entertaining or tabloid media discourse; 2) journalism of public events initiated by government agents turns into propaganda, canvassing or PR of individuals or institutions; 3) public events initiated by public agents contribute to the formation of a new ecosystem of communication in society and the development of social responsibility journalism. However, due to the strengthening of populist tendencies, they may lead to the devaluation of institutional media. It is shown that journalism of public events in modern Ukraine requires the integration of several strategies of cross-sectoral communication interaction in the "power-media-public" triangle.

For decoding the meaning of a public event message the four-dimensional procedure based on understanding Alain Badiou's theory of truth procedures is proposed. Ontological criteria we interpreted as semantic markers, namely: 1) context marker (Politics), indicating the type of correlations of agents of the public event norms and legal conditions; 2) a marker of an idea (Poem) as a value proposition of a public event, which redefines established social norms through the creative

representation of the invention of the "impossible" in the format of performative interaction; 3) marker tools (Mathema), the use of which determine the effectiveness of the media influence of a public event; 4) a marker of perception (Love) as the reactions and behavior of recipients of the message, which are indicators of the interaction of agents in the social field of a public event.

It is noted that the role of a key message of a public event plays performative interaction. Being constructed it opens space for the initiators of a public event to spread both true information and misinformation, fakes and other manipulative constructs. It creates an ambivalent situation for journalists where, on the one hand, they must adhere to professional standards and, on the other hand, face the need to push the boundaries of understanding of social conventions and norms of journalistic activity. Richard Schechner's *theory of performance*, which is considered in the context of the concept of *communicative action* of Jürgen Habermas is proved. Performative interactions (modern events, theatrical performances, holidays and rituals), described by Schechner as local cultural practices that have the meaning of symbolic communication of the community with the "higher mind" as a "medium", interpreted as communicative actions that reflect the relations in society, redistribute distances, show social hierarchies as suitable or unsuitable for interaction and provoke the discovering of the discourse of public events in the media. Thus, the media is in the position of "medium", and "vertical" monologue communication (the intention of which is the personal psychological experience of the viewer) is considered as "horizontal" dialogic communication (where public discussion of public events becomes important). The five-phase mechanism of discovering the discourse of a public event in the media is revealed: 1) presupposition of the idea of a public event through spreading of its value proposition to the general public, 2) explication of a public event proposals of the event through the presentation of performative interaction in public space, 4) dissemination of the value proposal of the public event by non-professional producers of information face-to-face and c-m-c, 5) examination

of social significance of the public event presented in its media representations by professional producers.

Given the communication approach to the study of the phenomenon of public events, based on McQuail's classification of the main functions of the media, the functional approaches to the *typology of public events* were developed. Five types of public events were described: 1) informational, 2) conciliatory, 3) hereditary, 4) entertainment, 5) mobilization. The proposed typology reveals public events as those that meet the various communication needs of society: information - in the dissemination, explanation, interpretation and commentary of socially important information; conciliatory - in promoting public consent, establishing understanding, maintaining established social norms; hereditary - in strengthening the connection between past and present in the social consciousness, preservation of collective memory, historical traditions and values of the dominant culture; entertainment - in reducing social tension by providing participants with opportunities for recreation, entertainment and entertainment; mobilization - in promoting the integration of society through the involvement of citizens in the common cause.

The political and sociocultural preconditions for the emergence of public events journalism in the last decade of the USSR's existence were traced as *the development* of Ukrainian journalism of public events. The coverage of public events in media motivated by implementation in 1985 of the course of "perestroika" and "glasnost", catastrophe of the Chernobyl nuclear power plant in 1986, the abolition in 1990 of Article 6 of the USSR Constitution on the leading role of the Communist Party, etc. contributed to the changes of media agenda, the emergence of independent Ukrainian media, and further implementation of the human rights policy and democracy in Ukraine. In the study four periods of history of Ukrainian journalism public events since Ukraine's independence in 1991 till 2021 is outlined: 1) the search for new media formats (1991-1999), associated with the politicization of culture, reducing the distance between public and media through public journalism

experiments; 2) emancipation of the Ukrainian media (2000-2005) - separation of the Ukrainian media from the Russian media mainstream both economically and creatively; 3) competition of media platforms (2006-2012) - confrontation of two types of journalism, - following the trends of the tabloid mainstream, and the "social responsibility journalism", which, according to the postcolonial tradition, uses non-journalistic formats in Ukraine, and forming the alternative culture mainstream; 4) the reboot of relations between society and the media (2013-2021) - a radical restructuring of the type of interaction between the public and the media, due to the development of Internet technologies and the availability of mobile communications.

Specific *features of journalism of public events* are determined in online Ukraine media. The *involvement* as a dependence of media representations of public events on personal interests of power, media or public agents in a communication field of public events. The *occasionality* as randomness and spontaneity of journalists' choice of facts of performative interaction when covering public events imposed by the initiators. The *expressiveness* as an emotional tension of media content due to the influence of performative interaction on journalists. The *ritualism* as an imitation of canons, standards and stereotypes by journalists when covering public events in the media without taking into account their novelty and uniqueness. This conclusion is based on results of analysis of three different data sets using the integrative methodology within the communicative and discursive approaches that included BNA-analysis methods and procedures for decoding the meaning of a public event message. The first data set included 68 publications about the *Eurovision Song Contest 2017* that were hosted by Ukraine. The second data set included 50 BNA-questionnaires about local cultural events in Ukraine that we analyzed using a content-analysis method. The third data set included 10 working papers and 87 media presentations of the annual public event *InclusionONFest* in Kharkiv 2016-2019. For this data set analysis we used the participant observation method.

The practical significance of the obtained results is to develop the conceptual foundations of journalism of public events as a separate branch of journalism. The results of the study are implemented in the process of training higher education students in "Journalism" at V. N. Karazin Kharkiv National University and Kharkiv State Academy of Culture and can be used in the development of courses in educational and professional programs in journalism, mass communication, media communications, audiovisual media, advertising, public relations, event management, etc. Materials and conclusions of the work can be useful for forming a responsible attitude to the process of information producing, dissemination and interpretation for journalists, bloggers and other media content producers and are promising for the development of journalism of public event as a separate field of studies, as well as applicable solution of problems, including media analysis, media education, preventing manipulation and negative influences on public opinion.

Personal contribution of the applicant. The dissertation is an independently performed scientific work. Scientific results and conclusions of the dissertation were obtained by the author personally. Of the 33 publications, 25 are individual. In 8 publications in co-authorship the provisions which are results of own research are presented.

Approbation of dissertation materials. The main provisions of the dissertation were tested in the form of presentations at 21 international and national scientific and scientific-practical conferences: Scientific Seminar "Migration and Cultural Diversity" (Viadrina European University, Frankfurt an der Oder, Germany, July 6, 2017), III Congress of the Sociological Association of Ukraine "New Inequalities - New Conflicts: Ways to Overcome" (V. N. Karazin KhNU, Kharkiv, October 12-13, 2017), International Barcamp "Karazin Media Symposium" V. N. Karazin KhNU, Kharkiv , December 16, 2017), International Scientific and Practical Conference "Media: Past, Present, Future" V. N. Karazin KhNU, Kharkiv, March 30–31, 2018), Sixth International Scientific and Methodological Conference on Media Education and Media Literacy

“Practical Media Literacy: International Experience and Ukrainian Perspectives” (Academy of Ukrainian Press, Kyiv, April 20-21, 2018), Scientific-practical conference "Traditional culture in the context of globalization: preservation of authenticity and development of creative industries" (Regional organizational and methodological center of culture and art, Kharkiv, June 22-23, 2018), the First Ukrainian Forum of Media Communities (Independent Association of Broadcasters, Kyiv, December 14, 2018), III International Academic Conference "Current trends of intercultural communication: security of the state and human" (Alcide De Gasperi University of Euroregional Economy in Józefów, Warsaw, Poland, December 20, 2018), International Conference "MAXQDA International Conference" (VERBI Software. Consult. Sozialforschung GmbH, Berlin, Germany, February 26 - March 1, 2019), The Seventh International Scientific and Methodological Conference "Modern space of media literacy and prospects for its development" (Academy of Ukrainian Press, Kyiv, March 21–22, 2019), First International Scientific and Methodological Conference “Modernization of Higher Education and Ensuring bones of educational activity” (KhDUHT, Kharkiv, May 31, 2019), International scientific-practical conference “Traditional culture in the context of globalization: synergy of tradition and innovation” (Regional organizational and methodological center of culture and art, Kharkiv, June 21–22, 2019), International Scientific and Practical Conference “Tests by the Oligarchy” (Ukrainian Catholic University, Lviv, November 20-21, 2019), Eighth International Scientific and Methodological Conference "Critical Thinking in the Age of Toxic Content" (Academy of Ukrainian Press, Kyiv, March 13-14, 2020), International Scientific and Practical Conference "Journalism in the Age of Civilizational Transformations" (Department of Journalism, Faculty of Philology, V. N. Karazin Kharkiv National University, Kharkiv, November 20, 2020), Third International Scientific and Methodological Conference "Modernization of Higher Education and Problems of Quality Management in Training" (KhDUHT, Kharkiv, May 27, 2021), scientific-practical conference "Traditional culture in the context of globalization:

holidays and celebrations" (Regional Organizational and Methodological Center of Culture and Arts, Kharkiv, June 25-26, 2021), Sociology in (post) modernity. Conference for doctoral students and young scientists (VN Karazin KhNU, Kharkiv, March 18–19, 2021), Polsko-Ukraińska Latająca Akademia. Program Indywidualizacji Kształcenia - Zintegrowany Program Rozwoju UW - Narodowa Agencja Wymiany Akademickiej (Warsaw, Poland, June 2, 2022), Instytut Dziennikarstwa I Komunikacji Społecznej. (Uniwersytet Warmińsko-Mazurski, Olsztyn, Poland, March 24, 2022).

The dissertation was discussed at interdisciplinary scientific-practical seminars of the departments of media communications and journalism of V. N. Karazin Kharkiv National University, all-Ukrainian conferences of the Regional organizational-methodical center of culture and art of the Department of Culture and Tourism of Kharkiv Regional State Administration, in the format of media education programs of Academy of Ukrainian Press (Kyiv), Center for Gender Culture (Kharkiv), KRF Public Alternative (Kharkiv).

Structure and scope of the dissertation. The dissertation consists of an introduction, five chapters (including 12 subsections), conclusions, a list of references used 286 titles, including 126 journalists sources, and appendixes containing 4 tables and electronic databases of research materials. The work is illustrated with 9 illustrations. The volume of the general text of the dissertation is 206 pages (9.8 papers), of which the main text - 181 pages (8.6 papers).

CHAPTER 1. THEORETICAL AND METHODOLOGICAL TOOLS FOR THE STUDY OF PUBLIC EVENTS

The concept of "event" is discussed in the theoretical discourse of many fields of knowledge: journalism studies, philosophy, communication, sociology, linguistics, cultural studies, art history, political science, economics, computer science, physics, etc., considered in the context of ontological, metaphysical and other teleological, functional approaches. In this chapter we are going to outline the concept of "event" by defining its ontological features, to observe tools and to view the methodology of research.

1.1 Conceptual and categorical field of research: a range of definitions

1.1.1 Four features of a public event: definition. The study of public events involves the need to analyze the meanings of concepts such as "event", "pseudo-event" and the "public" in order to develop a generalized definition of the concept of public event.

In the academic dictionary of journalism studies, the concept of an event is defined as “what happened, happened; the fact of public or private life; the main subject of information messages” (Mykhaylyn. I. L., 2013: 198). In particular, the dictionary emphasizes that "news is defined as a reported event" (ibid.). Based on the above definition, we consider a reflection on this phenomenon in philosophical and everyday discourse to give a definition of "public event".

Reflection on the concept of event has a long tradition. In ancient Greek epics, the concept of "event" acquires a mythologized meaning. In the works of Hesiod, Homer, Herodotus, the concept of ‘event’ corresponds to the ancient Greek words ‘ρορτή’ (feast), ‘τέλεισις’ (from ‘τέλος’ - accomplishment, result, purpose), ‘συντυχία’ (luck, chance, fate) (Aristotle, 2007: 154–156; Liddell-Scott-Jones, 2021). The meanings of these words give an understanding of the attitude to the event as such a unique phenomenon of being, which has a positive emotional load, may be the result, outcome or goal of a great cause. Plato considered the concept of event in a

number of other concepts, without distinguishing it specifically, and Aristotle determined the event as an important element in constructing the plot. To convey the meaning of the concept of event, Aristotle uses the word 'περιπέτεια' (accidental reversal, adventure), which emphasizes the uniqueness, randomness and ability of the event to change the usual order of things (Aristotle, 2007: 38, Liddell-Scott-Jones, 2021). As we can see, the ancient Greek philosophical tradition prepared the perception of the event in the context of the reflection on history.

In the modern European languages, the concept of an event is mostly rooted in the Latin 'eventum' (from the verb 'eventio', which means "come out / about / forth", "happen", "turn out" - to go out, happen, happen, find out) (English-Ukrainian Dictionary Advanced version, 2019). Since the beginning of the twentieth century, the event has become one of the key concepts of philosophy and is considered by various philosophers in the context of the relationship of event and existence. Alfred Whitehead, based on a physical and mathematical understanding of this phenomenon, interprets events as an intrusion into the flow of time with "certain timeless components" (Whitehead A., 2009) Gilles Deleuze notes that in the age of concepts, an event (l'événement) becomes an artificial construct, a presentation that replaces the real facts of reality (Deleuze J., 2016). Martin Heidegger denies the existence of an event (das Ereignis, das Sein) in space and describes it as a fact of coexistence, which emphasizes the importance of being in its infinity (Heidegger M., 2009). Despite certain semantic variations, for the most part the concept of event in the humanitarian thought of the XX - early XXI centuries is considered historically as a transcendent truth or as the quintessence of the meaning of being in its eternal immutability. The above philosophical concepts represent the event as a phenomenon that can not be explained: you can only be a participant or witness.

The concept of event in relation to infinite time and space of being is considered in structuralist discourse. In particular, in Semiosphere, Russian cultural semiologist Yuri Lotman outlines the understanding of the concept of "event" in the

mythological sense as what once happened in the ancient world; as a result, each new event now appears as an image of the ancient event that enhances its significance. The researcher also highlights the concept of plot event, which is the boundary separating one's own and others (Lotman Yu. M., 2010: p. 356–357, 468). An event is not considered as an object, but is defined as an occasion that manifests the meaning of being in its infinity. This approach to understanding the concept reveals the event as an ideal uncontrollable entity, which is proof of existence in the space-time continuum.

"From the beginning, there is no truth in a situation if it is not complemented by an event," - says the French philosopher Alain Badiou (Badiou A., 2003: p. 5) - here and further translated by author]. In the Manifesto of Philosophy, he views the event as a situation that allows us to see the truth through the changes in context. In "Ethics" the philosopher defines the event as "that which is not reduced to the usual inscription in that which it is" (Badiou A., 2019: p. 101-103), a case that denies the normal state of affairs and forces the subject to decide on a new way of life. According to the philosopher, the event is "outside the law" of the situation and thanks to the "nihilism of detachment" opens the way to the truth through communication as a way to bridge the gap. The event causes the production of new sacred spaces, beliefs and myths, missions and messiahs. Nowadays, such new spaces of sacred action can be deemed the field of media and the field of public communication, wherein events occupy a special place.

Scientific reflection on the concept of "event" is not limited to humanities. Understanding the concept of event through the category of change correlates with the definition of this concept, in particular, in physics. Thus, the physicist Richard Mueller in his monograph "Physics of Time: Everything Happens Now" turns to the analysis of the phenomenon of information entropy and suggests the possibility of perceiving the event through the spatial metaphor of energy, resulting in a change of space through a new type of interaction (Miller R., 2019: p. 278–290). In this sense,

the event is a deterministic chaotic system, endowed with the ability to lose information about its initial conditions.

In the Ukrainian language, the word 'подія' [podiya] as an "event" is ambiguous: 1) "what released, happened; phenomenon, fact of public or private life", 2) "that violates the established, habitual course of life; something important, outstanding", 3) "deed, action" (SUM, 1975: 749). As we can see, all three meanings are somehow related to the meaning of "what happened and changed the course of life." This word usage reveals the concept of an event as a situation that changes the context. The authors of the Stanford Philosophical Encyclopedia emphasize the variety of approaches to defining the concept of an event. According to Stanford researchers, there is a problem of not being able to unambiguously define the meaning of the event as "what happens" - the concept of "event" is usually defined by a wide range of distant synonyms: «smiles, walks, dances, weddings, explosions, hiccups, hand-waves, arrivals and departures, births and deaths, thunder and lightning» (Casati R. A., 2020). As we can see, the semantic field of the concept of event is too broad, and for the sake of this analysis it is necessary to limit it.

In the Oxford Dictionary, the word 'event' is given the following meanings: «a thing that happens, especially something important», «a planned public or social occasion» (Oxford Learner's Dictionaries, 2020). Examples of word usage provided in the article of the dictionary allow us to make the following clarifications: 1) the event changes life: «The tragic events of last Monday occurred only 200 metres from the shore; a dramatic turn of events (= change in what is happening)»; 2) the event involves the presence of an observer: «Everyone was frightened by the strange sequence of events»; 3) the event can be organized by someone: «The hospital is organizing a special fundraising event. Is the city ready to host such a major sporting event?» (ibid.).

In Ukrainian the English word 'event' corresponds to several words: 'захід' [zahid] as organized event, 'подія' [podiya] as public event and, transliteration from

English, - 'івент' [ivent] as special event. The last one is mostly common in the professional speech of specialists who organize cultural events, holidays and other public events. The interactive portal "Slovotvir", whose mission is to assemble the corpus of words of the modern Ukrainian language directly from the speakers, gives the following meaning of the word 'івент': "some interesting and unusual mass action" (Slovotvir, 2021: April 12). An example of use is: "an event agency offers the organization support of business, holiday and special events" (ibid.). Translated among the synonyms at the time of visiting the site (ibid.), the word 'подія' ranked second in frequency after the 'івент'.

The word 'захід' [zahid] as organized event in the field of cultural leisure is quite common, but increasingly frequently used to the word 'івент'. In the Ukrainian language, the word 'захід' has two homonyms: words meaning "sunset over the horizon" and "west" (SUM, 1972: 380). In addition, this word in the Ukrainian language has Soviet ideological connotations, as it would have been used in propaganda practices. The word 'захід' [zahid] is still preserved in Ukrainian legislation ("cultural event") and official documents of local executive bodies, state institutions of culture, education and science. In independent Ukraine event specialists and pedagogs still used the Soviet approach to event organization and in culture management education. One of the leading Soviet directors of cultural and mass holidays, Dmitry Genkin, in the 1970s noted that the Russian word 'мероприятіє', which fully corresponds in this context to the Ukrainian word 'захід', does not reflect the unique specifics of the phenomenon, including its spectacle and effectiveness, so he suggested using the word 'дієство' [diystvo] (Genkin D. M., 1975: 21; SUM, 1971: 303). Ukrainian mass show director and educator Volodymyr Zaitsev uses the generalizing concepts of 'свято' [svyato] as a "holiday" and 'вистава' [vystava] as a "spectacle" (Zaytsev V. P., 2003: 176; (SUM), 1978: 104; SUM, 1970: 498). The word 'свято' has sublime emotional connotations in connection to a certain ideology (political, religious, traditional and mythological). The Ukrainian words

‘дійство’ [dyistvo] and ‘подія’ [podyia] have a common root ‘дій’, both of which have an integral sema of "action", and the word ‘вистава’ suggests that one of the important features of an event is that it is something that witnesses observe. In various spheres of social and public activity (journalism, jurisprudence, cultural practices, PR and business communications, etc.) the concept of event is outlined using a wide range of specific concepts. A large group of concepts in the Ukrainian language is formed by words denoting the types of special, solemn, entertaining, artistic, educational and other ‘івені’ [iventy]: action, award, banquet, birthday, carnival, celebration, ceremony, concert, conference, demonstration, exhibition, fair, festival, happening, holiday, meeting, open-air, parade, party, performance, program, press conference, rally, ritual, team building, show, etc. This list can be extended, and we deliberately give it not in the hierarchical, but simply alphabetical order to show the breadth and openness of the semantic field of the concept of public event.

The word ‘івент’ [ivent] as a special term on formal grounds is completely synonymous with the term ‘захід’, but in Ukraine, organizers of public events in the Western tradition use only a new term. This can be explained as follows: in contrast with the Soviet tradition of propaganda ‘захід’, the word ‘івент’ refers to a new quality of mass communication practices, built on the principle of horizontal ties inherent in a democratic society. Applied economic research in the field of event planning and event management is based on the methodology of German researcher Ulrich Holzbaur, who notes that the specificity of the event is that it is perceived as an exceptional performative action for visitors. Positive atmosphere consists in its careful organization and planned staging. It encourages visitors, and guarantees the success of event organizers (Holzbaur U. et an., 2005: 10–12). The researcher emphasizes that the event is organized to make a unique impression on people participating in it actively or watching it. We can thus conclude that the word ‘подія’ in the Ukrainian language can be used as a generalization, to name all the above types of events: ‘захід’ [zahid], ‘івент’[ivent], ‘свято’[sviato], ‘дійство’[dyistvo],

‘вистава’[vystava], and others. From the above examples of the use of the word ‘подія’ (further in this research we will use the eng. “event”) and its synonyms, it follows that the event is carried out in the physical world.

The question arises, do we have reason to consider an organized event a real "event"? American historian Daniel J. Boorstin defines the concept of "pseudo-event" by researching promotional representations specifically designed to attract the attention of journalists. In the book *Image: A "Guide to Pseudo-Events in America"*, Daniel J. Boorstin tells the story of the first pseudo-event: in the late 1930s, journalists were invited to a banquet on the occasion of the hotel's fictional 30th anniversary. This fact was supported by a script recreating the reality of the days when the hotel had been allegedly founded. Later, no one would have found any documentary evidence that the hotel had been founded that year, but during the reception everything looked plausible, and journalists believed it. The sequence of symbolic actions proposed and reproduced by the initiators had an impact on those present, so 27 newspapers would write about the hotel the next day (nowadays such cases are usually called fake news, or "jeans") (Boorstin D. J., 1992:9). Thus, the notion of "pseudo-event" after Daniel Burstin can be understood as an event based on fiction (fakery, prank, deception, etc.). However, defining any fictional event as a pseudo-event would be a simplification.

American anthropologist and cultural theorist Richard Schechner in "Theory of Performance" proposes understanding the events as modern rituals-practices representing community experience in public space through a series of specific metaphors, which shows in performative interaction (Schechner R., 2003:10–20). Exploring theatrical performances and special events, Richard Schechner compares them to the rituals of primitive tribes and notes that these "dramatized movements of human bodies" are not only performances, but also performative interactions wherein social groups exchange their experiences through symbolic codes. Ritual dance in public space is important not only as a performance, but also as a symbolic

message to the community about the experience of dangerous hunting of large animals. The inclusion of all members of the group in the dance is a demonstration of the agreement to be together on the hunt. Conversely, the World Olympics is not just a sporting event, but also a message that the participating countries must cease hostilities. The cessation of hostilities is evidence that the participating country agrees with the rules announced by the initiators of the public event. Performative interaction, which can be played through the peaceful processions, theatrical performances, fairs, book presentations and art actions, has the potential or claim in the public space to activate the mechanism of mutual exchange of “energies” between social and media realities and become public events. It becomes an attractor for the public, helps to involve observers or participants in joint action in accordance with a plan or specific scenario designed by the organizers. To outline the phenomenon of performative interaction in a public space with further consequences of opening discussion about it in the media, it would be more reasonable to use not just the term “event” (‘подія’), but the “public event” (‘публічна подія’). Observation of the implementation of public events proves that it is an interaction attracting the public attention and contributing to the birth of the mediatised interpretations of the event as a whole or of its chosen parts. Thus, the social influences the media, and the media contributes to the creation of new hierarchies of content, translates them into the social dimension, reconfigures the structures and spaces of relations in a society. As we can see, the event is a phenomenon of two fields – the social reality and the media reality as a field for the projections, and interpretation of what happened.

Therefore, in this chapter we conceptualized “public event” as a phenomena taking into account philosophical approaches to the interpretation of the concept of event, based on the analysis of the etymology of the word in many European languages. Considering its semantic spectrum, specifics and synonyms in Ukrainian, and starting from understanding this concept in interdisciplinary theoretical discourse, including physics, we can propose a definition. Public event is a unique

deterministic chaotic action due to random or organized performative interactions in public space, that involves public participation and gives impetus to a significant change in the usual social context by restructuring the relationship between elements in its field of influence.

In an article “Media potentsial publichnoyi podiyi yak ob’yekt zhurnalist-s’koyi refleksiyyi” [Media potential of a public event as an object of journalist reflection] we identified four ontological features of a public event 1) change of context, 2) structuring of time, which determines the perception of reality because of what happened before, during and after the event, 3) the ability to be a public performance and 4) discovering the discourse in the media. Let us dwell on the highlighted key features of the concept of "public event" (Zinenko O. D., 2017:65–70). In this work we clarified it in detail.

The first feature of a public event as a phenomenon of existence is the change of socio-cultural context provoked by it. The public event is initiated and organized by its creators in order to actuate a change as a redistribution of positions, distances and roles in society. A public event is a unique phenomenon that attracts attention not only as a fact of reality, but also as a promise of change. Acknowledgement of an event as a change calls for the outlining its start and end conditions.

The second feature of a public event is the structuring of reality into "before", "now" and "after" the change caused by the event. Representations of a public event in the media appear, respectively, before it's happening, during and after it. At these stages we can fix transformations of the message meaning at least at the grammatical level: at the stage "before" the event is placed in the future ("the event will happen"), “now” - present - it is happening, “after” - in the past ("it happened"). In the minds of the viewers and participants of the public event, the reality will never be the same again.

The third feature of a public event is its performativity, i.e. its ability to be a public spectacle. Conditions of perception of the meaning of a public event are

constructed through performative interaction, which combines a symbolic subject and a symbolic action. Performative interaction is a key message of a public event. Those agents of society who have not had any contact with each other before begin to interact, or vice versa: those who have previously communicated may publicly break off their relationship. As a result, public events manifest themselves in society as stable or dynamic constructs of social interaction that determine the culture of public dialogue. Observation, participation in it changes participants, marks them as "accomplices" and leads to the transformation of socio-cultural relations between communication agents in the field of public events.

The fourth feature of a public event is the discovery of a new discourse in the media and society. A public event becomes a source for media interpretations, creates new concepts, nominates new leaders, opens new topics and generates new media texts. However, some public events do not receive media coverage. This may indicate, on the one hand, the lack of grounds for updating the content of public events in society, and on the other - that the existing media do not respond adequately to the challenges of social reality. A summary of the four features of a public event is provided in Table A.1.1 (see Annex A).

We see that a public event creates its own communication field, attracting the public by drawing attention to performative interaction in public space, stitching social and media reality, discovering a new discourse in the media. Thus selected features of a public event reveal it as a convergent multimodal statement. Public event creation needs a variety of semiotic resources and modes according to the tactics or strategic goals of initiators. Understanding of public events' meaning involves knowledge of language, traditions, media technologies, history, politics and identities that influence the public communication in a current context. According to it, the concepts of "public" and "public space" need separate consideration, which is what the next section is about.

1.1.2 The space of public events: the interaction of social and media fields. At first we need to focus on an object in the space of public events: the public. Understanding the concept of "public" has been a matter of debate for more than a century. The beginning of this discussion refers to the concept of "mass" as a phenomenon born of the new economic conditions of the late nineteenth century. An important note is that we do not equate the concept of "public" with the concepts of "mass", "audience" and "consumers", although the study will not do without them. The concept of "public" is considered mostly in opposition to the concept of "mass" in accordance with the definition of the Spanish philosopher Jose Ortega y Gasset, namely: the main feature of the masses, he considered their passivity. The philosopher actualized this concept as a social threat and argued the need to develop scenarios for mass management to prevent the destruction of culture (Ortega-y-Gasset J., 1994:15–139]. According to the philosopher, the masses are uncontrollable, have no personal interests, and seek to satisfy a common instant need. Following Ortega y Gasset, the concept of "mass" in subsequent socio-cultural studies is revised and defined as a large number of people united by one idea-action at a certain point in time. Already in the 30s and 40s of the twentieth century, new concepts were formed that meant a large number of people: "audience" and "consumers". American sociologist of Ukrainian origin Pitirim Sorokin draws attention to the fact that people are united by common behavioral patterns, and highlights the concept of target audiences (Sorokin P., 2006:143; Sorokin P., 1996:372–392]. German sociologist Max Weber puts forward the thesis of distinguishing groups of people on certain grounds and promotes further research on the concept of "consumer", defining the latter as one who relies on certain values, even when buying ordinary products, goods and services (Weber M., 1994:41–49). These studies are closely related to the definition of demographic characteristics (including status, level of education, etc.), socio-cultural preferences of certain communities in order to manage them.

In his analysis of relations in society, the American communicator Daniel Bell insisted on isolating the concept of "public" as a heterogeneous active group of people who decide to be involved in a movement, a joint action, a demonstration of public consent. According to the researcher, public behavior is determined by the beliefs of people who identify with a community, their conscious choices and values, in contrast to the masses, formed of people for whom membership in the group is the result of pressure or manipulation (Bell D., 1960:10–12). The concept of "audience" is also found in the works of sociologists G. Tard, C. Cooley, W. Lippman. It was later developed by G. Blumer and G. Lasswell in the theory of mass communication. In particular, the American political scientist and communicator Harold Lasswell noted that the public includes those people who are not only consciously active, but also aim to influence public policy (Lasswell H. D., 1948:226-227). In the Ukrainian language, the word "publika" (the public) has the following lexical meaning: "people who are somewhere as spectators, listeners, visitors" (SUM, 1977:382). To some extent, the public - spectators, listeners, visitors, witnesses, observers - become co-creators of the event, and it is through their participation that it can be called a public event.

Based on the above philosophical and sociological concepts, the public in this study is understood as the active consumers of public events (including the consciously active citizens who aim to influence public policy, the producers of information and its consumers), and represents different physical and media audiences, involved in a communication field of social, political and cultural and artistic events.

Within the space of a public event as one that combines social reality and media reality, we can distinguish two types of active consumers of public events:

- physical audiences, including a) the creators of the public event - the authors-initiators, customers and other field agents, active mostly before and during the public event, and then assessing the effects, b) the organizers in a "field", actors,

extras - participants in performative interaction, involved especially in its implementation, and mostly controlled by the initiators, c) the random witnesses who only observe the event, d) the active witnesses who participate the event and inadvertently disseminate information about it (i.e. a short post on a social network, a photo or selfie automatically makes a passive viewer an active witness), e) the professional producers of information - journalists, reporters, commentators and bloggers who join the event for the sake of media broadcasting and further dissemination of information about it, either at the invitation of the organizers, or by their own will;

- media audiences of remote participants, including: a) the quasi-participants - those who not only "watch" the event in online and stream broadcasts, but also disseminate information about it in the media, b) those sporadic informants who were not present during the performative interaction, but actively write about it, mention it, quote, comment, interpret and disseminate information about it in reposts, retweets, newsletters.

All these groups are the recipients of the public event messages, but with different levels of participation (involvement). As we can see, a public event creates its own communication field, which attracts both physical and mediatised audiences through performative interaction.

Both physical and mediatised audiences respond to a proposal for a public event and share their experiences of observation or participation in a performative interaction, whether they were directly present or just saw it in the media. As the American researcher Rachel Somerstein emphasized in "We can't remember what we never saw ..." essay in the University of California Press journal "Afterimage", sometimes people remember things they "never saw" as physical witnesses, including plane crashes, mass demonstrations and military action on distant continents (Sommerstein R., 2013:10-14). Ukrainian media researcher Lydia Starodubtseva dedicates her academic works to the phenomenon of digital hypermemory. In the

article "Total Recall vs. Delete: Panopticon of Digital Hyper-Memory" she emphasizes that digital data-capture technologies not only make it possible to "remember everything", but also prevent us from forgetting even what we have never witnessed physically (Starodubtseva L. V., 2011). The endless range of possibilities of the digital world in the preservation and transmission of information about society determines the urgency of developing tools for decoding values, verification of information, as well as research into the causes of information drives that attract media attention.

Media representations of a public event always indicate where the event is to take place, is taking place or has taken place: public space is a constant that allows you to confirm the fact of a public event and check whether people came to the place indicated in the announcements or not. The space of public events - almost the only element of the public event reality the authenticity of which can be verified - is easily recognizable, because it is characterized by unique buildings and endowed with historical, social, cultural or functional significance for a particular community. (school yard, etc.). Meanwhile, it would be a limitation to consider only the direct importance of public space as a physical place of performative interaction. If we singled out performativity as one of the key features of a public event, then we can interpret a space of public event as a space of performance in the sense given to this concept by the French philosopher Guy Debord within the concept of a "spectacle society" (Debord Guy, 1999:65–68). During the public event, its space becomes a stage for the representation of a performative interaction as a metaphor for the struggle of the authority and the public for media attention, and the audience in this play becomes an actor. As we can see, public space has not only the explicit, but also the implicit meaning.

Problems of functioning of public spaces of the city are discussed by modern researchers quite intensively in the context of a research on democratic society, mostly in connection with the political and social actions and peaceful rallies aimed at fighting for independence or visibility of people and communities discriminated in

society. Meanwhile, a public activity is not limited to political activities, but is a daily practice of human existence. The genesis of the creation of public spaces in the context of the history of architecture reveals their significance as the territories of sacred action, delineated by special signs, objects, buildings. They have long been created as the territories intended for the collective communication of communities with a higher power: nature, God, power, the mind of the community, and others. Public spaces have historically become a traditional place of peaceful assembly (ancient Greek agora, ancient Roman forum, market squares, town squares, etc.). The communication needs of communities were realized in public space through specific actions, subject to the symbolic hierarchy of distances, movements, roles, and information flows. Nowadays, public spaces attract the attention of the media as the places of public events. The regulation of actions in the public spaces of the city is related to the relations between the authorities and the public, and physical or symbolic conflicts resulting from these activities become the reason for publications in the media.

A large number of philosophical, sociological and historical research endeavors are devoted to the very definition of public space. British sociologist E. Giddens, studying the public space of the city, defined it as a space of *social interaction* (Giddens E., 1999). French philosopher-urbanist, sociologist Henri Lefebvre offers two planes for understanding the city: as a *set of objectively available data* and as a field of socio-cultural ideas about this set (Lefebvre A., 2015:40–47) In this sense, the meaning of urban space, revealed in historical and utilitarian aspects, is presented as objective, immutable knowledge. Kuba Snopek, a Polish urbanist and architectural theorist, focuses on the spatial and architectural heritage of post-communist cities and notes that a change in political paradigm affects public life in public space and transforms its significance. In particular, in the lecture "Spectacle Square" Kuba Snopek cites the following examples: in Soviet times, the Soviet government created *spaces of new socialist communication*, wherein the architecture would determine

the drama of symbolic relations between a government and citizens (Snopek K., 2018). Such spaces still exist, one of them in Ukraine - Freedom Square in Kharkiv. Similar spaces exist in Moscow (Russia), Warsaw (Poland) and other cities around the world. As we can see, urban public spaces represent the specifics of the social interactions between government and society, and their existence is associated with both the regulated and natural processes in society.

Analyzing the economic consequences of aesthetic priorities in urban development, the Danish researcher of architecture Jan Gehl in the book "Cities for People" (Gehl J., 2018:38–41) emphasizes that in the modern world the approach to planning public space as a place for a person is becoming more and more popular. The basis of this approach is based on ethical standards of respect for human rights and statistics on the feelings of city residents. Therefore, the areas of decorative parades and lines line up for communication, entertainment and recreation: with cafes and beer bars, ramps and fountains; fancy classic parks with trimmed lawns become picnic areas; highways give way to cyclists, etc. In the civilized, progressive democracies, public spaces are being increasingly perceived not as symbols of power, but as communication or recreational platforms.

Recently, Ukrainian scientists have been turning to this topic more and more frequently. The urban researcher Igor Tishchenko, in the analytical note "What is urban public space" for analytical center "Cedos" provides an analysis of the state of public spaces of Ukrainian cities in the context of rethinking the post-Soviet heritage (Podnos V., Hryshchenko M., (2017). The cultural researcher Oleh Rybchynskyy, in his book "Market Squares of Historic Cities of Ukraine" notes that public spaces are used quite effectively to represent ideas and products of politics, advertisers and marketers. That is why public spaces are constant objects of political, economic and cultural influences. They even become platforms for the struggle for power (Rybchynskyy O., 2017:23–25). However, despite the interest in this topic among

many researchers, a systematic approach to solving the problem of organizing urban public spaces in the context of modern global urban trends has not yet been formed.

In the Constitution of Ukraine and the legislative acts we find such terms as "громадський простір (civic space)" and "публічне місце (public place)". They refer to the freely accessible spaces owned by the community (SUM, 1971: 174; SUM, 1977:383). In the definition, the attention is focused on the meaning of space as non-private, such that it is accessible to all and on the specifics of the subjects operating in space.

Article 1 of the Law "On Measures to Prevent and Reduce the Use of Tobacco Products and Their Harmful Impact on Public Health" defines the term "public place" as a part of any building, structure accessible or open to the public "freely or for by invitation, or for a fee, constantly, periodically or from time to time, including entrances, as well as underpasses, stadiums" (Zakon Ukrayiny «Pro zakhody shchodo poperedzhennya ta zmeshennya vzhyvannya tyutyunovykh vyrobiv i yikh shkidlyvoho vplyvu na zdorov"ya naselennya», 2005). As we can see, the definition is descriptive and situational. A thorough consideration of the concept of "public place" is presented in the article by the lawyer Tatiana Nadobko, who offers the following author's definition of this concept: "free access for an unlimited number of people for non-residential and non-industrial purposes" (Nadobko T., 2015).

Due to the quarantine measures related to the threat of coronavirus, Ukraine adopted a Resolution of the Cabinet of Ministers "On prevention of the spread of acute respiratory disease COVID-19 caused by coronavirus SARS-CoV-2" in Ukraine, which mentions the concept of "public places" without clarification (Postanova Kabinetu ministriv, 2020). The definition of this concept is given in the article "Public place: where to wear a mask" on the site "Uriadovyy Portal" ("Government Portal") (Uryadovyy portal, 2015). In the article, the definition of a public place is completely copied from the law on the prohibition of smoking, but with the added clarification

with a wide range of urban spaces, including parks, streets, etc. In general, it can be assumed that a public place can be any place that is not privately owned.

The Constitution of Ukraine defines the concept of "public event" through a list of related concepts: "Citizens have the right to assemble peacefully, without weapons and to hold meetings, rallies, marches and demonstrations, which are notified in advance by the executive or local authorities" (Constitution of Ukraine, 1996: Article 39). There is an additional document on the holding of the peaceful assemblies - "Decision of the Constitutional Court", according to which citizens must notify the authorities in advance of the assemblies, rallies, marches and demonstrations, indicating their specifics (date, time, place, route, conditions, duration, duration). etc.) (Rishennya Konstytutsiynoho Sudu, 2001). As we can see, the public space acquires specific significance for the government, the media and the public, depending on the activities of people in it.

Special conditions for the organization of various types of public events in Ukraine are regulated by special laws and policies relating to the activities of media production entities, the representatives of cultural and creative industries. Legislative restrictions on the actions of the initiators of public events concern the prevention of threats to the lives of other citizens or threats to the national interests of the state. For example, the Law "On Ensuring the Functioning of the Ukrainian Language as the State Language" defines the term "public events" through a list of types of public events, during which the use of the national language is obligatory for organizers (Zakon Ukrayiny «Pro zabezpechennya funktsionuvannya ukrayins'koyi movy yak derzhavnoyi», 2019). The same way the term "peaceful assembly" is defined in Article 39 of the Constitution of Ukraine. In the Law of Ukraine "On Touring Events in Ukraine" the term "touring events" is defined through a list of types of performative interactions. These regulations point to the restrictions related to the specifics of organizers and the content of the program (Constitution of Ukraine, 1996: Article 39). As you can see, these legislative documents do not refer to a specific place of public

events. The struggle for public space is thus conducted not only in the field of its physical reality, but also in the field of symbolic content of public events.

Ukraine's history of more than four centuries shows that people's desire to hold peaceful assemblies is usually met with the authorities' efforts to control such initiatives, which limits the realization of the human right to freedom of speech and diversity of opinion. According to the statistical analysis of Ukrainian court decisions banning peaceful assemblies in 2006-2018, lawsuits recorded in the register of pre-trial decisions belong to cases of violation of the right of citizens to hold peaceful assemblies (in public spaces of the city). The authors of the analysis note that the dynamics of lawsuits correlates with the specifics of public policy in Ukraine: the more prone to authoritarianism the government, the more lawsuits there are against the right to peaceful assembly. According to statistical analysis of restrictions on freedom of peaceful assembly, the peak of abuse of power occurred in 2009-2014, which, according to researchers, coincides with trends to restrict freedom of speech and usurpation of power by ex-President Viktor Yanukovich (Ukrayins'kyi tsentr suspil'nykh danykh, 2019:96). This conflict draws attention to the contradiction of authoritarian and public approaches to the organization of public communication in society, and appeals to the understanding of the concept of norm as a dynamic entity, which can be violated or established through the representation of certain models of communication in public space.

In the treatise "Structural Transformations in the Field of Openness: A Study of the Civil Society" German researcher Jürgen Habermas examines the importance of public space through the exercise of its functions in balancing representative and public openness. The philosopher emphasizes the specifics of openness, which, mastered by the media and structured by them, in the modern world "has become an arena of manipulation, where the struggle is not only for influence but also for managing effective flows of communication" (Habermas J., 2000:23,64–71, 151–155). In this sense, public space becomes a stage for public performances, which may have

different motives related to the interests of agents of public interaction. Thus, we can interpret public space not only as a place of realization, but also as a place of broadcasting a public event.

As we noted in an article “Reversing the value of public space as a place of a public event realization” for academic issue “Spheres of Culture” all these definitions does not cover the meaning of a public spaces, which are natural places of public communication (Zinenko O., 2018:62–67). Based on the concept of structural change in the field of openness of Habermas, we will assume that any space becomes public if the public gathers in it at the time of the event and it attracts media attention. Thus, we can give the following working definition: public space is a geographically defined open place of public communication that is not privately owned and where (regularly or accidentally) public events take place.

Public space can be interpreted as a social field in which at least two types of social interaction are realized. This turns public space into:

- a place of "public performance" used by political, commercial or other authorities as a decoration to create new content of public communication, organizing large-scale shows and celebrations as appeals to already known patterns of cultural interaction, playing certain stakeholder scenarios (for example, such a place may become a square built in purpose by the new authorities as a sign of asserting their strength and victory over the previous ones or special spaces created for show, entertainment, etc.);

- a place for citizens' dialogue, serving as a communication platform for peaceful gatherings, expressions of opinion, meetings of friends, exchange of cultural experiences (such places can be any public location - pedestrian walkways, parks, playgrounds, cafes, backyards, etc.).

In media representations of public events, you can see that the public space can act as a media field wherein the media activity of the involved agents is manifested in the following options for interaction:

- representative interaction as a performative demonstration by communicators of the facts of socio-cultural reality for certain target audiences (different types of mass-media develop and structure content in style and genres meeting the preferences of their consumers);

- communication interaction as an organic exchange of information, reactions and judgments between communicators, discussion of experts and stakeholders on current social issues, etc. (alternative media play a key role in this interaction, including social networks, chats, media streams, joint viewing of movies, lectures, presentations on special Internet platforms, etc.).

Thus, we can provide a definition of public space as a physically delineated place of the event, in which its initiators carry out performative interaction, which actualizes the event as a fact of social reality for the media. From this point of view, public space can be interpreted not only as a social field, but also as a media. Our understanding of the space of the public event is not limited to the concept of social field, but includes the concept of media field, constructed by analogy with the social field.

1.2 Public events media study: justification of the BNA analysis method

The study of public events in scientific discourse is mostly fragmentary and is largely based on the approaches of classical or modern philosophy. In the conditions of information wars characterized by the mass dissemination of disinformation, sharing of fake narratives, public events attract media with a diversity of information drives. Need to be noted that public events are used by activists as opportunities to update information about reality, while authorities use them as tools to influence target audiences. In the current situation, we need to find modern approaches to understanding the specifics of communication processes during public events.

Public events are mostly seen as cultural leisure practices designed to strengthen government policies, educate and entertain citizens. In this regard, there are objectives: methodological (to invent approaches to describe the structure of the communication field of a public event) and ethical (to determine the specifics of the application of professional standards of journalism in covering public events). This approach limits the understanding of this phenomenon, especially in the face of the threat of populism.

Academic activity in the field of training modern specialists in the organization of public events as cultural activities and mass holidays until recent years was largely based on the methodological foundations of the Soviet school of mass work with approaches to understanding culture not so much as a tool for social dialogue as the tool of propaganda [Chechetin A., 1981; Genkin D. M., 1975; Zajcev V. P., 2006; *Teoriya i praktyka radyans'koyi zhurnalistyky*, 1989). This approach in the organization of public communication only reinforced the existing stereotypes about the perception of holidays, events, events as purely entertaining or ritual acts. Due to historical, political and media transformations that have taken place in recent decades, the existing approaches are insufficient to understand the phenomena of public events, particularly with their connection to mass-media.

The main theoretical background of this research are Dennis McQuail's theory of mass communication, Harold Lasswell's communication studies, Alain Badiou's philosophical concept of four true procedures, Pierre Bourdieu's study of the social field, Richard Schechner's performance theory and Jürgen Habermas's concept of communicative action. The combination of these strategies allows one to synthesize the approaches of different disciplines to the perception of a public event as an object of journalist research. In defining the typology of public events as alternative media, we rely on the theory of mass communication by Dennis McQuail (McQuail D., 2010). To describe the structure of the communication field of a public event, it is advisable to refer to Harold Lasswell's classical model of mass communication, defining such communication positions as senders, direct messages, translators, recipients of messages and influences (Lasswell H. D., 1948). To decode the meaning of the message of a public event, we turn to the concept of true procedures of Alain Badiou (Badiou A., 2003) and integrate it with the concepts of frame semantics, structural-semantic and ontological analysis. In revealing the specifics of the correlations of professional and non-professional producers of information in the social field of public events, we rely on the concept of the social field of the French philosopher Pierre Bourdieu (Bourdieu P., 2002; Bourdieu P., 2007). In understanding the specifics of the perception of performative interaction as a specific format for transmitting the content of a public event, we rely on the performance theory of Richard Schechner (Schechner R., 2003). Continuing his opinion on the communicative nature of the performative act that takes place in public space, we turn to the concept of communicative action of German sociologist Jürgen Habermas, which provides opportunities to identify the mechanism for discovering the discourse of public events in media (Habermas J., 1996:84-91).

The combination of these theories with the concepts of the society of the spectacle by Guy Debord (Debord Guy, 1999), Piotr Sztompka's social drama theory (Sztompka P., 2005), Henri Lefebvre's social environment studies (Lefebvre A., 2015),

Jan Gehl's urban studies (Gehl J., 2018) allows for the interpretation of the effects of the public event as catalysts of changes in the socio-cultural context. We appeal to some investigations of domestic and foreign researchers related to current media relations, journalists' compliance with industry standards in public events, including the concept of pseudo-events by Deniel J. Boorstin (Boorstin D. J., 1992), media activity of audience by Dan Gillmore (Gillmore D., 2017) and others.

To understand the specifics of the use of frames in the communication field of public events, we turn to the classical theories of cultural and collective memory of Maurice Halbwachs (Halbwachs M., 2003, 2007), Aleida Assman (Assman A., 2012) and Pierre Nora (Nora P., 2014); studies on the specifics of the correlation of memory and oblivion through social and media representations, including the concepts of hypermemory of Ukrainian researcher Lydia Starodubtseva (Starodubtseva L. V., 2011) and the ideas about the impact of media on the formation of public memory by Harvard University researcher Rachel Somerstein (Somerstein R., 2013). To outline strategies of agents in the communication field of public events we apply Pierre Bourdieu's theory of social field. For public opinion research the materials of publications and comments on social networks, we rely on the work of Ukrainian sociologist Olga Filippova (Filippova O., 2016). This allows us to find out the intentions of the initiators of a public event, to determine its function as an alternative media in society. In the study of the variability of the announcement of a public event in the Ukrainian media space, we appeal to the works of language discourse researcher Olena Cherntsova (Cherntsova E. V., 2019). We use the methods and tools of these theories to interpret mutual transformations in discourse of public events in the modern Ukrainian media space.

To reach the objectives of the study, we consider it necessary to outline the scope of public events in the media and introduce into scholarly circulation the concept of "journalism of public events", by which we mean the practice of collecting, interpretation and dissemination of the information about public events before,

during and after their course. Due to the fact that public events are quite a popular object of journalist creativity, we consider it appropriate to distinguish two types of journalism of public events: the mainstream one (the activities of professional information providers covering the public events in media and creating journalist projects with public participation) and the alternative one (the respective activities of the non-professional information providers arranging public interactions in order to attract media and public attention so as to cover socially significant issues hidden or insufficiently covered by mainstream media).

We have considered the historical development of journalism of public events in modern Ukraine in the context of historical investigations of Yaroslav Hrytsak (Grytsak Y., 2019:528–537); scientific works of Myroslav Popovych, devoted to the study of culture in the historical context (Popovych M. V., 1998), postcolonial studies of Mykola Ryabchuk (Ryabchuk M., 2010), post-Soviet research by Oleksiy Yurchak (Yurchak A., 2005), archival materials of historian Volodymyr Vyatrovych (Vyatrovych V., (2014), journalist Vakhtang Kipiani (Kipiani V., 2018), and others.

We rely on the vision of the history of Ukrainian journalism as a professional activity in a specific political and sociocultural context, presented in the works of Ukrainian journalist Igor Mykhailyn (Mykhaylyn I. L., (2003) and philosophical understanding of the media with the need to reveal to conceptual study by Ukrainian media researcher Borys Potyatynyk (Potyatynyk B., 2004) In the analysis of media representations of public events we take into account the understanding of the aggressive nature of information wars in the media in accordance with the theory by Ukrainian media researcher Georgy Pocheptsov (Pocheptsov G., 2017), and analysis of the discourse of the Ukrainian media by the media researcher Volodymyr Kulyk (Kulyk V., 2010). We include studies of foreign researchers of Ukrainian media discourse: Adriana Helbig, who focuses on the role of audiovisual media in general and music products in particular, in shaping public opinion (Helbig A., (2006); Marta Dyczok, who researches media representations of public events in Ukraine related to

the activation of the public in connection with political transformations (Dyczok M., 2014).

In the study of the discourse of Ukrainian media we appeal to the theory of communicative action of Jürgen Habermas (Habermas J., 1996), take into account the approaches to the study of discourse outlined by Marianne Jorgensen and Louise Phillips (Jorgensen M. V., Phillips L. J., 2008), and continue the ideas of Ukrainian media researcher Volodymyr Kulyk, who notes that media discourse includes not only the perception of media communication, but also its creation in a particular context (historical, political, spatial, both virtual and physical) (Kulyk V., 2010:86–96]. According to the researcher, in the conditions of constant expansion of the media field, it is expedient to judge the extent to which the media reflect and form the current perceptions of the public on the basis of analysis of specific media products "before and after their perception" by audiences. It should be noted that this methodology focuses on only two stages of analysis of media discourse: during the production of media products and during their consumption. In this regard we have developed an author's method of BNA-analysis, which includes the analysis of media representations in accordance with the three temporal dimensions of its discourse:

1) media representations of the public event before its implementation (before-notification) - announcements in which key information about the public event is provided by the initiators for the purpose of initial information, giving access to information sources and forming interest in the event;

2) media representations of the public event now, during its implementation (now-message) - the event itself, as well as streams, broadcasts, live coverage of what is happening in the announced public space;

3) media representations of the public event after its implementation (after-message) - news, comments, reports, post-releases, analytical materials about the realized public event.

To conduct the BNA analysis, we used results of our research presented in article “Publichni podiyi yak instrument mediaosvity” (Zinenko O. D., 2018:16–26). This study lets us improve and clarify it. Thus we created a new questionnaire to collect structured data on the coverage of public events on cultural issues in the media (see Annex B). The survey includes: 1) collection of available data on the public events from the organizers; 2) collection of indicative media representations of public events in each of their temporal dimensions, 3) comparative analysis of representations of public events in media at different temporal levels, 4) determining the effects of public events in media. The BNA-analysis of a public event allows to record changes due to correlations of agents in social and media spaces, track transformations in the perception of public event messages, decode symbolic meanings, define functions and determine the meaning of public events in society. The analysis of the data obtained during the BNA analysis is presented in the fifth section of the dissertation.

Therefore, to achieve the goal of research and solving the tasks we use an integrative methodology in the context of communicative and discursive approaches. This range of theoretical works allows one to study public events in the modern Ukrainian media space and to determine the features of journalism of public events in Ukraine.

Conclusions to chapter 1

The first section defines the range of definitions of key and related research concepts, substantiates its theoretical and methodological tools and proposes a methodology for studying public events. The concept of event in philosophical and colloquial discourses is considered. There are four signs of a public event outlined: a) initiating a change in the socio-cultural context in which it is born; b) structuring the time before, during and after the event; c) the ability to be a public performance that

has a symbolic meaning, redistributes the positions and roles of agents (co) joint (interaction); d) discovering the new discourse in the media.

It is noted that the public space in which the public event is implemented can be interpreted not only as a social field, but also as a media field, wherein the media activity of the involved agents is manifested in representative and communicative interactions. The concept of "public event" is defined, as well as the concepts of "public", "performative interaction" and "public space". The author's method of BNA-analysis is substantiated, which includes the analysis of media representations according to three temporal dimensions of coverage of a public event in the media.

The concept of public event journalism as a practice of collecting, interpreting and disseminating information about public events before, during and after their implementation was introduced. To achieve the goals and objectives of the study, it is proposed to combine a number of concepts, tools and methods of different fields of knowledge to study media representations of public events in an integrative methodology in the context of communicative and discursive approaches.

CHAPTER 2

PUBLIC EVENT IN THE MEDIA SPACE

The discourse of public events in the media contains big data. To provide research we need to outline the communication field of a public event and its structure. The communication field of public events is considered in this study in a media-theoretical context according to classical and modern media concepts.

2.1 The structure of the communication field of a public event in the context of Harold Lasswell's model of mass communication

A public event opens the possibility of discussing a certain topic or problem in public space: not only in social reality, but also in the media. As a socially significant multimodal convergent statement, a public event creates its own communication field, which we understand as a space of correlations of elements of a public event, combining social reality and media reality through performative interaction, which becomes the reason for public reactions. Let's move on to the analysis of the structure of the communication field of a public event.

To identify the logic of communication in the field of public events, it is appropriate to refer to the classic work "Structure and functions of social communication" by American researcher Harold Lasswell, who described the process of mass communication as transmitting messages from sender to recipient through communication channels to achieve a certain effect:

«Who

Says What

In Which Channel

To Whom (to)

With What Effect? ” [141, p. 216].

Based on Lasswell's model, in the article “Structure analysis of public event discourse in Ukraine mass-media” (Strukturnyy analiz dyskursu publichnoyi podiyi v ukrayins'kykh mas-media) we proposed to describe a public event as a situation of

communication and named differentiated meaningful functions of elements as positions (Zinenko, 2019:27-35). This research shows that this could not be understood as positions. As soon as these processes in the communication field are not linear we decided to name it as layers. Thus we highlighted following layers in the structure of its communication field: "Who", or Senders (those who express their opinion in public on a particular problem in society), "Says What" or Messages (value proposition of public event initiators, presented in a variety of creative formats), "In which channel", or Channels (means of transmitting and disseminating public event messages), "To Whom", or Recipients (different target audiences addressed by senders), "With What Effect", or Influences (media and social consequences of the event).

We understand people who are involved in communication interaction as agents on layers of senders, messages, translators, recipients or influences. In accordance with our proposed method of BNA-analysis of a public event, we will consistently consider the communication layers in which the correlations of the structural elements of the public event field take place, in its three temporal projections (before, now and after event implementation).

The senders are the agents from whom the communication initiative comes and who control the process of implementing the public event. Senders can be segmented into three types:

- *before-senders*, or authors-initiators who invent an idea and develop a concept for the implementation of a public event;
- *now-senders*, or field-organizers, who implement the plan of the public event;
- *after-senders*, or interpreters-analysts, who disseminate information about the public event after its implementation.

Separation of the functions of senders in accordance with the time stages of the public event is necessary for further interpretation of the actions of agents, understanding their motives and clarification of communication gaps in society.

Senders formulate their idea in a value proposition of a public event based on an understanding of who they are (senders) and what they want to say (messages), how (in which channels), to whom (recipients) and why (with what effect). The process of implementing a public event may require the involvement of professional producers of information, who do not necessarily share the ideology of before-senders, but can perform their tasks as now-senders or after-senders, with competence, resources and interest in the effects of public events. It should be noted that senders do not always act consciously, have sufficient resources and imagine the possible consequences of the communication process. We turn to the consideration of the message of a public event as a level of communication interaction in the field of a public event and as a structural element of its communication field.

Message. In our study, the message of a public event is considered not as a conserved fact, but as a complex dynamic construct that has the ability to expand in the communication field of a public event. In the broadest sense/ we define a public event message as any publication about a public event on a particular media resource. In the narrow sense, we understand the message of a public event as a value proposition, a communicated idea of the initiators, which can have both a rational grain and an emotional load. Based on the value proposition of the public event, senders formulate its key message, which usually contains basic information about the event: idea, concept, purpose, as well as date, time and place. Senders present this key message in public and media space in various formats - in the form of texts, images, audiovisual products, performative constructs, dramatic scenarios that should involve recipients in dialogue and dissemination of public event messages, but on their own behalf.

According to the time stages, there are three types of messages of a public event in its communication field:

- *before-messages*, or announcement of a public event (materials for the media, public appeals, invitations, notes, letters, etc.);

- *now-messages*, or media representations of a public event directly during its implementation (performative interactions and related live broadcasts from the scene, reports, streams in traditional media and social networks, etc.);

- *after-messages*, or interpretation of a public event after its implementation (post-release, blog, report, interview, analytical article, thematic site, TV show, panel discussion, networking meeting, etc.).

Considering the message as a structural element of the communication field of the public event, we move on to the next level of communication - channels of the message of the public event.

Channels are a layer of agents and tools that help in transmitting and disseminating a public event message. Channels allow Senders to be in contact with the recipients (target audiences) in a way that is convenient to them. The functions of channels are performed by both media (online and offline media) and individuals (including journalists, bloggers, witnesses of the event, etc.) who are not involved in the field of creating a public event message, but are ready to transmit information offered by senders, without significantly changing the content of the message. Involvement and use of transmitters in the communication field of a public event also has its temporal specificity, so they can be divided into the following subgroups according to the moment of "inclusion" in the process of transmitting information about the public event:

- *before-channels*, or those transmitters that are used to disseminate the message of a public event at the stage of its announcement (mostly own resources of senders or those that can be involved on a partnership or paid basis);

- *now-channels*, or transmitters that broadcast the performative interaction during the public event: a) actors (performers, actors, all those who are physically involved in performative interaction, b) observers who are physically present during the implementation of performative interaction and broadcast its messages in personal profiles, c) media observers - those who monitor performative interaction

through the media, and d) media - those who show or provide the opportunity to see the performative interaction of actors through media technology);

- *after-channels*, or transmitters through which the public event message is disseminated after its implementation, including: a) media and individual journalists, b) press agencies and media resources of stakeholders - government agencies and partner organizations, c) people, who share their impressions of the public event and post information on social networks or share it with others.

The extent of media involvement in the transmission of a public event message depends on the level of development of media technologies and traditions of their use in society, the resources of senders and access of recipients to media resources. Let's move on to consider the position of recipients in the communication field of a public event.

The Recipients layer. In a broad sense, the recipients of a public event can be considered all those who are not senders, i.e. do not participate in creation and transmission of the message, including journalists, opinion leaders, representatives of target groups of interest to senders, and others. In the narrow sense, the recipients of the message are those who actively participate or observe performative interaction physically or through live broadcast in the media. Recipients are more likely to perceive information from trusted resources, to consume it with technology that is convenient for them: some trust TV news, and some post on Instagram, due to the fact that certain media formats are part of the culture of communication in certain age groups, professional communities, etc.

In the communication field of public event, we also propose to differentiate recipients by time of inclusion in the communication process:

- *before-recipients*, or people who respond to public event calls during the announcement period. They are the first to learn about a public event; often there are those who are specifically looking for information about it;

- *now-recipients*, or people who are witnesses, quasi-witnesses and participants in the performative interaction of a public event; those who responded to the senders' invitations volunteered to be present and likely to participate in the communication in the format specified by the senders;

- *After-recipients*, or people who are not necessarily witnesses and respond to messages after a public event. They evaluate the public event and its consequences retrospectively.

As we can see, a public event is a public dialogue between senders and recipients that unfolds in the time and space of a public event around the value proposition of the initiators. Changes in the context caused by a public event message can be traced as influences in its communication field.

The Influence layer is understood according to Marshall McLuhan's concept, which he described as such transformations of context that occur not through the essence of objects but through their involvement in the communication field. In the article “Efekt «publichnoyi podiyi»: reprezentatsiya vzayemodiyi sotsial'noho ta medial'noho” («Public event» effect: representation of social and media interaction) we noted that changes in media discourse due to organized public event could be understand as a public event effect (Zinenko O. D., 2018:260–269). Consideration of the influences of a public event at different temporal levels allows us to analyze the effect of a public event not only in general but in more detail in accordance with its ontological features. At each stage of the development of the discourse of a public event in the media, its influences can be observed:

- *before-effects* or effects of a public event, which are already observed at the stage of its announcement,

- *now-effects*, or effects that are more observed during the performance of performative interaction,

- *after-effects*, or effects that occur after the implementation of a public event.

For each stage we allocate quantitative and qualitative influences.

Quantitative effects. Media analysts and practitioners of strategic communication, PR, advertising and event management determine the following indicators of the effectiveness of public events: 1) the number of publications in the media, 2) the number of channels used to disseminate public events, and 3) the number of people physically present during public events. event (performative interaction in public space). Given the specifics of the public event outlined above, we will focus on the question of the extent to which quantitative indicators can be sufficient to understand the social and media impact of a public event.

First, the counting of the number of physical audiences involved in the public event is usually conducted by the field organizers, taking into account the capacity of the public space in which performative interaction is arranged (four people per square meter, number of seats in the hall, etc.). This is not always true. If the public event takes place in an open space accessible to all, the number of actors of performative interaction is fixed, and the count of spectators or witnesses can only be approximate (or requires special monitoring, which can lead to unwanted public reactions and further interpretations of the public event). The participation of a large number of people in performative interaction can be a staging, and those whom observers and media observers perceive as free viewers are in fact actors who are specially involved in the field.

Secondly, it is not always possible to count all publications about a public event in the media, to determine all the involved channels through which messages were broadcast. Often, publications in the media are reprints of publications created by senders. It happens that one unique publication can influence the development of the discourse of a public event more than a thousand reprints, which can be determined by the number of views and reposts, only if it is published in digital media. Meanwhile, the dissemination of information about the public event is not only through online platforms. In addition, journalists do not always cover public events

unambiguously: it can be interpreted by them, for example, as bad or good, harmful or useful, etc.

Third, perceptions of the extent of media coverage of broadcasters are largely determined geographically. It is often thought that if a broadcaster (such as a national broadcaster) has an audience of several million, according to ratings, then public event coverage will have the same audience. This can only be an assumption. Digital technology allows you to more accurately count the number of people who are interested in the event, but the question arises as to whether physical and media audiences always coincide and whether the media traffic of Internet audiences is organic or "twisted". The large number of people who watch broadcasts during performative interaction, the variety of publications in the media and the wide range of broadcasters can testify to both the true discovery of the discourse of a public event and its imitation. As we can see, quantitative indicators cannot be exhaustive to assess the impact of a public event. Let's move on to consider the key qualitative impacts of a public event.

Qualitative influences are related to the ontological features of a public event: a) changing socio-cultural context, b) structuring the time before, during and after the public event, c) the ability to be a public performance and d) discovering the new discourse in the media. Among such influences we highlight the effects of totality, performativity, participativity and publicity. Consider each of these effects of a public event separately.

By the *effect of totality* (in informing about a public event) we mean the dissemination of the message of a public event in the media and society before, during and after its implementation in a variety of formats through different translators. In general, the effect of totality can be described as follows: all the media and people everywhere talk about a certain public event. The potential recipient of the message can learn about the public event from several sources at the same time, as a result he has confidence that the event is real and really important for society,

which encourages him to communicate. It should be borne in mind that if the senders of the public event have unrestricted access to the broadcasters, the senders have ample opportunity to convince the target audience of the importance of the event, even if it is a pseudo-event and based on fictional facts.

Under the *effect of the performativity*, we understand the perception of the public event by the recipients of the message as a spectacle - an expected action that has certain genre features. The use of dramatic and performative codes, as well as media technologies by the initiators of a public event determines the behavior of recipients of public event messages, enhances the emotional impact on them and contributes to the birth of interpretations of the value of public events in the media. Recipients' interest in a public event is not always related to their rational assessment of the content of its value proposition. Recipients of a public event perceive it emotionally: they may like the way performative interaction is organized, the atmosphere created around the event, the friendly company, and so on. The effect of the play is to redefine the perception of reality by the recipients of the public event message: additional symbolic connotations are given to individuals and groups of people and inanimate objects (spaces, consumer goods, art, clothing, technology, etc.), abstract concepts (e.g. understanding of beauty, inequality), lifestyle, pleasure, etc.), actions of participants in performative interaction (individual expressions, dance movements, song sounds, behavioral constructs, communicative scenarios, etc.).

By the *effect of participativity* we mean the perception of a public event as important to society due to the presence in its communication field of physical audiences and media audiences. However, the effect of participation can be organic or artificially designed and enhanced by the initiators as follows: a) by involving officials, celebrities, influencers, opinion leaders in performative interaction, b) choosing meaningful public space and providing additional or exclusive access to it, c)

specially planned promotional campaign (SMM-campaign) and d) arranging a broadcast from the scene.

The fourth specific influence of a public event is the *effect of publicity* of actors, which is manifested in the public interest in topics, people, objects that were not previously known or visible in society and the media before the public event. Public speaking is an act of overcoming the private, entering a dangerous, unusual for everyday life space and has the intention to draw the attention of others to themselves, their problem, experience or creative idea. As a result, the participants of performative interaction are perceived by the recipients of the public event message not as ordinary people, but as symbolic figures, ideologues, missionaries, bearers of the idea of community. We usually perceive the effect of publicity as a media effect due to the properties of media broadcasters, forgetting what exactly helped to attract the attention of media agents to certain people.

In the article "Bodies Alliance and Street Politics", American researcher Judith Butler, analyzing political actions to protect human rights, notes that people take to the streets to say about the dangerous injustice of their loneliness, although access to public space is a danger, come together because it is safer to be with like-minded people (Butler J., 2015:66–99). Philosophical understanding of the concept of publicity refers to the collisions of subject-object interaction of humans as a person and power as an ideology of control over the individual. Referring to the revolutionary events of 1968 in Czechoslovakia, philosopher and political scientist Noam Chomsky notes that political change is the result of public dissent, and the implementation of change requires the existence of a previous order of things that does not suit the initiators of change (Chomsky N., 2006:34–36, 202]. Statements of a person or group in public space are not only political but also cultural. Often for one person or some discriminated groups symbolic actions in public space is the only opportunity to attract public attention to the important problem of human life.

Thus, in this section we outlined the structure of the communication field of a public event in the context of Harold Lasswell's classical model of mass communication, describing the specifics of each of the communication positions of the field (senders, messages, channels, recipients, influences) at three temporal levels.

2.2 Typology of public events in a context Denis McQuayl's theory of mass communication

The field of mass media is constantly expanding, and this applies not only to increase the production of information, but also to increase the number of producers of information. American researchers G. Ruhrman, P. Widman and J. Schumann in the article "Media as agents and objects of social change in immigrant communities" analyzed the processes of interaction between the media and society in the United States and noted that media agents are influenced by agents of public activities. As a result, journalists, especially young one, not only address what interests the majority, but also make the problems of minorities visible. Researchers have identified this situation as a paradox of media marginalization (Ruhrmann G. et an., 2016). Thus, when covering public events, professional journalists are dependent not only on media owners and media resource formats but also on the media-active public. In this situation, public events attract attention not only as a cultural practice, but also as a situative alternative media in society.

Usually practitioners and theorists of journalism, culturology, drama, event management, PR in discussing public events are based on existing typologies of mass events, determined by genre (holidays, performances, concerts, folk festivals, etc.), venue (indoors or outdoors), level of organization (national, regional, urban, institutional, private, etc.), social characteristics of participants (for mothers, children, youth, business, ethnic and other communities), by field of implementation

(professional, corporate, educational, leisure, etc.) (Zajcev V. P., 2006; Kvit S., 2018; Prymak T., 2013; Rizun V., 2008; Siebert F. S., Peterson T., Schramm U., 1963). These typologies relate to the principles of organization of performative interactions, do not reveal the communicative nature of public events and lead to significant branching and complication of ideas about the system of their species, types, genres, formats. It is also not fruitful to study public events as an object of journalism. Public events are not another genre of journalism as well. As we see in practice, public events play a role as an environment, which can contribute to the birth of media messages in a variety of genres and formats. Focusing on finding and identifying all possible taxonomic features of public events is important, but in a situation of constant expansion of the information field, postmodern mixing of genres, transformations of social systems, shifts of traditions, we consider it necessary to use structural-functional approach for outlining the typology of public events according to the its representations in media.

Canadian media theorist Dennis McQuail ironically noted that most researchers are still trying to measure the effects of mass communication, "based on the axiom of classical media theory", despite the fact that with the development of digital media, mass communication will never be one-sided, principle, by its nature is asymmetric and nonlinear" (McQuail D., 2010:19). Rethinking the functioning of mass communication as a phenomenon of society does not deny it, - added Dennis McQuail, - mass communication "is not dead, it acquires a new quality, where you can communicate in person on a mass scale" (ibid.:19). In the theory of mass communication, Denis McQuail defines the following main functions of the media in society:

- "informing" about the events and conditions of society and the world in order to define power relations, facilitate innovation, adaptation and progress;

- "conciliatory" as an explanation, interpretation and commentary on certain information that helps to maintain established power and norms, socialization of

people and groups, coordination of individual actions, promoting consent, setting priorities and statuses;

- "hereditary" as an expression of the dominant culture, recognition of subcultures and new cultural achievements to promote the achievement of common values and their maintenance;

- "entertainment" as the provision of entertainment, entertainment and recreation in order to reduce social tension;

- "mobilization" as conducting campaigns with social goals in the political, military, economic, labor, and sometimes religious spheres in order to increase public resources (ibid.: 84–86).

The researcher notes that it is inexpedient to talk about the hierarchy of these functions, as they often overlap in the implementation of media communication activities. According to the functions of the media outlined by Dennis McQuail, we can identify the following types of public events as alternative media: 1) informational, 2) conciliatory, 3) hereditary, 4) entertaining, 5) mobilizing. Consider to it in more detail each of the types of public events as alternative media:

- informational, in which the intention of the initiators is to draw attention to phenomena, processes, facts of reality that were not previously well known; performative interactions of such public events are press conferences, round tables, seminars, presentations, openings, promotions, etc.;

- conciliatory, in which the initiators intend as actions to promote consent, understanding, tolerance, inclusion of new members in the community, coordination actions of individuals in society, including setting priorities and statuses for groups of people in need of socialization; performative interactions of such public events can be community gatherings, educational events, human rights rallies, etc. ;

- hereditary, in which the intention of the initiators is to substantiate the truth of the conditions of a certain culture as the dominant, honoring, support existing political norms, demonstrating certain social or personal achievements in order to

recognize values and establish a connection between past and present; these public events could be a days of remembrance, holiday parades, dedications, award ceremonies, anniversaries, etc .;

- entertainment, in which the intention of the initiators is to reduce tension in society through the shift of attention from the ordinary to the holiday, from work to rest, etc .; such events can be based on such performative interactions as fairs, festivals, traditional folk entertainments, carnivals, variety shows, sports marathons, relay races, games, etc .;

- mobilization, in which the intention of the initiators is to unite communities to gather the necessary resources, express support, represent solidarity on a particular idea, etc. Performative interactions of such events are charity balls, mobilization gatherings, elections, hackathons, etc. Mobilization public events may intersect in function with informational ones, but, unlike the latter, their task is not so much to inform as to call for concrete action (volunteer gathering, charity points, etc.), which will contribute to the further implementation of the joint decision.

This assumption was discussed in an article “Public event in a context of functional theory by Denis McQuail” where we tried to show that public events could be interpreted as an alternative media in society (Zinenko O., 2021:20–28). This hypothesis is reasonable but more tightly we can say that public events rather realize a function as an alternative media. In this way public events determine media discourse. According to its functions public events can be typologized as those that meet the various communication needs of society. *Information* public events - in obtaining, explaining, interpreting and commenting on socially important information. *Conciliatory* - in public consent, the establishment of understanding, support for established social norms. *Hereditary* - in strengthening the connection between the past and the present, preserving the collective memory, historical traditions and values of the dominant culture. *Entertainment* - in reducing social tension by providing participants with opportunities for recreation, leisure and

entertainment. *Mobilization* - in the integration of society through the involvement of citizens in the common cause. Satisfaction or dissatisfaction with a certain social need is manifested in the reactions of recipients of the message of public events. Consider in more detail the social needs, the satisfaction of which can be noted by observing the correlations between sense of public event message and results of agents' activities in the communication field of a public event.

The need for information. During the implementation of informational public events, recipients of the message go from ignorance to knowledge. Dissemination of public event messages helps to raise awareness about a particular problem in society. Discovering the discourse of such an event in the media leads to the actualization of a given topic and contributes to the fact that the information resources of the initiators are perceived as a source of new information, and actors of this public event are recognized in society as experts on a given topic. Sometimes the initiators disseminate false, distorted information, so it is an important task for journalists to verify the facts of official reports received from the initiators of the public event.

The need for public consent. It is associated with the need to socialize individuals and communities, clarify misunderstandings, and bridge communication gaps in society. Satisfaction of this need is manifested through rethinking of certain relationships, destruction of ineffective mechanisms of social interaction, aggravation or resolution of conflicts, for example, in connection with discrimination against people from certain groups in society, rejection of certain ideas and so on. A positive result of such an event can be understanding of the parties to the conflict, which is manifested in the establishment of new communication links, partnerships, agreements between communities, groups who have never been in contact, rethinking stereotypes about the world, and implementing joint action.

Recognition can also be given to people whose voice was previously unheard in society. The negative result will be the establishment of an even greater gap between the opposition parties, which is manifested in the birth of negative discourse

in the media and manifestations of aggression by people in social reality. In this case, we can conclude that society is not ready to accept the content of the value proposition of the initiators of the public event.

The need to strengthen the connection between the past and the present. As a result authorities strengthen their positions. The realization of the hereditary function of a public event is manifested in the representation of its initiators as public figures, opinion leaders. This helps to increase the number of supporters of the value proposition articulated by the initiators in the announcement of the public event. The discussion of such public events in the media is mostly sublime, and the value proposition of a public event appears in media representations as an ideal model of public relations, which should become generally accepted in the hierarchy of relations, roles, and rules. Recently, there have been more and more cases when initiators, in need of recognition, hide their intentions, representing a public event as informational, mobilizing, entertaining or conciliatory. In this case, the actions of the senders should be recognized by journalists as a manipulation to influence public opinion.

The need to reduce social tensions. Entertainment is a way to reduce aggression in society, compensate for social fatigue, and public events are an effective tool to meet this need by offering consumers a new, unusual experience, immersed in myth, fairy tale, holiday, which are diametrically opposed to everyday life. The discovery of the discourse of such events in the media is usually emotional. Satisfaction of public needs is manifested in the public participation in entertainment programs, in the reactions that recipients of the message of public events share in social web. However, it is often the case that initiators organize entertainment events to draw attention to themselves or their products, i.e. to meet their need for recognition. Analyzing the media discourse of public events of this type, it is necessary to find out who benefits from the implementation of such an event, what are the

intentions of the organizers, whether they are transparent and whether public participation in performative interaction is voluntary.

The need for integration of society. Mobilizing public events are a powerful tool of social influence, because they unite people according to their desire to feel involved in a common cause, to become philanthropists or heroes. As a rule, mobilization public events are messages with a call for concrete action with a clearly articulated goal: to support a certain decision, to raise money, to plant trees, to involve volunteers, etc. Analysis of coverage of this type of public events in the media should begin with a comparison of the intentions of the initiators in accordance with the result: if these are public events related to charitable fundraising, then after the event organizers must provide information on the amount raised; if it is an action to attract volunteers or a military assembly, the result should be a notification of the number of people who volunteered or joined the army, and so on. Such events are an effective tool for self-organization of communities, but they can also be used manipulatively by initiators - as a tool to increase their status in society.

The goal of the initiators is not always to meet public needs. It happens that the organizers specifically study the behavior of target audiences and use this knowledge to meet personal needs through the effects of a public event. It is worth noting that each public event can help meet several needs.

There are many questions to ask a media outlet: Whose opinion should be taken into account for a balanced presentation of information about the event? What should be the limits of completeness and reliability of information about a public event with its volume of facts and emotional load? How not to fall into the trap of effects designed by the organizers? The public event is an array of data on the value proposition of the organizers, and it should be borne in mind that the message of the public event can be presented as real facts and fictional. Who is the source of information that can be trusted: a) the person who sent to the editorial office an official document announcing the event; b) a director, host of an event or other

specialist who knows the traditions of organizing this type of cultural events; c) the sponsor who donated money for the implementation of this public event; d) the author of the idea of this public event; e) a casual witness to this public event? All of the above may be interested in spreading false information, even misinformation or manipulation.

The question remains, what exactly are the facts of a public event that journalists should take into account in order to cover it in accordance with the standards of journalism. The answer to this question is devoted to the next chapter. Comparing the content of public event reports before, during and after its implementation allows you to determine the type of public event in accordance with the key public needs, the satisfaction of which affects the change of context. To do this, it is necessary to record the effects, decode the value of the message and observe the correlations of agents in the field of public events, which contribute to the discovery of its discourse in the media.

2.3 Discovery of a public events discourse in the media and standards of journalism

One of the key tasks of journalism is to cover the reality of its diversity in accordance with international standards of the industry: in the balance of opinions, accurately, with separation of facts from comments, promptly and with complete information. Professional discussions and educational discourse are conducted on the issues of understanding the standards of journalism in Ukraine and the world (Chopovs'kyi D., 2011; Dutsyk D. & Taraday D., 2017; Ivanova I., Yaresko K., Starkova H., Zinenko O., Cherniaieva I., 2021); Kvit S., 2018; Mostovyy V. P. & Rizun V. V., 2014; Siebert F. S., Peterson T., Schramm U., 1963; Teksty.org.ua, 2011; Zinenko O., 2018). Practice shows that most journalists do not look for interesting facts for their publications, but follow the information provided by the initiators of public events,

primarily because they do not always have access to primary sources of information about public events, and verification of information takes time to find out details. An important threat to freedom of speech and the press is that the media mainstream is largely shaped not so much by the media as by the "third party" that the media and consumers often see as sources of information, namely news agencies, PR agencies, political technologists and other professionals of strategic communication, in particular when initiators of public events acting in the interests of stakeholders.

Describing a news factory, British media researcher Nick Davis identifies the harms of such a phenomenon as "press relism", which is a syndrome of too much media trust in event organizers, news agencies that issue press releases and demotivate journalists to work with real sources in investigating motives (Davis N., 2011:101–105; Zinenko O., 2020). The Modern Dictionary of Literature and Journalism defines the newsbreak as an fact that "is important for the social, political, economic, cultural life of the community, may interest the reader and become the subject of public discussion" (Hetmanets' M. F., Mykhaylyn, I. L., 2009:174–175). Following the news, reporting on public events as resonant facts of reality, journalists often fall into threefold dependence: 1) personal - from those who order media content (politicians, media owners, organizers of communication campaigns), 2) instrumental - from established norms, traditions presentation and perception of information that journalists are accustomed to using, and 3) social - from the activity of agents who initiate a public event. In order to influence journalists, senders of public event messages create conditions for easier access to information about it, and try to control the attention of recipients of public event messages through the offer of info drives.

Ukrainian media theorist Georgy Pocheptsov, analyzing the specifics of the development of Ukrainian media through the prism of the concept of information wars, notes that "entry into another's information space" is possible through the following communication options: a) events, b) messages, c) events + messages, d)

"an event equal to a message (as in the case of terrorism, when such an event is stronger than any message about it)" (Pocheptsov G., 2017:233]. The researcher analyzes the processes of invasion into the information space of "other" in the context of the concept of information wars. In a situation of peaceful communication the problem of determining the specifics of "entry of new agents into information space of "other" is relevant as well. A public event is a complex statement that belongs not just to the type c) "event + message", as it is not possible to separate from each other, but to the type d) "event that is equal to the message" and "stronger than the message". A public event is a creative product, an expression that provokes the birth of new creative products - media interpretations that become part of its communication field as statements about the expression of a public event.

Any fact of reality can become news. Norwegian sociologists Johan Galtung and Marie Ruge have identified 12 factors that turn events into news:

- 1) frequency (frequency or probability of occurrence of the fact of reality),
- 2) the amplitude of intensity (increasing the visibility of information about a certain fact in the media and society),
- 3) unambiguity (clarity of interpretation of a fact of reality),
- 4) significance (cultural proximity of information or its value to society),
- 5) compliance (expectation or desirability of a particular event),
- 6) surprise (demonstration of unusual facts),
- 7) continuity (the ability of certain information to be inscribed in history),
- 8) variation (flexibility in creating a news picture),
- 9) connection with the elite state (association with authoritative states in the world),
- 10) communication with elite people (presence of popular people during the covered event),
- 11) personalization (the fact of reality is an expression of actions or destiny of people),

12) negativism (conflict of submitted information) (Galtung J., Ruge M., 2016:17-32; Dutsyk D., Taraday D., 2017:152].

Researchers noted that the coincidence of three of these criteria is enough for a certain fact of reality to get to the news. Given the creative approach of the initiators in constructing performative interaction as a key message of a public event, it can most likely present facts that meet all twelve of the above criteria, each of which gives impetus to generate content about a public event not only for professional producers but for media-active audience.

When covering a public event, journalists most often mention in the news the name, date, duration, venue and number of people involved in the performative interaction. These facts they present do not need to be verified. Meanwhile, the name of performative interaction reflects the idea of a public event and is more the subject of creativity of its initiators. The choice of the date of presentation of performative interaction may depend on a special calendar event, may be related to personal circumstances of the organizers: free time, special inspiration, specific ambitions, previous experience of public events and more. Performative interaction in public space can last 10 seconds, two or four hours, several days or even months. Its duration depends on both the situation and the plan of the initiators, which can be both literal and symbolic. A large number of physical audiences involved in a public event can be a staging. Of the above facts of reality, the only one that can be reliably verified is the place of performative interaction as such an object of the urban environment that exists materially. However, the importance of public space as a place of performative interaction can also be symbolic.

American researcher Richard Schechner noted that human communication is an extremely "subtle multiplexed feedback mechanism" in which the emotion exponent is also influenced by the emotions he expresses, even if he knows it is a lie (Schechner R., 2003:322– 323). According to his theory, performative interaction as a message of a public event cannot be interpreted simply within the framework of the

linear model "sender-translator-receiver". Contemporary events, theatrical performances, holidays and rituals described by Richard Schechner as local cultural practices that symbolize the community's symbolic communication with the "higher mind" as a "medium", can be interpreted in the context of Habermas' concept in a broader sense: as communicative actions that reflect relations in society, redistribute distances, show social hierarchies as suitable or unsuitable for interaction and provoke the discovering of the discourse of a public event in the media. From this point, the media is in the position of "medium", and "vertical" monologue communication (the intention of which is the personal psychological experience of the viewer) is considered as "horizontal" dialogic communication (where public discussion of public events becomes important).

It is obvious that the discovery of the public events discourse in the media is mostly related to performative interaction. According to the concept proposed by the philosopher Jürgen Habermas, the birth of discourse is provoked by communicative action as a situational "normatively provided language game", during which expressions (actions, experiences and their symbolic incarnations) are not only formed according to existing norms in society among themselves according to the rule of addition and substitution" (Habermas J., 1996:88). The fact or facts of performative interaction, arranged by the initiators specifically to attract the attention of the public. These facts of performative interaction can be both organic triggers of communicative action and artificial manipulative constructs created by senders. And if so, the requirements for covering public events through the prism of journalistic standards - prompt, accurate, reliable, balanced, with the necessary completeness, separating facts from judgments - seem to be becoming impossible.

Observation of the coverage of public events in the media provides an opportunity to describe the five-phase mechanism for discovering the discourse of a public event in the media, consisting of the following phases:

1) *presupposition* of the idea of a public event through the intensification of its value proposition in the announcements of performative interaction to the general public;

2) *explication* of a public event through the dissemination of explanations of its value proposition to the media and the audiences involved;

3) *demonstration* of the value proposition of the event through the presentation of performative interaction in public space;

4) *dissemination* of the value proposition of the event by non-professional producers of information face-to-face and c-m-c;

5) *evaluation* of the social significance of the public event by professional producers of information content.

In the *presupposition phase*, the initiators create the conditions for the perception of the upcoming event in society not only as important, useful and interesting, but also as expected, acceptable and inevitable. This is realized through the dissemination of the public event message by the senders with the promise of meeting a certain need of its potential recipients, attracting their attention through the translation of familiar symbols, signs, constructs. In the *explication phase*, the discourse of a public event is filled with the content that helps to understand its value proposition: reasoning meanings by influencers, instructions from initiators, comments of experts on the upcoming public event (how to perceive it, how to prepare for it, how to participate in it). In the first two phases (presupposition and explication), discourse is mostly controlled by the initiators. Sometimes the initiators of a public event pay too much or too little attention to the explanation stage, which can significantly reduce the ability of senders to influence the development of public event discourse, leading to undesirable effects in the dissemination and examination phases. In the broadcast phase, the exchange of information between senders and recipients of the message begins. It happens that the phases of presupposition and explication are allegedly absent in the discourse of a public event. In fact, they may

be hidden (initiators do not always advertise preparation for performative interaction, especially if there are risks of failure). The *demonstration phase* is crucial for testing the possibility of the dialogue between senders and recipients around the value proposition of the public event, which is due to the ability of senders to create conditions for the message perception and use symbolic constructs according to the recipients' ability to recognize them. The success or failure of the broadcast phase is reflected in the reactions of the public and largely depends on the level of availability of translators for recipients. In the *dissemination phase*, discourse has the potential to expand due to the fact that recipients begin to demonstrate (emotions mostly) the facts of their participation in performative interaction (actions). This phase is indicative of understanding whether the event interested the public. In the *evaluation phase*, judgments about a public event appear in the media, which allows us to interpret it as one that satisfies a certain social need. The diversity of the discourse of the public event in the phases of dissemination and examination is evidence of its authenticity. The monotony or closure of the discourse of a public event in the phases of dissemination and examination may indicate its fictitiousness. Observations of the transformations of the discourse of a public event in the media provide an opportunity to draw conclusions about the distortion of information when covering a public event in the media, the spread of misinformation and manipulation.

As we can see, due to its uniqueness and novelty, performative interaction creates an ambivalent situation for discovering the discourse of a public event in the media, designing the space for both truthful information and manipulative constructs, misinformation and other abuses by event initiators and witnesses. On the one hand, this forces journalists to adhere to the existing normative conventions in society, and on the other hand, it requires shifting the boundaries of understanding the professional standards of journalism. Thus, the study of public events requires the understanding of the social meanings of correlations in the communication field of public events, which is the subject of the next section.

Conclusions to chapter 2

Based on Harold Lasswell's classical model of mass communication, the structure of the communication field of a public event is determined and the positions of senders of public event messages, public event messages, its translators, recipients and effects of public events are identified. It is noted that quantitative (number of publications in the media and the volume of physical and media audiences involved) and qualitative influences of public events (effects of participation, totality, performances and publicity) are in the public interest in the event, publications in the media creation of new public initiatives. In the context of Dennis McQuail's theory of mass communication, we developed his own typology of public events as alternative media. According to the needs they meet in society, the following types of public events are identified: 1) informational, 2) conciliatory, 3) hereditary, 4) entertaining, 5) mobilization. It is shown that in the communication field of a public event the media are in the position of "medium", and "vertical" monologue communication with the personal experience of the viewer should be considered as "horizontal" dialogic communication, where public discussion of public events is important. The mechanism of discovering the discourse of a public event in the media, which has five phases: presupposition, explication, demonstration, dissemination of its value proposition and evaluation of the social significance of the public event, is revealed. It is noted that further study of public events requires immersion in the specifics of the correlations of professional and non-professional producers of information in the social field of public events.

CHAPTER 3

PUBLIC EVENT IN THE SPACE OF SOCIAL REALITY

The third section reveals the specifics of the relationship between professional and non-professional information producers and principles of decoding the meaning of mutual transformations in the discourse of public events.

3.1 Agents' symbolic strategies in a communication field of public events (in the context of Pierre Bourdieu's theory of the social field)

Intercorrelations between professional and non-professional information producers in the communication field of public events can be described as a symbolic struggle of agents or groups of agents in the triangle "power-media-public". According to the French philosopher Pierre Bourdieu, the struggle of agents in society manifests itself in various forms: "objectively, through actions of representation, collective or individual", on the subjective side - through actions aimed at changing the perception and evaluation of the social world, cognitive and evaluative structures, categories of perception, classification systems" (Bourdieu P., 2007:104). We started a discussion on this issue in an article "Public event as a space of symbolic struggle of agents in the context of Pierre Bourdieu's theory of the social field (Zinenko O., 2020). In this research, this idea was put in motion, and conclusions were systematized. The starting point is that in the communication field of a public event, we define three types of agents:

- *agents of the power* - people who already have recognition in society, can influence decisions on the allocation of resources in society, form the political, economic and socio-cultural agenda; such agents are politicians, representatives of state authorities, educational and cultural institutions, parties, big businesses, trade unions, associations, institutionalized communities, etc.;

- *agents of the media* - people who are professional producers of information, they have access to media resources, develop and control the media mainstream; their main resources are media technologies, media competencies and trust of media

audiences; Media agents can be professional information producers (journalists, editors, press secretaries, spokespersons, etc.), non-professional information producers, or other media active audiences (bloggers, streamers, influencers, etc.), as well as agencies and individual placement and specialists in information distribution (publishers, advertisers, PR-managers, SMM-managers, public relations specialists, etc.);

- *agents of the public* - individuals, representatives of groups or communities who need recognition and want to influence decisions on the allocation of resources in society; the main resource of public agents is themselves and their expertise in social issues, in particular the problems that are hidden in society; such agents are public activists, cultural figures, artists, representatives of non-governmental organizations, initiatives, movements, etc.

The activity of agents in the field of public events is due to their habit, which, according to Bourdieu, "is the volume and structure of capital at the disposal of the family (agency community) and their evolution over time" (Bourdieu P., 2007:105). Agents of government, media and the public can act on different communication layers in the field of public events: to be the senders of its message, to form and format it, to act as its translators, to remain its recipients, to promote the public event. The effectiveness of the interaction of agents depends on the balance of their forces in each of the positions in the communication field of the public event. Let's outline the specifics of each of the identified types of agents in the communication field of a public event.

Agents of power. With sufficient social capital and resources, agents of power are visible on any layer in the communication field of a public event and can influence the development of its discourse. They are trying to impose their agenda on the senders of the public event, as they seek to maintain the status quo in the allocation of resources. Their representations fill the message layer of a public event, agents of power try to use their recognition capital as a support resource (for example, to

personally formulate a message, participate in performative interaction, etc.) or use their opportunities to hinder initiators because the initiators' value proposition does not match is on the political agenda (for example, to ban the action, to control the activities of agents through the introduction of special permits, etc.). On a translator's layer, agents of power can influence agents of media as owners of media channels, setting conditions for producers of information on what should be the content of messages distributed on this media resource. There are cases when agents of power manipulate public agents and use them as translators of their public event message to attract media attention. The participation of agents of power as the main managers of public resources in the implementation of a public event always needs to be verified, what is the type of interaction we see in a communication field of public event: representation or communication.

Agents of the media . Society has some expectations about how the agents of the media can behave. Thus, the public usually perceives journalists as impartial informants who act in the interests of society, and other media outlets - as those who, on the contrary, have their own personal interests and therefore disseminate in some way this or that information. Observation of public events in Ukraine shows that agents of the media can be both independent and interested persons associated in the field of public events either with agents of power or agents of public. Agents of the media show their presence on any layer of the communication field of a public event. Involved in the activities of senders of public event messages, agents of the media gain access to information that may be invisible to other field agents (including other media agents). As initiators of the event or as specialists invited by the initiators, media agents can co-create the message of the public event. In this case, there is a risk that in the pursuit of unique information, the media will act biased, not in the interests of society, but the initiators of the event and their personal. According to the creators of the public event message, journalists are dependent on the technology or format of the media resources for which they work. In the position of

broadcasters, media agents, as more competent producers of information, will help to strengthen the media effects, both at the request of senders and in the personal interests. It seems that agents of the media, being in the position of recipients of information, must act impartially. Meanwhile, journalists often cover public events not because of their content, but in order to stay ahead of other journalists. This paradox of the media market was described by Pierre Bourdieu when he analyzed the experience of traditional total media of the last century - television: "the journalistic field is constantly being tested by the verdict of the market" [8, p. 108], and this is done either with the direct sanction of the customer of media content, or indirect - through the rating mechanism. Analyzing the state of traditional media in the late twentieth century, Bourdieu notes that the dependence of the media on economic conditions has a paradoxical effect when "competition, instead of creating something original and different from others, stimulates uniformity of supply" (Bourdieu P., 2002:95-97). The cause and at the same time the consequence of this phenomenon is the development of tendencies of tabloidization and commercialization of both Ukrainian and world media. Thus, media agents can be both subjects of information activity and its objects, tools to strengthen the influence of interested agents of government or the public. The fact that media agents are connected with government and public agents in different positions in the communication field of a public event always needs to be verified.

Agents of public. The uniqueness of this type of agent is that they do not have clearly defined social, economical, professional status and have no strong restrictions for new agents to join their community. Due to the fact that public agents are the bearers of knowledge about social reality, they are a priori interesting for agents of media as a source of unique information, and for agents of power - as potential opinion support or threat. Agents of media and power fight for the opinions of agents of the public because their success depends on it. Agents of the public act unpredictably, and can share values that do not always coincide with the power

paradigm or media mainstream. If agents of public, being in the position of senders of public events, represent a marginalized community that has no influencers among agents of power and media, then public space for them becomes the main available communication resource. Due to a lack of power resources and access to the mainstream media, agents of public often use community events as alternative media. The presence of agents of public in any communication position in the field of a public event is quite natural, but it needs to be clarified whether they do not have the special support by agents of power and media.

Showing their presence on each of the layers in the communication field of public events, agents of power, media and public consciously develop or intuitively choose certain strategies of "symbolic investment" in the process of communication interaction. In understanding the meaning of the concept of symbolic investment strategy, we follow Pierre Bourdieu, who defines them as "uniting all the actions of agents" aimed at maintaining and increasing "recognition capital", helping to recreate schemes of perception and evaluation of the most acceptable for this type of capital» [9, p. 105] and producing actions that can provoke positive evaluations within these categories, for example, to demonstrate strength, so as not to use it later. Symbolic investing strategies are based on the habitus of agents and are driven by a constantly changing context (ibid.). Agents in any communication position of the public event field are based on their ideas of social reality, appeal to symbolic structures, worldview constructs, frames, concepts and narratives inherent in the communities to which they belong, are convenient for them, popular or generally accepted in a particular context.

On the one hand, this may be manifested through the actions of agents aimed at showing others or forcing them to see and appreciate certain realities, and on the other hand - through the desire to "change the categories of perception and evaluation of the social world" to control, determine the actions of others (ibid.: 104–105). Observation of public events allows us to describe the strategies of symbolic

investment of power, media and public agents in discovering the discourse of public events in media in three generalizing models: propaganda, consumer and activist. Consider these models sequentially.

The propaganda model of the symbolic investment of agents in discovering the discourse of public events in media follows Ukraine's Soviet model of propaganda, according to which the initiative of agents of power (government mostly) who have sufficient resources and their field of influence plays an important role in public events. The value proposition of the announcement of a public event within this model is based on an idea or ideology already recognized in a certain context. The result of the implementation of the propaganda model is to expand the number of supporters of ideology, strengthening existing hierarchical dominants and social constructs. The medium here is the ideologist (author, bearer of ideas, propagandist), who positions himself as the only source of reliable information on the stated topic. The value proposition of public events within the framework of the propaganda model is the possibility to choose between two options: "yes" or "no" (to believe - to not believe, to participate in the community or not etc.). Agents in the position of senders trying to control the process of value proposition transmission, design the conditions for its perception by recipients to reduce the risks of negative criticism from them. The process of conveying a message within this model has the character of replication, i.e. the repetition of the same thesis or image. Performative interaction within the advocacy model has the hallmarks of initiation, where the participation of agents is a metaphorical demonstration of public consent, and the medium is presented as the only source of information on the topic proposed by the initiators of the event. Within the framework of the propaganda model, the demonstrative way of information interaction of agents prevails. The communication of the recipients of the public event message with its sender is one-sided and is, so to speak, the communication of one in a thousand, where the recipients are assigned the role of spectators of a public performance. This model can be represented as a fan (Fig. 3.1).

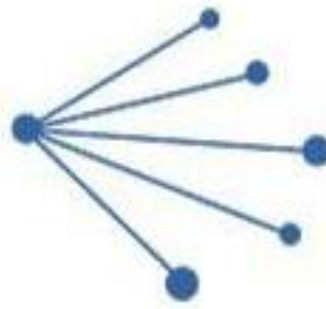


Fig. 3.1 Fan model: propaganda model of symbolic investment of agents in discovering the discourse of public events in media

Public events implemented according to the consumer model are based on such performative interactions as public holidays, services, theatrical performances, parades (political, military, football, holiday, etc.), concerts of pop stars, rallies, etc. . In the analysis of such public events, questions arise as to what is the behavior of the recipients of the public event message: organic or constructed; how they decide to participate in performative interaction and cover it in the media: independently or under pressure.

The consumer model of symbolic investment of agents in discovering the discourse of public events in media gained popularity in Ukraine in the 2000s due to the development of market relations after the collapse of the USSR. It is based on the European market tradition of relations between producers and consumers. The role of the medium within the consumer model is assumed by the product or service as an object of consumption designed to satisfy a particular consumer interest. The value proposition generated by the senders of the public event message according to business goals and values of the product owner. The script of performative interaction is constructed as the first acquaintance, meeting, birthday of a product with demonstration of a way of its consumption, arrangement of spaces for its sale, representation of people who are its owners, manufacturers, distributors or consumers. The participants of the event are included in the game, which has the meaning of buying and selling a product and exchanging emotions about its consumption. Possibility of product ownership unites everyone in a field of public

events. Recipients of public event messages become not just loyal consumers, but "brand ambassadors". In performative interaction, special status is given to those agents who not only produce or own the product, but also those who have more information about it. Often, performative actors can be dressed in branded clothing as if they were part of a product or service. The public space of performative interaction can also be branded. Within this model, the interactive-game way of information interaction prevails. The formation of relations between agents of communication in the implementation of public events on the consumer model is based on the hierarchy of distribution distances in access to the product as an object of consumption: 1) distance between consumer and product as a medium, 2) distance between product and its distributors as submedia, between submedia and consumers. Within the consumer model, the communication between senders and recipients of the message is bilaterally symmetrical, because feedback in the form of product purchase is important for senders. Information in the media is realized mainly through the use of advertising, marketing or PR tools, mostly on a commercial basis. The implementation of a public event in the framework of this model contributes to the expansion of consumers of the product, which leads to the initiators of commercial profits. The focus of recognition in the implementation of a public event on the consumer model is always the one who is closer to the product, has the most contact with him. Interaction with journalists within the framework of this strategy mostly takes place in accordance with commercial agreements. The cluster scheme corresponds to this model (Fig. 3.2).

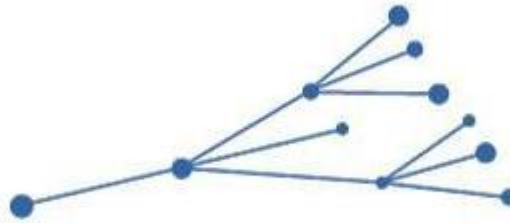


Fig. 3.2 Cluster model: consumer model of symbolic investment of agents in discovering the discourse of public events in media

Public events implemented according to the consumer model are based on such performative interactions as fairs, promotions, sales, flash mobs, festivals, competitions, fan meetings, and others. Because the purpose of communication according to this model is commercial profit, journalists often either ignore such public events, do not disclose their social significance or exaggerate the importance of the event out of self-interest.

The activist model of symbolic investment of agents in discovering the discourse of public events in media has the roots of traditional, even tribal communication. The value proposition of reporting a public event within this model is to establish contact between people and community cohesion. The purpose of public agents in the implementation of public events on this model is to draw the attention of media and power agents to important information about a particular social phenomenon, fact, process in social reality. The initiator of a public event can be anyone: the whole community, a separate social group, and one person, whose entry into the public space is a symbolic invitation to discuss a particular issue. The medium within this model is a person who has information about social reality, respectively, recognition in the field of communication is received by those who are a source of reliable information about the stated problem. The transfer of information from person to person helps to expand the circle of people familiar with the stated topic. Openness to new information, the ability to connect new agents for free

discussion of the value proposition with full information are key features of the activist model of symbolic investment of agents in the process of communication. Performative interaction, which can be both spontaneous and organized, is an open interactive action that anyone can join. An important feature of a public event, implemented according to the activist model, is the self-organization of the communication process. The method of information interaction within this model can be defined as arbitrary. Minimizing the distance between the sender and recipient of a public event message promotes freedom of horizontal connections and the breakdown of hierarchies. This model of communication interaction allows the initiators of the event to represent themselves in new public roles, open discussions of new topics in the media, develop and maintain the discourse of the public event, changing the mechanisms of interaction in society. The activist model can be represented in the form of a network (Fig. 3.3).

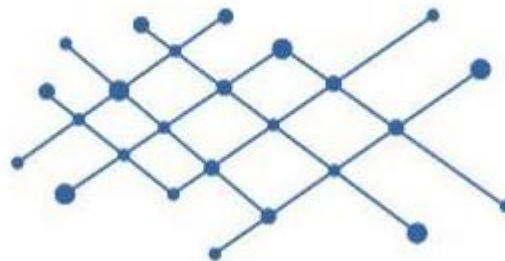


Figure 3.3 Activist model of symbolic investment of agents in discovering the discourse of public events in media

This model is implemented in such public events as community meetings, forums, parliamentary assemblies and more. An example of such a model can be a musical jam session and larger, socially significant public events, such as the Maidan in 2014 (although here we can find signs of interaction between agents, respectively, and the first and second models of symbolic investment of agents in communication. in the discourse of public events).

It is possible to find out which type of communication interaction in the field of public event is prevalent within this model: demonstrative (propaganda model), interactive (consumer model) or arbitrary (activist model) - by the dominant way of information interaction between agents before, during and after the public event. As we can see, the symbolic struggle of agents in the field of public events is representative, and the correlations of agents in the field of communication are nonlinear. The arsenal of the struggle of agents of the communication field consists of tools of artistic creation, and the process of communication has not only direct but also symbolic significance.

Realization of public events is a regular practice of public communication in Ukraine, so the prevalence of one or another model of symbolic investment of agents in discovering the discourse of public events in media is a reflection of public relations in society. Conscious or intuitive choice by agents of the communication model of symbolic investment can be related, on the one hand, to the context, including traditions and social norms of communication in society, and on the other hand - to the symbolic capital available to agents: knowledge, competencies, access to social resources. There is a high probability that if the discourse of public events is developed according to the propaganda model, then public needs are met in the interests of agents of power, by the consumer model - in the interests of agents of media, and, accordingly. Discourse of public events developed by the activist model, show that the predominance of forces in the communication field of a public event remains on the side of agents of the public. It should be noted that in modern conditions in Ukraine, the process of discovering discourse in the media mostly does not take place within the framework of only one model of symbolic investment. Usually discourse of public events in media contain elements of each model. And we need to outline a hybrid model of investing agents in discovering the discourse of public events in the media. Depending on the balance of power agents, media and the public in each of the communication layers of the public event field.

Hybrid model. Schematically, a hybrid model of symbolic investment of agents in the process of communication interaction can be represented in the form of a network with elements of a fan or cluster model, or a fan in which horizontal connections stochastically arise during the development of public event discourse, or a cluster that enriches fan or network model (Fig. 4.4). There can be many options.

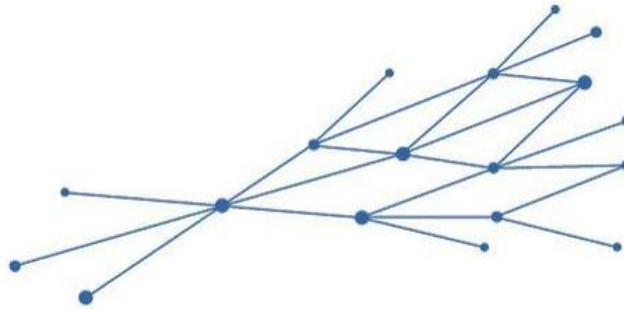


Figure 3.4 "Hybrid" model of symbolic investment of agents in discovering the discourse of public events in media

Thus, in this section we have identified three types of agents (power, media and public) that fight in the communication field of a public event, and four main models of symbolic investment of agents in communication (propaganda, consumer, activist and hybrid). The hybrid model of investing agents in the process of communication interaction proves to be the most realistic and promising for the analysis of correlations of professional and non-professional information producers in the communication field of public events. Summary results of this section are presented in Table A.3.1 (see Annex A).

3.2 The decoding procedure of a public event message meaning through the prism of the truth procedures concept by Alain Badiou

The variety of means of expression, the multiplicity of symbolic codes, a wide range of tools used by agents of the communication field of a public event, give its initiators the opportunity to openly convey information to recipients in the most effective way and hide the real goals of discovering public event discourse in the media. Rethinking the legacy of his predecessors, the French philosopher Alain Badiou

in the "Manifesto of Philosophy" noted that "in a situation where it is not complemented by an event, there is no truth" (Badiou A., 2003:4). The question arises, what is the truth of the event itself.

In the multiplicity of events of a public event, it is difficult to determine the criteria of its truth, if we rely only on the aesthetics of the creation of the message and the technology of its production. Alain Badiou's philosophical approach to the definition of truth through the prism of four procedures (politics as the truth of social relations, poems as the truth of artistic knowledge, mathematics as the truth of science and love as spiritual truth) allows us to consider public events as a phenomenon of reality (ibid.:4). Badiou's theoretical approach to the analysis of the phenomena of being through the prism of the quadrium of knowledge opens up the possibility of understanding public events as a dynamic phenomenon of reality that arises spontaneously and has the ability to attach to its own field various objects and meanings. The philosopher defines truth as "certain knowledge that opposes opinions" [ibid.:109–113]. Based on the concept of Badiou's quadrium, we distinguish four semantic levels of meaning of a public event, corresponding to four generic categories, according to which "philosophers clarify and classify all procedures that can give birth to truths" (ibid.:4). We approved our idea of decoding procedure on a huge material of representations of public events in the article "Decoding Cultural Frames: How Ukrainian Mass Media Report about Cultural Public Events" for *Intercultural Communication* journal (Zinenko O., 2019). This intersection aimed to make a methodological description of this procedure. The truth of each individual public event, according to the concept of Badiou, we will determine through a combination of these four generic categories, or "truth procedures".

In the procedure of decoding the meaning of the value proposition of a public event, we define the following semantic markers:

1) politics, or context marker, which determines the situation of a public event and the scenarios of relationship of agents in its field;

2) poem, or a marker of an idea, of the invention of the "impossible" as a unique value proposition of a public event that provokes a change of context;

3) matheo, or a marker of constructing a message of a public event, which shows the possibilities of its initiators to use the resources necessary for its implementation;

4) love, or a marker of perception of the announcement of a public event and interpretation of the meaning of the efforts expended by agents to implement a public event in a particular context.

Let's look at each of the markers of being a public event in more detail.

Politics (context). By context we mean a set of external and internal factors that determine the occurrence of a public event at a certain time in a particular city and affect the behavior of certain agents in its communication field. Most often, the birth of a public event is due to the desire of the initiators to approve (or check, restructure, cancel, demonstrate, etc.) certain scenarios of social interaction in a particular context. The context can be outlined using the PEST business environment analysis model developed by Harvard University professor Francis Aguilar in 1967, which has been still used by business and community theorists and practitioners in recent times (Ovidijus J., 2013). This model allows you to structure knowledge about a particular environment by political (P), economic (E), socio-cultural (S) and technological (T) factors, which are dynamic categories, as the formation of relations in society is constantly tested by the need to adapt to change. Let's look at these factors in more detail.

Legislative factors (P - power structure, laws, values, government policies, social norms, etc.) influence agents' choice of the field of public events of symbolic investment strategies, their decisions on the use of certain resources and tools of communication to represent themselves and their value proposition in accordance with existing legislation. Economic factors (E - financial mechanisms, the dynamics of employment of field agents, their economic capacity, communication costs, etc.)

determine the capabilities and motives of agents in the struggle for change in society. By the way, economic dependence is a threat to the development of journalism, the realization of the human right to freedom of speech and expression of diversity of opinion. Socio-cultural factors (S - human needs, traditions, level of education, habits, stereotypes, etc.) affect the intensity and effectiveness of social relations in connection with the specific conditions of public events. Technological factors (T - living conditions, transport infrastructure, access to consumer goods, media, use of communication technologies, etc.) determine opportunities for communication in society, information exchange, methods of media production, media consumption traditions, which is important for awareness of public events and acceptance decisions on participation in them (weather conditions, risks of disease due to a pandemic, fainting from heat on the street or suffocation indoors, etc.).

For example, the availability of the Zoom platform in 2020 during the quarantine of the COVID-19 pandemic has made it possible for those who wish to gather for thousands of rallies to attend concerts without leaving home. The above factors influence the choice of agents of the field of public event communication strategies - patterns of social interaction, which Polish sociologist Piotr Sztompka considers in the theory of social drama as universal scenarios, established social constructs of generalized knowledge about human interaction in certain communities. community, engraved in the collective subconscious (Sztompka P., 2005:64–86). People not only decide whether or not to participate in a public event, but also identify each other based on these factors, assessing what the event is for them: interesting, useful or harmful.

Thus, considering the phenomenon of public events through the prism of Politics as a marker of the context of a public event suggests that the birth of a public event is due to external factors that determine the relationship of agents in society, and agents' choice of behavioral strategies role and what social reality should be.

A poem, or marker of an idea. The poem, according to Alain Badiou, defines the invention of the idea of "impossible" as one that lies outside the context of existence (Badiou A., 2003:5–6). The process of inventing the idea of a public event can be associated with both the personal insight of the initiators and the need of a certain group of people to declare their existence in society, to articulate in the message of a public event their value proposition. To a large extent, the invention of the "impossible" is embodied in performative interaction, which not only serves to convey information, but is also designed to evoke certain emotions.

Performative interaction is not one word, not a single object, but a plurality of meanings and forms, which, combined in the script, acquire their common meaning as a result of presentation in public space and become an invitation to communication. It can be a single protest action or rally of many thousands; as a musical concert of a soloist or band, and a dance flashmob; both a food fair and a theatrical show; both a military parade and an online flashmob. The invention of the "impossible" is a unique combination of meanings and forms that are designed to convey not only external (understandable to all) but also internal (understandable to those dedicated to the convention) value of the value proposition of the initiators of the event.

To decode the meaning of the message of a public event, we appeal to the concept of internal and external form of the word of Ukrainian philologist Oleksandr Potebnya: "there is a meaning of the word that is clear to both parties" of [communication process - O. Z.], - this is an external form, and internal is a meaning that relates to a specific feature of reality, understandable to two parties, which is called the word (Potebnya A. A., 1989:158–168, 159). It is worth noting that an extremely high level of novelty, as well as its absence, can reduce the interest of target audiences in the event or provoke a negative effect and suspend the development of the discourse of a public event.

Thus, the semantic marker of the Poem of a Public Event makes it possible to find out that the idea (poem) of a public event is a proposal to redefine established social norms through creative representation of the invention "impossible" in the format of performative interaction. If Politics is a marker of known knowledge about social reality and representation of agent relations, then Poem is a marker of representation of new knowledge as a proposal to change relations in a certain context.

Matheo, or a marker of constructing the conditions of perception of the content of the value proposition in accordance with the available communication resources of agents of the field of public event. This is an operational marker of the agreement of the senders of the public event message unknown to the recipients of the knowledge of its value proposition with their knowledge of previous experience of consuming such information. Designing a public event message is, in essence, a project of "stitching" social reality and media reality, which includes: 1) "packaging" the key message of the public event according to the channels of its dissemination and perception; 2) choosing the public space for the performative interaction; 3) creating an atmosphere of perception of the message of a public event. Design of message extension process allows senders to determine the discovery and development of public event discourse, helps recipients of public event messages to organize information flows for themselves and extract information about the public event. Consider in more detail the above means of constructing a public event message.

"Packing" the key message. For the senders of a public event message, the key question is how to convey the content of the value proposition to its recipients when transmitting the message. Effective transmission of the content of the value proposition is facilitated by "packaging" the message in recognizable forms. According to various translators, many thorough scientific works have been devoted to "packing" the key message of a public event, in which theorists and practitioners of

mass communication focus on the skill of reproducing a form that would contribute to effective communication, discovery of "secrets of copywriting", training in "storytelling", etc.) taking into account the special technical characteristics of print, audiovisual, online media and perceptions of preferences of target audiences (sources of information, demographics of potential recipients of public events, their preferences etc.) (Adler A, Seligman M. E. P., 2016; Ivanov F., 2007; Prymak T., 2013; Rizun V., 2008). Often the "packaging" of a message is determined by the choice of public space.

Choice of public space. The initiators choose the public space as a place of public spectacle, convenient for the presentation of performative interaction and broadcasting the message of the public event by random or non-random witnesses. The space for events should fit the tradition of a community. If the initiators of a public event are satisfied with the existing space, they use it to perform performative interaction. When the initiators of a public event are not satisfied with the existing one, they build a new one (if they have the resources, set up a stage, import special equipment, construct platforms, etc.) or use a space where no public events have taken place before. As part of large-scale events, such as the Eurovision Song Contest, the organizers are specially arranging additional spaces for observing performative interaction for special target groups: for journalists - newsrooms, for fans of the contest - fan zones and others.

The atmosphere of perception of the message. Organizers aim to create an atmosphere of anticipation of future public events, to prepare the recipients of the message to the consequences of the upcoming event as a necessary social change. They not only technologically simplify the transmission of information about the public event, but also saturate the space designated with verbal and non-verbal information: they use frames, patterns, stereotypes and other socio-cultural constructs.

American linguist Charles Fillmore defines frames as cognitive structures, the knowledge of which is provided by concepts represented by words (Fillmore Ch., 2009:222–254). German anthropologist Aleida Assman defines frames as inviolable constructs of cultural and collective memory for the accumulation of memories that affect an individual's perception of information. The scientist identifies four types of frames: individual (personality level); family (the level of small groups and communities formed by family type); social (level of communities, trade unions, professional communication, cultural stereotypes, etc.); national (level of national narratives, including historical ones, produced by politicians) (Assman A., 2012:10–11). In this research we develop the scientific achievements of the French philosopher and sociologist Maurice Halbwachs, who argues that when a person wants to remember the past, he turns not only to his individual memory but also to other people's memories, in particular, appeals to constructs of cultural and historical memory. The French researcher Pierre Nora addressed the problem of understanding the concept of collective memory in connection with the intensification of the processes of commemoration of history, associated with the rethinking of totalitarian platforms for constructing collective memory and strengthening its democratization. He pointed out the relevance of the study of collective memory as a complex category, covering cultural, historical and other levels of perception of values important to a particular community in a given context (Nora P., 2014). The active representation of history in the 1990s from the point of view of discriminated communities - ethnic, social, etc. - contributed to the interest in studying the significance of frames for consumers' perception of information.

Oleksandra Haidai's historical review "The Image of the Past, the Image of the Community" in the collection "Politics and Memory" is devoted to the study of the presentation and construction of historical memory in the public space of cities "Dnipro - Zaporizhia - Odessa - Kharkiv. From the 1990s to the present" (Hayday O. et al., 2018). In this paper, Ukrainian researchers appeal to the idea of constructing

community memory, focusing on observations and studies of Soviet-era documents, including the organization of advocacy activities that were to support the ideological platform in Soviet society.

American researchers Matthew Houdek and Kendall R. Phillips define the concept of public memory as one that appeals to the spread of memories among members of a community ("public memory refers to the circulation of recollections among members of a given community") (Houdek M., Phillips K. R., 2017). Researchers note that the public is an audience because of shared memories due to the fact that someone publishes materials about social people, events, places and other things on social media. Thanks to these public memories, public memory is formed, which helps communities to identify themselves (ibid.). The concept of public memory is, in fact, a continuation of the concepts of collective, cultural and historical memory of the community, only this phenomenon is considered in connection with a new type of media - social networks.

Based on memory frames, senders of a public event can not only implement but also program communication with recipients of a value proposition: the former "package" it in forms they consider recognizable, and the latter respond to it because they identify it as acceptable to them in the appropriate context. The mechanism of using memory frames can be described using the PERMA model developed by Martin Seligman as part of the Wellbeing concept (Seligman M., 2004). According to his model, senders of public event messages, appealing to the memory frames recognized by the target audience in this context, inspire a positive attitude to the upcoming event (Positive), which attracts the attention of recipients (Engagement) and develop relationships with them (Relations). As a result, recipients of a public event message perceive its significance exactly as its senders expect (Meaning), which is the strategic goal of the latter (Achievement) (ibid.). The key role in creating the atmosphere of perception of the public event is played by performative interaction, which is realized in public space according to the plan or script according to genres

and formats of drama, performing arts, television, news journalism, historically formed and understood by consumers. They have an instrumental meaning that determines the emotional perception of a public event as a public performance by the recipients of its message.

By observing the transformations of the message of a public event before, during and after its implementation, we can determine the extent to which certain frames construct the perception of the meaning of the message by its recipients, bring them closer or distance them from understanding its content. It often depends on the design of the message whether the public event will be included in the memory of the community or its fate will be forgotten.

As you can see, the definition of Matema's markers in the communication field of a public event makes it possible to find out that the construction of a public event message involves the creation by the sender of convenient conditions for the perception of its value proposition. Designing a public event message plays an important role in the development of public event discourse in the dissemination and examination phase, because often it is the "packaging" that transmits the content of the public event message with minimal content loss and influences event evaluation.

It should be noted that even if the creators choose proven means of communication to achieve their goals, repeat traditional scenarios, previously tested ideas, turn to common frames, acceptable to the public means of expression and art forms, each public event is both expected and largely unpredictable. It is a deterministic chaotic system, where the role of a butterfly can be played by any element of a complex structure. It is in order to reduce the threshold of unpredictability that senders use the means of constructing a public event, but to some extent, because a completely predictable event will not resonate in society. How effectively the construction of the event works can be determined by the reactions of the public.

Love, or a marker of perception. The Marker of Love makes it possible to find out the truth of a public event in its ability to satisfy a public need. A public event is not just a public performance, but also a means for a person - the initiator of interaction - to get in touch with society. A public event is to some extent a tool to check the quality of this connection. Reactions of recipients to the proposed announcement of a public event arise as a result of informational and emotional influences, amplified by the reactions of other recipients. These reactions can be both determined by the sender of the public event message and arising spontaneously, due to external factors of life and internal preferences of representatives of a particular target audience.

Our observations of the implementation of public events and our own experience of organizing public events in Ukraine for 20 years suggest that in the representations of public events in social and media space can be observed the following types of reactions of recipients, both verbally and nonverbally: interest (acceptance, rejection, ignoring); interaction (participation in performative interaction); evaluation (demonstration of evaluative judgment about the event); informing others (replication of facts about the event); interpretation (reformulation of the meaning of the message of a public event through the presentation of personal judgment about the event, the creation and publication of analytical material, etc.). Public reactions are a response to a public event and a marker for determining its social significance. To understand it, it is important to establish not only the fact of the reaction, but also the conditions under which it arose.

Decoding a public event through the prism of the Love procedure, we found that observing the reactions of recipients of public event messages and decoding the values of these reactions provide insight not only into which agents of the public event communication field are effective, but also whether public events change of socio-cultural context, whether a public event satisfies a certain social need. The presence of public reactions indicates the discovery of the discourse of a public event,

and the significance of these reactions at each stage of the development of its discourse is important to determine whether the event is real or pseudo-event.

Therefore, in this section we describe a four-dimensional procedure for decoding the value of a public event message. This procedure allows us to determine those correlations of agents of the communication field of a public event that affect changes in the socio-cultural context. The procedure for decoding the value of a public event message is summarized in Table A.3.2 (see Annex A).

Conclusions to section 3

In the third chapter we consider the social dimension of a public event as a space of representative struggle of agents by Pierre Bourdieu's theory of the social field. We recognize three types of public event agents: power, media and public. The correlations between them are outlined within the framework of four models of symbolic investment of agents in the process of communication interaction in discovering the discourse of public events in media: propaganda, consumer, activist and hybrid. The key characteristics of these models are highlighted, which allow us to outline the specifics of interaction of agents of the public event field by determining its initial conditions, medium and method of information interaction (demonstrative, interactive, arbitrary, and mixed). It is noted that the most promising for the analysis of correlations of professional and non-professional producers of information about public events is a hybrid model of investing agents in the process of communication.

According to the Alain Badiou concept of four truth procedures, we describe the procedure of decoding the meaning of a public event message, where four ontological "generic categories" - Politics, Poems, Mathematics and Love - are interpreted as its key semantic markers. The integration of tools of semantic, culturological, economic and frame analysis into the procedure of decoding the meaning of a public event message helps to interpret its effects on changes in the socio-cultural context.

CHAPTER 4

GENESIS AND EVOLUTION OF UKRAINIAN JOURNALISM OF PUBLIC EVENTS

4.1 Prerequisites for the formation of journalism of public events in Ukraine

Prior to Ukraine's independence in 1991, domestic journalism developed for more than 200 years under political pressure as an alternative. Territories of modern Ukraine for a long period were included in different empires, where humanistic discourse was formed as opposed to the government's information paradigm. [32; 78]. Having lack of access to official sources of information, Ukrainian public opinion leaders have realized their mission of dissemination of relevant, reliable, unbiased information about the life of society, in the form of cultural practices. In this sense, the evolution of Ukrainian journalism is an example of media activism under colonial pressure. Ukrainian historian Mykola Ryabchuk generally characterizes the historical development of public relations in independent Ukraine as one that is inherent in postcolonial states (Ryabchuk M., 2010). Public events in these conditions, primarily, play a role as a source and driver for media activism.

According to this point we need to outline the tradition of such media active practices as the preconditions for the development of journalism of public events, we will focus on some facts of social reality that reflect the political, economic, technological and socio-cultural changes that have taken place in society and influenced the formation of a new media paradigm in Ukraine. in connection with the global transformations of the late 1980s - early 1990s.

Political transformations. An outstanding fact for the development of journalism of public events was the proclamation in 1985 by the General Secretary of the Communist Party of the USSR Mikhail Gorbachev of the course of "perestroika" (rebuilding) and "glasnost" (freedom of speech) (Rech' tovaryshcha M. S. Gorbacheva, 1986). After the Chernobyl catastrophe of 1986, which gained worldwide notoriety, the state television and the press of the USSR began to finally give up the position of monopolists in the creation of information content. At this time, the Soviet people

discovered public space not only as a place of performance, but also as a platform of communication. In the late 1980s, independent Ukrainian media have already begun to emerge, moving away from the concept of using the media as a tool of government-controlled propaganda and developing them as a means of realizing the human right to diversity of opinion, freedom of speech, conscience and press. Russian researcher of television language in the late USSR Svetlana Lapteva identifies the tendency to use colloquial vocabulary on television, the use of public figures during speeches of non-normative syntactic constructions as evidence of the exit of television language from the control of the propaganda imperative (Lapteva S. A., 2001:68–69). At the time Russian was the dominant language in the Soviet media, but there were powerful transformations of language discourse in the Ukrainian media toward democratization.

The 1989 was a significant year for journalism of public events, which researchers define as a turning point in the history of the USSR, in particular in the international scientific journal "Ideology and Politics" the theme "Freedom and obedience in the" long 1989 ". Societies of Eastern and South-Eastern Europe in 1989/91» became a leader (Svoboda i pokora u «dovhomu 1989 rotsi», 2019). According to witness and participant Vitaliy Korotych, 1989 was the culmination of the process of intensifying the mechanism of public interaction, in addition, then for the first time in the USSR were held multi-party elections (Korotych V., 2011). In memoirs leaders of the public movements K. Cheremsky, B. Pankevych and others confirm that at that time there was a revival of public activity in Ukraine (Cherems'kyk K., 2015; Cherems'kyk K., 2015a; Pankevych B., 2016). According to researchers of modern Ukrainian history and witnesses of events, Ukraine in 1989 remained one of the troubled republics of the USSR. According to the KGB, given by Volodymyr Vyatrovych in a review of the events of that time, in 1989 "1565 mass events took place in Ukraine, about half of them (732) were unauthorized, more than two million took part in street rallies" (Vyatrovych V., 2014:461–463). At that time, every Soviet

republic had public activities, new social, cultural initiatives and organizations were created, which carried out systematic work on the dissemination of information about new not soviet people identity. As Ukrainian historian Myroslav Popovych noted in his works, not only literature, philosophy and various arts are crucial for understanding the material and spiritual culture of society, but also the way of life, a significant part of which in Ukraine in the late 80's have got a public access (Popovych M. V., 1998). In those days, people discovered public space as an opportunity for free communication and exchange of opinions. Having lack of access to mainstream media they did it in the format of public events.

Meanwhile, journalists of the time recall that access to television for citizens of the USSR in the late 1980s remained controlled by the state, and was mostly closed to representatives of alternative projects, social and cultural movements (Kaganov Yu., 2017; Kaguy P., 2019). New initiatives were not banned, but government agents audited them, assessing everyone's credibility. For the most part, government agents provided support for such cultural initiatives and media projects, the authors of which were predictable, understandable, and willing to compromise with the government, yielding to their principles.

Economic transformations. The adopted course of "perestroika" laid the foundations for the development of new economic relations, the emergence of new agents of economic activity - entrepreneurs. At that time, world brands such as McDonalds, Always, etc. began to operate in the USSR, which influenced the formation of public opinion and the media market. Despite the deep economic crisis, and perhaps due to it, the late 1980s and the first decade of the 1990s were characterized by a strong creative upsurge associated with the search for new forms and opportunities for their representation of art, artists, texts and news "in public" and in the media. Society sought new information, and the declared "publicity" became a cultural innovation, inspiring creative elites - writers, artists, publicists,

actors, directors, journalists - to create new artistic, cultural and media projects that instantly became popular and even profitable.

Technological transformations. In the late 1980s and early 1990s, media transformation processes were global. Media production technologies have become more accessible and easier to use. Video and audio equipment made it possible not only to go live from the studio, but also to conduct "live" broadcasts in the open air". At that time, Soviet television production made not only carefully prepared TV programs, decorative communist demonstrations, proven Soviet news and movies, but also programs with open questions discussion, used shoots and translations from occasional public events organized by activists - artists, cultural leaders and more. The media at this time became faster and more public: journalists, heroes of the broadcasts did not speak on paper, but improvised. In addition, with the opening of the "Iron Curtain" for consumers, information became available to an endless treasure of foreign media products: news, advertising, music and cinema. Transformations in the use of technology and their accessibility have diminished the ritual significance of the media, revealing their role as an unbiased source of information.

Socio-cultural transformations. In the late 1980s and early 1990s, mainstream television formed entertainment projects. They had the potential to be easily reproduced, if not replicated, because they were easy for the general public to perceive. The TV program "KVN" should be singled out, which was a competition in the humor of a large number of amateur groups (teams) of creative youth and was held during the year according to the algorithm of the football championship (festival selection, eighth, quarter, semifinals and finals) (Teleperedachi SSSR, 2012). To some extent, the then KVN served as an alternative journalism platform (as it works in American journalism standup shows, for example) that used to be understood as opposed to the official propaganda and media agenda. This show was born in the 1960s, during the "Khrushchev thaw", banned in the 1970s and revived in the mid-

1980s. The program was perceived by the audience not only as entertaining, but also as journalistic, whose participants humorously criticized the government and assessed the phenomena of social reality. As in propaganda news programs, there was censorship in this entertainment program. Editors and directors of the program reviewed the materials of participants, selected and edited numbers for the television version, assessing not so much the artistic value of creative expression of participants, as its compliance with the format and advocacy of customers of the program. Thus, witty jokes gave participants an access to the official media and, later, worked as a social lift for non-professional creators (actors, artists, media people). KVN participants later formed a new media elite, whose representatives relied not on "solid" professional competencies, but on the so-called "flexible" abilities and communication skills of the individual, which allow them to be the first here and now (Stryzhova O., 2019). To some extent, this creative activity for young people, mostly university students, has become a school of strategic relations, leaving no time for basic education. In the late 1980s and early 1990s, the KVN program, supported by central and local authorities, "went to the people", transforming from a decorative youth art movement into a web (community) on which more than one generation of young people is involved.

The influence of the official media of the late Soviet era on the formation of public opinion in the post-Soviet states is difficult to overestimate. An article in the NATO Analytical Report 2017 and publications appealing to this report in the media are devoted to the study of television products of the late USSR as a product of propaganda (Denisa-Liepniece S., 2017; Petrenko G., 2016; Robinson P., 2021). Lithuanian media researcher Solvita Denisa-Lipnece, analyzing some reruns of the presidents of Russia and the United States, shows that the use of humor in general is a power strategy, and the KVN program, in particular, is a tool of Russian propaganda: "working for the Kremlin to reduce stress in their fellow citizens" (Denisa-Liepniece S., 2017:96–122), and the effect is to create in the viewers of the show "a sense of

comfort, because of which they are more loyal to the political system" [ibid.]. Laughter mass culture, supported by the media, in the last decades of the XX century formed a laughter mass consciousness. It is interesting in the context of Ukraine's 2019 presidential election, which was won by Volodymyr Zelensky who built communication with the public in the language of humor.

According to Ukrainian writer Yuriy Andrukhovych's statement on the current situation with the development of culture and media in Ukraine, "we have all returned to the era of developed laughter culture" (Andrukhovych Yu., 2019). This remark draws our attention to Mikhail Bakhtin's concept of laughter culture with the ideas of ambivalence of laughter as a tool to reduce the importance of the phenomena of being to bodily understanding (in Rabelais) and "seriousness of laughter" (in Gogol), and the latter, according to the scientist, returns through the "catharsis of vulgarity" (Bakhtin M. M., 1990). In the context of a variety of choices of cultural value platforms, laughter as entertainment destroys the object and replaces reality, seriousness, denying culture and the right to privacy, in which the aspirations of the masses become more important than the individual.

Cultural practices that did not fit into this ridiculous paradigm, had to develop alone, without government support. In the 1980s, in a parallel world of social reality for the Soviet government, public movements promoted innovative social ideas and sometimes radical sentiments. Alexei Yurchak, an American anthropologist and researcher at the University of California, Berkeley, in his book "It Was Forever Until It Was Over. The Last Soviet Generation" cites many examples of how underground culture centers in large Soviet cities played the role of informal media at the time. (Yurchak A., 2005). In an interview with Koridor culture journalist Olga Balashova, Ukrainian artist and cultural figure Tiberius Silvasi noted that in the 1990s, many art exhibition projects were realized in Ukraine in Kharkiv, Kyiv, Poltava, Uzhhorod, and Odessa (Balashova O., 2017). Serhiy Proskurnya, a Ukrainian mass show director, cultural and public figure, made a powerful contribution to the development of an

alternative cultural public mainstream for Ukrainian youth. Until the last days of his life he opened the world of cultural Ukraine. During all three Maidans (1991, 2004 and 2014) he was an ideologue of advocacy performances and other cultural events that contributed to the formation of a new media discourse on Ukrainian cultural identity (Mamchenkova O., 2018; Marusyk T., 2012; Tereshchuk G., 2021). In fact, cultural public events have since begun to form a kind of "alternative cultural mainstream" that has influenced what is broadcast on television and what is written in the press.

It is necessary to dwell on the specifics of the influence of the print media. In the 1980s, the print media was the most mobile and accessible medium after television for soviet people (by the way, you could only watch TV at home). The official press of the USSR was under the control of the government, censored and subdivided into central, published in the capital and distributed throughout the state, and local (regional, city, district), published locally and distributed by subscription, from which Soviet citizens couldn't refuse. Central newspapers "Pravda", "Izvestia" and others set a common ideological agenda throughout the USSR. The rest of the publications were segmented by target audiences and performed primarily not informational, but propaganda tasks to support the narratives of the current government, as noted in the publications of modern researchers of the press [Dyakiv (Gornovy`j) O., 2019; Pioners'ka presa riznymy movamy SRSR, 2012). However, if the central press was the same for everyone, the regional press could find not only propaganda, but also information about the life of society, which, although presented under the pressure of censorship, but to some extent reflected the realities.

In order to analyze media discourse of public events in that time, we reviewed the 1989 folder of the regional newspaper "Leninskaya Zmina" [Lenin's Shift] (Lenins'ka zmina, 1989), which was published in Ukrainian language, printed and distributed in Kharkiv city and region three times a week. Each issue had a circulation of up to 43,500 copies, which means that every fifth Kharkiv resident had access to it.

The publication was clearly targeted at its target audiences: young people, youth workers and educators, and its agenda corresponded to the ideological Soviet calendar cycle. Considerable attention in each issue of the newspaper was paid to supporting the narratives of Soviet ideology in accordance with the annual cycle of national Soviet holidays and significant dates, including New Year (January), USSR Armed Forces Day (February), International Women's Day (March 8), V. Lenin (April 22), International Workers' Day (May 1), Victory Day (May 9), Last School Bell Day (May 25), Children's Day (June 1), Youth Day (June 29), Military Day Navy (July 27), Feast of the First Bell (September 1), Anniversary of the October Revolution (November 7), Constitution Day (December 30), and others. At least 50 percent of the materials in each issue of the newspaper are devoted to these dates. Such a festive agenda was to be followed by every edition of any Soviet media. This agenda, firmly engraved in the memory of people who grew up in the USSR, ties their lives to the dates of the calendar year, as noted by the Ukrainian media researcher Georgy Pocheptsov, describing the effect of blocking cultural trauma (Pocheptsov G., 2020). Public communication, an integral part of which in democratic societies is public events, in the totalitarian state of the USSR was replaced by representation of public communication - ideological holidays that were clearly regulated and ritualized, constructed and covered in the media according to communist doctrine.

In 1989, in the pages of the newspaper "Leninska Zmina", considerable attention was paid to the coverage of Soviet protocol mass events, sports competitions, demonstration meetings of the authorities with the people and Soviet holidays (see Appendix C). Meanwhile, there are representations of unexpected events. For example, during the one month at least four publications of various genres are dedicated to the concert "Rock against Stalinism", which took place in Kharkov (Rok proty stalinizmu, 1989) . The concert was attended by Russian rock stars and Russian-speaking Kharkiv rock bands. The authors of the materials were somewhat wary and critical of the concert participants. This manifested itself both in vocabulary

(musicians were called "new youth leaders" or "informals") and in explanations of the meaning of the neologism "informal" in other publications, including caricatures (Subotin V., 1989). As soon as the newspaper "Leninska Zmina" was aimed at young people, the coverage of the rock concert corresponded to the direction of the editorial board. But journalists were attracted by completely non-canonical actions, namely reports from the streets about the multiparty elections (Vybory 89, 1989; Vsyta vlada radam, 1989; Komu doviryayesh maybutnye?, 1989), beauty contests with studio photos of girls in swimsuits (Zvonyts'kyi E., 1989), the Epiphany celebration with a mass rally of people in the river (My vzhe zvykly do toho, shcho slovo «religiya»..., 1989), a Krishna celebration procession in the Dzerzhinsky [now, Freedom] square (Napevno, uvahu kharkiv"yan pryvernula..., 1989).. We see protest rallies in Dzerzhinsky Square in the photos, new NGOs leaders from the newly formed Ukrainian Helsinki Committee and the organization "Memorial" participated in it (Koval'chuk M., 1989; Kurokhta L., 1989). New Celebration was invented in that year - Kharkiv City Day, and we find a rather eloquent title on the first column of the newspaper: "Vydznachajemos" (Determinate) or "Vydznachajemo" (Celebrate)?" (Dva pohlyady na odne svyato, 1989) and others. "So we have lived to see that rallies have now become commonplace for us," reads the caption to a photo from various mass events in the August 24 issue (Tsi znimky зробleni v riznyy chas..., 1989). The intensification of public activities in public spaces contributed to the birth of unexpected for the state media information drives. Journalists and editors were hesitant about how to evaluate such unusual facts, but could not help but cover them.

Therefore, summarizing the preconditions for the development of journalism of public events in Ukraine, it should be noted that in the context of political transformations in the late 1980s - early 1990s, public events in Ukraine became one of the catalysts of attracting journalists, showed that it is the method of socio-cultural impact for changes in media discourse. But the new informal media developed rapidly. Public movements and cultural initiatives gave communities public leaders

and the basis for the formation of the independent media of independent Ukraine. These new informal media had direct contact with audiences. On July 26, 2018, at the Ukrainian Crisis Media Center in Kyiv, at the initiative of Smoloskyp Publishing House, a discussion was held on the presentation of the digitized collection of the informal press of the 1980s and 1990s as to whether Ukrainian journalists managed to take advantage of gaining independence in the 1990s (Prezentatsyya otsyfrovanoi kolektsiyi neformal'noyi presy 80–90-kh rokiv, 2018). The participants of the presentation came to the conclusion that informal media impact the changes in mainstream journalism discourses, however, the need to distance themselves from the influence of power elites limited new media leaders' access to state broadcasters, so that Ukrainian independent journalism had to be implemented in individual media projects in the context of cultural initiatives and public events as alternative media. Thus, it is with such a diverse media baggage that Ukrainian journalism of public events has approached its independent development.

4.2 Four periods of development of Ukrainian journalism of public events (1991-2021)

The freedom of speech and freedom of peaceful assembly proclaimed in 1991 and enshrined in the Constitution of Ukraine provided the basis for the development of both modern Ukrainian journalism in general and journalism of public events in particular. Activities in the public space that are not controlled and censored by state bodies have become possible in Ukraine only since the establishment of Independence. Observations of journalism of public events in Ukraine for the last 30 years (from 1991 to 2021) allow us to identify four periods of its development:

- 1) the search for new media formats (1991-1999),
- 2) the emancipation of the Ukrainian media (2000-2005),
- 3) the competition of media platforms (2006-2012),
- 4) the reboot of relations between society and the media (2013-2021).

The question of periodization of coverage of public events in Ukraine was partly discussed in the article "The representations of public events in Ukrainian press in 1989" (Zinenko O., 2019). Here we can look at this issue with some additions.

The period of searching for new media formats (1991-1999) - from the proclamation of Ukraine's Independence to the establishment of national TV channels of independent Ukraine - is characterized by the politicization of culture, reducing the distance between audiences and media through experiments to create open improvisational media products. show, etc.). Media are looking for new formats. Journalism of public events is currently developing mainly in the context of two models of investing government agents, media, and the public in the process of communication: advocacy (initiated and supported by authority agents) and activist (initiated by public agents). The motif of "non-Sovietness" as the desire to distance oneself from the "Soviet" is dominated.

During this period, a number of important laws of Ukraine for the development of the media were adopted: "On Information", "On Printed Mass Media (Press) in Ukraine", "On News Agencies", and "On the Procedure for Coverage of the Activities of Public Authorities and Local Self-Government Bodies in Ukraine by the Mass Media" (Zakon Ukrayiny «Pro informatsiyu», 1992:02.10; Zakon Ukrayiny «Pro drukovani zasoby masovoyi informatsiyi (presu) v Ukrayini», 1993:16.11; Zakon Ukrayiny «Pro informatsiyi ahenstva», 1995:28.02); Zakon Ukrayiny «Pro poryadok vysvitlennya diyal'nosti orhaniv derzhavnoyi vlady ta orhaniv mistsevoho samovryaduvannya v Ukrayini zasobamy masovoyi informatsiyi», 1997:23.09). The adoption of these laws contributed to the development of Ukrainian journalism of public events, as they regulated the relationship between the newly created media and government, taking into account the rights of citizens to access information in Ukraine. Although Ukrainian media remained largely influenced by Russian broadcasters who did not intend to relinquish their positions in Ukraine after the collapse of the Soviet Union, this did not prevent the birth of new Ukrainian media

and the production of original Ukrainian media products. The first "non-Soviet" media resources appeared in the Ukrainian media in the early 1990s, with presenters and participants becoming heroes in the press and on television, as Ukrainian writer Andriy Kokotyukha notes in his memoirs. The changes affected all types of media, but these changes were most evident in television projects, as television was the mainstay of the media at the time.

At the end of the 1990s, new national broadcasters (*1+1, ICTV, STB, Novy Kanal*, etc.) received licenses and started working, as well as regional private TV channels, mostly in cities with a population of millions (Kyiv, Kharkiv, Dnipro, Donetsk, Odessa, Lviv) [260]. According to journalist and culturologist Leonid Machulin, in Kharkiv at that time there were at least four private TV channels - *Channel 7, ATN, Simon, ATV / K, Orion*, etc., as well as alternative music radio stations to the state regional *Radio 50, Master Radio*, etc. (Machulyn L. Y., 2001). The diversification of media broadcasters influenced the construction of a new Ukrainian media reality, which largely remained dependent on Soviet traditions, stereotypes of media creativity and pressure from the Russian media market.

The TV project *Territory A* (1994) became one of the brightest television music media projects. The aim of the project was to present and promote new Ukrainian-language popular music. The most popular, so to speak, "people's" Ukrainian television programs, in which people took part literally "from the street", were *Karaoke on the Maydan* and *A Chance*, which have been broadcast since 1999. Talented amateurs and professionals who lived in the regions and previously did not have access to the capital's media resources often took part in these TV programs. The author, host and producer of *Karaoke on the Maidan* and *A Chance* programs Igor Kondratyuk admitted in an interview with TV guide Valery Bugay that *Karaoke on the Maidan* was created to advertise recording equipment, but this resulted in a popular TV project. The presenter also noted that he was the first public relations specialist in the USSR and stressed that for him, communicating with audiences and giving people

the opportunity to vote and influence the choice of the winner is a value that builds the trust of viewers (Bugay V., 2008). For Ukrainian viewers, the *Karaoke on the Maidan* program has indeed become a valuable experience in exercising the right to freedom of expression and has developed an understanding of the mechanism of freedom of speech, where voting is not imperative and may depend on every citizen.

In the alternative Ukrainian music since 1989, the tone was set by the annual *Chervona Ruta* festival, which started in Chernivtsi and later was held in various cities of Ukraine. In particular, the one held in 1997 in Kharkiv had a record number of participants and spectators compared to previous festivals. Musicians and organizers still unanimously call the Kharkiv festival the most powerful in comparison with all previous ones. It was a festival of debuts of Katya Chilly, Iryna Bilyk, Tartak and TNMK, which influenced the development of Ukrainian-language popular music and the formation of musical preferences of young people. In a memoir, Radio Svoboda journalist Oksana Mamchenkova notes that in 1997, for the first and last time, the festival's founders managed to attract powerful sponsors, such as Coca-Cola and Corona Chocolate (Mamchenkova O., 2018). The final concert was held on May 9 on Freedom Square. It was covered by national and regional broadcasters mostly positively, but there were also stories with a negative assessment of the action. For example, the *Delo Vkusa* program, which aired on a private TV channel in Kharkiv in 1997, criticized the event. First, the organizers' request to the participants to sing in Ukrainian was interpreted by the leading programs as discrimination against Russian-speaking musicians in Kharkiv. Secondly, the hosts commented on the event in a negative light as disrespect for the elderly, because the parade in honor of Soviet Victory Day in World War II, which was usually held on May 9 on Freedom Square, was moved through the festival to another location, the Gorky Recreation Park (Orlov O., Rybalka Yu., 2017). After 30 years, this example can be assessed as appealing to Soviet propaganda narratives. While watching the video of the program, one can

notice the non-aggressive, peaceful nature of the festival interaction and the absence of conflicts related to the problematic topics stated by the presenter.

Evidence of the transformations that took place during this period in the Ukrainian media discourse were the changes in the holiday calendar cycle. Since 1991, the history of November 7 (October Revolution Day), February 23 (Soviet Army Day), and April 22 (Birthday of Bolshevik leader Volodymyr Lenin) has gone down in history. The traditional folk (religious) holidays of Christmas (January), Easter (April-May), Ivana Kupala (July), etc. are becoming more and more visible in public spaces and in the media. The research of the Kyiv International Institute of Sociology in 2018 on the attitude of Ukrainians to the holidays confirms the consolidation of this trend (Lyshtva O., 2018). For some time, the "new" (previously banned "old") holidays of the Ukrainian tradition were covered in the media as unique events, later they began to be presented by journalists as traditional.

Therefore, the first period of development of Ukrainian journalism of public events - *the search for new media formats* - is marked by the efforts of journalists and other media creators to move away from "Sovietness" and reduce the distance from the audience. This period is characterized by the invention of new heroes, the discovery of resonant themes and the production of authentic media formats ("non-Soviet", Ukrainian, democratic, interactive, examples of which are national television programs *A Chance*, *Karaoke on the Maidan* and *Territory A*), development of private radio projects and TV companies, as well as the opening of new topics through cultural initiatives. This required journalists to acquire new professional qualities: the ability to work live, shoot in non-studio conditions, improvise and always be at the center of events. At this time, the press and radio were developing rapidly, but open to public projects were presented on television as new scenarios of communication.

We determine *the period of emancipation of the Ukrainian media* conditionally from the establishment of the first online independent Ukrainian newspaper *Ukrainska Pravda* in 2000 to the holding of the first *Eurovision Song Contest* in Ukraine

in 2005. This period is characterized by the rapid development of the media consumption market, the advertising industry, show business, cinema, mobile communications and the Internet. Such a situation required legislative regulation of business processes in the media as a new sphere of public activity. A significant role in the formation of the new Ukrainian media discourse was played by amendments to a number of laws of Ukraine on the regulation of the use of the Ukrainian language in the field of telecommunications.

In 2003, the Verkhovna Rada of Ukraine adopted amendments to the Law of Ukraine "On Advertising" (adopted in 1996), which stated that "advertising is distributed in Ukraine exclusively in Ukrainian language" (Zakon Ukrayiny «Pro reklamu», 1996). In a historical digression on the language issue in advertising, Radio Svoboda journalist Taras Marusyk notes that that year the law lasted six months with this change. On February 3, 2004, President of Ukraine Leonid Kuchma signed amendments to some legislative acts of Ukraine on intellectual property protection, as a result of which Article 6 of the Law of Ukraine "On Advertising" was completely reformulated: "Language is used in advertising in accordance with current Ukrainian language legislation" (Zakon Ukrayiny «Pro vnesennya zmin...», 2004). This wording refers to the Law of Ukraine "On Languages", adopted in 1989 (full name of the law - "On Languages in the Ukrainian Soviet Social Republic"), which states that the state language in Ukraine is Ukrainian (Zakon Ukrayins'koyi radyans'koyi sotsialistychnoyi respubliky «Pro movy v Ukrayins'kiy RSR», 1989). Similar premises to this law are in Article 8 of the Law of Ukraine "On Information" (Zakon Ukrayiny «Pro informatsiyu», 1992), and in Article 6 of the Law of Ukraine "On Cinematography" (Zakon Ukrayiny «Pro kinematohrafiyu», 1998) and others. These references to the Law of Ukraine "On Languages" were valid until 2019, when a separate Law of Ukraine "On ensuring the functioning of the Ukrainian language as the state" was adopted (Zakon Ukrayiny «Pro zabezpechennya funktsionuvannya ukrayins'koyi movy yak derzhavnoyi», 2019); Solonyna Ye., 2019). Legislative transformations at that time contributed to the

regulation of activities in the media sphere, and the implementation of laws in the field of advertising influenced the perception of the Ukrainian language as one that can be both a consumer and a tool of modern media. Advertising at this time reflects the development of economic relations in society: on television, in the press and on the radio were successful mostly those producers of information who had powerful budgets, which also less contributed to the development of journalism. The formation of new market relations was accompanied by some economic growth, which contributed not only to a new hero, but also a new model of investing government, media and public agents in the process of communication - consumer - and provided the basis for emancipation processes as separation of Ukrainian media from Russian media economically and creatively.

In the article "The Cyber Policy of Music in Ukraine's 2004 Orange Revolution", Canadian researcher Adriana Helbig notes that from 2000 to 2005 there was a growth of Internet audiences and the emergence of online media not only as alternative practices but also as trusted professional resources (Helbig A., 2006). The researcher focuses on the politicization of music discourse and notes that in recent years, as a result of the government's efforts to control the media (national media), connoisseurs of new Ukrainian music, including *Maria Burmaka*, *VV*, *Ocean Elsy*, *Cry of Jeremiah*, etc. received news and other unbiased information via the Internet. In the early 2000s, online publications began to form an alternative to mainstream journalistic discourse around the world. *Ukrainska Pravda* was one of the first independent online news outlets in Ukraine, beginning its history in 2000 (Ukrayins'ka pravda, 2000). The role of alternative media in Ukraine continues to be played by non-mainstream resources, as well as artistic, educational initiatives and cultural practices - music, cinema, theater and others. The diversity of cultural practices contributes to the emergence of new leaders who initiate or participate in public events, which attracts the attention of the public, and behind it - and the traditional media.

Analyzing traditional media publications in the early 2000s, Ukrainian researchers Olena Grytsai and Milana Nikolko found that although economic conditions at the time were conducive to the development of an independent Ukrainian media context, journalists were still implicit or explicit in shaping the agenda and covering individual events. appeal to another, ostensibly trying to catch a reflection of himself in his mirror. And this other in the Ukrainian traditional media at that time remains Russia as the successor of the Soviet power information imperative (Grytsay E., Nikolko M., 2009). During this period, the influence of Russian broadcasters and the political order remained strong, but due to the emergence of new independent market agents guided by their business interests, independent voices appeared in the Ukrainian media.

The most notable public event of this period in Ukraine was the *Maidan* of 2004, or the *Orange Revolution*. This event still attracts the attention of media researchers as one that not only changed the socio-cultural context, but also influenced changes in the media landscape. In general, the three revolutionary Maidans in Ukraine (1991, 2004 and 2013-2014) proved to be not only a social but also a media phenomenon. They were illustrative examples of public events that proved to be alternative social media and contributed to the development of citizen journalism in Ukraine, as noted by Ukrainian media researchers and European media analysts. In particular, analyzing the Maidan in 2004, Ukrainian researcher Borys Potyatynyk stressed the need to reconsider the attitude to the media only as a technological phenomenon, pointing out that some peaceful assemblies have a greater impact than the print media and even television (Potyatynyk B., 2004; Dyczok M., 2014). Meanwhile, not only political and protest actions, but also other public events in Ukraine, including cultural events - public concerts, competitions and festivals - at this time increasingly played the role of alternative media and had a strong impact on restructuring relations in society.

The *Eurovision Song Contest* had a significant impact on changes in the media mainstream. Ukraine first took part in this competition in 2003, in 2004 the singer Ruslana became the winner, and in 2005 Ukraine hosted *Eurovision* for the first time (Eurovision Song Contest 2005, 2022). It is also worth mentioning the launch in 2004 of such a powerful ethnic festival as the *Kraina Mriy* [Land of Dreams] (Kraina mriy, 2020). This festival was organized with the dominance of the consumer model of investing agents in the process of communication. He not only contributed to the formation of the ethnomusical community, drawing media attention to the regions, but also inspired the organizers to replicate this format throughout Ukraine.

Therefore, in the conditions of political transformations, cultural progress and surge of activity of alternative media in Ukraine from 2000 to 2005 there is an emancipation of the Ukrainian media market, which is facilitated by economic growth. This allows media agents to count not only on the support of politicians, but also on their profits through advertising. Tendencies to emancipation are manifested as the separation of the Ukrainian media from the Russian media mainstream at the economic, legislative and creative levels. Journalism of public events is currently developing impulsively in the context of three models of investing agents in the process of communication: to the propaganda and activist model the consumer model was added, and the last one becomes predominant. This state of affairs, unfortunately, leads to the marginalization of educational, culture and art activities as purely creative industries that can not provide themselves financially to the extent necessary for growth. Mainstream media, driven by those with financial resources, are evolving as effective commercial productions of mass creative products by proposal. In the future, these two elements: mainstream and alternative culture - will be united only by competition for the attention and trust of consumers.

The period of competition of media platforms lasted from the release in 2006 of the television project *Dancing with the Stars* to the holding of the *Euro-2012* football championship. The period of competition of media platforms is at the same

time an era of cultural innovation and tabloid predictability. Characteristic features of this period are the widening gap between popular and elite cultures (contrary to the postmodern tendency to blur the barriers between them). The impetus for the development of professional media, especially news, during this period was the next adoption of the Law of Ukraine "On Information" of June 28, 2006, which allows access to previously closed not only for ordinary citizens but also for journalists, sources of public information (judicial investigations, KGB archives, etc.) (Zakon Ukrayiny «Pro informatsiyu», 1992). At this time, it is becoming particularly noticeable that the mainstream Ukrainian media is largely shaped by popular culture, while the intellectual elite receive the opportunity to be represented only through alternative media. As a result, journalism of public events in this period is developing in two directions: as social responsibility journalism, covering Ukrainian reality accurately and with all necessary completeness, and as tabloid journalism, following mainstream trends, picking up popular topics and covering hot details of media life, heroes to the delight of the audience.

National broadcasters compete for the best way to entertain their audiences by presenting national television formats of local production, important features of which are the presence of viewers during the broadcast, the active participation of the public in games and competitions. Not so much original Ukrainian shows as adaptations of foreign ones (American, European, Russian) that appear more and more often on television. Every year new concert shows are released, which are franchises of foreign projects: *Dancing with the Stars* (2006), *Star Factory* (2007), *Everybody is Dancing* (2008), *Ukraine has talent* (2009), *X-Factor* (2009), *Maidan's* (2011) and others. In big cities, qualifying rounds are arranged among ordinary people - street heroes, neighbors and acquaintances of ordinary viewers simply become welcome guests of TV studios, give interviews to the press. But all these television formats, although they look like "folk", are actually glossy shows in which the role of the public is becoming more decorative.

During this period, new agents appeared in society - such professional producers of cultural and public events as art-directors and event managers, through which television media products became closer to physical audiences. Heroes, themes, collisions that arise in connection with the participation of people in television show projects, become the subject of journalism of public events. However, in these shows the person loses his subjectivity, becomes a function, a social construct, a representation of success, an object that contributes to the effect of participation and involvement of media audiences.

In the 2010 article "Behind the scenes laughter of culture" the correspondent of *The Day* Kateryna Yakovenko noted that at that time television was "deprived of the Ukrainian context", due to lack of state support for cultural products from authorities and business, cooperation with the art world it did not work in the domestic market. (Yakovenko K., 2010). During this period, the Maidans project, a dance show produced by *Kvartal-95* and *Star Media*, commissioned by Inter and the Kyiv City State Administration, was a landmark media product that most vividly reflected the relationship between government, media, and public agents. In the first season, participants from 12 cities of Ukraine competed for the title of dance capital of Ukraine for their city (Maydans, 2012). During the filming period and during the broadcast of the gala concert, which ended this mass dance competition, Independence Square in Kyiv became a big stage. Experts from Ukrainian and Russian show business as a jury were invited. They evaluated the performances of bands from different regions of Ukraine from the grandstand. The show was broadcast by the national broadcaster - Inter TV channel. It is not difficult to decode the meaning of this show: the participants represent the talented and cheerful Ukrainian people, who have to play in this show according to the script and conquer the jury members with their dancing skills. The jury represents the power that decides who is the best. In support of this thesis, we quote the correspondent of the *UNIAN* news agency Maria Mishchenko, who noted that this show, whose funding was hidden, was aimed at

"Giggling Maidan ... so that the Maidan never became a place of civil protest". (Mishchenko M., 2011). The TV project *Maidans* not only brought the Inter channel to high results in Ukrainian media ratings, but was also the object of journalism for public events for a long time (Telesmotrenye «Maydans» prodolzhaet stabilno rasti, 2011). In the context of our study, TV-show *Maidans* can be defined as a public event implemented within the hybrid model of investing agents in the process of communication interaction, but the dominant strategy is propaganda, according to which all communication positions in the field structure were actually controlled by authority agents.

The victory in the presidential campaign of pro-Russian presidential candidate Viktor Yanukovich in 2010 posed new challenges to television and media freedom in the country. In the analytical report prepared by NGO *Internews Ukraine* for the publication "Ukrainian Media Landscape - 2012" (Ivanov V., 2009), as well as in a series of other publications, Ukrainian researchers stated that since 2010 the pressure on the media has increased. There were even fears of a complete reversal of the pro-Russian scenario of Ukrainian society. Meanwhile, according to Ukrainian-Canadian researcher Marta Dyczok, "revenge was impossible" during this period, because thanks to the rapidly growing online media from the first decades of the 2000s, there was already a "turn to symbolic values and the accumulation of cultural capital." (Dyczok M., 2009). The founders of niche print media (such as *SHO* (what)) tried to compensate for the lack of information about culture in the mainstream media, but in the absence of communication and financial resources, these "voices" were not prominent enough to influence the agenda. A new impetus for the development of online media was the emergence of smartphones with Internet access, which completely changed media consumption: information producers distribute it, and consumers could already structure information flows and produce media content and distribute it by themselves to their media audiences. Journalism of public events required the search for new ("forgotten old"), non-classical approaches to

communication between media producers and media consumers. Even in advertising, the term "guerrilla marketing" became more and more popular at that time, i.e. one that does not use traditional media channels to distribute advertising messages.

The period of *competition of media platforms* (from 2006 to 2012) is characterized by the emergence in Ukraine of cultural initiatives as a kind of alternative to the media mainstream. Cultural activists, artists, directors, and event organizers did not turn to the official media, but increasingly posted information about public events on Internet sites and social networks. Due to the powerful information drives of performative interactions, public events proved to be effective tools of attracting the attention of audiences, including journalists. Among the illustrative examples of public events that formed an alternative cultural media mainstream, gathered supporters around them and turned into media platforms, competing with traditional media - the *Lviv Book Forum* (held since 1994 and became international since 2006) and *GOGOLFEST* (Gogolfest) in Kyiv (held since 2007) (Forum vydavtsiv u Lvovi, 2017; Forum vydavtsiv u Lvovi, 2020); Gogolfest, 2016); Gogolfest, 2021). What unites these events is that they were not created as media projects of any national media, PR campaigns of a particular person, brand or as planned local government initiatives. Each of these public events was initiated by like-minded communities, i.e. public agents who sought to express their views in the context of cultural and artistic practices.

According to Oleksandra Koval, President of the *Lviv Book Forum*, it was established as "a platform where book publishing professionals and stakeholders could meet and share experiences and ideas." The forum has existed for 28 years. Analysis of the dynamics of the number of its visitors and participants shows records of the number of visitors in 2007 and 2008 (51,000) (Koval' O., 2018). The 17th *Lviv Book Forum*, held on September 15-19, 2010, set a record for the number of media outlets: 546 journalists from 242 Ukrainian publications were accredited at the Forum, namely: 102 newspapers, 58 online publications, 34 magazines, 23 TV

channels, 22 radio stations. as well as: press centers and independent journalists (ibid.; Forum vydavtsiv u Lvovi, 2017). It should also be taken into account that participants and visitors disseminated information about participation in the *Lviv Book Forum* on social networks (in mid-2020, only the page of the *Lviv Book Forum* on Facebook had 52,879 followers). Thus, this event had a fairly wide range of media audiences. Every year the *Lviv Book Forum* not only gives impetus to the development of the discourse of book culture in Ukraine, but also offers information, nominates new opinion leaders, attracts the public to its public actions and attracts media attention, expands its communication and, in fact, influences the formation of Ukrainian alternative cultural media mainstream.

The *Gogolfest*, held for more than ten years on the initiative and under the direction of Vlad Troitsky, director of the *DAKH* (a roof) Theater, shows itself as a platform that gathers and unites contemporary Ukrainian artists, actors, directors, cultural figures, other cultural activists and their supporters. [Gogolfest, 2016; Tunik Yu., 2018; Gogolfest, 2021). In an interview with Sonya Koshkina for *LB.ua*, the *Gogolfest* director noted that "creating art in residences and not showing it is meaningless: it is important not only to study, but also to bring it to the public's attention."(Koshkina S. Bad'yor D., 2017). The first festival in 2007 gathered 10,000 visitors, and the following festivals reached millions of visitors and fans by covering the events of its multi-day program in national and local media, as well as on social networks. As a result, the *Gogolfest* festival has become a cultural movement that promotes the development of journalism of public events through the interaction of artists, cultural activists and journalists not only in Kyiv but also in the regions.

No less significant are the events that are traditionally considered sports in terms of topics, but go far beyond this definition, forming a culture of public relations in society. A significant public event of the period of competition of media platforms was the International *Football Championship Euro 2012*, which was hosted by Ukraine in partnership with Poland. During the championship, not only football competitions

were held at specially renovated stadiums in Kyiv, Kharkiv, Donetsk and Lviv, but also special public spaces were created: fan zones were arranged in the central squares of these cities, where people can watch the matches on the big screen, socialize with friends, football fans, drink and eat together. The *International Football Championship Euro-2012* became a public event that completely changed the structure of public communication in urban spaces and approaches to event planning (Zarady Euro-2012 z tsentral'noyi ploshchi Kharkova prybraly Lenina, (2018)). It is probable that the Dutch football fans parade in support of the national team on the day in Kharkiv inspired later, in 2014, the creation of the world famous anti-Putin song sung, with which Kharkiv football fans protested against the Russian Federation's aggression against Ukraine (Vid ploshchi Svobody do stadionu marshem proyshly ubolival'nyky, 2012; Nasmotrelys': Sovmestnoe shestvye ul'tras Khar'kova y Dnepra. Vpervye!, 2017; Putin h...o! Fanaty Metallista y Shakhtera posle matcha, 2014). Of course, the Euro 2012 football championship was covered in the traditional media mostly as a sporting event of national scale, meanwhile, social networks paid much attention to informal events in public space, offered by the organizers not for athletes but for spectators.

As we can see, the competition between media platforms intensifies the confrontation between mainstream traditional media, which try to translate images of glossy reality they have constructed, and culture sphere which bring together artists and cultural activists to spread their values through public events as alternative media. As the above examples show, public event journalism, on the one hand, develops as a tabloid, covering the glossy reality of traditional media, and, on the other, as social responsibility journalism, in particular covering topics and issues proposed by culture public event initiators. In the period of competition of media platforms, interaction in the communication field of public events takes place mainly in the context of three models of investing agents in the process of communication interaction in the field of public events in the framework of consumer and activist

models that involve media agents. Public cultural events are currently contributing to the formation of an alternative cultural mainstream in digital media, becoming the basis for the development of a new independent Ukrainian journalism that, according to the postcolonial tradition, uses non-journalistic formats.

The period of reboot of relations between society and the media (2013–2021) we have determined from the events of the *Revolution of Dignity* to the introduction of quarantine related to the pandemic virus COVID-2019, which affected the restructuring of both offline communications and media relations in Ukrainian society. This period of development of journalism of public events is characterized by a complete turn of the media to the public, which, of course, is associated, on the one hand, with political events in Ukraine (*Maidan 2013-2014*), and on the other - with the development of Internet technology and mobile communications. Social reality at this time becomes more interesting than the glossy reality, the viewer goes outside, initiates events and creates his personal television on a smartphone. Television formats that reflect or imitate public discourse (live broadcasts, streams, reports from the scene, infotainment television programs, etc.) are still popular, but it is already makes no sense for traditional media (television, radio and the press) to compete with new media (Internet platform and social webs) in the efficiency of information dissemination. Technology is becoming so accessible to ordinary people, and social reality is so diverse, that the classical format of the traditional media has no time to reproduce events in their entirety: it is either difficult or unreasonable. Television, which for almost half a century has been the most efficient and technological media in the world, surrenders its position as a leader in alternative media, among which online media are becoming a forward.

Until 2014, the organization of public (cultural and mass) events in Ukraine was the prerogative of the public and commercial sectors. After *Maidan 2014*, the formation of civil society began in Ukraine: the public entered the public space and showed itself as an influential social force. NGOs and activist communities turn to the

formats of cultural and artistic events not only as entertainment or a way to diversify leisure, but also as spontaneous alternative media that help people understand and know the important information, to get to know each other and exchange ideas without the traditional media. And if in previous periods of development of journalism of public events it was possible to observe the influence of the media on the public, now, in the period of reset of society in relations with the media, there are effects of reverse influence - the public on the media.

Public events initiated by public agents contribute to the formation of horizontal relations in society. The increase in public activity indicates that glossy mainstream media again, as in the period of searching for new formats, do not meet the requirements of reality, so the exchange of relevant unbiased information is increasingly realized through public events. The new format of media-public relations has given rise to new, public media, such as the Gromadske, the history of which is reviewed by Canadian researcher Marta Dyczok (Dyczok M., 2016). Public events are organized by like-minded socio-cultural initiatives, volunteers who communicate with each other on social networks, forming and strengthening civil society. NGOs and individual communities go public with their initiatives and start new traditions of public communication, disseminating information about their values without the mediation of traditional media (Voloshenyuk O., 2012). Through public events, people comprehend reality (in particular, events in eastern Ukraine in connection with the occupation of Ukraine by the Russian Federation), demand restructuring of government, media and public relations (developing the discourse of freedom of speech and journalistic ethics), bring to public discussion new topics on the democratic agenda - human rights, gender equality, freedom of expression, etc. In 2014, the Law "On Public Television and Radio Broadcasting of Ukraine" finally came into force, the need for which has been discussed in the Verkhovna Rada of Ukraine since 1997 (Zakon Ukrayiny «Pro Suspil'ne telebachennya i radiomovlennya Ukrayiny», 2014). Journalists, media professionals, representatives of media

associations, as well as public activists, artists and cultural figures joined the work on the mission, principles and program content of the channel (Volodovs'ka V., 2019; Nahlyadova rada zatverdyla misiyu suspil'noho movlennya v Ukrayini, 2017). As we can see, the media activity of the public at this time not only contributed to the emergence of new media, but also gave impetus to qualitative changes in understanding the tasks of journalism in society.

The processes of public activation at this time are discussed in the study "Network of interaction of urban initiatives and organizations of 5 cities of Ukraine", conducted in 2016 by the Cedos think tank in five cities - Kyiv, Kharkiv, Lviv, Odessa and Ivano-Frankivsk (Podnos V., Hryshchenko M., 2017) . Of course, a significant public event of this time is the *Maidan of 2014*, or the *Revolution of Dignity*, which is dedicated to a large number of journalists publications and modern researchers scientific works, which states that the new quality of public communication reflects not only political but also cultural changes in the country. Public events took place not only in the capital. Let us consider in more detail the local public initiatives initiated by activists without any power resources or access to traditional media, on the examples of public events in Kharkiv, witnessed and partly organized by the author of this study.

Thus the first *Veloden* (Bike day) took place in Kharkiv in 2006, when it gathered only 130 people. The initiators did not use traditional media to disseminate information about the event, but used their online resources (*Kharkiv Tourist online-forum*). In 2012, the bicycle parade in Kharkiv gathered 5,000 people, and in 2016 - 10,000 (Grishchenko A., Shevchenko M., 2015). Every year *Veloden* attracts more and more fans, helping to spread in Ukraine the ideas of cycling, the values of a healthy lifestyle and ecology.

Since 2017, the *Vertep Fest* (Christmas Puppet theater Fest) has been held in Kharkiv, which is a universal interpretation of the theme of Christmas in modern Ukrainian public discourse, which is gaining new connotations in the context of the

military conflict in eastern Ukraine. The slogan of the action is a quote from the Christmas song "New Joy Has Come", and the valuable proposals of the holiday are, firstly, rehabilitation of the tradition of walking with a nativity scene destroyed during the Soviet era in eastern Ukraine, and secondly, unity of Ukrainians from all regions. mediation of performative interaction (demonstrations of traditional nativity scenes in various formats: puppet theater, singing performance, disguise, etc.) (Vertep-fest, 2021). As part of the action, for several years before Christmas, people from different cities of Ukraine - East, West, South, North, where hostilities are still taking place, gather in Kharkiv in the open air, walk the central streets, stage performances in various public spaces. Of course, the action attracts media attention, but information about the event is spread mostly on social networks and on the Internet resources of carolers, as well as the old method of "sarafan radio" - from person to person. This public event has established itself as a media platform, which every year becomes a source of information about the traditions of the nativity scene, and promotes the exchange of knowledge on this topic between the regions of Ukraine.

Starting with one action, public initiatives are later transformed into public projects, programs, movements and become the basis for the development of influential cultural centers and media platforms. Compared to mainstream media, an important competitive advantage of such alternative media resources is direct contact with target audiences, whose representatives become co-authors and participants in the creation of messages and public events. For example, in 2018, a large number of peaceful rallies were held under the slogans of gender equality, in particular, on March 8, the *Women's March* was held in Kyiv, Kharkiv, Lviv and Uzhhorod. Tracking the media representations of this holiday suggests that from this year there is a change of emphasis in the presentation of information about this date from the holiday to the social [8 bereznya v Ukraini: zhinky z kastrulyamy, choloviky — na asfal'ti, 2019; Zi svyatom 8 bereznya: shcho pobazhaty druzhyni, mami, sestri i babusi, 2018; Kis' O., 2018; Pryvitannya z 8 bereznya: kokhaniy, mami, babusi,

podruzi, sestri, kolezi, vchytelyu, 2018; Svyato 8 bereznya dlya ukrayintsiv roztyahnet'sya na chotyry dni, 2017; Strelnyk O., 2019). The highlight of the same year was the coverage of the fact that the women's battalion participated in a military parade in honor of *Independence Day*. It was the fact of participation in the parade of women soldiers that became a powerful news drive for national and foreign media. The result of this advocacy activity was the adoption in 2018 of the Law of Ukraine "On Amendments to Certain Laws of Ukraine on Ensuring Equal Rights and Opportunities for Women and Men During Military Service in the Armed Forces of Ukraine and Other Military Formations" (Zakon Ukrayiny «Pro vnesennya zmin...», 2018; Nabuv chynnosti zakon pro rivni prava zhinok i cholovikiv v armiyi, 2018). Without public events on gender equality, which helped to support these ideas by the public, these legislative actions would be impossible.

Thus, the fourth period of development of Ukrainian journalism of public events is characterized by the reboot of society and media, which is manifested in the destruction of stable hierarchies of mainstream media and the formation of horizontal social relations under the influence of alternative media. The implementation of public events in this period is based on a new, hybrid model of communication interaction of agents in the field of public events. Although communication agents turn to propaganda and consumer strategies, this period is dominated by activist strategy. The process of informing in society is also becoming hybrid, and the media become convergent and multichannel. Traditional media channels are expanding their field of influence through the opening of sites and activities on social networks, and community leaders and influencers of alternative platforms act as leaders in national broadcasters' programs, which contributes to the growth of their audiences on social networks. During this period, journalists are faced with the need not only to be journalists who promptly report on what they have seen, but also to be analysts who study social reality, clarify complex topics, and promote community integration. The announcement in 2020 of the quarantine related to the

COVID-2019 virus pandemic posed new challenges to society, which led to a rethinking of the relationship between online and offline communication in hybrid formats of public interaction. And this will be a new page in the history of journalism of public events.

Conclusions to chapter 4

In this section, public events are considered in the context of political, economic and socio-cultural transformations. The genesis and evolution of Ukrainian journalism of public events is traced. It is confirmed that public events in modern Ukraine mostly play the role of alternative media due to the fact that the mainstream media over time become more involved and dependent on government agents. Observations of the development of journalism of public events in Ukraine allow us to note that during public activities institutionalized mainstream media with professional journalists become simply recipients of public events, and non-professional media activists are often ahead of professional media.

Chronologically analyzed case studies of public events allowed to generalize the development of journalism of public events and to distinguish from the moment of Ukraine's independence in 1991 to 2021 four periods: 1) search for new media formats (1991-1999), which prepared the separation of Ukrainian media market from Russian, 2) emancipation of Ukrainian media (2000-2005), when new legislative mechanisms came into force, which strengthened the media sphere and identification of media actors, 3) competition of media platforms (2006-2012), when two areas of journalism are separated - mainstream, which is formed mainly as a tabloid, and alternative, which gathers around itself culture and art activists, 4) reboot of relations between society and media (2013-2021), when journalism of public events regains the importance of social progress and is implemented as socially responsible.

CHAPTER 5**JOURNALISM OF PUBLIC EVENTS IN MODERN UKRAINE: INTERCORRELATIONS
BETWEEN AGENTS OF THE COMMUNICATION FIELD
(CASE STUDY)**

This section is devoted to the integrative analysis of three data sets with materials about public events, initiated by agents of the media, power and the public. For the case study of the integrative analysis of public events initiated by the agents of media, the data set of 68 media representations of the *Eurovision Song Contest 2017* in Ukrainian and European media have been chosen. To find examples of public events initiated by agents of power (authority), we used the method of BNA-survey. It was realized with students of higher education institutions of Kharkiv in the frame of courses "Advertising and PR in the media" within the master's degree course at V. N. Karazin Kharkiv National University and Kharkiv State Culture Academy. We collected data on the implementation and coverage of 50 cultural public events at the local level in the Ukrainian mass media. Most indicative cases were analyzed through the procedure of message decoding. For the integrative analysis of the public event, initiated by public agents, we conducted an experiment with the means of the participant observation of the development of media discourse of the public event. The subject of the experiment was a local public event - the festival *InclusionON Fest*, first organized in 2016 on the initiative of human rights activists of the Kharkiv Regional Foundation Public Alternative. Data set includes 10 working papers and 87 media presentations about a festival. The dissertant is the author of the idea of the festival and belongs to the organization team, so she has access to materials from the period of creation, implementation and interpretation of this event, as well as participates in the result discussion.

5.1 Mixed analysis study on the public event “Eurovision Song Contest 2017” discourse in Ukrainian and European media

The case of *Eurovision*, in principle, can be considered as an "ideal" public event with all its inherent ontological features: it changes the sociocultural context, structures the time before, during and after the public event, is a social performance and opens a new discourse in media. According to European media researcher Roch Dunin-Wasowicz, who focuses on the *Eurovision Song Contest*, such events shape the agenda, radically changing the discourse of popular culture in the media. We will present the results of the analysis of coverage materials in Ukrainian and foreign online media of the Eurovision Song Contest 2017, held in Ukraine from 9 to 13 May 2017. For analysis, we selected the publications that the Google search engine for *Eurovision + 2017 + Ukraine* published on the first pages during the last two decades of June 2017, when the competition had already ended (a total of 68 publications covering the competition on foreign and Ukrainian Internet -media). The data were analyzed during 2017–2019 at the Viadrina European University under the VIP - for Graduate program with the support of DAAD and at the Department of Sociological Research Methods, Faculty of Sociology, V. N. Karazin Kharkiv National University using the MAXQDA program (MAXQDA, 2018). The results partly were presented in a publication on conference poster “Modeling Media Research with MAXQDA 2018: Eurovision Song Contest Case Study” (Zinenko O., 2019). We used preliminary results and conducted an integrative study of the Eurovision 2017 case using the BNA analysis method and the procedure of decoding the meaning of the public event message. Let's move on to *BNA* analysis. Let's go to the analysis.

Senders of public event messages. The founder, initiator and organizer of the competition is the European Broadcasting Union - an association created at the political initiative of European leaders in the 50s of XX century as an instrument of soft political force for the integration of European states into a single cultural

community (Sho tam z Evrobachennyam?, 2017; Ukraine is ready to Celebrate Diversity in 2017, 2017). The competition is run by the Eurovision Executive Directorate, which forms a new team of partners each year from the host country. Thanks to a sustainable business model, the organizers have powerful resources to implement the competition, and can also influence the media agents of the participating countries, creating working conditions for media workers during events, concerts, etc. (organization of newsrooms, press events etc.). The initiators act in the communication field as before-, now- and after-senders, constantly supporting the media discourse with new information drives. For more than half a century of holding the *Eurovision Song Contest* (first held in 1957), the organizers of the competition have developed a methodology not only for the competition, but also for the implementation of information, promotional, and ideological support of this event.

Public event message. The value proposal of the *Eurovision Song Contest 2017* for the general public is presented in the slogan "Celebrate Diversity". The official website of the contest featured an interview with Eurovision Executive Director Jon Ola Sand, explaining that that year's slogan was important for the song contest values: "unification of Europe and countries beyond its borders, whose citizens will come together to honor us combines" (Sho tam z Evrobachennyam?, 2017). The CEO emphasized: "What sets us apart makes us unique. Good music will also unite everyone" (Ukraine is ready to Celebrate Diversity in 2017, 2017).

The *before*-period of this public event was longer compared to other periods of its implementation. The announcement of Eurovision-2017 started immediately after the previous competition in 2016, with the announcement of the winner. The official announcement of the competition appeared in January 2017 with the presentation of the main slogan (Ukrayina obrala slogan ta logotyp Evrobachennya-2017, 2017). Broadcasting of performative interactions - concerts of the semi-finals and finals of *Eurovision-2017* - and its representations can be considered as *now*-period (during the event). The *after*-period of media presentations of this public event (after its

implementation) was quite short. It started after the concert of the first semi-final and, in fact, ended with the announcement of the winner, except for special publications after the competition and exclusive analytics in publications that could afford it. Journalists do not stop being interested in the contest after the end of Eurovision-2017, they just focus on the new winner and the venue of the new event.

Translators of public event messages. Both traditional media (radio, television, press) and new ones (online channels, social networks, mobile messaging) were used to disseminate the Eurovision-2017 value proposal. In particular, the official website of the competition was created, which served as the primary source of information (Sho tam z Evrobachennyam?, 2017). The events of the competition are traditionally broadcast by the national broadcasters of the participating countries. In Ukraine, the license to broadcast *Eurovision-2017* was awarded to UA: Pershiy (now Suspilne). Accreditation of the media was based on the principle of open registration, and in accordance with the rules of the competition and agreements between accredited media resources, communication between the organizers and journalists was implemented. Accredited media were the first to receive information about the competition and voluntarily acted as translators of public event announcements. In addition, actors of performative interactions - participants, organizers and specially involved professionals, who spread news about their participation in the event in their personal media resources, including social networks, and became translators of the public event message. Therefore, the organizers of this public event created conditions for journalists to work as a special target group. Observations of correlations in the communication field of the *Eurovision-2017* public event show that the senders tried to determine the interaction of agents in the public event field through a systematic offer of info drives and control over translators' access to information about the contest.

The recipients of the message of the public event of the *Eurovision Song Contest 2017* were individuals and media audiences of all participating countries (43

countries took part in the competition that year) (Pisenny konkurs «Evrobachennya – 2017», 2017). Accredited media outlets primarily became *before*-recipients of public event messages. By disseminating information about the event on their resources, they helped to attract other *before*-recipients to its communication field. The *now*-recipients of the message were the physical audiences directly present at the concerts of the competition. Physical audiences (visitors to special events, concerts, as well as fan zones where the broadcasts took place) accounted for a smaller share of the total number of *now*-recipients of this public event. The most part of *now*-recipients was up to media audiences, which accept physical audiences as a part of the performance. The peculiarity of holding the *Eurovision Song Contest* of the last decade is not only the selection of the winner by the jury members, but also the involvement of media viewers in the voting as active participants in the evaluation of the contestants. Thus, *now*-recipients of the *Eurovision Song Contest* had the opportunity to take part in the selection of the winner. *After*-recipients of the message can be considered all those who received a message about the event in the media from journalists and witnesses of the event after its implementation.

Influences of public event messages. The event was perceived by the public as important, interesting and useful for society due to the dissemination of the key message "Celebrate Diversity" in a variety of formats and contexts (text messages, visual images, performative interactions) through all possible channels according to the target group. It could be interpreted as the beginning of the contest, few people in Ukraine and internationally knew about most of the singers and their work. After the competition, the participants were already perceived by the public as world stars. The overall effect of *Eurovision-2017* was determined by the initiators due to their access to the media, high-quality coverage of each performative interaction, creating comfortable conditions for public perception and systematic work of initiators to create and disseminate information about events and actors. As a result, the *Eurovision Song Contest 2017* contributed not only to the change of the European

media discourse about Ukraine, but also to the strengthening of the Ukrainian foreign language discourse in the world.

The procedure for *decoding the meaning of the message of the public event Eurovision-2017*. Having determined the structure of the communication field of the event, we turn to a deeper consideration of the transformations of the meaning of the message of the public event. In the MAXQDA Mixed Data Analysis Program, we marked excerpts from media representations of this public event using the semantic markers *Context*, *Poem*, *Mathematics*, and *Love* we selected from Alain Badiou's concept of the four true procedures (see Section 3.2). This allowed us to determine the balance of semantic levels in the publications of various media publications, for which we used the data visualization tool "portrait of the document" (Fig. 5.1):



Fig. 5.1 Procedure for decoding the meaning of the Eurovision 2017 public event message: data visualization using the document portrait tool

In this diagram, fragments of media representations of a public event are highlighted in color according to semantic markers that have the following meanings:

- with the *Context* marker marked in green on the diagram, we highlighted fragments of media representations that were related to the political, social, cultural and economic circumstances of the public event;

- Marker of the *Poem*, marked in purple and in this case named after the slogan *Celebrate Diversity*, highlighted fragments of media representations related to the discussion of the unique invention of this public event;

- *Matema's* marker, marked in yellow and in this case named *Tools*, identified fragments of media presentations that reflect the use of techniques for constructing a public event message;

- a marker of *Love*, marked in pink and in this case called *Emotions*, identified fragments of media presentations that testified to the reactions of recipients to the proposed message of a public event.

The balance of colors in the chart above reflects the differences in approaches to the coverage of *Eurovision-2017*, presented by different media outlets. Our study presents materials from such foreign media as *The Guardian*, *Billboard*, *BBC*, *Daily Mail*, *Bloomberg*, *The Telegraph* and *Wi-Wi-Blog*. These publications constantly pay attention to cultural public events of international level, and this is not the first year they have covered *Eurovision*. The materials of *Radio Svoboda* are included in the review, which, in accordance with its mission, draws attention to human rights issues, including respect for diversity of opinion, freedom of speech and the press. The official national representative of *Eurovision-2017* in Ukraine was the *Ukrinform* news agency, which provided communication with journalists and representatives of alternative media, organized the work of the newsroom and disseminated official information about the contest in Ukrainian and English (see Annex C). The distribution of colors in the "portraits of documents" shows that in *BBC* publications most parts of media materials are marked with the code "context", because this resource *BBC* paid more attention to the context in its political aspects. There are no fragments in *The Telegraph's* publications labeled Context: journalists in cultural publications avoid political connotations. *The Guardian* paid attention to the context, but covered more aspects of the cultural and tourist attractiveness of the competition venue. *Wi-Wi-Blog* has become a leader in the emotional presentation of information about the *Eurovision Song Contest*. This distribution is quite predictable, as it reflects the editorial policies. The comparative analysis did not include individual publications of Ukrainian publications that were included in the study.

Let's move on to the procedure of decoding the value of the public event message. We marked fragments of the publications by their semantics. Below we will provide a consistent analysis of the marked materials and outline the trends in the coverage of this public event.

Context Marker (Politics). If we consider the *Eurovision Song Contest* exclusively as an entertaining event, the fact becomes obvious: the main intrigue of the contest is the expectation of news about the winner of the contest. Of course, the main plot of the *Eurovision Song Contest* is the path of the contestants, representatives of different countries, to victory. The official narrative of the competition is always built around a series of concerts, the most popular of which is the final concert, which is prepared all year round by participants, fans and world media and which is a public performance that allows you to present your unique song to the general public. It is worth noting that this plot does not exhaust the field of media reflection of the international song contest.

Every year, the competition, despite the recurrence of its plot, has a loud resonance in the media, which is facilitated by the constant change of venue, its new participants, sensations, even scandals, which are also mandatory content elements of this public event. In 2017, Ukraine hosted the *Eurovision Song Contest* for the second time. Like the first time in 2005, in 2017 the song contest in Ukraine had an additional political resonance, because both competitions took place after the revolutionary events of the Maidans in, respectively, 2004 and 2014. The first news item to cover the *Eurovision Song Contest 2017* in the media even before the official media campaign was the song "1944", with which the Ukrainian singer Jamala won the *Eurovision Song Contest 2016*, when it was held in Sweden. The song is dedicated to the memory of the events of 1944, when by the decision of the USSR leadership the natives of Crimea, the Crimean Tatars, were deported from their homes. The song evoked associations with events in Ukraine in 2014, when the Russian Federation annexed Crimea and launched hostilities in eastern Ukraine, and residents of the

songs, clothes, specifics of performances, stage design and more. European media covered the competition as a) an international song contest that reflects European political discourse and influences its further formation, b) a spectacle that provides an opportunity to discuss the work of artists and trends in world popular music, c) a source of information about traditions and diversity of talents, d) cognitive journey to Ukraine. One of the illustrative publications that reveals the attitude of foreign media to the contest is an article published on the website of the European Language Union with an analysis of the *Eurovision Song Contest 2017* from the permanent analyst of the portal Roch Dunin-Wąsowicz. He noted that for Ukraine the competition was a test in the soft power of culture policy; in particular, it was a test of tolerance of "other". In this test, according to the author, Ukraine was quite successful (Dunin-Wąsowicz R., 2017). This material was cited by other Western publications providing information about the event.

Let's dwell in more detail on the demonstration media representations of the facts of the *Eurovision Song Contest* in Ukraine. Common features of Eurovision coverage in both national and Western media were coverage of the competition mainly through political frames (Ukraine's integration into Europe, relations between Ukraine and Russia) and ethnic frames (cultural traditions and customs of the host country and participating countries). The media representations wherein the authors referred to political narratives were quite similar. The use of frames of cultural memory opened the media more freedom of interpretation, allowing it to appeal to the history, customs, specifics of the host country and each of the participating countries. Ukraine as a host country was presented in the materials of Ukrainian and foreign media as an attractive tourist location with wonderful attractions, delicious food, good people, where every citizen is ready to show their hospitality at the highest level: meet, settle, feed, have fun together (Lebed' R., 2017); Leonova M., (2017). The rhetoric of most positive messages was sublime and propagandistic.

Some Ukrainian media outlets feared that organizing entertainment at the national level in a war-torn country was unethical and that Ukraine would not have enough money to hold all the competitions. The question was: "Is it safe to hold an international song contest in a country where there is a war?" (Hostyam «Yevrobachennya» u riznyy sposib nahadayut' pro viynu na Donbasi, 2017), "Will a singer from Russia come to the competition?" (Rossiya vidibrala na ukrayins'ke «Yevrobachennya» spivachku-invalida, yaka porushovala ukrayins'ki zakony, 2017) etc. The ban on Russian singer Yulia Samoilova's participation in the contest was connected with her violation of the rules of crossing the Ukrainian border due to her visit to the Crimea. Readers commented on this fact as discriminatory against Samoilova as a person with a disability, which is allegedly unacceptable in the context of the general theme of the "Respect Diversity" contest. This fact was not widely discussed in the European media, perhaps because it was the singer's performance that did not seem convincing to journalists who focused on fans of the song contest. Ukrainian journalists also addressed the frames of the social level, covering the organizational issues of the competition, in particular: "How exactly to celebrate diversity?" (Kuz'menko Ye., 2017), "Will new elements of city landscape appear in the capital on the occasion of Eurovision?" (K Evrovydeniyu v Kieve poyavyatsya sovremennyye elementy blagoustroystva, 2017). As we can see, the Ukrainian online media interpreted the public event of *Eurovision-2017* as a) a unique opportunity to receive guests from abroad, as a metaphorical victory of diversity, which in the minds of post-Soviet people is associated with overcoming Soviet restrictions on having choice; b) the antithesis of war and a reason to repel the aggressor country on the cultural front, c) a specially organized spectacle that allows cultural entertainment. It is noteworthy that few Ukrainian journalists turned to the analysis of the participants' work, their significance or cultural contribution to the development of popular music, which is not the case with European media.

Let's consider further what connotations in the perception of the message of a public event are related to the perception of the meaning of the slogan "Celebrate diversity".

Marker *Celebrate diversity* (Poem). By this marker fragments of media representations of *Eurovision-2017* were marked, in which the authors, referring to the value proposition of the key message of the competition, often quote the slogan "Celebrate diversity". The value proposition of the song contest is the idea of representing Europe as a space of coexistence, based on democratic principles of respect for diversity, tolerance for "other". By "other" modern European philosophical tradition means representatives of discriminated groups (migrants, sexual and ethnic minorities, etc.). In the key message of this public event, the idea of tolerance is conveyed through invitations to co-creation and joint leisure of all citizens without discrimination against anyone on any grounds. The variety of media contexts in which the contest was represented shows that the slogan of the "Celebrate diversity" as an invention of the "impossible" had different perceptions in the Ukrainian and European media, as shown on the map of semantic connections between media reports. in the intercorrelations of the elements of its communication field according to the marker *Celebrate diversity* (Fig. 5.3).

Let's focus on the most resonant media representations of the competition. The presentation of three presenters of the Ukrainian Eurovision-2017 Timur Miroshnychenko, Oleksandr Skichko and Volodymyr Ostapchuk became explosive for the European media. The discussion of the presenters in the media began with a joke: a comment by a journalist from The Telegraph appeared on Twitter, noting that the "three white millennial men" do not fully reflect the idea of the slogan "Celebrate diversity" (Eurovision's theme, «Celebrate Diversity», has been mocked by many online because the presenters are three white men, 2017). The tweet garnered 200 comments in the early hours, picked up and discussed by journalists from other media, including The Telegraph. Ukrainian journalists rather perceived the news of

the selection of these leaders from a large number of contenders as a convincing victory of each of the guys in a fair competition (Veduchi Evrobachennya-2017, 2017). In the European tradition, the concept of "diversity" is one of the fundamentals in journalist discourse. This usually concerns non-discrimination, protection of minority rights and tolerance of socially vulnerable groups. The slogan "Celebrate diversity" was viewed by the European media primarily in this light. The difference in approaches to covering the topic of honoring diversity in domestic and foreign media is significant: what was a source of pride for Ukrainian journalists was a joke for European ones.

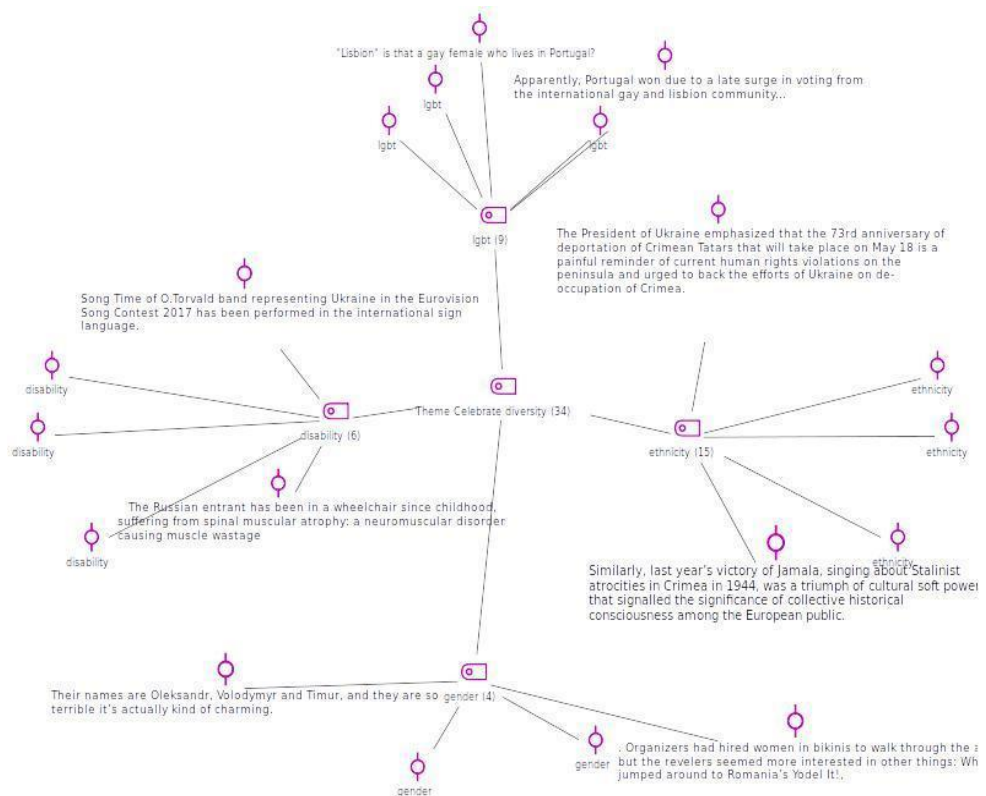


Fig. 5.3 Map of semantic connections between media representations of public event announcements in cross-correlations of elements of its communication field according to the marker *Celebrate diversity* on the example of Eurovision-2017

The scandal surrounding the sculpture of the *Arch of Friendship of Peoples* in Kyiv had a great resonance in the Ukrainian media. For Eurovision-2017, CFC Consulting won a tender to create an art installation, which provided for the design of the arch using the colors of the rainbow. The organizers announced this on April

25, 2017 and began work on decorating the facility. As the rainbow is the international official symbol of the LGBT movement, the right-wing radicals, activists of the *Right Sector* and the All-Ukrainian Union *Svoboda*, immediately reacted to the organizers' actions, saying the rainbow installation was a covert "propaganda of LGBT communities." The work of the organizers was blocked on April 27. The installation was never completed, and on May 17, 2017, the arch was cleaned of multicolored design (Pravyy sektor zablokuvav rozfarbovuvannya «rosiyskogo yarma» do Evrobachennya, 2017; U Kyievi z Arky druzhby narodiv prybraly «veselku», 2017). Although several publications have written about the incident, it has not been widely reported in Eurovision's discourse, not least because it has not been supported by official news sources. This was quite justified: the main focus of the competition was the songwriting of the contestants as representatives of different countries. As we can see, the representation of a public event in the media is a reflection of the horizons of perception of the value proposition of the senders of the public event as an invention "impossible" by professional recipients of information. In general, the discovery of the discourse of the public event of the *Eurovision Song Contest 2017* is directly related to the presentation of its value proposition of celebrating diversity in the format of performative interactions (presentations of presenters, special promotions, performances, etc.). The importance of the key message in the representations of both Ukrainian and foreign media was widely revealed: from explaining the importance of celebrating the voice of discriminated communities as an opportunity for creative expression in European media to using this topic as a way to attract public agents in Ukrainian media.

Marker *Tools* (Mathema). To facilitate the perception of the value proposition of the contest (the slogan "Celebrate Diversity"), it was "packaged" by the senders of the key message of the public event in various formats - text, visual, voice and event. introduces rebranding according to the country of origin. A necklace from Ukrainian designers *Banda Agency* was chosen as the visual symbol of the competition. The

necklace as a visual format of the message was to be perceived by the audience as a symbolic object representing Ukraine in the European family as a territory of tolerance and respect for cultural diversity. In the media and, in general, not in caused negative evaluations, which may indicate the relevance of branding.

Fragments from the media representations of *Eurovision-2017*, highlighted by us with the Instrument marker, concerned the discussion of key elements of the program of events: planning events (what, where, when, how), meeting participants, buying tickets, technical organization of concert screenings, etc. The map of semantic connections between media representations of the message of a public event in cross-correlations of elements of its communication field by the marker *Tools* (Fig. 5.4).

The specificity of such events as *Eurovision* is that the news about the contest is born before the start of key activities - musical concerts. Thus, the facts of the presentation of the team of organizers, hosts, participants, construction of a concert venue, fan zones, presentation of the competition program became info drives during the entire period of announcing *Eurovision-2017*, which helped create an atmosphere of anticipation. Traditionally, during the competition, communication is mostly through branding tools, the main of which are the slogan and visual design of the space. In Ukrainian cities with a population of millions (Kyiv, Kharkiv, Lviv, Dnipro, Odessa), fan zones were specially organized, where people could watch live broadcasts with friends. All venues to which spectators were invited were branded with the symbols of *Eurovision-2017*, including concert venues, fan zones, clubs, exhibition spaces, etc. A large part of the *Eurovision-2017* representations in the Ukrainian media concerned explanations of the spaces in which performative interactions will take place (opening ceremony, concerts, fan events in different cities of Ukraine), where to watch broadcasts of the contest, use event hashtags, etc. Dissemination of the program of events is one of the effective tools for informing about the event and creating an atmosphere of anticipation. In informing about these

details, the European and Ukrainian media acted in the same way, as they were in equal conditions of access to the source of information, which were the organizers of the competition.

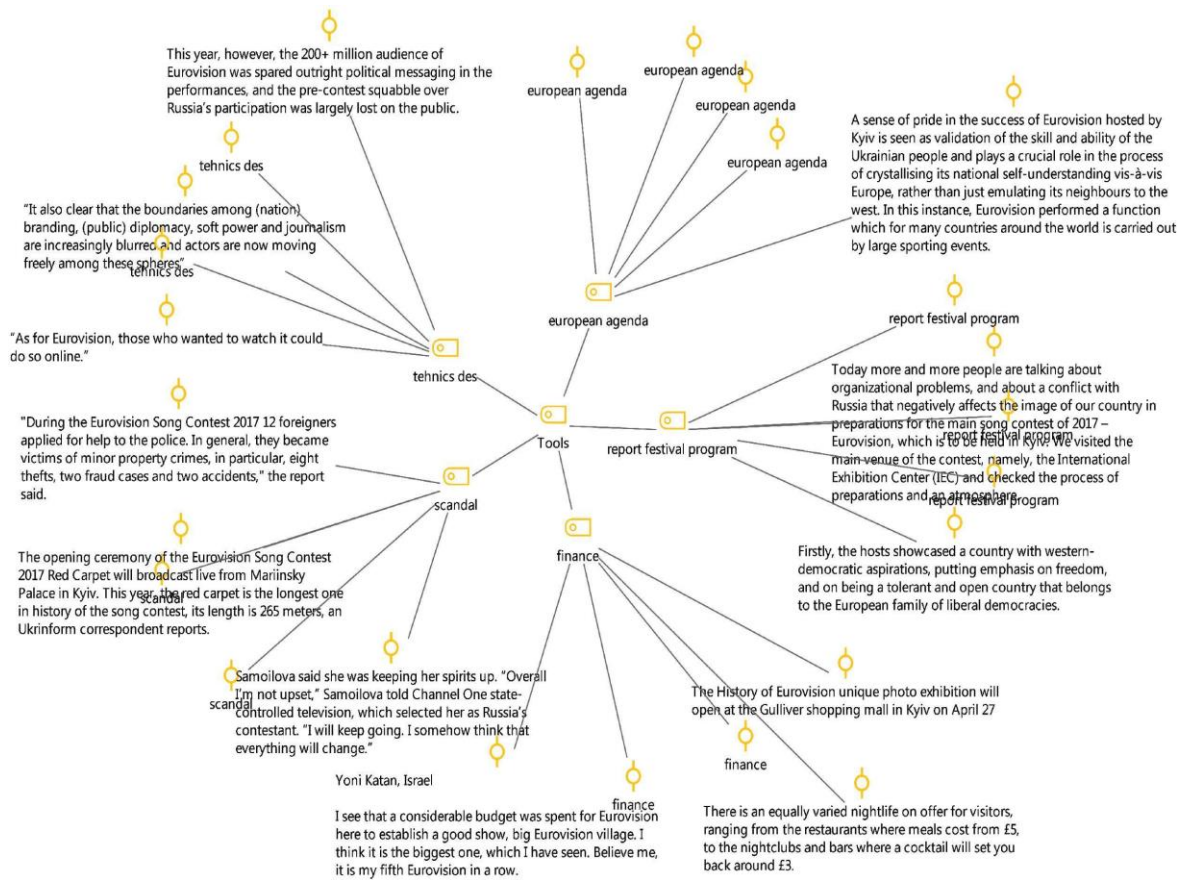


Fig. 5.4 Map of semantic connections between media representations of a public event message in correlations of elements of its communication field by the marker Tools on the case of Eurovision-2017

The history of the Eurovision Song Contest is important for the development of telecommunications technology in Europe. Every year, the event becomes a platform for testing broadcasting innovations, realizing journalistic ambitions and giving impetus to the further growth of the European media market. In the media presentations of 2017, the activities of media agents as recipients of the message of this event were relatively independent, but determined by its senders. A concert venue with a large stage and a press center were built in the city of Eurovision-2017

(International Exhibition Center in Kyiv) for three months. It was convenient for media agents to receive exclusive information about the competition, so they closely followed the events and, working in a comfortable environment created by the organizers, showed loyalty to the organizers.

Given that the use of tools for "packaging" the event and creating the atmosphere of its perception became possible due to the access of organizers to government and media resources, in particular, to media technologies available to the organizers, the question arises how organic is public involvement in the communication field of this event. To interpret the reactions of the public, we turn to the analysis of fragments highlighted by the marker Emotions.

Emotion marker (Love). Fragments of media representations of Eurovision-2017, defined by the Emotion marker, can be grouped by themes: pride, pleasure, patriotism, anger, consolation, sarcasm, which is shown on the map of semantic connections between media representations of media events. 5.5).

An analysis of the media representations of *Eurovision-2017* showed that the recipients of the public event's report follow it (from the moment it was announced, during its implementation and after its completion) and their reactions are organic. Evaluative judgments were found in the journalistic materials about Eurovision-2017, but they mostly concerned the analysis of the participants' creativity, the facts of the festival reality, including small scandals that are traditional for show business. In particular, such a scandal was the appearance on stage of a prankster who bared his buttocks during Jamala's speech. According to the rhetoric, intonation of journalistic representations of the event and the reactions of media audiences to it, we see that the key message of the public event and the formats of its presentation were received generally positively. Recipients of the public event expressed their opinions, gave their own assessments, informed others about it, participated in activities, interpreted the facts of the competition arbitrarily, without signs of any coercion by government agents or media agents.

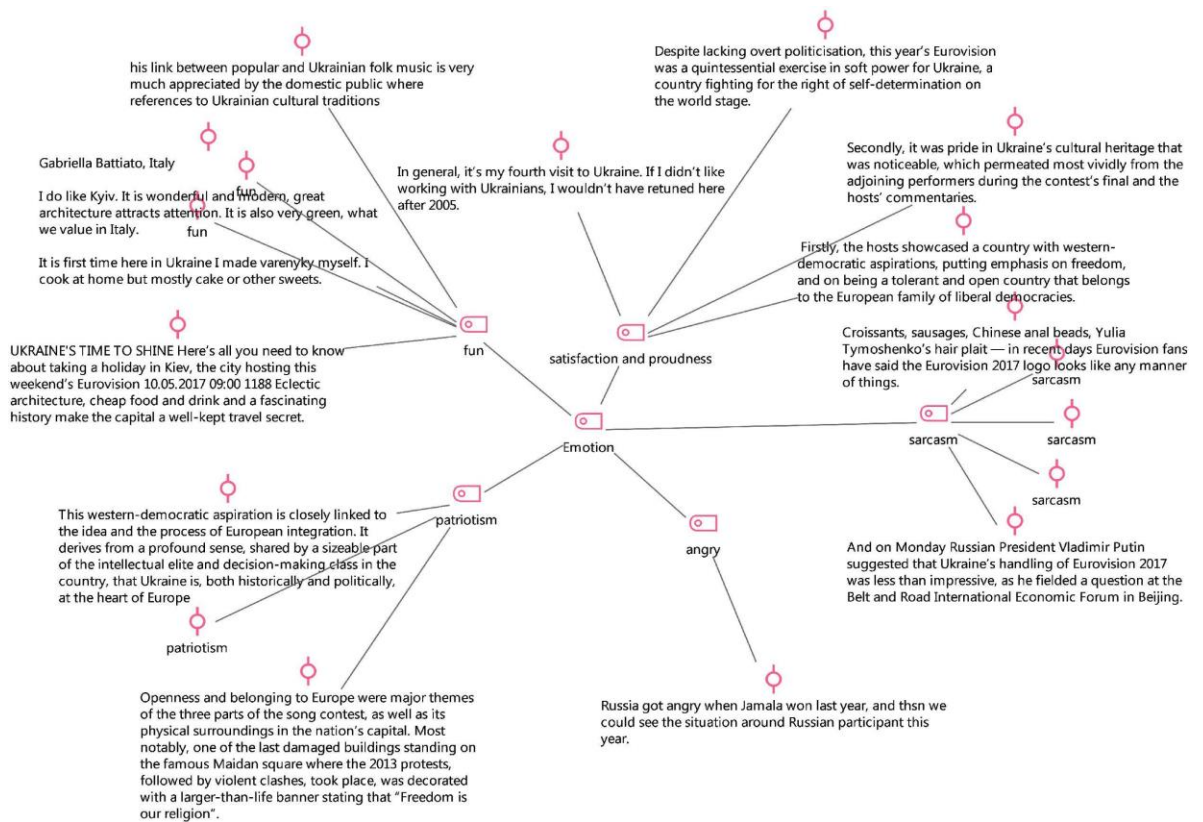


Fig. 5.5 Map of semantic connections between media representations of a public event message in intercorrelations of elements of its communication field according to the Emotion marker on the example of Eurovision-2017

Emotional or evaluative judgments are more related to pride or criticism of Ukraine's readiness to host the *Eurovision Song Contest 2017* (Kuz'menko Ye., 2017; Lebed' R., 2017; Leonova M., 2017; Sho tam z Evrobachennyam?, 2017). The public's assessments of these public events are largely related to national, social, and individual frames of perception of reality by individuals. In general, one can single out the frame of "cheering for one's own" as the main one in the perception of this public event. The evaluations were mostly related to the organization and holding of the competition, but in the comments under separate publications on the issue of tolerance of discriminated groups in society, we found aggressive statements of readers about the attitude towards LGBT communities, Roma, etc. (K Evrovydeniyu v Kieve poyavyatsya sovremennye elementy blagoustroystva, 2017). Unlike the

Ukrainian media, the publications of foreign journalists showed their awareness of world music trends and details of the competition. The authors set the tone, ironically, sometimes even sarcastically criticizing the behavior of artists, their clothes and songs, so the comments of fans in the publications related to these topics had the same intonation (Eurovision song contest 2017 – as it happened, 2017). In the European media, comments on Eurovision-2017 publications were mainly related to the satisfaction or dissatisfaction of fans of the contest with the staged performance - choosing the winner, whom readers identified as either "other" or "their own" depending on the country or personal preferences of commentators. - musical, political, sexual, etc. Common features in the coverage of the competition by Ukrainian and foreign media were the appeal to political narratives and frames of cultural memory. The difference was that European journalists had a more abstract-philosophical, global, non-utilitarian and non-contextual approach to coverage, while Ukrainian journalists had a more specific-applied, local, consumer and situational approach. Such a difference in interpretations is due to history, because modern Ukrainian journalism has economically developed as a tabloid and used as a tool of propaganda with a view to relations with Russia. In addition, the Ukrainian media at the time of Eurovision-2017 were more focused on domestic audiences, so they covered the event as unique in a certain context. Journalists of European publications have been covering Eurovision in different countries for more than a year, and had to turn to universal concepts and knowledge to broadcast their observations to external audiences and be understandable to global audiences.

Note that the public event of *Eurovision-2017* is characterized by the presence of all five phases of the discovery of new discourse in the media. In the phase of presupposition, explication, and translation, discourse is determined by agents through branding, support for the key narrative of Respect Diversity, and an established format of performative interactions. The initiators pay a lot of attention to supporting the discourse in the explanation phase, creating conditions for

explaining the idea of the competition and the implementation of performative interaction. Because of this, the public often rightly describes the competition as a pseudo-event. Indeed, in the phase of presupposition and explication, the discourse of this public event in the media can be described as monotonous, but its diversity in the phases of translation, dissemination and evaluation balances this point. Such a public event as the Eurovision Song Contest is cyclical, the discourse of which develops throughout the year.

The integrative analysis shows that the *Eurovision Song Contest 2017* was not just a pseudo-event organized to intervene in the new information space, but a public event that created conditions to draw the attention of individuals and media audiences to the songs of the participants. The competition helped shape public opinion in Ukraine about Respecting Diversity, becoming a media platform for supporters of the idea of communicating without borders with the help of popular music. As you can see, the public event of Eurovision-2017 has become a situational alternative media that implements the strategic and tactical goals of national cultural diplomacy and thus performs its functions:

1) information (creates conditions for the dissemination of knowledge about popular artists from around the world and the host country);

2) conciliatory (promotes public consent and the establishment of understanding in the context of the stated topic of acceptance of another through his creative representation);

3) hereditary (substantiates the truth of living conditions through the recognition of diversity, the values of establishing a connection between the European past and present);

4) entertainment (reduces tension in society by offering entertainment in the format of participation or observation of the song contest);

5) mobilization (integrates society by expressing support for "its" participant), representation of solidarity on the idea of honoring diversity, which manifested itself

in the voluntary participation of the public in Eurovision-2017 and voting for the winner.

In general, the analysis of media representations of the public event of *Eurovision-2017* shows that the way of information interaction between agents of the public event field can be described as demonstrative and demonstrative with elements of interactive and game. Since the involvement of the public in information interaction was arbitrary, not coercive, we can describe the model of symbolic investment of agents in the process of communication in the field of public event *Eurovision-2017* as consumer with elements of propaganda (before- and after-period) and activist (now-period). Let's move on to the analysis of such public events, which are initiated by agents of power.

5.2 BNA-analysis of representations of cultural public events in local Ukrainian media

Culture is not just a tool for creating the country's image at the international level, but the basis of Ukraine's "soft power" in the context of increasing its foreign policy authority, as cultural researchers P. Gay-Nyzhnyk and L. Chupriy aptly point out Gay-Nyzhnyk P. P., Chupriy L. V., (2013). In Ukraine, cultural life is largely the subject of journalism of public events, but the coverage of cultural practices in the Ukrainian media is paradoxical. Media researchers constantly emphasize that the topic of culture is not silenced, but at the same time is not as popular in the media as the topics of politics, crime and scandals with celebrities (Botanova K., 2015; Dorosh M., 2013). World-famous artists and cultural figures work in Ukraine, high-quality cultural projects are created, numerous cultural institutions - libraries, museums, galleries, etc. - are active in public life. Of course, they offer ideas and initiate public events. But for the most part, the implementation of such actions, which take place with the

support and in the interests of individual donors, sponsors or patrons, occasionally provokes a heated discussion in the media. At the local level, the initiators and organizers of cultural public events are mostly authority agents - representatives of government agencies, cultural institutions and business structures, which involve local media to cover their activities as translators of power narratives.

Recently, there have been some shifts in attracting attention to culture through activities to support cultural projects. Since 2015, public discussion has been initiated and strategies for the development of culture and media by experts in the field of journalism and cultural management have been developed (Kul'tura i media: vvyty z zacharovanoho kola, 2015; Savchak I., Levkova O., Bilets'ka T., 2015). Since 2017, the *Ukrainian Cultural Foundation* (UCF) has been holding an open competition to implement cultural initiatives in Ukraine. Reports on implemented cultural projects are posted on the foundation's website, stating that in 2018 293 cultural projects in 8 sectors of culture were supported, in 2019 - 432 projects (Zvit UKF 2018, 2019); Zvit UKF 2019, 2020). The work of the foundation contributes to the support and development of alternative cultural media masters in Ukraine. Projects created with the support of the UKF attract the attention of the public and are covered in the media. Thus, the systematic coverage of cultural events in Ukraine is mostly determined by authorities.

We analyzed data from 50 public cultural events, which were held mainly in Kharkiv (with a few exceptions: 4 events - in Kiev, 2 - in Odessa) in the period from March to May 2017, 2018 and 2019. To collect data, we created a questionnaire *BNA*-survey, according to which students had to choose for analysis one implemented in Ukraine public event of cultural issues of local character, provide examples of its media presentations before, during and after its implementation and answer 27 questions (see Annex C). Among the questions were those related to fixed data on the public event (its name, place and time, organizers and goals), and those related to variable data (information about the public event, information, interpretation of

the message, use of media channels, reactions of recipients of the message, etc.). To find out the motives of the respondents' choice of the event, we asked the students the following questions: why did you choose this public event for analysis, were you a visitor or organizer of the chosen event? These questions provided an opportunity to understand the role played by the respondent in the implementation of the selected public event, as well as to learn about the level of his access to information about it. To limit the field of selection of media materials, students were given clear definitions of the most common genres of *before-*, *now-* and *after-*messages of a public event (respectively: announcement, report and post-release) in the media (see Annex B).

To analyze the announcement (as a *before-*message of a public event), we asked respondents to indicate whether it contains information about the date, place and time of the event; appeal to target audiences; information about the purpose and objectives of the event; new information on the subject of the event; information drive; the reasons why the organizers chose this channel to place the announcement.

To analyze the report (as a *now-*message on the performative interaction of a public event), we asked respondents to answer the following questions: on which media resource is the report posted (TV channel's website, radio, news portal, blog, social media page, private resource of organizers, etc.); if it is journalistic material, does the author adhere to professional standards; whether the information stated in the announcement corresponds to what the author of the report says; whether the report shows signs of emotional presentation of the material in vocabulary, facial expressions in the photo, in the representations of actions and reactions of participants, etc. ; whether there are signs of emotional assessment of events in the text of the report; why the respondents chose this report for analysis and whether they know materials from other sources that cover this event.

To analyze the post-release (as an *after-*message of a public event), we asked respondents to comment on whether it correctly provided information (correct

names of institutions, names of speakers, participants, organizers, etc.), compare the facts of the event provided in the post-shoot with information provided in announcements and reports.

Respondents were asked to draw conclusions using the following questions: whether the goals of the organizers have been achieved; what are the pros and cons of using those resources on which the information is posted; whether the chosen cultural public event can be considered interesting, important or useful for the society.

The obtained data on public events were sorted according to genre specifics. Among them were 8 actions (*VI Kharkiv Marathon*, etc.), 8 festivals (*Atlas Weekend festival*, etc.), 5 performances (theatrical performance "So called bunnies", etc.), 4 forums (*ELLE Forum 2019* etc.), 5 workshops (Meetup marmalade: educational project "Edible Chemistry", etc.), 3 holidays (student holiday Night of a freshman, etc.), 6 presentations (promotional event Field Day "Vine Machines - 2017", etc.), 5 concerts (*Charity Vienna Ball* in Kharkiv, etc.), 6 exhibitions (photo exhibition Hear my voice, etc.). Respondents identified information drives for all 50 events, based on the proposed facts provided by the initiators of the event in the announcements. Holidays and concerts became the most difficult for the respondents in determining the information drives. Analyzing public events on cultural topics, respondents mostly did not interpret the importance of performative interaction of a public event, but focused on the list of activities and emotional reactions of participants, without understanding the information critically. It is noteworthy that the conclusions of the respondents about the festive public events were mostly positive, one might even say, fascinating.

As a result of the analysis, we determined that 50 public events provoked the birth of 57 news drivers for journalistic publications. A record number of news events for the media were actions (15 news stories were identified in 8 cases, i.e. facts of a public event written about by the media), presentations took second place (6 cases

provoked 10 news stories), 8 festivals provoked 9 news stories, 5 performances : 5) and forums (4 : 4) gave birth to as many info drives as there were events, holidays (3 : 2), workshops (5 : 4), concerts (5 : 3) and exhibitions (6 : 5) gave birth to fewer info drives than implemented events, as shown in the diagram (Fig. 5.6). All the information drives reflected in the media representations are connected with performative interaction: description of its actors, venue, filling with activities, presence of visitors. Comparison of data from before-, now- and after-messages showed that in most cases info drives were proposed by the organizers.

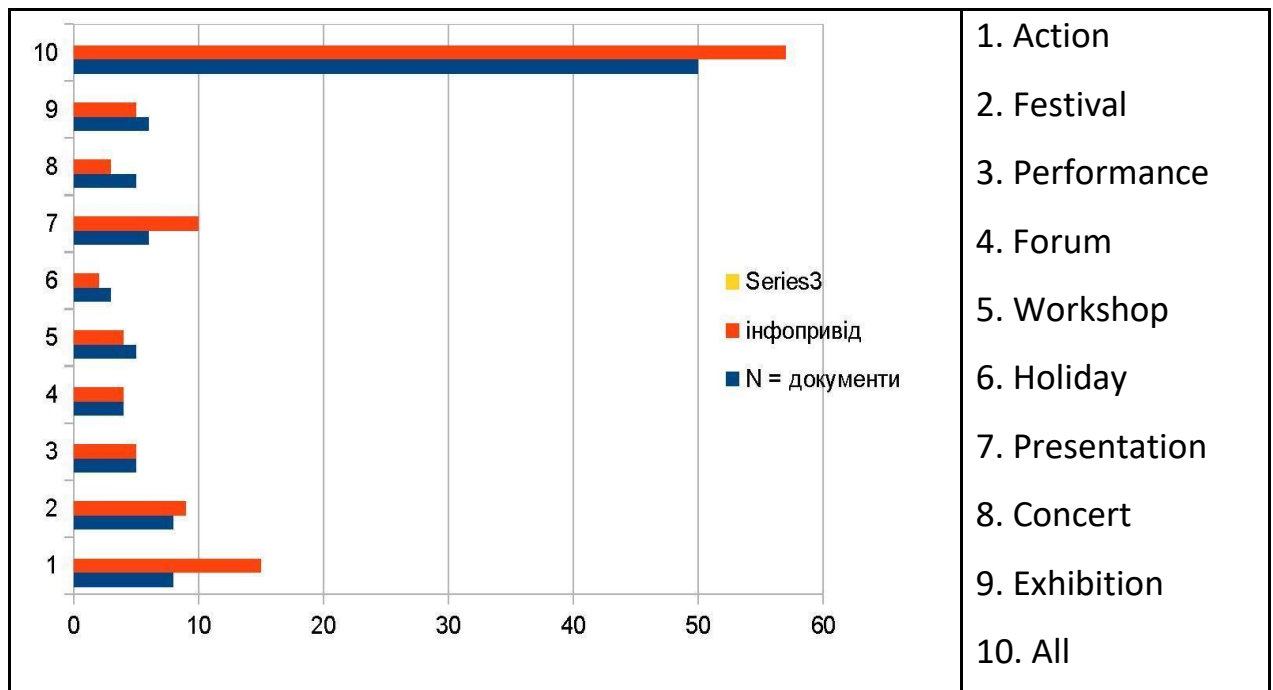


Fig. 5.6 Diagram "Info Drives" (based on the results of our own research of representations of cultural public events in local Ukrainian media)

Information on the name, time, place and purpose of the public event was provided by all respondents. In 19 cases out of 50 respondents said that the public events they chose were socially important, but their coverage in the media was insufficient. In 44 of the 50 questionnaires, respondents provided answers to questions about the authors' compliance with journalistic standards. In the 20th century

In 44 cases, respondents said that the materials met the standards of balanced, complete, reliable coverage of the event, although in some there was an emotional presentation of the material (3 cases), which respondents identified as justified by the situation. As violations of professional standards in journalistic materials, respondents noted bias and imbalance in the presentation of people's views, incomplete coverage of the event, inaccurate presentation of information and signs of order ("jeans"). Respondents noted that in addition to repetitive information about the date, place and time of the event, most of the materials about public events contained evaluative judgments. As a general effect of the public event, the majority of respondents identified the fact of its holding, and only four drew attention to the change in the socio-cultural context to which the event led. As we anticipated, most of the public events presented for analysis were organized by authority agents - city and regional government departments, cultural institutions and business structures that have access to the distribution of resources in society. Of the 50 activities analyzed, in 34 cases respondents indicated that they were among the organizers of a public event, which means that they had access to information about the activities of senders of the public event and, accordingly, were biased in assessing its importance to society.

Respondents said they had no problem finding announcements in the media, but repeatedly pointed out that it was not always easy to find a link to a broadcast or report from the scene, and post-releases were even harder to find. As non-messages, respondents provided non-journalistic materials (examples of social media posts, reviews from bloggers, reports of organizers and participants, etc.), which, according to respondents, "can be considered reports from the scene and shootings" (see Appendix C). Survey participants pointed out that the post-shootings are mostly reprints of the organizers' announcements, and this confirms our hypothesis that journalists perceive the organizers as the only reliable source of information about the public event. One of the surprises was the observation of respondents about the

inconsistency of the initiators of public events in the use of information distribution channels: it was not always possible to find an announcement, report and post-release of the event on the same media resource. Some respondents also stressed that information about cultural events was not systematic. This may indicate both the organic development of the discourse of individual cases of public events, and the lack of information and communication policies of professional information producers.

Respondents have repeatedly identified the problem of lack of attention of traditional media to cultural public events. Meanwhile, respondents suggested that the lack of information in traditional media did not affect the attendance of events and the presence of reflections on social media about the public event after its implementation.

The tendencies of the respondents to cover public events on cultural issues at the local level identified by the respondents prompted us to analyze the data in more detail. A comparative analysis of the content of media presentations confirmed that most now- and after-messages in the media are reprints of announcements with minor grammatical, lexical and syntactic changes. Further BNA-analysis of materials presented by students and data of media presentations of public events, to which respondents referred in their answers during the BNA-survey, revealed the specifics of using translators of public events of cultural events: before-, now- and after-messages) respondents found mostly on the resources of event organizers, and now-messages (reports) were also presented on media resources independent of the organizers. The collected material allowed to outline a map of coverage of Ukrainian public events at the local level on cultural topics. The materials found by the respondents were posted on the following types of media resources:

- Internet platforms of traditional media (national and regional);
- thematic online media, including sites of organizers and partners;
- personal blogs of organizers, participants, partners;

- information commercial platforms;
- pages and groups in social networks of organizers, participants and partners of the event.

During the procedure of decoding the data array, we found that the senders of the public event used informational and emotional tools to construct such conditions of perception of the value proposition that journalists cover the facts of performative interaction in a way that is beneficial to event organizers. As can be seen from the media representations of selected events, journalists publish comments about the event from those persons - heads of departments, celebrities, stars, etc., who are invited to participate in the performative interaction of the organizers. If we see in publications about the event that the review of agricultural machinery investors is covered as a celebration of Field Day, and the presentation of a new sort of beer - as a festival, when it is not really not a holiday. Organizers appeal to cultural memory frames in which recipients could perceive the message of this public event as important and interesting. Journalists simply repeat this creative invention without realizing its significance. In most of the cases considered by the respondents, the organizers create special conditions for journalists' work and determine their communication with those participants of performative interaction who can comment on the event in the most favorable light for the organizers. If the organizers of the events in press releases focus on the scale of people's participation, journalists write about records. If the initiators of a public event brand branded spaces of performative interaction, then the frame of photo and video reporters includes elements of these spaces: logos, colors, people in branded clothing, etc. Thus, in the case of public events on cultural issues, organized on the initiative of agents of power, the media cover not so much the public event as the attitude of the organizers.

Coverage of events in the media is not one-time action. It is reflected in the variety of media representations before, during and after performative interaction.

One of the actions interested several respondents, so let's dwell on it in more detail. In 2019, the VI Kharkiv International Marathon (hereinafter - the Marathon) took place. The action was initiated by representatives of the Ukraine Sport Events & Kharkiv Sport City project with the support of the Department of Family, Youth and Sports of the Kharkiv City Council (U Kharkovi proyshov mizhnarodnyy marafon, 2019). The value proposition of this action was an appeal to Kharkiv residents and guests of the city, professional athletes and amateurs to take part in a mass marathon to express support for the idea of a healthy lifestyle. The performative interaction of this public event had a simple scenario: the participants had to run a predetermined route and finish in one of the public spaces of the city (on Freedom Square in the center of Kharkiv). In press releases, the initiators of the Marathon offered the following informational occasions for news reports in the media: setting a record number of participants and presenting ferret as a sports mascot of the city (Massovyy zabeg i prezentatsiya sportivnogo talismana: kak prohodit Khar'kovskiy marafon-2019, 2019). The media reacted to the latest info drive in before-messages quite actively, but without adding more detailed information. Meanwhile, the fact of ferret's presentation as a sports symbol of Kharkiv caused a discussion on social networks, but far from positive. Commentators questioned the ferret's choice as such, as the beast is not the fastest in the world. Biologists have generally noted that the image of the ferret proposed by the designers is more like a sloth, and criticized the designers' skill. The fact of setting a record number of participants has become a powerful info drive. Journalists gave their news headlines such as: "11 thousand participants: the VI International Marathon is taking place in Kharkiv" (11 tysyach uchastnikov: v Kharkove prohodit VI Mezhdunarodnyy marafon, 2019). This is not surprising: in 2018, 4,000 participants took part in the same marathon, although the journalistic material does not compare with last year (Boyko Yu., 2018). In the now-reports you can find an interview with the head of the Department of Family, Youth and Sports Oleksiy Chubarov, who, by the way, did not take part in the marathon race,

but was one of the organizers of the event. The focus of the media was the participants of the Marathon, but not ordinary runners, mostly athletes. In most publications you can see emotional photos of the participants of the race, but it is impossible to find in the media even a brief, not that detailed, explanation of why running contributes to the promotion of a healthy lifestyle in the city. We did not find any interviews with the winner of the race (a student of the Kharkiv Economic University from Kenya), or with the youngest participant of the Marathon, or with any of the ordinary participants: not professional athletes, but amateurs. The most remarkable facts that were represented in the publications were - paradoxically - emotions of participants and observers.

If we rely only on the media representation of the Marathon, we can interpret the social significance of this action as another sporting event for the entertainment of the public, proposed by the city representatives to maintain its authority. Based on the information from the before-messages about the event, we can say that it was proposed by the initiators to mobilize different people of the city in the desire to lead a healthy lifestyle. Analysis of now- and after-messages about the Marathon in the media shows that it was covered as an entertaining event, and one that is intended to assert the image of power agents. Meanwhile, out of 50 respondents, 2 respondents who took part in the Marathon of their choice, singled out this event among many as one that performs a conciliatory and hereditary function for society. As we can see, the VI Kharkiv International Marathon opened a discourse in the media (the media discussed the record, criticized the symbol of the Marathon - the ferret, etc.), but he passed the phase of presupposition and explication, stopped at the phase of translation. The media discourse of this public event developed somewhat monotonously, except for the explanation phase, to which the organizers paid too much attention. This led to inflated expectations of individuals and media audiences about the event and contributed to the appearance of unwanted comments. For the most part, the discourse of public events presented by respondents has a strong

development in the presupposition phase and, bypassing the explication phase, undergoes a translation phase, but does not develop in the dissemination phase. The examination phase of most of the events we reviewed is artificial in nature and is a repetition of the presupposition phase messages.

As we can see, the implementation of local cultural public events initiated by agents of power takes place within the hybrid model of symbolic investment of agents in the process of communication in the field of public events, most often with the predominance of propaganda strategy with consumer strategy elements. The way of information interaction in the communication field of these events is mostly demonstrative: the senders try to control the journalistic discourse before, during and after the public event, which makes it monotonous. Analysis of the materials collected by us using the BNA-survey method on public cultural events in local Ukrainian media allows us to determine the following features of journalism of public events implemented the authorities as initiator of public event: 1) bias government and the public), 2) occasionality (randomness, inconsistency and spontaneity of journalists 'choice of facts of performative interaction in coverage of public events), 3) determinism (focus of journalists' attention on info drives imposed by initiators), 4) expressiveness due to emotional influence. performative interaction), 5) ritual (imitation of canons, standards and stereotypes by journalists when covering public events in the media without taking into account their novelty and uniqueness).

In general, the conducted BNA-analysis of local public events on cultural issues, organized at the initiative of government agents, raises the question: is it possible to organize interaction between media representatives and initiators of public events so that their coverage in modern Ukrainian media is carried out according to professional standards industry (balanced, unbiased, fully and without distorting the significance of the event)? In order to get an answer to this question, we set up an experiment that included observation of the development of journalistic discourse of

a public event organized at the initiative of public agents, which is why the next section of this study is devoted.

5.3 Participant observation on annual public event InclusionON Fest in Kharkiv from 2016 to 2019

We present the results of reviewing the materials of the media discourse of the festival *InclusiON Fest 2016-2019* (in total, we analyzed 10 working papers and 87 media presentations). The case of the InclusionONfest showed that changes in the socio-cultural context can be effective not only at the initiative of agents of power or agents of media, but also at the initiative of agents of the public (see Annex D). Consider the structure of the communication field of the selected public event.

Senders of the message. The communication initiative of the InclusionON Fest came from the activists of the Kharkiv Regional Foundation *Public Alternative*. The senders created the concept of the festival, formulated its value proposition and key message, as well as disseminated information about it in the media before, during and after the public event. As additional co-creators and disseminators of the message, the initiators involved the festival partners, namely: a) public organizations working on the protection of the rights of human with disabilities, as well as initiatives aimed at activities on inclusion and its implementation; b) departments of city government; c) businesses, creative industries and IT; d) institutions of higher education; e) non-formal education initiatives; e) individual representatives of target groups. The initiators of the event informed partners about the program in advance, published the necessary information on open resources for the public, acted as actors in performative interactions, gave interviews, presented experts for comments.

The Message. The value proposition of the festival is the idea of representing inclusion as a space of interaction between the public, state institutions and business to solve the problems of barrier-free urban environment, promote inclusive initiatives in Kharkiv and Ukraine as a whole. Each year, the key message of this public event

was formulated by its senders in a slogan that revealed a certain aspect of the value of the value proposition. In 2016, the slogan "Turn your attention to the human" became a call to draw attention to the human in the implementation of inclusive projects in the urban space. The slogan "Turn on culture" in 2017 outlined a new focus on access to culture for people with disabilities. In 2018, the organizers proposed to expand the understanding of the field of implementation of inclusive solutions: "Tourism and Inclusion". Slogan of 2019 - "Leisure allowed?!" - appeared as a provocative "non-question" to involve society in the discussion of the problem of access to leisure for people with disabilities (InklyuziON Fest, 2017). The senders of the message distributed it in various formats: a) in the form of printed and electronic materials - posters, programs and thematic publications on social networks as before-messages; b) in the form of performative interactions, broadcasts and reports from the place of performative interactions as now-messages, c) in the form of shots on public portals and comments on social networks as after-messages. The organizers disseminated information not only through verbal, visual and audio messages, but also through the creation of communication situations in which senders not so much explained as introduced to different people, presented behavioral scenarios and inclusive products in public spaces. Such performative interactions have proven to be the most effective format for conveying the value of the value proposition of the *InclusiON Fest*.

Translators. At the time of the first festival, the organizers had only the Facebook page of the KRF Public Alternative, which they used to inform about the program of events of the festival. In four years, the number of its subscribers increased from 20 to 668 on this page. For more effective communication with media audiences, there were additional thematic pages created in social networks, communication took place in groups, email was used for direct communication. For the festival in 2016, the Facebook page InclusionON Fest was created, which is updated every year by organizers, and the Facebook group Community Inclusion,

which was updated during the year by participants (ibid.; Soobshchestvo InclusiON, 2019). As of June 2020, the festival page already had 625 subscribers and a group of 367 participants. According to the partnership agreements, printed materials about the festival were distributed in public spaces, institutions, and public transport. Each festival was accompanied by a press conference with the participation of the media and partners, as well as special press events with the presentation of certain inclusive products. The organizers established communication with the media directly through editors and journalists, using personal acquaintances, and also disseminated information through the press services of the city and regional authorities. As before- and now-translators of the festival program, the organizers used their resources and the resources of partners, and after-translators mostly became the media and external information resources for the organizers. Parks, theaters, museums, where the festival's performative interactions were presented play the role of now-translators. They became communication platforms for communication in an inclusive format, where you could express your opinion and get new information on important social topics.

Recipients of the message. The main target audiences of the project were: 1) people with disabilities, 2) family audience, 3) public activists and organizations. Representatives of the media and the authorities, university professors and students were singled out as stakeholders. The activity of the public was manifested both in the physical participation of visitors to the events and in the media. Recipients of the message responded to the sender's message, becoming translators of the message, and its senders were actively involved in the process of communicating with recipients in performative interactions of various genres and formats. Journalists showed interest in the topic and created publications, visitors of performative interactions were involved in the interaction during the festival events. Participants of performative interactions suggested their initiatives, discussed the experience

gained, informed others about the events, reproduced messages on their resources, and media witnesses provided assessments of events on social networks.

Quantitative effects. During the four years of the festival, its initiators managed to draw media attention to the idea of inclusion, to actualize this topic in local and national media, which manifested itself in expanding the communication field of the event in general and its media field in particular. In 2016, 14 publications were published in online media, including three reports on local TV channels and one on national (*1 + 1*). In 2017, the inclusion of inclusion as a proposal for public resources to implement solutions to increase access to culture for people with disabilities through crowdfunding to create audio guides in museums helped local media journalists become even more interested in the event, and a week of events more than 20 publications, including one report in the national media (*1 + 1*), also conducted three live broadcasts on local TV channels (*Simon, ATN, Nakipilo*). In 2018, new inclusive products, such as audio guides, became a positive sensation of the festival. Materials that the paintings can now be seen by blind people were published not only by local media, but also by the national news agency *Ukrinform* (*InklyuziON: u Kharkovi predstavly audiohidy, rozrakhovani na nezryachykh, 2018*). That year, the *InclusionON Fest* was covered in 3 reports in the national media (*1 + 1, Channel 5, Suspilne*), 30 publications in the Internet media and 5 live broadcasts of local broadcasters (*Suspilne Kharkiv, Simon, ATN, Nakipilo*). In 2019, media interest in the *InclusionON Fest* increased, its performative interactions covered a total of more than 35 media, including 8 local and at least 7 - national, including *Suspilne, 1 + 1, Channel 5, 112* and others. In two months of the information campaign, the number of subscribers to the *InclusionONFest* page increased by 201 followers on Facebook. The daily coverage of users of the festival's Facebook page increased from 1,708 people (as of early September 2019) to 10,791 people (as of the end of October 2019) with peak days at 18,747 people (see Annex C). The peak of interest in *InclusionON Fest* in

the network came in the period after the end of the festival and summing up its results.

Qualitative influences. Each year, the organizers revealed the concept of inclusion in a new aspect, which contributed to the next wave of discussions on the topic in the media. Tracking the diverse reactions of the recipients of the message, we recognized the specific effects of the public event - *totality, participativity, publicity and performativity.*

The *totality effect*, despite the limited access of organizers to media resources, the organizers managed to achieve by presenting a value proposition in an effective format in the public spaces of the city. The announcement of the festival program and the implementation of performative interactions in public spaces - parks, museums, subways and other places accessible to the general public - contributed to the recognition of the festival by representatives of physical and media audiences.

The participativity effect was also determined by the agents of the public and manifested itself in the inclusion in the communication field of the public event of agents of power and the media as recipients of the message. One of the interesting manifestations of this effect was the copying by other event organizers of certain theses and the program of the *InclusionON Fest*. Public organizations of Kharkiv, Kyiv and other cities of Ukraine actively tried to adopt the format of the festival. For example, in 2018, with the support of the Department of Social Policy of the Kharkiv City Council, the non-governmental organization Creavita, which cares about people with disabilities, held an integration festival *VzaemoDiya* (Kharkiv"yan zaproshuyut' na intehratsiynyy festyval' «VzayemoDiya», 2018), which, although repeating some verbal theses in the promotional campaign of *InclusionON Fest* and coincided with the effective repertoire of performative interaction agents, but did not have the same media coverage as the *InclusionON Fest*.

The *participativity* effect can also be attributed to the fact that the festival resulted in the establishment of new links between institutions, civic activists and the media.

The *publicity effect* was manifested in the fact that the media and NGOs after the first festival began to turn to the organizers as experts on inclusion during the year after the implementation of *InclusiON Fest*. The effect of publicity is the fact that the team of KRF *Public Alternative* as organizers of the festival *InclusiON Fest* in 2018 from the Department of Culture and Tourism of Kharkiv Regional State Administration was awarded a Certificate of Merit for active work on domestic tourism, tourism, promoting new routes and creating a positive image Kharkiv region. The development of the discourse of the festival has shown that the organization of public events is not only a tool of communication, but also a way to build trust between agents of the public, power and media. This helped to establish inter-institutional cooperation, inspired state cultural institutions, local authorities and business structures to create joint projects with NGOs, including those who are beneficiaries of the project.

Performativity effect. The organizers focused on preparing presentations (thematic quests, testing of certain inclusive products, press conferences, panel discussions, etc.) as performative interactions, where experts from people with disabilities were presented and given the opportunity to test inclusive products or check public space for accessibility. As predicted by the initiators of the festival, journalists were interested in creating reports during performative interactions - flash mobs, quests, exhibitions, presentations of inclusive products (*InklyuziON: u Kharkovi predstavly audiohidy, rozrakhovani na nezryachykh, 2018; Lyuds'kyj faktor: u Kharkovi vidkry`lasya inklyuzy`vna vy`stavka, 2019; U ramkakh festyvalyu «Inklyuzion» proyshov kvest dostupnosti, 2016*). It should be noted that during the coverage of these performative interactions in the media, the emotions were often given as facts. However, the presentation of the message as a performative

interaction allowed to convey most accurately the content of the value proposition of the *InclusionON Fest*.

We performed the procedure of decoding the value of the message of the public event of the *InclusiONFest* with the MAXQDA program. We identified fragments of media representations of the public event message with the markers Context (Politics), Inclusion as Accessibility (Poem), Tools (Matheo) and Emotions (Love).

Context (Politics). Inclusion is part of Ukraine's policy in the framework of the implementation of agreements with the European Union. The UN Convention on the Rights of Persons with Disabilities, ratified by Ukraine in 2009, states the need to disseminate information about inclusion of people belonging to vulnerable groups, as well as the need to support and develop inclusive initiatives (Konventsiya pro prava osib z invalidnistyu, 2019; Constitution of Ukraine, 1996; Convention on the rights of persons with disabilities, 2007). The key objectives of inclusion policy in Ukraine are to reform and modernize state and cultural institutions as a public resource that should be accessible to all citizens. Meanwhile, the topic of inclusion, which was aimed at presenting to the public the initiators of the festival in Kharkov as a value proposition for the development of society, was not "promoted" in the media in 2016, as journalist Yulia Gush noted in the online publication *Spravzhnia Varta* (Gush Yu., 2016). The words "inclusion" and "inclusiveness" were then widely perceived as neologisms, so in covering this topic, journalists mostly relied on press releases of the initiators. In the media presentations of the first festival we met the facts of reprints of the press. In particular the quote of the president of KRF *Public Alternative* Maria Yasenovska from the press release of the event "Because now Ukrainian cities, including Kharkiv, do not allow them <people with disabilities - author> to fully participate in public life" distributed in several media outlets unchanged and published according to the authors of publications [163; 182; 250]. In the material about the first festival from the thematic publication *Invak.Info* you can find mistakes,

in particular in the title ("InclusivOn", not "InclusiOn"), in the name of one of the experts (Repetyuk instead of Lepetyuk) (Kruhlyy stil «InklyuzyvON»: problemy ta dosyahnennya u sferi inklyuzyvnosti, 2016). At the first festival in 2016, the round table discussion in the *Nakipilo* press center caused a great resonance in the media. Stakeholders were specially invited to the discussion: public agents (those who protect the rights of people with disabilities), authority agents (representatives of the social security departments of city and regional administrations) and media agents (journalists of regional media, editors of news agencies and Internet platforms). This meeting showed the existence of a communication gap between recipients and providers of social services in the city and region and provoked a negative discussion on the topic of inclusion. During the discussion, it was found that representatives of organizations of people with disabilities were not invited to the meetings of the commissions to discuss ways to improve these services, as a result of which the implemented decisions did not meet public needs (Okhovych S., 2017). Another informational driver was the quest, which was presented by the organizers in press releases as an example of public monitoring of the city's accessibility, became a positive info drive for the media at the 2016 festival. People with disabilities (in wheelchairs) took part in the quest together with ordinary people. Among the tasks were such demonstration actions as measuring the angle of the ramp, the height of curbs and stairs, and this activity best illustrates the idea of the festival (U seredmisti Kharkova prosto neba sotnya lyudey zaspivaly pisnyu, perekladenu zhestovoyu movoyu, 2019). This fact was positively accepted by the media and the public. The history of the *InclusiON Fest* shows that, initiated by public agents, it went from negative discussion in the media of imperfect local government decisions in support of inclusion to a positive sensation as an example of realizing the interaction of public, media and government agents.

Inclusion as accessibility (Poem). In Ukrainian society, there are strong prejudices about the possibility of communicating with "others" (this applies to

discrimination not only of people with disabilities, but also foreigners, parents with children, the elderly, LGBT people, etc.), so invitations to inclusive interaction Inclusion festivals have become an "invention of the impossible". Before the launch of the second festival in 2017, the organizers conducted a survey with the support of the Sociologist monitoring service to find out whether people visit cultural institutions; if so, which ones; which attracts or repulses visitors to these establishments. A total of 536 respondents were interviewed. The sample was unrepresentative. The study aimed to confirm the hypothesis of experts that comfortable conditions for people to visit cultural institutions are important. The results of the survey were presented by the organizers at the beginning of the festival, and the local media wrote about it (Danylenko I., Yasenovs'ka M., Babiy V., Zinenko O., 2017). After analyzing the results, the organizers concluded that it is worth offering museums inclusive solutions that would help visitors get more pleasure and joy in consuming the culture. We decided to start with information and technological strengthening: to raise funds for the Internet, to install powerful WiFi routers in museums, to prepare audio guides, to strengthen information policies of museums. As a result, at the 2017 and 2018 festivals, media were attracted by such info drivers: the monitoring results, crowdfunding campaigns to raise funds for audio guides and meetings with people with disabilities as experts and consumers of cultural services, whose appearance in public spaces was questionable or impossible (the blind saw paintings in the art museum, the deaf sang songs in the park, etc.).

Tools (Matheo). To create the conditions for discovering the discourse of inclusion and supporting this topic in the media in Kharkiv, the organizers of the public event carried out the following organizational actions: a) developed and updated each year the communication strategy of the festival, b) choose time and available public spaces of performative interactions, c) "packed" the key message in formats that are understandable and accessible to target audiences; d) designed the conditions of perception of the message and informational occasions to attract media

attention. One of the strategic decisions that influenced the effectiveness of conveying the content of the festival's value proposition to its recipients was that the idea of inclusion was presented not so much as an ideology (concept) or useful and important advice, but as a performative interaction - a behavioral scenario a certain inclusive product (audio guide, mobile application, book, play, sign language lesson, etc.). A flash mob of sign language singing at the 2019 festival was an illustrative example of message "packaging". Let's analyze this performative interaction as a message according to the news factors of Johan Galtung and Marie Ruge (Galtung J., Ruge M., 2016) (for details, see intersection 2.3). *First*, the fact of a flash mob is always perceived as an incredible event (frequency factor); *secondly*, the participants in the flash mob were people who speak sign language (surprise factor); *thirdly*, the action took place in public space (visibility factor); *fourth*, the basis of the flash mob was a clear action - learning sign language (factor of unambiguous message); *fifth*, the initiator and moderator of the flash mob was a deaf person - Alexander Murashko, a student of Kharkiv National Pedagogical University named after G. S. Skovoroda (personalization factor); *sixth*, the organizer invited participants not just to observe someone's action, but to learn sign language themselves (a factor of variation, or flexibility, in creating a news picture); *seventh*, it was suggested to sing in sign language a song by the popular Kharkiv singer Oleksandr Kvarta, who also agreed to take part in a flash mob (a factor of connection with elite persons); *eighth*, the flash mob was joined by specially invited experts from Poland - Aga Ositek, director of the advertising agency Deaf Respect and a representative of the same agency Oscar Vyshnevsky, who is deaf and speaks sign language (communication with elite countries in a particular context); *ninth*, the organizers reminded in the press release that it was on the days of the festival that the World Day of the Deaf was celebrated, September 27 (a factor of continuity, or the ability to write the event into history). As we can see, of the 12 factors of real news according to J. Galtung and M. Ruge, there are at least nine in the performative interaction of the InclusiON Fest.

The organizers' calculations were justified, and stories about the flash mob were broadcast on 15 TV channels, including 7 national ones. Compared to previous years, even more unique journalistic materials on inclusion appeared in the coverage of the Inclusion Fest 2019, in particular from the *Ukrinform* agency (Pochuty ne mozna pobachyty: u Kharkovi provely flashmob do Mizhnarodnoho dnya nechuyuchykh», 2017). Thus, thanks to this performative interaction, the initiators not only presented the idea of the festival, but also created conditions for creative interpretation of the public event by journalists who took the initiative to search for information, cover the event in a balanced and complete way. communication with experts, learned about their views on the evaluation of inclusive solutions. However, some of the material had an emotional impact: one of the publications of the news portal *Obozrevatel* had a typical subtitle for the Internet sensation: "touching video" (U Kharkovi studenty zaspivaly movoyu zhestiv. Zvorushlyve video, 2019), and TSN covered the event, noting more participants than in reality (100 instead of 67) (U seredmisti Kharkova prosto neba sotnya lyudey zaspivaly pisnyu, perekladenu zhestovoyu movoyu, 2019).

Emotions (Love). An important role in the media coverage of the festival was played by the organizers' creation of an atmosphere of free communication between journalists and performers, experts and festival organizers on the inclusive product presented at the festival, and this contributed to the diversity of journalistic creativity. Already during the third festival we observed not only quantitative but also qualitative change of media discourse: journalists not only repeated the information provided by the festival organizers, but also interpreted it, shared personal experience of testing audio guides in museums, learned about other users' opinions on inclusive products. In 2019, the organizers conducted not only media monitoring, but also a final survey of representatives of target groups who participated in some performative interactions, including educational and training for museum workers (Dozvillya dozvolene: festyval' «Inklyuzion» u Kharkovi, 2019). According to it, after the festival,

participants became more aware of the need to implement inclusion, but noted that they lack knowledge and tools. As a result, the organizers decided to develop the *InclusiON Fest* as an alternative media platform and a source of education about inclusion in society.

Observations of the development of journalistic discourse of the InclusionON festival over four years show that: first, the discourse of this public event in the phases of presupposition, explication and translation is determined by the initiators, and it was united by public discussion of new words, concepts and new information; secondly, the disclosure of the topic of inclusion in the explication phase each year in a new aspect helps to attract into the communication field of this public event not only informed recipients, but also new ones, including agents of power (authorities), media and the public; third, the diversity of performative interactions in the translation phase helps to increase the visibility of specific target groups; fourth, in the dissemination and examination phase, not only the initiators but also the recipients of the public event message take part in the discussion, and later they share their experience of participating to others.

Therefore, created on the initiative of public agents, the InclusionONFest realized itself as a source of information on inclusion, intensified cross-sectoral cooperation in the agents triangle "power-media-public", encouraged activists to develop new projects and initiatives to implement inclusive solutions. As you can see, the InclusionON Fest is an informational public event, as it helps to meet the public need for information (and from year to year the event increases the amount of information). This event also performs other media functions: conciliatory (satisfying the need for public consent through the formation of a culture of communication without aggression against the "other"); hereditary (satisfying the need for recognition of public agents through the discovery of new leaders who shape public opinion about discriminated groups in society); entertaining (satisfying the public need to reduce aggression in society by offering a situation of informal cultural

communication); mobilization (due to the need for integration in society, which is met through the joint implementation of inclusive initiatives). This case is not closed, it continues to develop, the team has already implemented the festival InclusionON in 2020 and 2021, but the analysis of this material goes beyond the time limits of the study.

The organizers of the festival chose an activist model of symbolic investment in the process of communication, which was implemented with elements of the consumer model using interactive game formats to attract audiences. The method of information interaction of agents within this strategy at different levels of the communication field of the public event was arbitrary. The case of Inclusion convincingly shows that a responsible conscious attitude to the organization of the process of interaction between the initiators of a public event and journalists gives a useful result for society. Meanwhile, it is alarming that the development of the discourse of a public event can be almost completely controlled by the initiators.

Conclusions to chapter 5

This section examines case studies of public events in modern Ukraine. Using an integrative methodology in the context of communicative and discursive approaches using the case study method, content analysis, participant observation, BNA analysis, public event message decoding procedures, and MAXQDA mixed data analysis, we analyzed three data sets with material about public events. It is shown that the coverage of public events goes beyond the traditional media, spreading to Internet platforms and other types of media resources. The case of Eurovision-2017 shows that communication interaction in the field of public events is determined by its initiators, and the correlations of power, media and the public agents in the communication field of public events affect the development of the discourse of the event in the media. The materials of the analysis of representations of local cultural events in Ukraine identify the following features of journalism of public events:

partiality, occasionality, determinism, expressiveness and ritualism. It is noted that public events initiated by media agents are characterized by entertaining or tabloid media discourse; journalism of public events initiated by government agents turns into propaganda, agitation, or PR of individuals or institutions. The example of the InclusiON Fest case shows that public events initiated by public agents contribute to the formation of a new ecosystem of communication in society and the development of socially responsible journalism.

CONCLUSIONS

The study achieved the main goal - to conceptualize public events as a phenomenon of modern media space based on the analysis of media discourse of public events in Ukraine.

In the dissertation we demonstrated the feasibility of theoretical strategies of research and the effectiveness of the chosen integrative methodology in the context of communicative and discursive approaches.

The main results of the study can be presented in the following conclusions.

To outline the conceptual and categorical apparatus of media research on public events discourse in media we proposed the definition of the concept of public event based on the analysis of the meaning of the term "event" in interdisciplinary theoretical discourse, etymology and semantic spectrum of this concept in ancient and European languages, the specifics of its use and synonyms in the Ukrainian language, related research concepts: "public" and "public space". The differences in the meaning of the terms "public event" and "pseudo-event", "holiday", "special event" and "event" are fixed. The *public event defined as a message* which creates its own communication field, performs the function of "stitching" social reality and media reality, discovering a new discourse in the media. Public event is shown as a unique deterministic chaotic action based on organized performative interactions in public space, that involves public participation and gives impetus to a significant change in the usual social context by restructuring the relationship between elements in its field of influence.

The methodology for studying the discourse of public events in media is designed on the basis of Harold Lasswell's classical model of mass communication. In the structure of the communication field of a public event it is identified the following communication layers: 1) "who" - the layer of senders of message, who are initiators, forwarders, broadcasters, ideologists of public events; 2) "says what" - the layer of

meaning of the messages, which is accumulate meaning of value proposition of the public event; 3) “in which channel” - the layer of transmitters - forms, tools and techniques using for effective spreading of information that allows it to disseminate and involve participants to the communication field of event; 4) “to whom” - the layer of recipients of the public event message as representatives of its target audiences; 5) “with what effect” - the layer of influences of the public event - quantitative (number of publications in the media and the volume of physical and media audiences involved) and qualitative (effects of totality, performance, participation and publicity), manifested in the public interest through social networks, new public initiatives, etc.

To identify the mechanism for discovering the discourse of a public event in the media we analyzed public events discourse using the author's method of BNA-analysis, fixing and comparing the transformation of public event message in media discourse on three stages. The first is the before-messages stage with announcements, which give the key information about the public event from its initiators to generate interest, initial public awareness of the value proposition public events and providing access to information sources. The second is now-messages stage with streams, online reports, broadcasts from the scene etc., which gives the information during its implementation of the event. The third is the after-messages stage with news, comments, reports, post-releases, and analytical materials about public events after their implementation. This method allows to observe the development of a public events media discourse taking into account its temporal specifics, determine the effects of a public event and track the transformation of the meaning of its message due to not only mainstream media but also alternative media. It is noted that the role of a key message of a public event plays performative interaction. Being constructed it opens space for the initiators of a public event to spread both true information and misinformation, fakes and other manipulative constructs. It creates an ambivalent situation for journalists where, on the one hand,

they must adhere to professional standards and, on the other hand, face the need to push the boundaries of understanding of social conventions and norms of journalistic activity. Richard Schechner's theory of performance, which is considered in the context of the concept of communicative action of Jürgen Habermas is proved. Performative interactions (modern events, theatrical performances, holidays and rituals), described by Schechner as local cultural practices that have the meaning of symbolic communication of the community with the "higher mind" as a "medium", interpreted as communicative actions that reflect the relations in society, redistribute distances, show social hierarchies as suitable or unsuitable for interaction and provoke the discovering of the discourse of public events in the media. Thus, the media is in the position of "medium", and "vertical" monologue communication (the intention of which is the personal psychological experience of the viewer) is considered as "horizontal" dialogic communication (where public discussion of public events becomes important). Thus, the five-phase mechanism of discovering the discourse of a public event in the media is revealed: 1) presupposition of the idea of a public event through spreading of its value proposition to the general public, 2) explication of a public event proposals of the event through the presentation of performative interaction in public space, 4) dissemination of the value proposal of the public event by non-professional producers of information face-to-face and c-m-c, 5) examination of social significance of the public event presented in its media representations by professional producers.

To conduct an observation of approaches to the typology of public events, the communication approach to the study of the phenomenon of public events used. Based on McQuail's classification of the main functions of the media, five types of public events were described: 1) informational, 2) conciliatory, 3) hereditary, 4) entertainment, 5) mobilization. The proposed typology reveals public events as those that meet the various communication needs of society: information - in the dissemination, explanation, interpretation and commentary of socially important

information; conciliatory - in promoting public consent, establishing understanding, maintaining established social norms; hereditary - in strengthening the connection between past and present in the social consciousness, preservation of collective memory, historical traditions and values of the dominant culture; entertainment - in reducing social tension by providing participants with opportunities for recreation, entertainment and entertainment; mobilization - in promoting the integration of society through the involvement of citizens in the common cause.

To describe the procedure for decoding the meaning of the public event message we applied Alain Badiou's theory of truth procedures. Ontological criteria we interpreted as semantic markers, namely: 1) context marker (Politics), indicating the type of correlations of agents of the public event norms and legal conditions; 2) a marker of an idea (Poem) as a value proposition of a public event, which redefines established social norms through the creative representation of the invention of the "impossible" in the format of performative interaction; 3) marker tools (Mathema), the use of which determine the effectiveness of the media influence of a public event; 4) a marker of perception (Love) as the reactions and behavior of recipients of the message, which are indicators of the interaction of agents in the social field of a public event. To understand the correlations between professional and non-professional producers of information in the communication field of public events Pierre Bourdieu's theory of the social field is extrapolated. In the social field of public events there are three types of agents highlighted: power, media and public, whose correlations are outlined in four models of symbolic investment of agents in communication. The propaganda model provides changes in media discourse through ideology as an instrument of authoritarian communities and prevents the existence of independent journalism as the realization of the human right to freedom of speech. The consumer model propels the communication of agents through a product or knowledge for the personal benefit of the owners and mostly developing commercial, in particular, tabloid media. The activist model stirs the communication processes

through the information as news brake of public event, and it opens up opportunities for diversification of media agents, development of alternative media and independent socially responsible journalism (however, the prevalence of this model in societies with low trust in institutions causes the leveling of the importance of professional media). The hybrid model, which is the most realistic and promising whereas its construction depends on the habituses of the agents. Due to its social capital or access to resources, they apply propaganda, consumer, activist or hybrid strategies at different layers in the communication field of the public event. It is proved that: 1) public events initiated by agents of media are characterized by entertaining or tabloid media discourse; 2) journalism of public events initiated by government agents turns into propaganda, canvassing or PR of individuals or institutions; 3) public events initiated by public agents contribute to the formation of a new ecosystem of communication in society and the development of social responsibility journalism. However, due to the strengthening of populist tendencies, they may lead to the devaluation of institutional media. It is shown that journalism of public events in modern Ukraine requires the integration of several strategies of cross-sectoral communication interaction in the "power-media-public" triangle.

To trace the genesis and evolution of Ukrainian journalism of public events we used a case study method in historical perspective. The political and sociocultural preconditions for the emergence of public events journalism in the last decade of the USSR's existence were viewed as the basement for development of journalism of public events in modern Ukraine. The coverage of public events in media motivated by implementation in 1985 of the course of "perestroika" and "glasnost", catastrophe of the Chernobyl nuclear power plant in 1986, the abolition in 1990 of Article 6 of the USSR Constitution on the leading role of the Communist Party, etc. contributed to the changes of media agenda, the emergence of independent Ukrainian media, and further implementation of the human rights policy and democracy in Ukraine. In the study four periods of history of Ukrainian journalism public events since Ukraine's

independence in 1991 till 2021 is outlined: 1) the search for new media formats (1991-1999), associated with the politicization of culture, reducing the distance between public and media through public journalism experiments; 2) emancipation of the Ukrainian media (2000-2005) - separation of the Ukrainian media from the Russian media mainstream both economically and creatively; 3) competition of media platforms (2006-2012) - confrontation of two types of journalism, - following the trends of the tabloid mainstream, and the "social responsibility journalism", which, according to the postcolonial tradition, uses non-journalistic formats in Ukraine, and forming the alternative culture mainstream; 4) the reboot of relations between society and the media (2013-2021) - a radical restructuring of the type of interaction between the public and the media, due to the development of Internet technologies and the availability of mobile communications.

The significance of the obtained results contribute to the development in social communication and media science, in general, and laying the foundations of journalism of public events as a separate branch of journalism. The results of the study are implemented in the process of training higher education students in "Journalism" at V. N. Karazin Kharkiv National University and Kharkiv State Academy of Culture and can be used in the development of courses in educational and professional programs in social communication and media science, journalism, mass communication, media communications, audiovisual media, advertising, public relations, event management, etc. Materials and conclusions of the work can be useful for forming a responsible attitude to the process of information producing, dissemination and interpretation for journalists, bloggers and other media content producers and are promising for the development of journalism of public event as a separate field of studies, as well as applicable solution of problems, including media analysis, media education, preventing manipulation and negative influences on public opinion.

Specific features of journalism of public events are highlighted in discourse of public events in Ukrainian media. The involvement as a dependence of media representations of public events on personal interests of power, media or public agents in a communication field of public events. The occasionality as randomness and spontaneity of journalists' choice of facts of performative interaction when covering public events imposed by the initiators. The expressiveness as an emotional tension of media content due to the influence of performative interaction on journalists. The ritualism as an imitation of canons, standards and stereotypes by journalists when covering public events in the media without taking into account their novelty and uniqueness. This conclusion is based on results of analysis of three different data sets using the integrative methodology within the communicative and discursive approaches that included BNA-analysis methods and procedures for decoding the meaning of a public event message.

In general, the phenomenon of public events in the modern Ukrainian media space is conceptualized as a message that changes the media discourse, which can be both an organic means of exchanging information in society and constructed as a tool for manipulating communication agents. After the birth of a public event, its communication field expands in time and space, attracting new agents of communication. Producers of information gather around the event, which contributes to the further dissemination of its message. A public event is a source of information both about the value proposition of its initiators and about the perception of it by target audiences. The ambiguity of a public event gives its initiators a great degree of freedom of expression, the opportunity not only to convey information to recipients in the most effective way, but also to hide the true goals of the event from journalists and thus help open manipulative discourse in the media. The initiators of a public event use suggestive means of expression to convey its message and rely on its emotional perception, so the analysis of each case of a public event requires journalists and researchers to understand the specifics of performative

interaction and drama of relations between agents of the communication field. Such an analysis is as fruitful as it is possible to determine whether the basis of the effects of a public event is catharsis or mimesis. Over time, mainstream media have become increasingly biased and dependent on professional agents, and media technology has become more accessible to non-professional information producers. Thus, in the streets and squares of cities, modern Ukrainian society creates public event journalism, increasing media activism in society.

In future investigations into the discourse of public events, the problematic issues raised in this study remain relevant, but new ones will undoubtedly emerge, especially in the field of social communication and media research. Our integrative methodology allows us to determine the specifics of not only the dissemination of information about a public event, but also the behavior of the public in its communication field, to fix the emergence of new agents of influence, to detect manipulation in media representations. Further investigations in the field of public events can develop not only in the direction of investigating the effects of media influence on reality, but also observation of the effects of public events in the media.

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ANNEXES**ANNEX A**

Tables showing the theoretical
results of the author's study of public events

Table A.1.1

**Four ontological features of a public event as socially significant
multimodal convergent message.**

(according to the results of the author's research)

№ з/п	Feature	Description
1	Changing socio-cultural context	Public event initiates joint action of communication agents in order to redistribute positions, distances and roles in society, transforms socio-cultural relations
2	Structuring time	The public event outlines the situation with its starting and final conditions, divides the perception of reality into what happened before, during and after the event
3	Performativity, or the ability to be a public performance	A public event as a public performance combines the subject and performative interaction, creates its own field of communication, "stitches" the spaces of social reality and media reality
4	Discovery of a new discourse in the media	A public event becomes a source for media interpretations, creates new concepts, nominates new leaders, opens new topics, generates new media texts and serves as an alternative media

**Models of symbolic investment agents
in discovering the discourse of public events in media**
(according to the results of the author's research)

Model	Value	Interaction	Initiators	Intentions of initiators
Propaganda	Idea or Ideology	Demonstrative	Agents of Power	To impose or support an agenda to recognize the gravity of initiators in society
Consumer	Product	Interactive	Agents of Media	To promote the product for the personal benefit of the initiator (s)
Activist	Human	Arbitrary	Agents of Public	To disseminate important information for society to actualize social problems
Hybrid	Depends on the initiative of communication agents in the field of public event			

**The procedure for decoding the value of a public event message
by semantic markers**

according to Alain Badiou's theory of four true procedures

(according to the results of the author's research)

Semantic markers	Decoding questions	Tools and methods of analysis
Politics (Context)	What political, economic, socio-cultural, technological, environmental and legislative factors determine the correlations of agents in the social field of a public event?	PEST model
Poem (Idea)	What is the significance of the value proposition of a public event? What means of expression do the initiators use to represent this meaning? What space do the initiators choose to perform performative interaction?	Structurally-semantic analysis
Matheo (Tools)	What message packing tools do senders and translators use? How are the conditions for the perception of a public event message constructed? What frames of perception are the reactions of recipients related to (individual, family, social, professional, national, etc.)?	PERMA model, frame analysis
Love (Reactions)	How can we characterize the ways of interaction of agents of the communication field of a public event before, during and after its implementation (demonstrative-demonstrative, interactive-game, arbitrary or mixed)?	Content analysis, semiotic analysis, mixed DATA analysis

BNA Survey for Comparative Analysis of Media Representations of Public Events *

DATE _____

Name _____

The participant of the survey should choose a public event on cultural issues and analyze the data of its media representations in accordance with the three temporal dimensions of the development of its media discourse:

1) before its implementation (*before-message*) - announcing a public event on media resources (press releases, invitations, information letters, etc.);

2) during its implementation (*now-message*) - media representation of a public event directly "in real time" of its implementation (direct inclusions from the place of performative interaction, broadcast of the event, reports, streams in traditional media, social networks, etc.);

3) after its implementation (*after-message*) - retrospective interpretations of the public event (post-shootings, reports, analytical articles, etc.).

Note that at all three stages of development of public event discourse: before, during and after its implementation - can be considered such types of media representations of public events as interviews, blog posts, thematic sites, TV shows, panel discussions, networking meetings and etc.

* The provided questionnaire is the result of clarification and generalization of the original questionnaire, according to which the author conducted a study of 50 Ukrainian local public events on cultural issues in 2017-2019 (Kyiv, Kharkiv, Odessa), presented in the publication: Zinenko O. D., (2018). *Publichni podiyi yak instrument mediaosvity, Natsional'na rozmova: rozvytok mediahramotnosti v Ukrayini, Shosta mizhnarodna naukovo-metodychna konferentsiya z mediaosvity ta mediahramotnosti*. Kyiv, 20–21 kvitnya 2018. Kyiv, Tsentr vil'noyi presy, Akademiya ukrayins'koyi presy, p. 16–26. [Зіненко О. Д. Публічні події як інструмент медіаосвіти].

Preparatory stage

1 Provide source information about the public event:

- Name
- Date, time and place
- Initiators (organizers)
- Number of visitors
- The purpose of the initiators

2 Answer the questions:

- Why did you choose this public event on cultural issues for analysis?
- Were you a witness or organizer of this public event on cultural issues? If so, indicate your role in organizing the event.
- Did you know anything about the topic of this event before?

Stage one: analysis of the before-message

1 Provide the text of the before-message of the public event with a link to the resource on which it is located.

2 Answer the questions:

- Is there information in the announcement about the date, place and time of the event; appeal to target audiences; information about the purpose and tasks of the initiators of the event; new information for you on the subject of the event? (add examples if necessary)
- What is the informational reason in the before-message?
- Why do you think the organizers chose this resource to place an announcement about this public event on cultural issues?

Stage two: analysis of the now-message

1 Provide the text of the now-message of the public event with a link to the resource on which it is located.

2 Determine the type of media resource on which the now-message of a public event on cultural issues is posted (website of a TV or radio channel, news portal, blog, page on social networks, private resource of organizers, etc.).

3 Answer the questions:

- Does the author adhere to the publication of journalistic standards (efficiency, reliability, impartiality, separation of facts from comments, accuracy, completeness of information)?

- Does what the author of the report says correspond to the information about the public event stated in the before-message?

- Why did you choose this publication for analysis and are there materials from other sources that would cover this event? If available, provide at least two links.

Stage three: after-message analysis

1 Provide the text of the post-announcement of the public event with a link to the resource on which it is located.

2 Evaluate the correctness of the author's presentation of information about the event (accuracy of data - dates, addresses, names of institutions, names and surnames of speakers, participants, organizers, etc.).

3 Indicate whether there were interpretations of the significance of the public event in the after-messages? If so, which ones.

Final stage: conclusions

1 Compare the texts of the before-, now- and after-messages of the public event.

2 Please draw conclusions about the dissemination of information before, during and after the event and answer the following questions:

- Have the goals of the initiators been achieved?
- What are the pros and cons of using those resources that contain information about a public event on cultural issues?
 - Are there signs of emotional presentation of the material (vocabulary, facial expressions, actions, etc.) in the before-, now- and after-messages about the public event? If there are examples of emotional assessment of events in the text of the publication, give examples.
 - Who are the stakeholders in the implementation of the public event?
 - What is the significance of the reactions of the participants of the event?
 - What are the effects of the event on different target audiences, what are the interpretations of the message, etc.?
- Why can your chosen cultural event be considered a public event?

**Database of author's research on discourse of public events in the modern
Ukrainian media space (2016-2021)**

1. Data set with Materials of the BNA-questionnaires of 50 Ukrainian local public events on cultural issues in 2017–2019 (Kyiv, Kharkiv, Odessa), collected by the author using the BNA-survey. URL: <https://drive.google.com/drive/folders/1lhkbc7tk8Zmu0poyeDNksl-ki2SsVNBF?usp=sharing>.

2. Data set with material for analysis of media representations of the Eurovision-2017 case, collected by the author in open sources. URL: <https://drive.google.com/drive/folders/1atXue5tr5kFZzIDaLVJLTwwqg3CMwqoN?usp=sharing>.

3. Data set with materials for analysis of the InclusionON festival, collected for participant observation during 2016-2019. URL: <https://drive.google.com/drive/folders/11ghKdl73Xzo5cgVxolBWSdNnCGLSzsl>.

4. Photocopies of journalistic materials about the public events of 1989 in the city of Kharkiv, published in the newspaper Leninskaya Zmina. URL: <https://drive.google.com/drive/folders/1ngFqQfRkhOWji322SY984wtIVvhWfGKF?usp=sharing>.