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Навчально-науковий інститут журналістики

CURRENT ISSUES OF MASS COMMUNICATION
АКТУАЛЬНІ ПИТАННЯ МАСОВОЇ КОМУНІКАЦІЇ

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"**Current issues of mass communication**" is a professional scientific publication of the Educational and Scientific Institute of Journalism, Taras Shevchenko National University of Kyiv. The journal publishes original, completed contributions in the field of mass communication, reflecting current trends in this domain in Ukraine and the world, patterns, processes, structures, and forms of mass communication relations. Priority is given to the studies of mass communication trends in technological development, media, journalism, publishing, advertising, public relations, social informatics, document science, library science, etc., which is relevant for the Ukrainian and world audience.

Our journal has the following sections:

Discussions (contains scholarly and journalistic columns or comments of the editorial board, editor-in-chief, members of the editorial board regarding results of research that have not been reviewed but are of interest. These publications are not scientific articles).

Review articles (scientific literature reviews on a particular issue. Reviews are a kind of scientific article. Our journal publishes reviews that use the method of meta-analysis).

Research articles (with results of scientific research that correspond to the journal's profile, have been reviewed and approved for publication as scientific articles). Such article should have empirical data at its core.

Interdisciplinary research (peer-reviewed scientific articles that present original research results but go beyond the narrow profile of the journal, and their authors are scholars from other fields. However, such research articles should be at least partially related to mass communication).

Reviews (reviews on various scientific publications in the field of mass communication, including reviews on books, scientific articles, reviews of opponents on the dissertation).

The journal's **audience** includes scientists, teachers, students, professionals in media and communications, and a wide range of readers interested in current trends in the development of the communication space.

The journal is included in the "List of scientific professional publications of Ukraine, which may publish the results of dissertations for the degree of Doctor of Sciences, Candidate of Sciences and Doctor of Philosophy. Category "B".

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All articles are "blindly" reviewed by independent experts appointed by the editorial board from among experts in the relevant field of research. The editor-in-chief makes the final decision to publish or reject the article, guided in his actions by the reviewers' conclusions. When submitting an article, authors may ask to exclude from the list of possible reviewers no more than two scholars or two higher education institutions.

The peer-review process can take up to 8 weeks, depending on reviewers' workload and complexity of the article topic. Finally, the editors inform the author about the experts' remarks and about the decision to accept the manuscript for publication or refuse to publish.

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Publication ethics

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You can get more detailed information about the journal at <https://cimc.knu.ua/about>.

List of reviewers of the issue

Vita Goian, *D.Sci. (Social Communications), Associate Professor, Head of the department of film and television arts of Educational and Scientific Institute of Journalism, Taras Shevchenko National University of Kyiv, Ukraine*

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Актуальні питання масової комунікації, Випуск 35, 2024 р.

веб-сайт журналу: <https://cimc.knu.ua/index>

«Актуальні питання масової комунікації» – фахове наукове видання Навчально-наукового інституту журналістики Київського національного університету імені Тараса Шевченка. Журнал публікує оригінальні, закінчені роботи за результатами досліджень із масової комунікації, що відображають сучасні тенденції розвитку галузі в Україні та світі, закономірності, процеси, структури та форми масовокомунікаційних відносин. Пріоритет надається актуальним для української та світової аудиторії дослідженням масовокомунікаційних трендів у розвитку технологій, медіа, журналістики, видавничої справи, реклами, зв'язків з громадськістю, соціальної інформатики, документознавства, бібліотекознавства тощо.

Наш журнал має такі рубрики:

Дискусії та обговорення (друк науково-публіцистичних виступів, позицій редакції, головного редактора, членів редколегії, результатів досліджень, які не пройшли рецензування, але становлять інтерес. Ці публікації не є науковими статтями).

Огляди (друк оглядів наукової літератури з того чи іншого питання. Огляди є видом наукової статті. У нашому журналі друкуються огляди, у яких використано метод мета-аналізу).

Дослідницькі статті (друк результатів наукових досліджень, що відповідають профілю журналу, пройшли рецензування і схвалені до друку як наукові статті).

Міждисциплінарні дослідження (друк наукових статей, що пройшли рецензування, подають оригінальні результати досліджень, але виходять за межі вузького профілю журналу, а їхні автори є ученими з інших галузей. Проте такі наукові статті повинні бути хоч частково пов'язані з питаннями масової комунікації).

Рецензії (друк рецензій на різні наукові видання у галузі масової комунікації, включаючи рецензії на наукові статті, відгуки опонентів на дисертації).

Аудиторія журналу включає науковців, викладачів, студентів, професіоналів у галузі медіа та комунікацій, а також широке коло читачів, які цікавляться сучасними тенденціями розвитку комунікаційного простору.

Журнал включено до «Переліку наукових фахових видань України, в яких можуть публікуватися результати дисертаційних робіт на здобуття наукових ступенів доктора наук, кандидата наук і доктора філософії». Категорія «Б».

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Усі права застережено. Посилання на матеріали видання під час їх цитування обов'язкові.

Актуальні питання масової комунікації : науковий журнал / голов. ред. В. В. Різун; Навчально-науковий інститут журналістики КНУ імені Тараса Шевченка. Київ, 2024. Вип. 35. 106 с.

Редакційна політика і публікаційна етика

Редакція журналу дотримується визнаних у світовій науковій спільноті принципів організації публікаційної справи на засадах прозорості, відкритості та передової практики у сфері оприлюднення результатів досліджень, розроблених Міжнародним комітетом з етики наукових публікацій

(Committee on Publication Ethics (COPE) Principles of Transparency and Best Practice in Scholarly Publishing. Редакційна політика зобов'язує працівників журналу та авторів наукових публікацій дотримуватися засадничих принципів публікаційної діяльності у сфері науки, що стосуються політики відкритого доступу, правил для редакторів та рецензентів, політики та процесу рецензування, конфлікту інтересів, наукової недоброчесності, політики плагіату, редакційної етики та етичних зобов'язань авторів, дотримання авторських прав.

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Наш журнал визнає політику негайного відкритого доступу (Open Access Policy) до опублікованого контенту і підтримує принципи вільного поширення наукових даних задля загального сталого суспільного розвитку (CC-BY). Це означає, що всі статті, опубліковані в журналі, розміщуються на веб-сторінці Журналу безстроково і безкоштовно відразу після виходу чергового випуску. Також надруковані паперові примірники Журналу поширюються серед національних бібліотек і зберігаються в них. Повнотекстовий онлайн-доступ до наукових статей Журналу можна отримати, зайшовши в розділ "Архів". Це відповідає визначенню відкритого доступу від Budapest Open Access Initiative (BOAI).

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Автори відповідальні за оригінальність поданих ними рукописів, які не повинні містити плагіату і не повинні бути опубліковані раніше в інших виданнях. Всі рукописи після надходження до журналу проходять перевірку на плагіат. Разом із рукописами статей автори надсилають супровідний лист, у якому (1) чітко вказують свою згоду на публікацію своєї статті у нашому журналі та його електронних версіях і (2) підтверджують, що стаття паралельно не була надіслана до інших журналів, а відомості, викладені в ній, не були раніше опубліковані.

Редакція журналу гарантує, що кожен рукопис розглядається неупереджено, незалежно від статі автора, його раси, національності, віросповідання, громадянства і т.п.

Політика рецензування

Усі статті проходять процедуру "сліпого" рецензування незалежними експертами, яких призначає Редколегія з числа фахівців у відповідній науковій галузі. Остаточне рішення щодо публікації чи відхилення статті приймає головний редактор, який керується у своїх діях висновками рецензентів. Подаючи статтю, автори можуть попросити виключити зі списку можливих рецензентів не більше двох вчених або двох закладів вищої освіти.

Процедура рецензування може тривати до 8 тижнів, залежно від завантаженості експертів та складності тематики статті. Редакція інформує автора про зауваження експертів та рішення про прийняття матеріалу до друку або відмову в публікації.

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Від потенційних рецензентів ми очікуємо дотримання принципів публікаційної етики, розуміння конфлікту інтересів, дотримання конфіденційності та своєчасності.

Публікаційна етика

Рекомендуємо кожному рецензентові познайомитися з Етичним керівництвом для рецензентів, схваленим Міжнародним комітетом з етики наукових публікацій.

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Якщо з якихось причин рецензент не може завершити роботу над рецензією, етично буде запропонувати редакторові альтернативного рецензента.

Науковці, які бажають долучитися до числа рецензентів журналу «Актуальні питання масової комунікації», повинні мати науковий ступінь у відповідних галузях наук, належний досвід роботи та високу репутацію в академічному світі. Свої резюме можна надсилати до редакції журналу на e-mail: office.cimc@knu.ua.

Більш детальну інформацію про журнал ви можете отримати за адресою <https://cimc.knu.ua/about>.

Список рецензентів випуску

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REVIEW ARTICLES
ОГЛЯДИ

History and Evolution of International Broadcasting Systems in the World

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ABSTRACT

State-owned international broadcasting systems are media outlets that broadcast not to the domestic market of a state, but to audiences outside of it to achieve certain informational and/or ideological goals of the sponsoring state. From shortwave radio to social media pages, international broadcasting systems have come a long way to their current state. In this study, we reviewed and systematised the knowledge about the international broadcasting systems of the world's leading countries, as well as presented the most relevant knowledge about the Ukrainian international broadcasting system, its structure and the importance of information influence for the country in 2024.

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АНОТАЦІЯ

Державні міжнародні системи мовлення – це засоби масової інформації, які здійснюють мовлення не на внутрішній ринок держави, а на аудиторію за її межами для досягнення певних інформаційних та/або ідеологічних цілей держави-спонсора. Від короткохвильового радіо до сторінок у соціальних мережах міжнародні системи мовлення пройшли довгий шлях до свого поточного стану. У цьому дослідженні ми переглянули та систематизували знання про системи міжнародного мовлення провідних країн світу, а також представили найбільш актуальні знання про систему міжнародного мовлення України, її структуру та важливість інформаційного впливу для країни у 2024 році.

КЛЮЧОВІ СЛОВА: міжнародне мовлення, радіо, телебачення, нові медіа, пропаганда, Голос Америки, BBC, Deutsche Welle, UATV, France24.

Introduction

Problem definition.

Competition between countries for information influence on the world stage is one of the manifestations of the global struggle between countries with different political and economic systems. To strengthen their own position and information influence, countries create state media for international broadcasting – international broadcasting systems that deliver information using a variety of modern technologies and in different languages with one goal – to make the influence of their donor country stronger and that of their competitor weaker. The goals can vary from increasing the share of tourism to waging an information war against an adversary country. The study of international broadcasting in Ukraine exists at a certain level, but knowledge about the modern Ukrainian system of international broadcasting, which is dynamically evolving, needs to be updated. That is why this study focuses on the history and development of international broadcasting systems around the world, including the Ukrainian broadcasting system, which underwent the most significant changes in 2022 – with the beginning of the full-scale armed aggression of the neighbouring country, as well as a full-scale information war on all fronts of human consciousness.

Literature review.

In Ukraine, the issue of studying the international broadcasting system has been addressed by such researchers as V. Konakh, I. Bezzub, A. Kostrubitska, O. Hoyan, V. Hoyan, O. Dzholos, and others. The global issue of international broadcasting has been studied by S. Potter, M. Winek, A. Baipai, J. Ioffe, and others. In this study, we pay special attention to the research on shortwave radio by S. Potter (2018) and M. Winek (2009). The study will be based mainly on the works of international authors, and Ukrainian international broadcasting will be considered in the modern context.

The scientific novelty lies in the concise and thorough presentation of the history of the development and operation of international broadcasting services in different countries (including the most prominent economic leaders). The availability of all the necessary basic knowledge about the broadcasting systems of these countries in one study, which allows us to form an understanding of these systems and answer the question: “What is the purpose of international broadcasting?”. The work also provides a fresh perspective on Ukraine’s international broadcasting system.

The purpose of the study is to systematise knowledge about the international broadcasting systems of the leading countries worldwide and in Ukraine. To provide the necessary amount of information about international broadcasting systems for a better understanding of their history, significance and influence in the past and present; to lay the foundation for further research on this instrument of the state information policy.

Method

Main methods used in this study were: historical, comparative, source study, and analysis.

Results

An overview of international broadcasting systems in different countries of the world: The US broadcasting system.

Voice of America is an international multimedia broadcaster with 45 language services. It has a weekly audience of approximately 326 million users. The Voice of America provides news, information and cultural programmes through the Internet, mobile and social media, radio and television. VOA is funded by the US government through the US Agency for Global Media.

According to the media outlet's website: "Voice of America began broadcasting in 1942 to combat Nazi propaganda with accurate and unbiased news and information. Since then, Voice of America has served the world with truth, hope and inspiration" (The History of Voice of America).

In 1941, several private transmitters were leased by the US Coordinator of Inter-American Affairs (CIAA) to broadcast to Latin America. In mid-1941, President Roosevelt established the US Foreign Information Service (FIS) and appointed speechwriter Robert Sherwood as its first director. Sherwood rented premises in New York City, hired a staff of journalists and began preparing materials for broadcast to Europe via private American shortwave stations.

In December 1941, FIS made its first broadcast to Asia from a studio in San Francisco. On 1 February 1942 – less than two months after the United States entered World War II – FIS made its first broadcast to Europe via the BBC's medium and longwave transmitters. Broadcaster William Harlan Hale opened the German-language program with the words:

We bring you voices from America. Today, and every day from now on, we will talk to you about America and the war. The news may be good for us. The news may be bad. But we will tell you the truth" (VOA Through the Years).

This is how the American foreign service was named Voice of America.

It is also worth mentioning here the words of the first director of the Voice of America, John Houseman, about the need to broadcast truthful and unbiased information: “

We really didn't have much choice. Inevitably, the news that VOA had to bring to the world in the first half of 1942 was almost all bad. As Japanese attacks followed one another with disgusting regularity and the Nazi armies advanced deeper into the USSR and the Middle East, we had to report our failures without downplaying them. This was the only way we could build a reputation for honesty that we hoped would pay off on the distant but inevitable day when we would begin to report on our own invasions and victories.” (VOA Through the Years).

The wording about “future invasions and victories of our own” is interesting, as it once again confirms the thesis that the task of foreign broadcasting is to spread the state propaganda, help it in confrontation with others through information influence, and create a positive image, even if actions demonstrate the opposite. Global adversaries of the United States have repeatedly claimed that Voice of America is engaged in spreading American propaganda.

In addition to VoA, there are also subsidiary broadcasters Radio Liberty and Radio Free Europe. Their main goal was to broadcast to the Eastern Bloc countries de facto occupied by the USSR after World War II: Poland, East Germany, Romania, Bulgaria, Hungary, and others. Radio broadcasting was carried out in the native languages of these countries and extended to the territory of the USSR, including Ukrainian-language radio stations. The “enemy voices” were actively tried to be jammed with the help of electronic warfare (Calyk, 2016).

After the collapse of the USSR, in 1995, Radio Liberty moved to Prague in the Czech Republic, where it operates today. Further actions of the American international broadcasting were a reaction to Russian aggression in Europe, first with the occupation of certain territories of Georgia, Echo of the Caucasus began broadcasting, and then with the occupation of Crimea and certain areas of Donetsk and Luhansk regions, Krym.Realii and Donbas.Realii. Besides, anti-war rhetoric

intensified with the beginning of Russia's full-scale invasion of Ukraine in 2022 through such projects as *Siberia.Realii*, *Sever.Realii*, *Caucasus.Realii*, etc.

With the advent of the television and later the digital era, American foreign broadcasting began to actively broadcast and develop online and social media.

British Broadcasting Corporation – BBC.

The history of the BBC dates back to the 1920s. Guglielmo Marconi, one of the creators of radio, provided his London studio for the first BBC broadcasts in 1922. At that time, there were no rules or standards in the radio industry (1920s: History of the BBC). He immediately began to innovate, experiment, and organise his team. A newly appointed chief engineer, Peter Eckersley, helped the service expand. The creation of the Radio Times classifieds shop can be considered the first attempt to monetise the radio business. It was owned by the BBC from 1923 to 2011 (About Radio Times and the RadioTimes.com team). In 1936, the BBC launched television broadcasting.

During the Second World War, the BBC played a very important role in the military propaganda of the Allies, maintaining the morale of the population, broadcasting to the occupied territories through powerful BBC stations, and transmitting news from the front (Potter, 2018). It was using the BBC's facilities that the Voice of America broadcast its news to Europe.

Today, the BBC is one of the world's leading media outlets, and its professional standards document is considered a reference, including by the Ukrainian National News Agency Ukrinform, which is part of the Ukrainian foreign broadcasting system (BBC Editorial Guidelines).

During the Cold War, the BBC became the "Voice of Britain" in countering Soviet propaganda in the occupied territories of the Eastern Bloc, including a regular nightly programme from the BBC German Service, the East Germany Programme, addressed to Germans who remained on the other side of the Iron Curtain. Unlike American stations broadcasting to Eastern Europe, such as Radio Free Europe (RFE), the BBC pursued a softer propaganda policy and did not spread the idea of an active uprising against the communist regime (Studdert W. Letters without signature).

Broadcasting in Britain's "national interest" depended on the trust of listeners in the BBC as a source of truthful news. This was a lesson learnt from the experience of the Second World War and became a cornerstone of editorial policy, as explained by Maurice Latey, who joined the BBC's German Service during the war. He wrote the following:

We realised at a very early stage that the truth was not only the best propaganda, but that we had no alternative but to tell the truth, since we had no great successes to report at the time. And although we were constantly reporting defeats, our only hope was to build a foundation of trust." (Webb, *The Long War*).

The BBC's view on international broadcasting was clearly expressed by Oliver Wheatley, the BBC's broadcast editor who has worked for the BBC for most of his life:

The foreign service operates in a world in which the free flow of reliable news and information by governments to their own people is highly unstable... As long as this situation persists, millions of people of all colours, creeds and nationalities around the world will know enough to know that their governments are not telling them the truth and will seek to listen to the source they believe provides the best information service. And that source has undoubtedly been the BBC since 1939." (Webb, *The Long War*).

Currently, the BBC Russian Service is actively disseminating an anti-war position in Russian after Russia's full-scale invasion of Ukraine in 2022. Some materials are gaining wide publicity and will have a cumulative effect in the long run, as it once was with the USSR and the Eastern Bloc countries ("*Nas nazyvali miasom*", 2023). The BBC Ukrainian Service is also active.

International Broadcasting System of France – France 24, RFI.

As stated on the website of the French broadcaster:

France 24 is an international news channel broadcasting 24/7 around the world in French, Arabic, English and Spanish. France 24 presents the French view of world politics through a network of 160 correspondents located in almost every country in the world. The channel is available via cable, satellite, DTT, ADSL, mobile phones, tablets and connected TVs, as well as on YouTube in four languages. France 24 has around 63 million followers on Facebook, Twitter and Instagram. (Who are we? Liberté Égalité Actualité).

France 24 started broadcasting in 2006 and has a focus on “new media” – broadcasting via the Internet through a website, video hosting and social media. TV5Monde and RFI (French International Radio) can be considered the predecessors of France 24. The origins of French international broadcasting lie in Le Poste colonial (colonial radio), as a means of broadcasting news favourable to France in its colonies, founded in 1931. At that time, the estimated audience of the radio station was potentially 100 million listeners throughout the French colonial empire (Radio France Internationale).

During the Second World War, the radio station became a mouthpiece for Nazi propaganda in French at the facilities of RFI (which was then called Paris-Mondial). The “war of the radio waves” began, with the French government in exile and collaborators of the Vichy regime broadcasting propaganda in front of each other. Émissions vers l'étranger (“Foreign Affairs”) was another name for French international broadcasting after the liberation of Paris.

In 1975, French international broadcasting was renamed RFI, a name that is still in use today. The complicated history of decolonisation of Africa and participation in the Cold War made the French broadcaster very important for maintaining the country’s international image during active armed conflicts in Africa and in the information confrontation with the USSR.

International Broadcasting of Germany – Deutsche Welle, Radio Berlin International.

We will examine German international broadcasting from the period of foundation of Deutsche Welle (German Wave) and Radio Berlin International. On 3 May 1953, DW Radio was first broadcast from Cologne. Founded by the German government, it was intended to convey the values of the young republic to other countries and support Germany’s inclusion in the international community. Initially, DW broadcast only on shortwave and only in German. The first foreign languages appeared in 1954, and by the end of 2021, the total number of broadcasting languages was 32.

DW Radio really came into its own during the suppression of the Prague Spring in Czechoslovakia by Soviet troops. In response, Deutsche Welle significantly increased its broadcasts to Eastern European countries in their native languages as the Cold War continued to escalate (Tellmann, DW Milestones).

The United States did not recognise East Germany until 1974, when relations between the two German governments improved somehow (A Guide to the United States’ History of Recognition). The DW significantly helped in the recognition of Germany, as they promoted their government as legitimate. In response, in 1959, the GDR’s international shortwave broadcasting, Radio Berlin International (RBI), was launched in East Berlin. Between 1955 and 1975, RBI broadcast in 17 different languages, including English, French and Arabic. By 1976, RBI was producing 338 hours of weekly content for an international audience. RBI’s last broadcast was on 2 October 1990, the day before German reunification, when the GDR officially ceased to exist by joining the Federal Republic of Germany. The last words of the English-language programme were “Take care and good luck”. After that, the song “The End” by The Doors symbolically sounded (Simmonds, Radio Berlin International). This was one of the harbingers of the end of the Cold War.

The RBI was charged with spreading Marxist-Leninist ideology. The broadcast also aimed to establish international recognition of East Germany as a legitimate state by distributing many colourful promotional materials about life in the GDR to listeners around the world. In particular, souvenirs related to the symbols and ideology of the GDR and the propaganda of communist ideology were sent by mail. Such cultural diplomacy was particularly successful in India, mainly

in rural and suburban areas (Bajpai, 2021). The RBI's content schedule was flexible and often changed depending on which world events offered the greatest return for socialist propaganda.

At the same time, the multilingual nature of the broadcast allowed RBI employees to cross a certain line and discuss topics forbidden by the authorities, as their superiors rarely understood foreign languages such as Swahili and Arabic. This shows the ideological influence of democratic countries on the GDR (Radio Berlin International. Wikiwand). After German reunification, the RBI ceased to exist as a separate entity and its facilities were incorporated into the Deutsche Welle.

International broadcasting of the USSR – “Radio Moscow” and the Russian Federation – Russia Today, Sputnik.

All media, including magazines, newspapers, and radio stations in the USSR, were directly subordinated to the state. The Bolsheviks quickly realised the power of the media to influence their own population and foreign “potential communist revolutionaries”. “Radio Moscow covered these very issues that were of vital importance to the Bolsheviks. As researcher Mark Winek of the American University in Washington writes:

With Lenin's message of world revolution, the radio could spread the movement to Europe and Africa. Within two years of the founding of the Moscow Radio Laboratory in 1922, ten radio stations were operating in the Soviet Union. With the development of the new state, the Soviet leadership realised the need for international broadcasting. The creation of Radio Moscow met this need. Founded in 1929 with French, English, and German, programmes expanded to Swedish, Turkish, Portuguese, Spanish, Italian, Hungarian, Czech, and Russian by 1932” (Winek, 2009).

Communist ideology was alien to most Western listeners, but the Soviet government, through Radio Moscow, sought to increase the presence of Russian narratives. The expression “not everything is so straightforward” has become familiar and characteristic of our generation, with which Russian propaganda has been trying to justify military aggressions, occupations of other countries, crimes and oppression against the population since the 1930s. Sowing doubts among the population of democratic countries, allegedly demonstrating multiple views on the situation and that “Russia also has its own interests” – this has been and is the strategy of the Kremlin propaganda apparatus. Only the forms and methods of influence change over time. The radio war in Europe continued throughout the Cold War. In order to reduce the influence of Western propaganda, “jammers” were built throughout the USSR and the Eastern Bloc countries – active radio jamming stations that tried to “jam” the airwaves of Radio Liberty, Deutsche Welle, and other international broadcasters in the West (Winek, 2009).

With the collapse of the USSR, international broadcasting was transferred to a new channel, Russia Today. The huge structure of the RT TV channel had enjoyed free access to Western audiences for many years, and until 2022, it was broadcasting directly from studios in Washington and London (Rosijske inomvlennia jak instrument manipuluvannia hromadskoju dumkoju). This international broadcasting channel was developed with diligence and large state funding. When the Russian president made a speech on television saying that the collapse of the USSR was the greatest geopolitical disaster of the 20th century, this speech marked the intensification of confrontation with Western countries and laid the foundation for the tragic events of 2014 and 2022. The new channel was named Russia Today and headed by Margarita Simonyan, who had already demonstrated her loyalty to the regime by 2005. During the tragic events in Beslan, when the Russian authorities concealed the details of the hostage-taking and a failed assault that led to the deaths of hundreds of civilians, Simonyan said only what was agreed upon “from above.” Some point out that it was her story before the assault that led to the escalation of the situation and the deaths of many hostages (Khmelnyska, 2022). Since then, all armed aggressions and interventions by Russia have been accompanied by information support in English, German, Spanish, French, and Arabic. The channel's format was created by experts who had experience working for the BBC and CNN (Ioffe, 2010). With the beginning of Russian aggression against Ukraine in 2014, Russian

international broadcasting began to receive much more funding, and over the past 10 years, it has only grown. According to the Atlantic Council's Digital Forensics Lab:

Through 2023, Russia has relied on its extensive toolkit to conduct information operations, including the use of coordinated fake networks on social media, exploitation of regional grievances against the West, hacking attacks, and document forgery, among other tactics. Among other tactics, Russia spread a combination of old and new narratives to undermine Ukraine domestically and internationally, seeking to discredit its reputation with Western partners and neighbouring countries (Digital Forensic Research Lab, 2024).

In 2014, after the start of the armed aggression against Ukraine, the multimedia information platform Sputnik was also launched. According to a study by the National Institute for Strategic Studies of Ukraine:

The main concept of the new Sputnik news agency is to keep the Internet user in its information field. Using anti-Western rhetoric, manipulating unpopular topics that were ignored by other players in the information market, RT has systematically increased and continues to increase its audience despite the specificity of its content. According to rough estimates, Sputnik's funding and development will be at the level of \$75 million per year." (Rosijiske inomovlennia jak instrument manipuluvannia hromadskoju dumkoju).

The number of languages used for information influence is simply staggering, as is the amount of information whose purpose is to clog the audience's information space, cast doubt on everything, and spread the idea that "not everything is so straightforward", thus facilitating any active operations against target countries as part of a hybrid war.

International broadcasting system of Ukraine: UATV, Ukrinform, FREEDOM.

In accordance with the current legislation, the international broadcasting system of Ukraine consists of the Ukrainian National News Agency "Ukrinform" and the State Enterprise "Multimedia Platform of Foreign Broadcasting of Ukraine".

The history of Ukrainian foreign broadcasting dates back to the Ukrinform news agency, the national news agency of Ukraine, a source of information on political, economic, social, scientific, cultural, and public life in Ukraine and abroad.

The history of Ukrinform began on 16 March 1918. In 1918–1919, during the Ukrainian People's Republic times, it was called UTA, UkrTA (Ukrainian Telegraph Agency), later renamed by the Communists to BUP (Bureau of Ukrainian Press) and UkrROSTA (Ukrainian-Russian Telegraph Agency).

Since 1921, the name of the agency was stable – RATAU (Radio Telegraph Agency of Ukraine) for almost seventy years, until 1990, when the name Ukrinform (Ukrainian National News Agency) first appeared. In 1996, the agency was renamed again and became known as SINAU (State Information Agency) until 2000, when it was returned to the name Ukrinform and granted the status of Ukrainian National News Agency. In 2015, Ukrinform underwent a renewal procedure and joined the newly created international broadcasting system of Ukraine (24. Law of Ukraine, 2016. "On the International Broadcasting System of Ukraine").

Today, Ukrinform has the largest network of regional and international offices in Ukraine. The agency's correspondents work in all regions of Ukraine and in 10 countries: The United States, Canada, Germany, France, Austria, Belgium, the Netherlands, Poland, Latvia, and Turkey. News is published in Ukrainian, Russian, English, German, Spanish, French, Japanese, and Polish.

"Ukrinform provides its readers with a complete and objective picture of events daily: it publishes more than 300 news items, including exclusive commentaries and interviews, photo reports, and infographics (About us. UKRIFORM website).

On 1 October 2015, UATV, a Ukrainian international broadcasting channel aimed at a wide international audience, was launched, broadcasting in Ukrainian, English, Crimean Tatar, Arabic, and Russian. It was broadcast on the same channel, at different times of the day in different languages.

In the context of military aggression, information support for Ukrainian narratives comes to the fore.

As of 2024, Ukraine's international broadcasting is represented by many convergent broadcast channels. Satellite broadcasting is retained by the Russian-language FREEДOM, which also includes private media groups in Ukraine.

However, Ukrainian international broadcasting is not limited to satellite: the Ukrainian broadcasting system has developed a wide system of digital channels to disseminate information on various platforms:

- Video hosting platform YouTube;
- Facebook, X (formerly Twitter), Instagram, Threads social networks;
- TikTok social media app;
- Telegram messenger.

The traditional news team creates content that is subsequently distributed in English, Spanish, Arabic, Ukrainian, and Russian, i.e., several media are combined based on one platform. Convergence and a high level of digitalisation allow Ukrainian international broadcasting to effectively disseminate pro-Ukrainian narratives with a relatively small budget of state funding, when competitors sometimes have ten times more funding.

E.g., the annual funding for the projects of the State Enterprise "MPIBU" (Multimedia Platform for International Broadcasting of Ukraine) is measured in a couple million dollars (Pylypenko, 2023), but this is nowhere near the billions of dollars in propaganda investments made by the Russian Federation (Kreml vytrachaje 1,5 miljarda dolariv, 2022).

These results are also affected by the specifics of the mission of Ukrainian international broadcasting: the protection and promotion of pro-Ukrainian narratives, not just counterpropaganda.

One of the most influential channels of Ukrainian international broadcasting at the time of the study was the English-language digital channel UATV English. It has 420,000 subscribers on YouTube, and the total number of video views exceeds 250 million. UATV English is used to influence the target audience in Ukraine's most powerful partner countries. E.g., the share of views by country is as follows: USA (28.3%), UK (12.7%), Canada (8%), Australia (4.8%), Germany (4.7%) («UATV English» otry mav 400 tys., 2023). An informal approach to informing the audience, a high level of tabloidization of media elements, and the development of a community of regular viewers involved in content creation through social media elements have been fundamental changes in the approach of UATV English since 2022, when the media became the main state broadcaster in English in the digital space. It was these changes that allowed us to keep the audience's interest during two years of full-scale war.

Conclusion

Over the last hundred years, wireless information transmission has evolved from simple radio to satellite broadcasting of audiovisual content and a whole layer of interactive "new media" where users can communicate, consume information and react to it in almost real time.

Countries with great ambitions and influence on the global economy (the US, UK, Germany, France) are actively developing and investing resources in their own broadcasters, which attract audiences abroad.

With the advent of the Internet and new media, this work has become much cheaper, and with the investment of small material resources, it is possible to actively implement information operations, spread disinformation or, on the contrary, counteract it. Further research into the Ukrainian system of foreign broadcasting will help to establish the patterns of development of the state's information influence in accordance with the external and internal threats that stand in its way.

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REVIEW ARTICLES
ОГЛЯДИ

On the Importance of Communications in the Field of Pilgrimage and Religious Tourism as a Social and Communication Institution

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ABSTRACT

Pilgrimage is a social communication institution that plays a vital role in forming and strengthening social ties and communication among people. This form of travel has deep roots in religious traditions and reflects the human need for spirituality and the search for meaning in life. Pilgrimage involves traveling with the specific purpose of visiting a holy place or shrine to seek spiritual refreshment, appeal to higher powers, and perform religious rites or penance. This creates favorable conditions for interaction among people who share common beliefs and values. As a social communication institution, pilgrimage contributes to the formation of group identity and community, as people engaged in pilgrimage feel part of a larger community that unites their faith and goals. They communicate, share experiences, meet new people, and interact with residents and other pilgrims, which promotes the exchange of ideas, views, and mutual understanding. Additionally, pilgrimage creates opportunities for the development of social and communication skills. By interacting with different people, pilgrims learn to show tolerance, mutual respect, empathy, and understanding of other cultures and traditions. They acquire the skills of effective communication, the ability to listen and understand others, as well as identify themselves as part of the community. Therefore, pilgrimage, as a social and communication institution, promotes interaction between people, the formation of communities, and the development of social and communication skills. It creates a unique opportunity for communication, exchange of experience and knowledge, as well as deepening of spiritual development and enrichment of the life experience of each pilgrim.

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АНОТАЦІЯ

Паломництво, як соціальнокомунікаційний інститут, є явищем, яке відіграє важливу роль у формуванні та зміцненні соціальних зв'язків і спілкування між людьми. Ця форма подорожей має глибокі корені в релігійних традиціях і відображає потребу людей у духовності та пошуку сенсу життя. *Паломництво передбачає спеціальну мету подорожі* – відвідування святого місця або святині, щоб зазнати духовного освіження, звернутися до вищих сил, виконати релігійні обряди чи покаєння. Це створює сприятливі умови для взаємодії між людьми, які поділяють спільну віру та цінності. Паломництво, як соціальнокомунікаційний інститут, сприяє формуванню групової ідентичності та спільноти, оскільки люди, що займаються паломництвом, відчувають себе частиною більшої спільноти, яка об'єднує їх віру і цілі. Вони спілкуються, діляться досвідом, знайомляться з новими людьми, вступають у взаємодію з місцевими жителями та іншими паломниками, що сприяє обміну ідеями, поглядами та взаєморозумінню. Крім того, паломництво створює можливість для розвитку соціальних навичок та комунікаційних вмінь. У процесі спілкування з різними людьми, паломники навчаються виявляти толерантність, взаємоповагу, емпатію та розуміння різних культур і традицій. Вони набувають навичок ефективного спілкування, вміння слухати і розуміти інших, а також виявляти себе як частину спільноти. Отже, паломництво, як соціальнокомунікаційний інститут, сприяє взаємодії між людьми, формуванню спільнот, розвитку соціальних навичок та комунікаційних вмінь. Воно створює унікальну можливість для спілкування, обміну досвідом та знаннями, а також поглиблення духовного розвитку та збагачення життєвого досвіду кожного паломника.

КЛЮЧОВІ СЛОВА: комунікаційні стратегії, комунікаційні джерела, паломництво, релігійний туризм, соціальнокомунікаційний простір, соціальнокомунікаційний інститут.

Introduction

Literature Review.

The theoretical and methodological foundation of the paper is contemporary studies in the field of social communications, pilgrimage and religious tourism: V. Rizun (Rizun, 2008; 2022), R. Stefko, S. Jenčová, E. Litavkova (Štefko, Jenčová, & Litavcová, 2013), A. Kiralova, M. Mudrik (Štefko, Kiráľová, & Mudrik, 2015), Y. Zelenyuk (Zelenyuk, 2013), I. Kudinova (Kudinova, 2023), V. Volovyk (Volovyk, 2023), L. Ataman (Ataman, 2023), M. Komleva (Komleva, 2023), V. Kochan (Kochan, 2023), P. Penyak (Penyak, 2023), H. Labinska (Labinska, 2023), V. Tsivaty (Tsivaty, 2023), I. Panova (Panova, 2023), S. Panchenko (Panchenko, 2022).

Problem Statement.

The spiritual cleansing power of pilgrimage to holy places is widely acknowledged. However, it is equally essential that participants in these pilgrimages develop a sense of community through prayer. Researchers in religious tourism (Ambrosio, 2015; Amaro, Antunes, & Henriques, 2018; Vidal-González, & Capsí, 2023) have noted that for many pilgrims, the journey itself with a group of like-minded individuals is more significant than the actual performance of ritual rites upon reaching the destination or receiving a sermon about righteous living. Communication with fellow

pilgrims holds immense spiritual value during liturgies, visits to shrines, joint prayers, spiritual chants, and general spiritual practices. Therefore, communication is of great importance during pilgrimages as it unites like-minded individuals on a spiritual level and provides an opportunity to get to know each other and discuss the reasons for embarking on sacred journeys (praying for relatives, for their country, for healing from fatal diseases, for resolving vital issues). During the pilgrimage itself, pilgrims pray to the Lord, the Mother of God, Angels, Archangels, and the Holy Family to help them forget events that hinder their progress in their life journey. These events may include the death of loved ones, difficult family members, workplace challenges, suicidal thoughts, depression, war-induced issues and implications, lack of self-acceptance, abuse and bullying in a family and society, social rejection, spiritual weakness, and other struggles. The communication between clergy, priests, mentors, and pilgrims is crucial across various denominations since sometimes pilgrims do not achieve the expected results from their pilgrimage due to a lack of communication or miscommunication between the clergy and the pilgrims (Panchenko, 2022, pp. 55-61). It can also contribute to why the pilgrimage does not yield the desired results. Moreover, conflicts and fanaticism may arise between religious groups and denominations during the pilgrimage. There may also be reluctance among pilgrim groups to interact with each other and clashes between the locals and pilgrims. Therefore, these issues have psychological implications. As the social and communicative aspects of pilgrimage become more prominent, questions about the psychological nature of pilgrimage as a phenomenon arise (Panchenko, 2019).

This paper aims to examine pilgrimage and religious tourism in the context of social communication proceeding from the recent research of both foreign and Ukrainian scholars who have explored this topic to demonstrate the enduring significance of pilgrimage, particularly during wars, disasters, and diseases. It aims to show that pilgrimage has been a consistent feature of society for centuries and continues to evolve in academic discourse, highlighting its resilience as a social and communicative institution. The author emphasizes the relevance of pilgrimage in modern life, often characterized by crises and risks rather than religious and righteous events. Additionally, the author underscores that scholars from various fields analyze pilgrimage from a communication perspective. The extensive coverage of this phenomenon by different academic disciplines, especially communication studies, suggests that pilgrimage has become an integral part of social communication and a distinct social communication institution (Rizun, 2022).

Method

The article utilizes cultural, religious, communication, and tourism research methods to analyze the issue of pilgrimage and religious tourism in the social and communication context. It also explores the significance of these phenomena from the perspective of social communication institutionalization. The author covers pilgrimage from the social and communication angle, drawing on findings from various fields of study. Additionally, the author analyzes articles that view pilgrimage from cultural, religious, tourism, communication, economic, psychological, and other perspectives, showing how this phenomenon is evolving.

The author has also employed historical, systemic, and informational approaches to make the content more accessible to a larger audience from various fields of study and to pique the interest of different social groups. These approaches are represented in the text with a chronological analytical scheme for the analysis of contemporary literature (the 2013-2023 period). Owing to various fields and scientific directions, pilgrimage has drawn the attention of scientists across academic disciplines and united scholars around the phenomenon.

Results

In this section, I will discuss the results and findings of various contemporary scientists from different fields in relation to pilgrimage and religious tourism from a communication perspective.

The article "*Selected Aspects of Marketing Pilgrimage Sites*" (Štefko, Jenčová, & Litavcová, 2013), published in *The Polish Journal of Management Studies*, focuses on the popularization of Marian shrines (Mariology being the theological science of the Virgin Mary in Orthodox, Catholic, and Protestant theology) in Slovakia through mass communication. The authors stress the importance of using communication channels to attract pilgrims to Slovakia, citing the example of neighboring Poland, where the pilgrimage is well-organized and attracts around half a million people annually. They also mention Yasna Hora in Częstochowa, Poland, the most popular Marian shrine, annually visited by approximately 4 million people.

The Black Madonna image has a fascinating history. In 988, the image was brought to Kyiv and served as a model for the first ancient Rus icon painters. Later, the image was relocated to Belz, and then, around 1382, the Polish prince Władysław transported the "Mother of God Belzka" to Częstochowa, where it became known as "Częstochowa". Annually, thousands of Roman Catholic pilgrims visit Yasna Hora in Częstochowa to pray before this icon (Pyrig, 2009, pp. 167-173). Poland has around 500 pilgrimage sites, with 430 associated with the veneration of the Virgin Mary. Poles are known as a nation of pilgrims who respect and preserve their traditions and religious heritage. They also promote this tradition through effective communication, advertising, and funding scientific research.

Therefore, the article "*Strategic Marketing Communication in Pilgrimage Tourism*" (Štefko, Kiráľová, & Mudřík, 2015, pp. 423-430) focuses on Slovak Marian shrines and explores the role of advertising and media in promoting pilgrimage. This study builds on previous work on the communication aspects of Marian shrines in Slovakia.

In this article, Štefko, Kiráľová, & Mudřík examine pilgrimage tourism in Slovakia from a communications perspective. Slovakia has the potential for pilgrimage tourism due to its historical context and numerous destinations of interest to both domestic and foreign visitors. However, the development of pilgrimage and religious tourism in Slovakia is retarded by deficiencies in marketing communications, infrastructure, and other areas. The researchers conducted a questionnaire survey to assess the current situation with marketing communications in pilgrimage tourism and built two hypotheses to guide their research.

The study used the Single-Factor Analysis of Variance ANOVA to investigate the relationship between the dependent variable and an interval variable set to one. The homogeneity of variance was tested using the Bartlett and Levine test. Based on the analysis results, the article provided recommendations for developing a communication strategy. The first hypothesis stated: H1: There are statistically significant differences in the level of awareness about religious, cultural heritage, and pilgrimage depending on the preferred source of information.

The independent variable was the most common source of information about the tourist destination (1 – Internet, 2 – travel agencies, 3 – personal recommendations from acquaintances, 4 – television/radio, 5 – newspapers/magazines). The dependent variable was the level of awareness about religious and cultural pilgrimage sites, rated on a scale from 1 to 5 (1 – being completely unaware, 5 – being fully informed). Since the study examined the relationship between the dependent and the nominal interval variable, it utilized the Single-Factor Analysis of Variance ANOVA.

The sample was initially divided into groups based on the primary source of information. It was important for the observations within those groups to be independent, as this was a necessary provision for one of the applied analysis methods. The homogeneity of variance was then tested using the Bartlett and Levine tests. Summary statistics were calculated using Minitab®16 Statistical Software. The criterion for homogeneity of variance for the Bartlett and Levine test was calculated at a level that ensured the p-value was higher than the significance level used for testing (i.e., $\alpha = 0.05$, or 5%, respectively). As a result, the variance was confirmed to be homogeneous, allowing them to proceed with the descriptive statistics for the surveyed group.

In another article, the authors explained that communication in religious and pilgrimage tourism targets a specific group of visitors interested in completing a pilgrimage. Word of mouth, which involves verbal communication between suppliers, independent experts, family, friends, and

visitors, plays a significant role. Additionally, blog sites featuring stories about visits to religious sites, cultural heritage, pilgrimage, or special events can be influential. To encourage pilgrimage blog content should be detailed to help readers envision the journey and prepare for their own. Websites can provide virtual tours of places of worship. International networks for religious individuals, religious TV channels, and radio stations can also disseminate relevant information to visitors. Church publications, brochures, tourist guides, and public relations should be used to communicate and inspire desire, motivation, and faith in the desired results of the trip. Lesser-known destinations and sites in Slovakia should utilize various marketing tools, including online communication, to engage with visitors. The limited financial resources of both destinations and visitors to Slovakia, as well as the widespread availability and relatively low cost of the Internet, will make this medium dominant in strategic interactive communication with visitors.

For this, all appropriate communication channels should be used. Previous attempts to promote religious and pilgrimage sites, carried out by individual organizations, did not have a systematic approach. Strategic communication should focus on raising awareness, strengthening the image, targeting a specific market, and increasing global publicity of the religious, cultural heritage, and pilgrimage sites of Slovakia. According to the authors, a part of strategic communication should include comprehensive information about the historical significance, events, amusing details, and attractiveness of the visited sites and destinations.

The following platforms are the most suitable for this purpose: *Facebook*, *YouTube*, *Pinterest*, and *Foursquare*. Engaging with visitors through the increasingly popular social network *Foursquare* provides new opportunities for destinations and sites. *Foursquare* is primarily used as a mobile application and is linked to geolocation services. In Slovakia, it is being increasingly utilized for sharing location information with friends registered on the network. The authors recommend that designers of religious, cultural-historical, and pilgrimage websites create their own websites. Focusing on a specific site provides access to statistics and the ability to run promotions, attract visitor attention, and more. Users who visit these destinations and check in automatically inform their friends about their location, which helps spread information about the destination even to those who may not be interested otherwise.

Strategic communication can be challenging, especially for religious, cultural, and pilgrimage sites. They need to invest in promoting themselves both online and offline, utilizing social media. Success in strategic communication depends on creativity, innovation, and a good understanding of social media. Providing relevant information about the destination, monitoring social media conversations, and building relationships with visitors are crucial steps that destinations and facilities, such as those in Slovakia, should take to gain the loyalty and trust of visitors (Štefko, Kiráľová, & Mudrik, 2015, pp. 423-430).

In his article "*Religious Tourism as a Communication Education's Means of the Human Personality*," Zelenyuk discusses religious tourism and pilgrimage and communication. Zelenyuk emphasizes that religious trips and pilgrimages not only impact the individual tourist in terms of information and communication but also have an influence on the larger society. Through tourists, the communicative influence of religious buildings is spread, with objects of worship acting as subjects of communication. The communicative essence of religious tourism lies in the potential for the spiritual enrichment of the traveler. From this perspective, religious buildings are not only objects of tourist communication but also its subjects. After returning from a trip, tourists often share their experiences, transmitting spiritual values and meanings to those around them. The essence of tourism is that a person as a perceiving subject, becomes the direct recipient of something new following a journey. In this case, the purpose of the journey, i.e. the destination, becomes the object of the tourist's perception as a recipient (Rizun, 2008). A tourist on a journey is a subject, an active recipient in communication. The author of the article discusses the impact of religious tourism on information and communication, outlining the following links: the tourist's understanding of the value of the attraction, the organization of the journey in accordance with its purpose, awareness of historical and cultural background related to the attraction, the formation of an overall

impression of the journey, the evaluation of whether the purpose was achieved, and the integration of symbolic meanings, cultural codes, and symbols associated with the attraction into the tourist's life. The author provides examples such as the "Chalice" icon being a safeguard against alcoholism, myrrh symbolizing abundance, and holy water representing holiness in the home (Zelenyuk, 2013, pp. 88-89).

The recent international conference "*Sacred and Tourism*" held on April 28, 2023, in Kyiv, became a significant achievement for the scholars of Taras Shevchenko National University of Kyiv, who delved into the topic, giving special attention to communications in pilgrimage and religion tourism. Therefore, an in-depth analysis of the works directly related to pilgrimage, religious tourism, and communications appears relevant here.

In her work "*Religious Tourism: The Essence and Prospects of Development*" (*Sacred and Tourism*, 2023, pp. 206-208), Kudinova notes that during a pilgrimage, there is often communication between many people from different cultures. For a long time, the Way of St. James has been used to exchange ideas, artistic styles, and cultural traits of different countries. Today, this path is the main cultural and religious route of Europe. In an individualistic society where face-to-face communication is decreasing, pilgrimage plays a communicative role and promotes unity among people.

Volovyk & Ataman explore the concept of liminality in their study "*The Sacred Concept of Liminality*" (*Sacred and Tourism*, 2023, pp. 21-24). They discuss the idea of a liminal "place outside physical space" for geographical and sacred research, which refers to a transitional posthumous state involving a location in the afterlife. This concept includes components beyond the boundaries of space and time. For example, the authors analyze Limbo or Purgatory, terms in Christian eschatology that describe the state and place of souls as an intermediate state between Heaven and Hell. The article argues that the liminal approach is an experience of the sacred and a significant way in which the liminal experience acquires symbolism, sacralization, interpretation, and voice.

In her article "*Sacred in the Sites of Geotourism of Ukraine*" (*Sacred and Tourism*, 2023, pp. 94-97), Komleva discusses the concept of the sacred and its perception in relation to communications and religious systems. She highlights how the development of civilization, religious systems, and communications has led to natural objects such as mountains (Olympus, Fujiyama, Himalayas) and river landscapes (the Nile, Ganges) becoming sacred through associations with ancestors, founders of religions, prophets, and saints. Over time, the territories of ethnic groups, ancestor cults, native landscapes, and sacralized history have transformed into the Holy Land for the ancient Egyptians, Jews, and Japanese. It emphasizes the importance of natural landscapes in geotourism destinations. By correlating these elements and adding new natural components, it is possible to recreate the implementation of a certain meta-project preceding the emergence of man, human societies, ethoses, and states. This approach aligns with the sequence described in the Old Testament. The author suggests that this understanding can be valuable when selecting geotourism sites and planning travel routes.

In their collaborative work "*Peculiarities of the Creation of a Tourist Cluster Based on the Sacred Architecture of Mizhhirshchyna (Khust District of Zakarpattia Oblast)*" (*Sacred and Tourism*, 2023, pp. 172-176), Kochan & Penyak examined the sacred architecture of Mizhhirshchyna. They found that with the advancement of telecommunication services, it is feasible to promote a tourist product in the tourism market. They highlighted that tourists, besides fulfilling their spiritual needs, also require everyday amenities. These include accommodation, eating places, transport accessibility to sacred architecture sites, telecommunication services, banking and financial services, tourist information centers with excursion services, and advertising and souvenir products. A notable aspect of creating a tourist cluster is a coordination center, which serves as a link between the local population and management institutions. Only the interaction of all these elements could secure the effective functioning of the tourist cluster.

In her paper "*Experience of Implementing IT as a Tool for Preserving the Sacred Heritage of Ukraine*" (*Sacred and Tourism*, 2023, pp. 215-219), Labinska presents the projects that utilize the achievements of the Ukrainian IT industry in the sacred sphere. Ukraine is well-known as a global IT hub, offering high-quality expertise for global financial technology markets. The Ukrainian IT industry provides services in areas such as Big Data, telecommunications, and cloud services. The implementation of IT has led to the emergence of new forms of territorial organization within society. The scholar emphasizes that the application of IT is increasingly diversifying globally. There is a growing demand for IT products from society, as they not only optimize processes, save time, and offer non-standard solutions but also create potential for real income by designing original products. IT products can help preserve historical memory, especially in the case of sacred sites that Ukraine has lost due to the war. Technologies such as FacePay24 can aid in identifying visitors to sacred sites, particularly in times of frequent reports of false alarms regarding potential threats. Additionally, the implementation of intelligent transport systems in Ukraine has the potential to enhance the logistics of tourist and pilgrimage flows.

In his article "*Religious Tourism and Tourist Diplomacy in the Conditions of Globalization Processes of the 21st Century: International and Institutional Discourses*" (*Sacred and Tourism*, 2023, pp. 254-258), Tsviaty also discusses the significance of communications in the field of religious tourism. He identifies five main groups of motivations that guide modern tourists: cultural and cognitive, spiritual (insight, enlightenment, atonement), healing, the desire to feel part of the spiritual space, and hedonistic motivations. The scholar suggests that religious tourism can contribute to the institutional development of regional territories affected by global cataclysms and help prevent social and communication problems. He emphasizes the importance of religious tourism and religious diplomacy as significant factors in the socio-cultural development of society in the globalized landscape of the 21st century. The author concludes that today the concept of "hospitality" has high international and political, political and diplomatic, tourist, and social significance, especially in the fields of public and cultural diplomacy, public information space, and intercultural communication.

In the work "*The Role of Marketing in the Promotion of Pilgrimage and Religious Tours*" (*Sacred and Tourism*, 2023, pp. 287-289) Panova describes innovations in the marketing of pilgrimage and religious tours through communications. The author explains that pilgrimage and religious tourism have always been popular among tourists and have had a significant impact on the cultural and religious fabric of states and regions. Effective promotion of these sites and their historical significance has resulted in an increase in tourist flows. Public relations play a vital role in organizing tourism activities by creating and maintaining a positive image of pilgrimage and religious tourism among the public. The main goal of public relations is to influence public opinion by informing people about the history and significance of these types of tourism, as well as the importance of tourist sites for society. Public relations tools include relations with the public, organizing events for the mass media, etc.

Marketing and tourist initiatives alone are not sufficient to open a sacred tourism destination without the presence of true sacredness. Modern communication and psychological techniques can be used to create advertising and marketing myths. However, true sacredness is developed over time or under the influence of conditions within the realm of the sacred, which goes beyond ordinary and comprehensible phenomena. The development of sacredness is linked to the high spiritual, moral, and ethical principles of humans and thus does not allow for the use of commercial and marketing methods. Nevertheless, sacred tourism can and should be integrated into the overall concept of urban and regional development, as its spiritual aspect is not in conflict but in harmony with the social and economic objectives of territory growth.

In her research "*On the Question of Pilgrimage Literature as a Form of Communication During Sacred Journeys*" Panchenko highlighted the significance of pilgrimage guides as a powerful communication tool for sacred journeys. She also provided examples of specialized fiction, documentaries, and feature films on the subject, which serve as motivators for undertaking sacred journeys.

Pilgrimage guides and books offer ample information, inspiration, and ideas for organizing own journeys or retracing the paths of others. Therefore, the coverage of this topic is relevant from the perspective of social communication. To encourage pilgrimage numerous guidebooks, itineraries – travel descriptions were compiled, many of which later became important historical sources. After analyzing the necessary communication sources, the author concluded that the topic warrants further exploration of the phenomenon of pilgrimage within the social and communication context (*Sacred and Tourism*, 2023, pp. 252-254).

The conference "*Sacred and Tourism*" has demonstrated the importance of studying pilgrimage and religious tourism as a social and communicative institution with its rules, norms, laws, and functions, even during challenging times for Ukraine. Scholars from various fields, including economics, history, geography, cultural studies, social sciences, religious studies, and linguistics, focus on this topic and recognize its communicative aspect, which has not yet been thoroughly investigated and described in the scientific community.

Conclusion

In this article, the author analyzes the works of foreign and Ukrainian scientists who have directly or indirectly discussed pilgrimage and religious tourism within the framework of social communication. While reviewing scientific reports, articles, monographs, dissertations, and specialized magazines on religious tourism, the author found that this area has not been thoroughly studied and requires a comprehensive review and careful analysis. The author also suggests that further examination of pilgrimage literature, documentaries, feature films, diaries, memoirs, and interviews of pilgrims is necessary as this area continues to evolve and encompass new scientific directions. The issue of pilgrimage and religious tourism in the social and communication space has been explored through cultural, religious, communication, and tourism methods. The author has also developed analytical schemes for contemporary literature (from 2013 to 2023) and has observed the increasing interest in pilgrimage among scientists from various fields and scientific directions related to the social communication platform. The active scientific engagement in the topic is evident through international conferences, round tables, defended dissertations, international scientific projects, publications of monographs, manuals, and textbooks, as well as university courses. It indicates the sustained development of the topic "*Pilgrimage and Religious Tourism*" even in challenging conditions, particularly within the social and communication realms.

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REVIEW ARTICLES
ОГЛЯДИ

Two views on a single research object: mixed language code

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ABSTRACT

The purpose of this article was to present the approaches and methods of Ukrainian and European scientists to the research of the interaction of two languages – Ukrainian and Russian in the communication processes between different segments of the society. As a result of close contacts, a mixed code with an uncertain status emerged, which received the figurative name “surzhyk” and was assessed by Ukrainian sociolinguistics as a threat to the development and functioning of the Ukrainian, primarily literary, language. The goal of the study was to analyze how the research object is presented in European science, namely in a scientific project in which Austrian, German and Ukrainian researchers participated (2019 – 2024). This article belongs to the comparative and general research, therefore, the methods with which the author worked include the comparative method and the method of induction, which enabled to identify certain trends in the development of scientific thought in specific cases. The methods of analysis and synthesis allowed to analyze the approaches and methods of studying the results of the language mixing, which is Ukrainian-Russian Surzhyk. The analysis of the approaches and methods of analysis, recorded in the works of Ukrainian and Western European scholars - project participants, allowed us to draw conclusions that, when studying surzhyk, researchers have different goals in front of themselves.

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АНОТАЦІЯ

Метою цієї статті є представлення підходів і методів українських та європейських учених до вивчення взаємодії двох мов - української та російської у процесах комунікації різних верств населення. У результаті тісних контактів виник змішаний код із невизначеним статусом, що отримав образну назву «суржик» і оцінювався українською соціолінгвістикою як загроза розвитку і функціонуванню української, насамперед літературної, мови. Завданням роботи є аналіз того, як презентовано об'єкт дослідження в європейській науці, а саме в науковому проєкті, в якому брали участь австрійські, німецькі та українські дослідники (2019-2024). Матеріалом дослідження стали статті про змішаний код, опубліковані в Україні та за кордоном, а також доповіді, виголошені на семінарі «Гібридизація з двох боків: українсько-російське та російсько-українське кодове змішування в контексті (соціо)лінгвальної ситуації на півдні України вздовж узбережжя Чорного моря» («Hybridization from two sides: Ukrainian-Russian and Russian-Ukrainian Code Mixing in the context of the (socio)linguistic situation in southern Ukraine along the Black Sea coast», який відбувся в лютому 2024 р. в Альпійсько-австрійському університеті (м. Клагенфурт, Австрія) і на якому виступили учасники однойменного проєкту - дослідники з названого вище університету, Університету ім. Карла фон Оссецького (Інститут словістики), м. Ольденбурга, (Німеччина), а також експерти з України і Польщі. *Методи дослідження.* Ця стаття належить до праць порівняльного і загальнонаукового плану, тому до методів, з якими працював автор, належать зіставно-порівняльний метод і метод індукції, який дозволив за конкретними випадками побачити певні тенденції в розвитку наукової думки. Методи аналізу і синтезу дозволили проаналізувати підходи й методику вивчення результатів змішування мов, яким є українсько-російський суржик. Аналіз підходів, методів аналізу, зафіксованих у працях українських і західноєвропейських учених – учасників проєкту, дозволяє зробити *висновки*, що, вивчаючи суржик, дослідники ставлять перед собою різну мету. Українські соціолінгвісти презентують його як негативний наслідок існування двомовності на території України, як загрозу функціонуванню й розвитку української мови, як простір інтерферентних явищ у структурі висловлень. Німецькі й австрійські учасники проєкту, зважаючи на історичний і культурний розвиток України, розглядають суржик як код, що виник у результаті складної комунікаційної взаємодії мов і діалектів, що побутують на території держави, шукають в ньому вузли стабілізації, виокремлюють регіональні лексифікатори, які формують цей код, аналізують ознаки системності коду через зменшення варіативності його одиниць. Обидві групи підкреслюють необхідність врахування діалектних впливів, які дозволяють говорити про різні види суржику, вважають суржик мовою обмеженого вживання і не прогнозують його усталення у вигляді третьої мови, що забезпечує комунікацію соціуму.

КЛЮЧОВІ СЛОВА: комунікація; змішаний код; суржик; варіативність; стабілізація.

Introduction

Linguistic communication is the popular research object in many blocks of the linguistics - communicative linguistics, sociolinguistics, psycholinguistics, and media linguistics. It is important for all domains of life in society – strengthening and defending the state, developing education, culture, media. Language is the optimal means of communication, which, together with non-verbal means, allows you to transfer information in the most convenient way. It is communication that organizes the life of society, allows it to function and develop properly. Even when individuals communicate with one another, they act as subjects in the system of ethnolinguistic, demographic, and sociocultural parameters – self-identification, social status, age, gender, role in a specific situation. The social factor permeates all aspects of communication, even domestic, stimulates its implementation, limits deformations and ensures results.

In Ukraine, as in other multilingual societies, communication takes place in several languages. On the other hand, the Ukrainian state implements a certain language policy, adjusts language

communication in society, encouraging the development of the language, which is most often the language of the indigenous population. After gaining independence in Ukraine, the Ukrainian language received support, its declaration as the state led to the implementation of a significant number of cultural and educational tasks, the introduction of changes in the work of educational institutions, the media, state organizations, and the system of the country's communication space.

Immediately after the beginning of the great work on language development in the country, the question arose of the study of mixed speech, which was formed on the territory of Ukraine during the centuries of its existence within the Russian Empire, where the main language of communication in all spheres was the Russian language. This mixed speech attracted the attention of Ukrainian linguists for a long time, but it became the object of study only in the period of independence as a phenomenon of "linguistic and communication threat" to the processes of functioning, stabilization, and normalization of the Ukrainian language.

The *purpose* of this article was to present the approaches and methods of Ukrainian and European scientists to the study of a mixed code as a result of the centuries-old interaction between two languages – Ukrainian and Russian – on the territory of Ukraine.

This mixed code is defined in the linguistic tradition of Ukraine, and to some extent in Europe, as "surzhyk", which is a figurative name based on the primary meaning of the word, i.e., "mixture of grain from several cereals". Over time, the lexeme developed a secondary meaning – "non-normative individual speech of a certain person or social group, which is the result of mixing two or more languages" (Dictionary of the Ukrainian language, 2012, p. 1124).

The task of the work was to analyze how this research object is presented in Ukrainian science and in the works of European scholars – participants of the scientific project on the study of mixed speech of the South of Ukraine ("Hybridization from two sides: Ukrainian-Russian and Russian-Ukrainian Code Mixing in the context of the (socio)linguistic situation in southern Ukraine along the Black Sea coast"), in which Austrian, German and Ukrainian researchers participated (2019 – 2024)¹.

The research material were the articles about surzhyk published by Ukrainian linguists, as well as the works of German and Austrian researchers and their reports delivered at the seminar of the same name on language hybridization problems, which took place in February 2024 at the Alpine-Austrian University (Klagenfurt, Austria). At this seminar, which concluded the work on the above-mentioned project, its participants – researchers from the above-mentioned university, the Carl von Ossietzky University (Institute of Slavic Studies, Oldenburg, Germany), as well as experts from Ukraine and Poland.

This seminar was a kind of summary of the research carried out within the project and a scientific platform for further analysis of language mixing processes. The work, as already mentioned above, was carried out during 2019 – 2024. Its purpose was to carry out a corpus description of Ukrainian-Russian mixed speech correlated with territorial and sociodemographic factors. See details of the project. (Hentschel & Reuther, 2020).

Method

This article belongs to the research of a comparative and generalizing context, therefore, the methods with which the author worked involved the method of generalizing the results obtained by different authors who considered the same object of research, the comparative and comparative method, as well as the induction method, which allowed for in specific cases to see certain trends in the development of scientific thought. The methods of analysis and synthesis made it possible to analyze the approaches and methods of studying the result of the language mix, which is Ukrainian-Russian Surzhyk.

¹ This article is based on the report "About one type of language communication in Ukraine", announced on April 18, 2024, at the International scientific and practical conference "Actual problems of the media space" (Kyiv, April 18, 2024) and the materials of this conference. At the time of writing, they had not yet been made public.

Results

Active study of surzhyk after Ukraine gained independence began with the presentation of this code in normative and cultural-historical aspects. Starting from the 1990s, researchers tried to determine the essence of surzhyk, demonstrated deviations in expressions in the Ukrainian language, which, in the opinion of the authors, posed a potential threat to the colloquial and literary segment of the national language due to the loosening of norms, and described the conditions and consequences of the emergence of mixed speech due to the centuries-old pressure from the Russian language as the main language of the Russian Empire, and later of the soviet union, which included Ukraine as a republic.

Ukrainian sociolinguists, along with outlining the social and linguistic essence of surzhyk, emphasizing its unpredictability, spontaneity, lack of system, chaoticity, tried to find its place both in the language and communication sphere of the social life, and in the system of the language itself, in its functional and stylistic paradigm. They wrote about colloquial speech, “colloquial language” (Stavytska & Trub, 2007, p. 77), pidgin (Dzybyshyna-Melnyk, 2010, p. 16), subcode (Kuznetsova, 1999, p. 80), regional koiné (Demchenko, 2003, p.29), sociolect of mixed type (Tararenko, 2008, p.15), etc. It was noted that the mechanism of this code’s formation is similar to the mechanism of formation of a pidgin (Masenko, 1999, p. 28), and despite all discussions and objections, this opinion continues to exist (Masenko, 2019, p. 10). Its key characteristic is fluidity, which makes it impossible to form a stable system (Masenko, 2004, p. 32). The last characteristic emphasizes the blurring of the concept, and therefore the phenomenon it reflects, and determines its stylistic and value orientation in the hierarchy of social communication. Surzhyk was and remains an unacceptable socio-communication phenomenon among Ukrainian linguists.

In all those definitions, the blurring of the idiom and the stylistic and value positioning in the hierarchy of public communication were emphasized. For the most part, surzhyk is negatively evaluated even by teenage schoolchildren (Danilevska, 2018, p.90). Given the functional and stylistic load of surzhyk, it is recognized as a fact of speech practices and is not allowed for “normative approval” in the system of the national language with its subsystems in the form of colloquial speech, colloquial speech, dialects, etc.

Evaluation permeates Ukrainian works on surzhyk, which is understandable, because the process itself was the result of the pressure and dominance of the Russian language for several centuries in the Ukrainian communication space. As I. Braga rightly points out, “the discussion of the mentioned problem is very emotional, the evaluative connotation of the surzhyk seems to spread across the entire scientific discourse about it” (Braga, 2013, p. 96). At the same time, even though surzhyk as a phenomenon is generally negatively positioned by most Ukrainian sociolinguists, the lexeme itself is calmly used in a terminological sense and is written without quotation marks.

European researchers show a certain accuracy and prudence, understanding the requirements of the conceptual framework: the terms in the meaning structure should not be burdened with a figurative component. They call the specified concept a mixed language, code, idiolect, correlating it with an idiom, sometimes hiding the word in the structure of the abbreviation URS (Ukrainian-Russian Surzhyk), which neutralizes evaluability, or URMS (Ukrainian-Russian mixed speech). It is natural for them to use terminology related to language contacts, therefore, surzhyk is represented as a mesolect – the middle component in the vertical hierarchy of language codes. Some of the above-mentioned nominations are widely used in “both sociolinguistics”, however the core term in European works undergoes graphic changes (it is written in quotation marks, which demonstrates the critical attitude of researchers to the figurative component in the meaning structure of the concept. This is the principal position of researchers (Gentschel & Tararenko, 2022, p. 31).

Research emphases in the study of the language situation as a whole and surzhyk as its component in the works of Ukrainian and European researchers differ somewhat. For the former, it is extremely important to analyze the language space dynamics of Ukraine’s different regions and emphasize the position of a negative attitude towards surzhyk, i.e., the linguistic situation is in the

first place in the circle of interests, on the second is surzhyk with examples of its asystemicity. There are many articles about surzhyk in Ukrainian linguistics, but there has been no comprehensive work of a generalizing nature until now. As far as the author of this article knows, the only consistent long-term collector and researcher of surzhyk oral and written texts on the phonetic/phonological, lexical-semantic and grammatical levels is I. Braha (see, e.g.: Braha, 2011; 2013; 2014; 2015; 2021).

Ukrainian sociolinguists investigate the language situation in various aspects: as language behavior and language preferences in the communication of different strata of the population, as a language that functions in various areas of social life – education, state development, culture, as a dynamic of changes in connection with the establishment of Ukrainian language as state. Thus, with the help of questionnaires, in particular, including in questionnaires questions about the choice of the communication language in different situations, the variability of this choice depending on sociodemographic and territorial factors is examined, i.e., the correlations between sociolinguistic variables are studied (Shumarova, 2000; Sokolova & Zaliznyak, 2018; Danylevska, 2019; Sokolova, 2021).

In contrast to the study of the language situation, the study of surzhyk is mostly not accompanied by a questionnaire with a representative sample due to the time-consuming nature of such work for a specific researcher and the lack of technical and financial opportunities to order relevant materials from professional sociological institutions. Due to this, the collected data cannot be presented as statistically substantiated and verified. Researchers simply write about the hybridization in oral speech of many Ukrainians (see, e.g.: Masenko, 2019, p. 7; Danylevska, 2018, p. 90; Braha, 2024, p. 30). They explored the language behavior of certain strata or social groups of the society – civil servants, young people (Sheludko, 2017; Danylevska, 2018; Tsar, 2018; Braha, 2024).

European researchers (representatives of Austrian and German sociolinguistics – project participants) are trying to combine quantitative and qualitative indicators in sociolinguistic research, building a theory of mixed Ukrainian-Russian speech based on a corpus linguistic description combined with analytical methods of quantitative variational sociolinguistics correlated with socio-demographic data (Hentschel & Reuther, 2020). They focus on the results of the language codes mixing and try to determine the variability degree of repeated language units.

Significant amount of content used in this project is its strong point. Thus, in this project led by Austrian and German researchers, 1,290 questionnaires, 103 texts of in-depth interviews, and recordings of family speech were analyzed, which, after decoding, yielded 388,000 word usages. Then the corpus of lexemes was supplemented with data obtained in the previous project on the functioning of surzhyk in Central Ukraine. This together amounted to almost 750,000 word usages, which became the subject of sociological, statistical, and linguistic analysis (Hentschel, 2024). The speech of the respondents who admitted in the questionnaires that they communicate in surzhyk was analyzed.

The theory of variability became the theoretical justification for the word selection. The researchers expressed the idea of the variability of the mixed code much earlier than the group started working in the southern areas – first in the studies of the “trasiianka” in Belarus, then the mixed code in the Center of Ukraine (Hentshel, 2013; Taranenko, 2013), and after that in the South of the country.

Variability is the presence of options, the possibility of using them to convey some content. In the case of surzhyk, at the lexical level, it is the use of lexemes of another language, i.e., Russian, in the expression. From the point of view of the formation of internal speech, when the lexeme is selected for the realization of the idea (Shumarova, 2000, pp. 28–44), the speaker picks up the one that belongs to another language, in other words, chooses one of the two options. Since the surzhyk is based on the Ukrainian language, which is regularly used by this or that speaker, variability arises when, for some reason, he “didn’t have enough” of the Ukrainian analogue, he cannot remember it, or he is simply used to using the Russian equivalent in certain contexts or situations. These are a kind of language stamps, clichés, which speakers are used to using in everyday and

non-domestic spheres of activity. The fact of the implementation of certain templates, the existence of “interference stamps”, lexical and grammatical interference was recorded even before the project started (Taranenko, 2013, p.38).

In this project, during the analysis of the lexical level, the researchers faced the task of determining whether surzhyk demonstrates a tendency towards a certain stabilization, which consists in choosing (quite often) in similar situations the expression of a Ukrainian or a Russian lexeme, i.e., one of them. 107 lexemes were selected, which “sounded” in the text of the interview more than 100 times. The choice of the lower limit of the sample is quite conditional, but it is accepted in modern experimental studies. The upper limit was not fixed, so lexemes with repetitions of more than 10,000 word usages were included in the list.

The words highlighted in this way could potentially be interpreted as elements of the structural framework of mixed speech. The results of this important comprehensive study are outlined in (Hentshel, 2024).

The main table of the study was built based on the frequency of selection of the Ukrainian lexeme according to the principle of its reduction, i.e., first hyper lexem² were recorded, the average frequency of selection of which reaches 99.8% (this is the frequency of use of the conjunction Ukrainian *щоб, щоби*, and its equivalent Russian *чтоб, чтобы*, respectively 0.2%). Further, the table records those with a slightly lower average frequency (e.g., *співати* – 98.5%, *колись* – 97.5%, *немає* – 97.1%), up to those cases when the choice of Russian reaches almost 100% words (e.g., from the two lexemes Ukrainian *дівчинка* - Russian *девочка*, the frequency of the Ukrainian variant is limited to only 4.8%, i.e. 95.2% is the frequency of the Russian variant, which is chosen by speakers). The five most frequently used Russian words with a choice rate of 95% – 99% include *девочка, тоже, садик, да, тата* (parasite word). Such translation equivalents as Ukrainian. *куди* – Russian *куда*, Ukrainian *влада* – Russian *власть*, Ukrainian *використовувати* – Russian *использовать*, Ukrainian *дід* – Russian *дед* do not show a clear choice of one or another option, i.e., both lexemes can be used equally. It is they who demonstrate significant variability in the range of 56.7% - 48.4%. In total, according to the data of this study, 30 hyper lexemes tend to the Russian version, and 37 hyper lexemes – to the Ukrainian. Together (67 hyper lexemes), they make up most of the analyzed word pairs (107) and allow us to speak about a certain stability of the choice (Hentshel, 2024).

Further analysis of these equivalents’ variations based on the frequency of use made it possible to distinguish 3 groups of hyper lexemes with different degrees of regional dependence. The first group includes equivalents that do not have regional differences, the second – those where the differences are quite clearly traced, and the third – those where they are weak enough. Regional differences with elements of stabilization are also manifested at the morphological and morpho-syntactic level (Palynska & Henschel, 2022; Gentschel & Palynska, 2023), which contradicts the idea of the chaotic, spontaneity of this mixed code. The antecedents of normalization (dialectal type) are obviously present in it.

Thus, if the choice between the Ukrainian and Russian equivalents is presented as a competition of linguistic patterns, then based on frequency analysis, it is possible to identify “nodes of stabilization” with the rooting of one or another form (Hentshel, 2024). However, due to the influence of dialects, this stabilization may turn out to be local, but nevertheless it exists, reducing variability. The uniformity of choice (stabilization in the choice of a language option) as a language practice is supported by family traditions and centuries-old contacts of the two languages and, obviously, reaches the level of automatism.

What does such an analysis provide for the study of a mixed code, which is a surzhyk? First, it will allow us to see the outlines of this speech, to determine which words of another language, in our case Russian, are more often actualized in Ukrainian speech, to find weak points in the semantic

² Hyperlexems are lexemes of the Ukrainian and Russian languages, which are based on a common concept, e.g., Ukrainian *місто* – Russian *город* or Ukrainian *завжди*, Russian *всегда*, in other words, these are translation equivalents.

and formal structure of speech, to understand the role of full-meaning and incomplete (service) words in the system of bilingual communication, to determine the role of the lexifier's language in the formation of the communication space.

For some time, Ukrainian linguists were worried about the further functional status of surzhyk, its communicative status in the social hierarchy, but observations of its use proved its functional and socio-cultural limitations. Today, its dangerous influence is rather attributed to the sphere of speech culture.

Surzhyk will not become a full-fledged language for many reasons, primarily of an educational, production-technical, and cultural nature. It is not studied in secondary and higher educational institutions (there they teach a standard, i.e., literary language), it is not used to write documentation of a production and technical nature, it is used to a limited extent in the digital environment (for more details on the role of the digital environment in maintaining the vitality of the language (see: Seligey, 2022, p.8–12), a component of free, spontaneous and casual communication. The attitude towards it among sociolinguists and native speakers differs according to the evaluation scale: specialists evaluate mixed speech negatively, while average speakers demonstrate the entire range of value orientations – from negative to positive.

The analysis of the analytic approaches and methods used in the works of Ukrainian and Western European scientists – participants in the project dedicated to the study of surzhyk allows us to draw the following conclusions:

1. When studying surzhyk, researchers set themselves a different goal: Ukrainian sociolinguists present it as a negative side of the existence of bilingualism on the territory of Ukraine, as a threat to the functioning of the standard (literary) language, to the improvement of language culture and the culture of communication among the Ukrainian people; project participants, primarily German and Austrian researchers, consider surzhyk as a code that arose as a result of the complex communication interaction between languages and dialects living on the territory of Ukraine. Due to repeated lexemes and word forms, they look for nodes of stabilization in it, spread over the entire territory of the study, or regional lexifiers that form this code. They do not consider the issue of the language culture, do not analyze the threat posed by surzhyk to the existence of the literary standard language from the point of view of the norms loosening, they look for signs in the system of the code due to the reduction in the variability of its units.

2. Both groups emphasize the need to take into account dialectal influences that diversify the forms of surzhyk speech and allow us to talk about different types of surzhyk.

3. Both sides consider surzhyk to be a language of limited use and do not predict its establishment as a third language that ensures communication function in society.

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RESEARCH ARTICLES
ДОСЛІДНИЦЬКІ СТАТТІ

Comparative analysis of representation of IDPs and refugees in regional media of the Eastern region of Ukraine in regional media in February 2017 and 2023*

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ABSTRACT

The article presents a comparative analysis of two media content studies with the use of media monitoring in covering the topic of internally displaced persons (IDPs). The comparative analysis covers the results of monitoring conducted in February 2017 – 2023 in the Eastern regions of Ukraine. Both studies involved quantitative and qualitative approaches. Quantitative with the use of content analysis, qualitative – with the use of expert analysis.

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* Based on the results of the projects “Voice of regional media: coverage of conflicts regarding IDPs (internally displaced persons) in regional media of Ukraine” and “Representation of IDPs and refugees in regional media of Ukraine”.

АНОТАЦІЯ

У статті подано порівняльний аналіз результатів двох досліджень медіа контенту за допомогою моніторингу медіа на тему представлення тематики внутрішньо переміщених осіб (ВПО). Порівняльний аналіз охоплює результати моніторингу, проведеного у лютому 2017-го та 2023-го року у Східних регіонах України. Обидва дослідження передбачали проведення кількісного та якісного дослідження. Кількісного за допомогою контент-аналізу, якісного – за допомогою методу експертного аналізу.

КЛЮЧОВІ СЛОВА: моніторинг, контент-аналіз, експертний аналіз, внутрішньо переміщені особи, медіаконтент, теми моніторингу, суб'єкти моніторингу.

Introduction

After the end of the Second World War, the rise of the world economy led to the stimulation of new, completely peaceful directions of scientific research. In particular, from the second half of the 20th century, media monitoring began to be considered as a means of studying the mass media content.

Monitoring studies in the former USSR and in the West developed in different directions and had different goals. Communist ideologues needed, first of all, a means of measuring the ideological charge and direction of the media.

In Western scientific schools, content analysis was considered in the context of marketing research and social psychology.

As for the Ukrainian scientific monitoring school, after gaining independence, the methods of content analysis and expert analysis were most often used during election campaigns. In particular, with the aim of ascertaining the sympathies of the media, their involvement and the use of manipulative technologies.

In the West, among the first researchers was B. Berelson. In particular, this scientist studied content analysis in the field of application as a method of social psychology (Berelson, 1952^a). And as a means of studying the quality of content (Berelson, 1952^b, 20).

In Ukraine, the most active research and application of monitoring methods began on the eve and immediately after gaining independence. In 1991, a manual by V.V. Lyzanchuk was published. and O.D. Kuznetsova “Methods of collecting and recording information in journalism” (Lyzanchuk & Kuznetsova, 1991).

At the turn of the millennium and the turn of the century, a group of political technologists launched their activities in the administration of President Leonid Kuchma. They sent journalists detailed recommendations on the coverage of social and political events, which were called “temnyky”, so called “topic agendas”. In response, the Ukrainian opposition, media experts and public activists began to conduct various studies on media monitoring to detect various pro-government manipulations (Chekmyshev, 2001^a, 38–45); (Chekmyshev, 2001^b, 37–44); (Chekmyshev, 2001^c, 19–22); (Chekmyshev, 2006, 67–74).

As an example, we can mention the initiative of such experts as V.F. Ivanov N.L. Ligachova, O.M. Chernenko, and S.A. Datsyuk. In 2003, they conducted a study of several Ukrainian TV channels (Ligachova, N., Chernenko, S., Ivanov, V., & Datsiuk, S., 2003). In the same year, the textbook “Sociology of Mass Communication” by V.F. Ivanov was published (Ivanov, 2003), and his monograph on content analysis co-authored with N.V. Kostenko (Kostenko & Ivanov, 2003). Besides, in 2003, the leading Ukrainian theoretician of mass communication V.V. Rizun. published his intelligence on the methods of detecting manipulations in the collection of lectures “Masses” (Rizun, 2003, 94).

The collective monograph “Monitoring and information modeling of mass media” can also be mentioned as an example of systematic research. The authors are Volodymyr Rizun, Valery Ivanov, Natalya Shumarova, Oleksandr Chekmyshev, and others (Rizun et al., 2007).

Method

Based on the above theoretical foundations and specific examples of monitoring studies, this publication aims to compare the results of two studies on the representation of internally displaced persons (IDPs) and refugees in the regional media of the Eastern region of Ukraine in February 2017 and 2023.

The project “Voice of the regional media: coverage of conflicts regarding IDPs in the regional media of Ukraine” was carried out in 2015-2017. It was financed by the European Union and was implemented by a consortium under the leadership of the British Thomson Foundation, as well as such partners as the “European Center of Journalism” (Denmark), “Common Space” Association (Ukraine), “MEMO 98” (Slovakia) and “International Institute of Regional Media and Information (Ukraine).

The aim of that project was to minimize any potential conflicts regarding IDPs through balanced news coverage in the regional media and thereby help reduce tensions in society, particularly between IDPs and host communities. The project implementers planned to achieve this by strengthening the ability of regional mass media to respond to conflicts through increasing independence and quality of content, as well as by organizational strengthening of regional mass media, in particular by ensuring access to high-quality Internet in Ukraine and abroad.

The project involved the development of early response skills to problems related to potential conflicts using media monitoring and content quality assessment of regional media.

The methodology for monitoring coverage of IDPs was developed by the “Common Space” Association and “MEMO 98”. Based on it, trainers from the mentioned partner organizations represented by the author of this article Oleksandr Chekmyshev and Slovak trainer Rasto Kuzhel taught 65 regional analysts the technique of conducting quantitative and qualitative monitoring.

The methodology provided for the following monitoring subjects, which directly or indirectly relate only to the topic of IDPs:

- President
- Government (both individually and in person from each ministry)
- Political parties
- Regional executive power
- IDPs themselves
- Civil society Organizations
- Volunteers (including private and corporate business initiatives)
- International organizations
- Church

Topics and problems considered during the monitoring process:

- Housing
- Work
- Health
- Social adaptation and social life
- Volunteers
- Social tension
- Criminality
- “Fake” IDPs
- The role of the Church

Step-by-step content selection was carried out according to the following scheme:

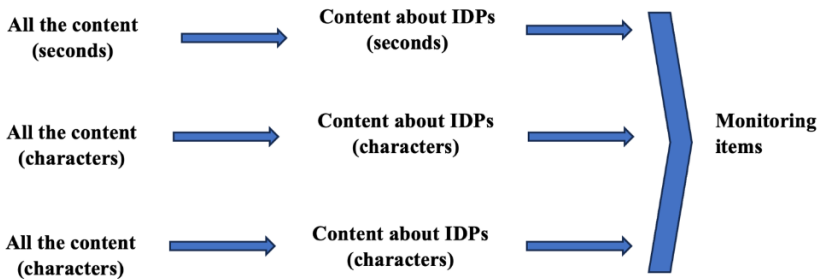


Figure 1. Content selection procedure.

The subject content was examined as follows:

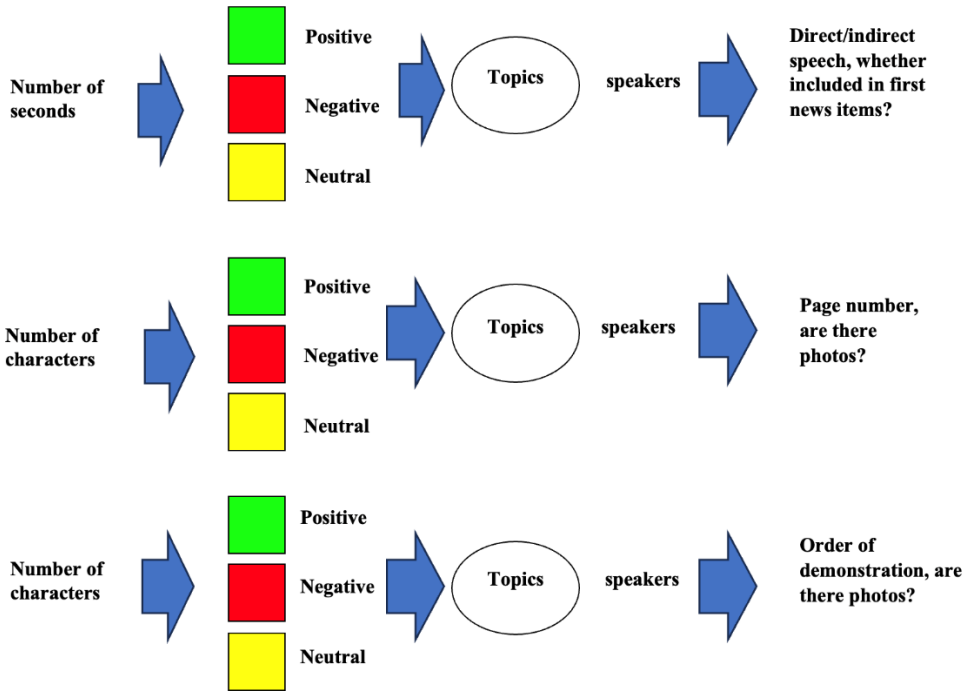


Figure 2. Content examining procedure.

Criteria for qualitative analysis were the following:

- Do the mass media verify the facts?
- Do journalists/media adhere to the principles of balance and avoid sensationalism when covering the problems of IDPs?
- Are there analytics, analysis of difficult and controversial moments, or does the media act reactively?
- Are “human stories” covered in order to “humanize” journalistic materials and lead to quality journalistic investigations?

- Problems are only identified, or do they stimulate public discussions to solve problems?
- Own or third-party content (news agencies, other media, Internet)?
- Does the media defend their position or provide balance and objectivity?
- Are there different sources of information (facts or positions)?
- Is there a critical attitude towards officials and their statements?
- Is the language and terminology regarding IDPs correct, not humiliating, without insults?
- Does the media know the difference between IDPs and refugees?
- Were there any important events that were kept silent (if so, say who did tell about it)?
- Were there different points of view, a wide range of them (not only extreme positions)?
- Have you noticed signs of bias or distortion of information?

In February 2017 and 2023, a monitoring study on the topic of IDPs was conducted using this methodology. The monitoring sample consisted of 204 media. The media in the regions were monitored within 4 groups:

- * East (controlled areas of Donetsk, Luhansk regions, as well as Kharkiv region);
- * North/Center (Sumy, Chernihiv, Zhytomyr, Vinnytsia, Dnipropetrovsk, Kirovohrad, Poltava, Cherkasy);
- * South (Odesa, Kherson, Zaporizhia, Mykolaiv, Autonomous Republic of Crimea);
- * West (Volyn, Zakarpattia, Ivano-Frankivsk, Lviv, Rivne, Ternopil, Khmelnytsky, Chernivtsi).

In 2022–2023, another monitoring project “Representation of IDPs and refugees in regional media of Ukraine” was a volunteer study of the “Common Space” Association, which was implemented in 2022–2023. The project involved monitoring a representative sample of media from the same regions whose media became the object of monitoring within the framework of the project in 2015–2017, with the exception of Crimea.

During monitoring within the project “Representation of IDPs and refugees in regional media of Ukraine” in 2022–2023, a methodology similar to the project “Voice of regional media: coverage of conflicts regarding IDPs (internally displaced persons)” was developed in 2015 by the Association “Common Space” and “MEMO 98”.

Results

- As during the comparative analysis of the monitoring results of 2016–2022, 2017 and 2023, it was found that in 2022–2023 there were significantly more materials about IDPs. This is partly explained by the scale: if in 2015–2017 every 15th Ukrainian was an IDP, then after the large-scale invasion every 5th Ukrainian became an IDP or foreign refugee.
- In 2017, materials on the topic of IDPs were also significantly less than in 2023.
- In 2017, informational rather than analytical method of materials presentation prevailed. I.e., there was a clear lack of stories with a more analytical and research approach.
- Compared to 2023, in 2017, journalists covered the current situation regarding IDPs, without forecasts and did not seek a long-term vision or deeper public discussion on how to specifically solve certain problems of IDPs.
- At the same time, the information materials of 2023 mentioned more examples of self-organization among the IDPs themselves, as well as the help of volunteers and host communities.
- In 2023, there were also significantly more materials dealing with foreign aid than in 2017.
- Compared to 2017, in 2023 local media provided more reference materials useful for IDPs.
- In 2023, regional media published significantly more human stories.
- The news of most media in 2017 did not show systematic attention to IDPs, in particular there were few problematic materials, while in 2023 there were more such materials.
- In 2017, there was also a lack of analytics, and in 2023 it was almost 30% of all materials on the topic of IDPs.

- In 2017, journalists reacted more passively to messages from local authorities, relaying them without verification. In 2023, local media became much more meticulous about official statements.
- Similarly, in 2017, local media actively reprinted the content of news agencies and capital media without any references. 2023 there were much less such materials.
- Monitoring of both transitions recorded the correct terminology regarding IDPs, there were no insults and examples of discrimination.
- Also, both in 2017 and 2023, local media avoided sensationalism when covering the topic of IDPs.
- In 2017 there were examples of imbalance, and in 2023 there were units of such materials.
- In 2017, for one reason or another, Eastern Ukrainian journalists failed to organize public forums at the local level, designed to help solve the problems of IDPs. In 2023, journalists and local media were much more successful in this matter.
- Examples of ordered materials were noticed in 2017. In 2023 they were absent.
- The specificity of the media landscape in the East during both periods led to the greatest activity of Internet media, compared to television and the press.

Quantitative analysis

The sample of mass media in the Eastern regions in 2017, compared to 2016, changed but remained representative. In 2017, it included 32 local media (3 local TV channels, 5 newspapers and 24 online media).

The 2023 sample also remained representative. The reason for the changes was the war, which radically affected the media landscape of several regions. To the greatest extent, this applies to the until recently controlled territories of Donetsk and Luhansk regions, as well as Zaporizhzhia and Kherson regions.

Therefore, in 2023, the sample included 30 local mass media (3 local TV channels, 3 newspapers and 24 online media).

In both the 2017 and 2023 research phases, the main selection criteria were potential impact and ranking. Both research periods are special in that both samples included primarily online media. The reason is obvious - for many Ukrainians in the occupied territories, they have become the only source of information. It should also be considered that many traditional media have ceased to exist since 2014. The others have been under control of the so-called LNR/DNR militants since 2014, laboratory workers.

During monitoring in 2017, experts found out that the topic of IDPs in the media in the East was presented at the level of 2.9%.

In 2023, probably due to the rapid increase in the scale of the tragedy, attention to the topic of IDPs increased and reached 8.7%

TV channels

In 2017, television presented the topic of IDPs with a total of almost 2.5 hours of airtime. This is an average of 43 seconds of airtime every day for each TV channel sampled in this region.

In 2023, television presented the topic of IDPs more actively in absolute terms – a total of 12.5 hours of airtime. This is an average of almost 4 minutes per channel every day.

Various topics were presented. 2017: social adaptation and life in the community (23.9%), housing (17.3%), charity (14%), “unreal” IDPs (13%), health care (12.7%). Topics such as business (5.2%), employment (1.5%) and state aid (0.7%) were covered much more passively.

2023: the thematic distribution was somewhat different: social adaptation and life in the community (22.7%), state assistance (18.7%), employment (15.5%), charity (14%), health care (12.7%), housing (10.3%), business (6.1%).

Among the subjects of monitoring in 2017, IDPs themselves were most actively represented (65.4% of the total volume, international organizations (10.8%), volunteers (10.7%), regional state administrations (9%), Such subjects as non-governmental organizations (3.4%) and volunteers (0.7%) were represented much more passively.

As for the tonality of the materials, during both monitoring studies, the TV channels presented the majority of the monitored subjects mostly neutrally and positively. Mentioning of monitoring subjects in a negative tone in 2016 was only addressed to IDPs and the government (4% and 8%, respectively).

Press

In 2017, Eastern newspapers presented the subject of IDPs with a total volume of 31.9 columns in A3 format. 2023 – 95.7 columns.

In 2017, newspapers most actively covered the topic of education (76.4%). Topics such as employment (12.2%) and state aid (8.5%) were presented more passively.

In 2023, such topics as social adaptation and life in the community (37.8%), employment (29.2%), education (14.4%), charity (14.2%), and state assistance (4.4%).

Among the subjects of monitoring in 2017, newspapers most actively informed about regional administrations (76.4%). The IDPs themselves and the government were represented at the level of 13.1% and 10.5%, respectively.

In 2023, IDPs themselves (52.4%), volunteers (26.4%), regional administrations (16.4%), and the government (4.8%) were most actively represented.

The tonality of the materials was mostly neutral and positive during both waves of research. In 2017, there was a small share of negativity regarding the IDPs themselves and regional state administrations.

Online media

In 2017, the Internet sites of the Eastern region presented the topic of IDPs with a total volume equivalent to more than 29 pages of A4 format. in 2023 – almost 89.

In 2017, online media most actively presented such topics as social adaptation and life in the community (61.8%), housing (5.5%), state assistance (3.7%), charity (3.6%), crime (3.3%), business (2.2%), employment (1.2%).

In 2023, slightly different topics were prioritized: topics such as social adaptation and life in the community (39.8%), employment (27.2%), education (16.4%), employment (12.2%) and state assistance (4.4%).

In 2017, such subjects as IDPs themselves (48.4%), non-governmental organizations (21.8%), the government (36.1%) and international organizations (9.9%) were most actively represented. Regional administrations (5.8%), political parties (0.4%) and volunteers (0.2%) were minimally represented.

In 2023, the distribution of attention to subjects was somewhat different: IDPs themselves (38.4%), volunteers (31.8%), the government (26.1%), and international organizations (3.7%) were most actively represented.

Qualitative analysis

In 2017, the topic of IDPs was covered sluggishly, and in 2023, it was noticeably more active. In 2017, Eastern media did not publish analytical materials devoted to the issue of IDPs. In 2023, there were more analytics.

In 2016, journalists did not have a critical attitude to official statements of the government and local authorities and rarely did proper fact-checking. Most of the news about the displaced people was based on official press releases. In most materials, journalists did not try to form a public forum at the local level, which could be aimed at solving the problems of IDPs in the region.

Instead, in 2013, a more critical attitude towards official information and statements of officials was felt. At the same time, there were specific cases when media activity contributed to solving specific problems of IDPs.

In 2017, the “campaign of checks on IDPs” launched by the state became a particularly painful topic (especially in Kharkiv region).

In 2017, all Donetsk mass media focused on the fact that IDPs cannot exercise their right to vote during local elections. In 2023, such topics were not discussed at all.

During both waves of the study, experts stated that the language and terminology regarding IDPs was mostly correct, not derogatory. At the same time, in 2017, seven cases of hate speech against IDPs were recorded, in particular, by law enforcement agencies, who, when mentioning the IDPs' region of origin, labelled IDPs criminals. In addition, some members of local communities have been critical of IDPs in connection with the so-called fake IDPs and "retirement tourists" (who travel from Luhansk and Donetsk regions to receive pension benefits, as well as those who are not interested in getting a job in new place of residence).

In 2023, monitoring of media content did not reveal such problems.

In 2017, monitoring experts recorded several cases when the term "refugees" or "false refugees" was used in relation to IDPs. During the 3rd wave, less such materials were recorded – about 3.2% of all content related to IDPs.

During both waves, monitoring experts note that, in general, journalists avoided sensationalism in covering the problems of IDPs. In Donetsk, the coverage of IDP issues can be considered balanced, the media presented different points of view and used various sources. No evidence of involvement or distortion of information or manipulation of information was observed. Videos, photos or graphics used in some posts represent the subject of IDPs and correspond to the topic of the post, reflecting the actual situation.

Also in 2017, monitoring experts recorded the appearance of individual publications that were submitted through human stories, in particular in Donetsk region, Luhansk region, and Poltava region. In 2023, there was much more such material.

As a positive fact discovered during both waves of monitoring, experts note the appearance of several materials initiated by international projects. (Media group "Objektiv" in the material on October 19 "Internship for Kharkiv rehabilitative doctors and treatment of immigrants in Prague"). Or: "Lens" on October 15. "A hobby that has become an income. What new professions are mastered by immigrants in Kharkiv Oblast". (Deputy helps refugees' kids to gain voice in the society, 26.02.2016).

In 2017, experts recorded a small number of examples of systematic coverage of IDPs. For example, a separate section of the "Island" site "Pereselenets". In 2023, there was more such material.

Conclusion

Despite the recorded examples of qualitative changes in the coverage of the subject of IDPs, recorded during the comparison between two waves of monitoring studies, the following recommendations can be made regarding the coverage of the subject of IDPs:

- Pay more attention to analytical materials and investigations.
- Avoid sensationalism, imbalance, and uncritical attitude of journalists to official information from local state administrations representatives.
- Pay more attention to specific "living stories" that illustrate both examples of successful co-existence of IDPs in local communities and their problems.
- Use correct IDP terminology.
- Prepare more materials about how IDPs fight for their rights.
- Conduct editorial leaflets and mini trainings on how to avoid using negative vocabulary, the terms "refugees", preventing violations of discrimination standards.
- Avoid custom materials.
- Form a public forum at the local level, which could be aimed at solving the problems of IDPs in the region.

Implementation of these recommendations will contribute to improving the quality of journalism and weakening potential sources of social tension through balanced coverage of events in regional media, in particular, as a result of weakening the level of social tension between internally displaced persons and the communities that host them.

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RESEARCH ARTICLES
ДОСЛІДНИЦЬКІ СТАТТІ

Research of Ukraine's Tourism Image – Based on Data Analysis of The Travel Notes of the Chinese Tourism Website Mafengwo

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ABSTRACT

Since the implementation of the visa-on-arrival policy for Chinese citizens in 2016, the number of Chinese tourists visiting Ukraine has significantly increased. The main purpose of the article is to determine the main characteristics of Ukrainian tourist destinations based on the analysis of travel notes of tourists to Mafengwo from the period 1992 to 2023, as well as to find out the general views of Chinese tourists on food, accommodation, tourism and shopping in Ukraine, using the method of frequency analysis of words to summarize the specific ideas of Chinese tourists about Ukraine. The article employs a combination of literature review, text analysis, and word frequency analysis. The Word frequency analysis complements content analysis by quantifying the prevalence of specific terms in the travel notes of Chinese tourists visiting Ukraine, focusing on the tokenized analysis of these notes. The findings succinctly capture Chinese tourists' perceptions of Ukraine, revealing concerns for safety issues, as evidenced by the frequent mention of "war". The analysis shows a preference for traveling in groups, with an average expenditure of approximately \$1,600 per person and a typical visit duration not exceeding 10 days. The overall sentiment towards travel experiences in Ukraine is positive, with words like "cheap" "delicious" and "like" frequently used, indicating an appreciation for the affordability and quality of food. Chinese tourists favor a mix of historical, cultural, and seaside destinations, reflecting diverse interests. However, communication barriers emerge as a complaint among these travelers.

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АНОТАЦІЯ

Завдяки візовому режиму по прибуттю для громадян Китаю (з 2016 р.) кількість китайських туристів, які приїжджають в Україну, значно зросла. Основна мета статті – визначити основні характеристики українських туристичних місць на основі аналізу подорожніх нотаток туристів на Мафенгво з період 1992 до 2023 рр., а також з'ясувати загальні погляди китайських туристів на харчування, проживання, туризм і шопінг в Україні, використавши метод частотного аналізу слів, щоб узагальнити специфічні уявлення китайських туристів про Україну. У статті застосовано огляд літератури, аналіз тексту та частотний аналіз слів. Аналіз частоти слів доповнить аналіз контенту шляхом кількісної оцінки появи певних термінів у подорожніх нотатках китайських туристів щодо відвідування України. Аналіз подорожніх нотатків токенизовано. У результаті можна стисло підсумувати конкретні уявлення китайських мандрівників про Україну: слово «війна» серед ключових слів, свідчить, що китайські туристи стурбовані проблемами безпеки в Україні. Більшість туристів обирають подорожувати з друзями, середні витрати туристів становлять близько 1600 доларів на людину, а середня тривалість перебування в Україні не перевищує 10 днів. Туристи загалом задоволені своїм досвідом подорожі Україною. Такі слова, як «дешево», «смачно» та «подобасться», що з'являються у високочастотних словах, відображають їх позитивне визнання подорожей Україною, особливо їхню любов до відносно низьких цін і смачної їжі. Туристи, як правило, обирають різноманітні історичні та культурні пам'ятки та морські місця як напрямки подорожі. Китайські туристи мають деякі скарги під час подорожі Україною, в основному пов'язані з комунікаційними бар'єрами.

КЛЮЧОВІ СЛОВА: Україна; Китай; туристичний журнал; туристичний імідж; аналіз тексту та частотний аналіз слів.

Introduction

Globalization and increasingly convenient logistics and transportation not only bring significant benefits to national economies but also provide opportunities for people to broaden their horizons and gain a deeper understanding of different cultures. Travel and sightseeing have become one of the most popular leisure activities for Chinese people. Thanks to travel, people can constantly overcome personal limitations through communication, they experience and constantly improve themselves. In 2019, before COVID, China's total domestic tourism revenue reached 6.63 trillion yuan, the total contribution of the tourism industry to GDP was 10.94 trillion yuan, accounting for 11.05% of GDP, and the number of Chinese citizens traveling by border reached 155 million. Other people's travel experience has become one of the key guidelines for choosing tourist destinations. Returned travelers are eager to share their travel experiences, and potential tourists read these experiences to get background information on cost, transportation, food, accommodation, etc., and to choose the right travel destination for them. The content of travel notes covers not only basic information but also covers the author's views and understanding of the country visited. Readers can leave their comments and messages to discuss different issues together.

Mafengwo (马蜂窝) is China's main travel platform, often compared to the Western equivalent of TripAdvisor. This platform provides comprehensive information on destinations, hotels, cuisine, attractions, and shopping, helping users in their travel decision-making process. Founded in 2010, Mafengwo has gained wide recognition with 120 million users as of 2018, with an impressive monthly active user base of 100 million. Notably, 85% of these users access the platform via mobile devices. Key statistics highlight Mafengwo's impact: more than 100 million users actively plan and decide on their trips through the platform every month. Every month, users add more than 135,000 high-quality road notes, adding to the plethora of information on the platform. In addition,

Mafengwo features 415,000 destination-related questions and answers every month, fostering an active community. The platform boasts 178 million reviews, cementing its reputation as a trusted and comprehensive resource for travelers.

In the course of our research, we analyzed 50 travel notes written and published by Chinese tourists about Ukraine in the period from 1992 to 2023. We noted a gradual increase in the number of notes from 1992 to 2016. In the period from 2017 to 2018, there was a sharp increase in notes. Since 2019, there has been a decrease in Chinese interest in tourism in Ukraine. During the period of the full-scale invasion, there is almost no record of the travels of Chinese tourists in Ukraine.

The main purpose of the article is to determine the main characteristics of Ukrainian tourist destinations based on the analysis of travel notes of tourists to Mafengwo, as well as to find out the general views of Chinese tourists on food, accommodation, tourism and shopping in Ukraine, using the method of frequency analysis of words to summarize the specific ideas of Chinese tourists about Ukraine.

To achieve the goal, the following research questions were formulated:

1. What is the average number of days Chinese tourists spend traveling in Ukraine? Are they more likely to travel alone or join a group tour?
2. Do changes in the visa system affect Chinese tourists visiting Ukraine?
3. What is the general travel experience of Chinese tourists in Ukraine? How do they perceive and evaluate Ukrainian landscapes and services?

Theoretical basis

Word of mouth (WOM) plays a crucial role in communication research. As a method of conveying information, it significantly influences audience decision-making. This study explores how Chinese tourists convey and shape the image of Ukrainian tourism through travel notes on social media using word of mouth. WOM is defined as an informal, non-commercial personal conversation between a communicator and a receiver about a brand, product, organization, or service (Arndt, 1967). Social media significantly impacts tourists' perceptions, attitudes, and behaviors toward tourism products and destinations by providing an interactive communication tool known as e-WOM. e-WOM refers to any positive or negative statement made by potential, actual, or former customers about a product or company, which becomes available to many people and institutions via the Internet (Hennig-Thurau, Gwinner, Walsh, & Gremler, 2004). The analysis of travel notes and high-frequency word usage indicates that tourists often share similar routes. This suggests that the information they receive, primarily sourced from social networks or the experiences of people around them, is consistent.

Chinese tourism has attracted significant interest among Ukrainian scientists. Several Ukrainian researchers have studied China's tourism industry from various perspectives, including its prospects, development, legislation, and cooperation with Ukraine. Key studies include those by D. Gomov (2008), I. Shamara and I. Chetverikova (2017), and I. Mandryk and K. Hnedko (2018), provide insights into the current development trends in China's tourism industry. D. Basyuk (2020) and O. Shapovalova (2019) have focused on the cooperation between China and Ukraine in the tourism sector, analyzing opportunities and challenges and offering suggestions for enhancing this collaboration. L. Tkachuk (2014) examined China's tourism legislation, providing valuable information for tourists and tourism practitioners about the legal framework. Regarding China's outbound tourism and tourist demographics, V. Stafyichuk and A. Moskalenko (2015) identified key characteristics of Chinese tourists, noting that most are about 50 years old, married, and have children under 18. A. Romanova (2017, 2018) emphasized the importance of developing Chinese tourism in Ukraine, proposing measures such as visa exemptions for Chinese passports, and increasing the availability of Chinese services and cuisine.

Chinese scientist Catherine (2018) from Shanghai Pedagogical University analyzed the tourism resources of Ukraine in her master's thesis. Her survey showed that the majority of Chinese tourists are somehow interested in Ukrainian tourism, especially Ukraine's natural resources. In addition, N. Bauman (2019) from Shandong University noted in her master's thesis that Ukraine's tourism

marketing in China still needs to be strengthened, and suggested improving Ukraine's tourism infrastructure and service level to better accommodate potential Chinese tourists. By summarizing these studies, we can understand the contribution of Ukrainian scholars to the field of Chinese tourism research, as well as provide useful references for future relevant research and practice.

Research issues of tourism journalism are dealt with by researchers N. Malysh, V. Shevchenko, and O. Tkachuk-Miroshnychenko. In their article published in 2021, they analyzed the expenses that Ukraine has spent in recent years on cultural preservation, as well as changes in the interests of citizens to protect cultural values. In their research, they emphasized the importance of paying attention to these aspects to ensure the country's cultural development. In addition, in their other article published in 2022, the authors analyzed the development trends of tourism media in Ukraine. They investigated the role of travel publications and information platforms in shaping and managing the country's image for the tourism industry. This study revealed key trends that affect the perception of Ukraine as a tourist destination and determined the direction for the further development of the country's tourism industry.

According to O. Huseva (2014), travel notes are the most popular among readers in the system of prose genres about tourism. This indicates that readers' interest in travel and cultural heritage is expanding due to the sharing of personal experiences and experiences through literary genres. On the other hand, in the study of R. Kowalczyk (2013), he discussed the process of transformation of traditional travel reporting in the era of globalization. He noted that with the growth of international tourism and the development of the Internet, the presentation and format of tourist information is changing.

Method

The procedure for conducting research involves the use of several methods and approaches. The article uses a literature review, text analysis, and word frequency analysis. Word frequency analysis will complement content analysis by quantifying the occurrence of certain terms in travel journals. Analysis of travel notes is tokenized.

This article uses "Ukraine" as a keyword to search for travel notes on Mafengwo, China's largest travel website. The search yielded 50 travel notes. First, travel dates, costs, travel duration, companions, and the number of travel notes were manually recorded and summarized using Excel to outline the main characteristics of the tourists. Second, a frequency analysis of words in the 50 downloaded travel notes was conducted using the Rost CM6 program. The analysis initially identified 196 words with a frequency of over 50 occurrences. After screening to remove invalid data (e.g., repeated words), 133 valid data elements were obtained. These elements, comprising nouns, verbs, and descriptors (adjectives and adverbs), were categorized into city words, sightseeing words, feeling words, transportation words, country-related words, food words, and currency exchange words. This classification helped study the general perceptions and attitudes of Chinese tourists who visited Ukraine.

Results and discussion

This article uses data from the Chinese tourism social network "Mafengwo", namely: travel notes of Chinese tourists who share their impressions about visiting Ukraine, to look at the tourism image of Ukraine in Chinese tourism social media.

50 travel notes published on Mafengwo were analyzed, containing information on travel time, travel costs, tour group composition, and impressions. Word frequency analysis in 50 travel notes related to information about cities, attractions, transport, food, exchange rates, and countries neighboring Ukraine. The words most often found in the travel notes of Chinese tourists were determined to evaluate the image of Ukraine in Chinese tourist social media.

Chinese website Mafengwo allows Chinese tourists to communicate with each other about tourism. Mafengwo and other travel social media have enabled a large number of Chinese tourists to understand the destination country before traveling. On the other hand, people who return home

after traveling always have some memories of the place they traveled by looking at the pictures. And some people write travel diaries based on their own experiences. This travel diary not only carries the memory of the author but also provides useful information for potential tourists. And these posts have more impact than paid social media marketing.

1. Basic analysis of the characteristics of tourist trips

(1) Year of travel

Fifty travel notes were obtained from Mafengwo's travel notes page. The earliest travel note is dated 1992 (memoir), the latest is 2023, and the total period is 31 years.

Among the 50 notes, 2018 had the most tourists (15 in total), followed by 2017 (12) and 2019 (10). The average duration of trips in Ukraine is 11 days. The most popular season is summer, and fewer people travel in winter. Figure 1 shows that from 1992 to 2019, the number of Chinese tourists visiting Ukraine increased every year. It is especially worth noting that after Ukraine opened visa-on-arrival for holders of Chinese passports, the number of notes increased significantly. We can combine the data provided by O. Shapovalova (2019) and see that the number of Chinese tourists traveling to Ukraine has been steadily increasing since 2015. The number of arrivals in 2015 was 12,699, in 2016 - 19,493, in 2017 - 29,530. However, due to the impact of the COVID-19 pandemic in 2019, as well as the Russian-Ukrainian war that started in 2022, the number of tourists coming to Ukraine has been decreasing year by year in recent years.



Figure 1. Yearly number of people who wrote travel notes.

(2) Travel expenses in Ukraine

Among these 50 travel notes, 18 did not mention information related to tourism expenditures in Ukraine, while the remaining 32 contained detailed records of tourism expenditures. Turning to Figure 2, we found that among these travel notes, tourists with spending per person less than \$1,000 are the most significant, followed by tourists with spending in the range of \$1,000 to \$2,000 and \$2,000 to \$3,000, and the average spending per person is \$1,760. This shows that most tourists choose to travel to Ukraine with a relatively small budget. Analyzing the information on tourist expenses, we can infer that, in general, the general level of consumption of tourists visiting Ukraine is relatively not very high. This may be due to factors such as relatively low prices for food and accommodation in Ukraine.



Figure 2. The amount of money spent per person during their stay in Ukraine.

(3) Composition of the tourist group

Among these 50 travel notes, we collected 43 reliable information about the demographics of tourists, and 7 travel notes did not mention relevant information about the people who traveled with them. Among the 43 mentioned travel notes, the vast majority of tourists chose to travel to Ukraine with friends, which is the largest segment (see Figure 3). Next come those who decided to travel alone and those with their families. This distribution of population composition may reflect the travel preferences and motivations of different tourists. Traveling with friends can emphasize social interaction and shared experiences while being able to go solo can emphasize independence and personal exploration. Traveling with family can focus on family gatherings and vacations together.

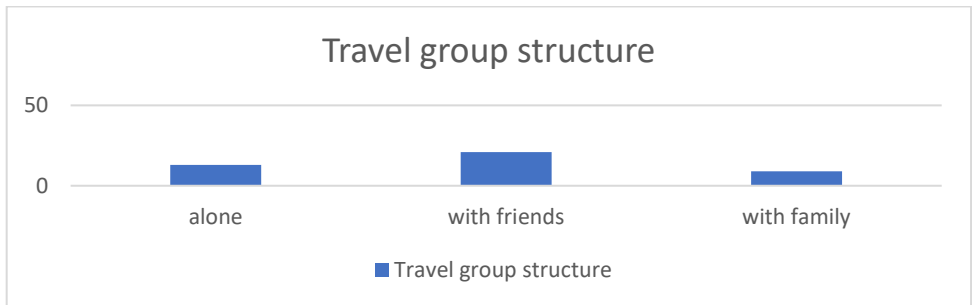


Figure 3. Structure of the travel group.

(4) Number of travel days

Among these 50 travel notes, 5 notes did not mention the exact number of days in travel, and the other 45 travel notes contained information about the number of days in travel to Ukraine. Among these 45 trips, 28 trips lasted less than 10 days, 13 trips lasted between 10 and 20 days, 3 trips lasted between 20 and 30 days, and only one trip lasted more than 30 days (see Figure 4). This distribution of data shows that the majority of tourists, as a rule, make short-term trips to Ukraine.

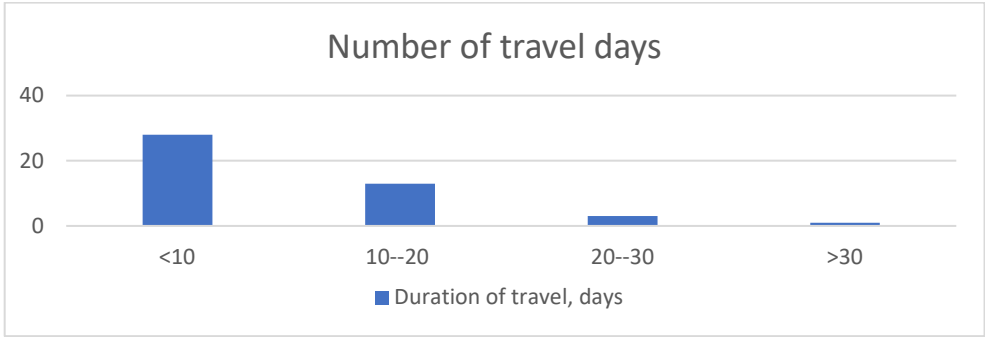


Figure 4. Number of travel days.

2. Analysis of general characteristics of high-frequency words

Table 1. The most frequent words in travel notes, overall.

Frequency	>1000	1000-200	200-100	100-50
Number of words	2	16	40	70
Words	Ukraine, Kyiv	Lviv, church, city, time, Crimea, Russia, hotel, Odesa, restaurant, monastery, architecture, happy, Chornobyl, local, travel note, trip	Andriivskiy Descent, Soviet Union, Saint Sophia Cathedral, country, airport, museum, photo, travel, China, Yalta, square, Independence Square, Sevastopol, Europe, visit, like, visa, departure, night, tourism, China, price, monuments, world, opera theater, beauty, landing, friend, century, choice, airplane, Poland, history, opening, bus, photo, visitor, I can't take my eyes off, good, hryvnia, tourism	route, life, monument, style, Moscow, life, experience, Dnipro river, cheap, street, war, report, coffee, air tickets, center, subway, city travel, Chinese yuan, Russian ruble, cost, Orthodoxy, camera, radiation, driver, park, walk, street, cave, city center, very good, chocolate, alone, sculpture, statue, day, taste, guide, train station, children, famous, trip to Chornobyl, text, tickets, winery, work, morning, castle, processing, the Tunnel of Love, English, local people, capital, train, Black Sea, young lady, art, memorial, urban area, luggage, passport, delicious, purchase, features, dollar, weather, supermarket, apartment, tram, Turkey

Table 2. The most frequent words in travel notes, by category.

Category	Words (frequency)
City	Kyiv (1134), Lviv (720), Crimea (288), Odesa (252), Chornobyl (207), Yalta (175), Sevastopol (170)
Historical buildings	Churches (629), Monasteries (211), Andriivskiy Descent (196), architecture (210), Saint Sophia Cathedral (190), airports (186), museums (184), square (175), Independence Square (158), opera theater (119), monument (97), river Dnipro (93), street (89), city center (86), cave (74), statue (72), the Tunnel of Love (64), Black Sea (59), castle (64)
Emotions	Happy (210), like (137), I can't take my eyes off (103), good (101), delicious (57), very good (74), cheap (91)

Transport	Airplane (107), bus (106), subway (86), tram (50)
Country	Russia (284), Soviet Union (194), China (183), Europe (152), Poland (107), Turkey (50)
Food	Coffee (87), Chocolate (74)
Currency	hryvnia (101), yuan (82), ruble (82), dollar (55)

(1) High-frequency words "city"

In the travel notes of Chinese tourists, the most popular tourist cities of Ukraine present a variety of landscapes and cultural experiences. According to travel notes, the leaders included Kyiv, Lviv, Odesa, and Chornobyl, as well as Sevastopol and Yalta. Kyiv is popular among Chinese tourists due to its rich history, cultural heritage, and unique architecture. Tourists in Kyiv can visit iconic sights - St. Sophia Cathedral and Kyiv-Pechersk Monastery to experience the rich historical heritage. Lviv attracts tourists with its charming old town, ancient squares, and unique cultural atmosphere. Chinese tourists can drink coffee in Lviv coffee shops, wander the stone streets, and immerse themselves in the romantic atmosphere. Odesa attracts attention with its seascapes and multicultural atmosphere. Visitors will be able to admire the beautiful architecture of the Odesa Opera House, walk along the famous stairs, and feel the unique charm of the city. Chornobyl has attracted visitors in recent years thanks to the opening of some areas to tourists. Tourists can share their thoughts about this abandoned area in their travel notes. Sevastopol and Yalta: These two cities on the Crimean Peninsula are popular destinations among Chinese tourists due to their seaside resorts and picturesque atmosphere. Visitors can learn about Crimean history at the Sevastopol Military Museum, while Yalta is popular for its beautiful waterfront street and historic architecture. The appeal of these cities can depend on the interests of visitors, with some focusing more on history and culture, while others seek more of a seaside holiday. These trips help paint a picture of what makes each Ukrainian city unique and are a valuable reference for other travelers planning a trip to Ukraine.

(2) High-frequency words "sights"

Among Chinese tourists, the most popular sights of Ukraine are closely related to Ukrainian churches and religious culture, architecture, museums, castles, and Independence Square. These sights not only give historical and cultural impressions but also carry deep connotations of the ancient culture and religion of Ukraine. From travel notes, it can be seen that most tourists choose to go to Ukraine mainly because they are attracted by these ancient cultural sights. Churches and religious culture: Ukraine is famous for its beautiful churches and religious heritage. Chinese tourists can be very interested in religious buildings, as they not only demonstrate the unique religious culture of Ukraine but also reflect an exquisite combination of history and architectural art. Architecture and Castles: Ukrainian architectural styles range from iconic buildings to medieval castles. These buildings demonstrate various features of Ukrainian architectural art. Museums: museums of Ukraine offer an opportunity to delve deeper into its history and culture, and to experience the unique heritage of Ukraine. Maidan Nezalezhnosti (Independence Square): being the city center of Kyiv, Maidan Nezalezhnosti is often a popular tourist destination. Kyiv's Maidan Nezalezhnosti witnessed important events in Ukrainian history, so tourists may be attracted by its unique historical significance. The attractiveness of these monuments is related to their deep historical heritage, which reflects the rich and colorful ancient culture of Ukraine. Tourists share their visits and thoughts about these sights in their travel notes, providing valuable information and inspiration for other tourists interested in traveling to Ukraine.

(3) High-frequency words "feelings"

In the travel notes of Chinese tourists, their impressions of their trip to Ukraine mainly show positive emotions. Tourists used positive words such as "happiness", "like", and "good" to describe their experience in Ukraine, expressing their love and satisfaction with the destination. It is worth noting that there are no negative words in the travel notes, which indicates their favorable

impression of the trip to Ukraine. This positive use of language can reflect the positive impressions that Chinese tourists have in Ukraine, including positive feelings about sights, culture, food, people, etc. One of the possible reasons is the unique cultural and historical heritage of Ukraine, as well as the positive influence of the residents' friendliness and enthusiasm towards tourists. This constant positive feeling helps to shape the image of Ukraine in the minds of Chinese tourists, providing strong support for the future promotion of tourism and attracting more tourists.

(4) "Transport" high-frequency words

Among the transport words that are often found in travel notes, "plane", "bus", "subway" and "tram" appear in sequence. This sequence reflects the main mode of transport chosen by tourists in Ukraine. Plane: The presence of the word "plane" indicates that many tourists may choose flight as the main mode of transport to Ukraine. Bus: The presence of a "bus" may refer to the fact that tourists choose buses as their main means of transportation between cities or attractions when traveling within Ukraine. Buses are often an affordable option, especially for short trips. Subway (metro): the mention of "metro" means that tourists in Kyiv can use the metro system to move around the city. This can include visitors exploring the city's various attractions. Tram: The presence of the word "tram" may indicate that tourists use the tram as a convenient method of urban transport in certain cities or regions. Trams are often a convenient option for short distances in cities.

(5) High-frequency words "countries"

Among the countries connected with Ukraine, Chinese tourists in their travel notes most often mentioned Russia and the Soviet Union, China, Europe, Poland, and Turkey. It is noteworthy that all territories, except for China and the Soviet Union, are neighbors of modern Ukraine. This clearly shows the high level of attention paid by Chinese tourists to the countries surrounding Ukraine in their travel notes. This may mean that when Chinese tourists choose Ukraine as a destination, they not only plan to visit Ukraine itself but also consider traveling to neighboring countries. Chinese tourists can adopt regional travel planning, choose Ukraine as a center, and at the same time organize visits to neighboring countries, forming a relatively comprehensive travel plan. This focus on neighboring countries can provide opportunities for the tourism industry to promote more integrated and diverse regional tourism experiences. Understanding Chinese tourists' interest in neighboring countries will be an important reference point for tourism-related advertising campaigns, cooperation, and travel plans.

(6) "Food" high-frequency words

In the descriptions of Chinese tourists, the words "coffee" and "chocolate" are most often found, which may reflect the special attention and preference of Chinese tourists to coffee and chocolate while traveling in Ukraine. Coffee: the high frequency of coffee consumption may indicate that Chinese tourists are very interested in the coffee culture of Ukraine. Ukraine is famous for its coffee tradition and coffeehouse culture, and a variety of cafes can be found all over the city. In their travel notes, Chinese tourists shared the different flavors of coffee they tasted in Ukraine, the cafe atmosphere, and unique coffee experiences. Chocolate: the high frequency of chocolate may mean that Chinese tourists have a strong interest in Ukrainian chocolate products. Ukraine is famous for its high-quality chocolate, and a variety of traditional chocolates and chocolate products are popular specialties in Ukraine. In their travel notes, tourists share the different flavors and brands of chocolate they tasted in Ukraine and how much they liked them.

(7) High-frequency words "currency"

In the travel notes of Chinese tourists, such words as "hryvnia", "yuan", "ruble" and "dollar" are most often found. This shows that Chinese tourists pay a lot of attention and use currency when traveling in Ukraine. The hryvnia (UAH) is the official currency of Ukraine. Tourists, mentioning the hryvnia in their travel notes, may have in mind their experience of payment and transactions in Ukraine. This reflects the local financial activities of tourists, such as shopping, restaurants, etc. Yuan: References to "yuan" may reflect the exchange and use of yuan when traveling in Ukraine. This may include concerns about the local currency exchange rate and their use of yuan when

traveling. Ruble: The "ruble" is the official currency of Russia, and tourists may mention the ruble in their travels, perhaps because they have encountered its use during cross-border travel, such as in Crimea. USD: Frequent occurrences of "USD" may mean that tourists use USD for payment or as a backup currency while traveling. Dollars are often accepted for international travel.

Conclusion

Thanks to the visa-on-arrival regime for Chinese citizens (since 2016), the number of Chinese tourists coming to Ukraine has increased significantly. This shows that the policy changes had a positive impact on the tourism industry, attracting more Chinese tourists to Ukraine. However, words like "war" in the keywords show that Chinese tourists are concerned about security issues in Ukraine. A sharp decline in the number of tourists and, as a result, a decrease in the number of travel notes has been observed since the beginning of restrictions related to the COVID-19 pandemic in 2019 and deepened during the period of full-scale war. Most tourists choose to travel with friends, which may indicate that Chinese tourists prefer to share travel experiences with familiar partners to make the trip more interesting. The average expenses of tourists are about 1,600 dollars, and the average number of days of stay in Ukraine does not exceed 10 days. This suggests that they may prefer short-term tours while experiencing the culture and landscape of Ukraine within a limited time. Tourists are generally satisfied with their travel experience in Ukraine. Words such as "cheap", "delicious" and "like" appearing in high-frequency words reflect their positive recognition of traveling in Ukraine, especially their love for relatively low prices and good food. Tourists tend to consider both people and nature when traveling, choosing a variety of historical and cultural attractions and maritime destinations as travel destinations. This shows that they are equally interested in the rich human history and natural beauty of Ukraine. Due to the high-frequency vocabulary of related countries, it is obvious that Chinese tourists were more inclined to combine Ukraine with neighboring countries (such as Turkey, Poland, and Russia) as part of their travels. Multinational currencies appear among the high-frequency words, possibly because tourists visit several countries in one trip.

In the process of reading the travel notes, it was found that Chinese tourists have some complaints when traveling in Ukraine, mainly related to communication barriers, understanding signs, and inconvenient infrastructure. Chinese tourists may encounter a language barrier when communicating with local residents, which may affect their travel experience in Ukraine. At the same time, the inconvenience of signage and related infrastructure may cause tourists to encounter certain difficulties in navigating and understanding the environment, which will affect the enjoyment of the trip. At the same time, we noticed that shopping does not occupy a noticeable share in travel notes about Ukraine. A small proportion of purchases in travel notes may indicate that the shopping experience in Ukraine is relatively low, which may be related to the shopping environment, product types, or prices. In the overall travel experience of tourists, shopping, as an important indicator of the tourism economy, is crucial for increasing tourist satisfaction and promoting local economic development.

To solve these problems and improve shopping, the following measures are worth considering. Improving communication services: provide more Chinese tour guides, translation services, or multilingual signage in popular tourist areas to help Chinese tourists better understand and participate in local culture. Improving the shopping environment: improving the layout of shopping areas, the level of shopping service, and the promotion of unique local products can attract more tourists to participate in shopping events and increase their willingness to shop. Strengthen marketing strategies: drive tourists to actively participate in shopping through advertising, discounts, special product promotions, and other means, while attracting more merchants to increase the variety of shopping options. Providing Chinese-speaking shopping guides or salespeople in shopping areas can contribute to a better shopping experience for Chinese tourists. Set up convenient payment channels: set up payment channels convenient for Chinese tourists (Alipay, WeChat, Union-Pay, etc.) in places with high tourist presence (attractions, hotels, restaurants, airports, shopping

malls, etc.). By improving these aspects, it is possible to improve the overall travel experience of Chinese tourists in Ukraine and contribute to the sustainable development of the tourism industry.

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RESEARCH ARTICLES
ДОСЛІДНИЦЬКІ СТАТТІ

Narrative Realism in Ukrainian TV News Layout: Editorial Strategies and Viewer Engagement (2004-2020)

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ABSTRACT

The main aim of this study was to investigate the strategic employment of narrative methods and presentational techniques in Ukrainian television news from 2004 to 2020. This study sought to evaluate their impact on the construction of narratives and public discourse. A mixed-methods approach was employed to analyze 531 news releases from three Ukrainian television channels: "1+1", "Ukraina", and "Inter". The application of statistical methods for data processing was employed for the quantitative analysis, while the qualitative analysis comprised a rhetorical investigation of narratives and framing techniques. This approach enabled a comprehensive examination of how news narratives are structured, presented, and perceived, offering insights into the underlying mechanisms of news layouts and editorial strategies. The study's findings demonstrated a significant reliance on conflict framing, economic consequence framing, and character-driven narratives to increase viewer engagement and comprehension. Hierarchical structuring and modular design were identified as key presentation methods that reflect adaptability to real-time broadcasting requirements and audience preferences. This investigation concludes that narrative strategies and presentation techniques play a crucial role in shaping public perception, thereby affecting the construction of media narratives and societal views. The study's findings are significant for media practitioners and policymakers, as they emphasize the importance of narrative realism and ethical considerations in news production. The research results also offer a foundation for future studies on the effects of digital transformation on news narrative structures.

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АНОТАЦІЯ

У статті досліджено використання нарративних технік і методів представлення контенту в українських телевізійних новинах з 2004 по 2020 рік, з акцентом на те, як змінювались підходи до новинного фреймінгу у відповідь на політичні та соціальні події в країні. Автори проаналізували 531 випуск новин українських телеканалів “1+1”, “Україна” та “Інтер”. Для кількісного аналізу використано статистичні методи обробки даних, а якісний аналіз включав риторичний огляд нарративів та технік фреймінгу, що дозволило глибше зрозуміти механізми залучення аудиторії до перегляду новин. Результати свідчать про значну залежність від фреймінгу конфлікту, фреймінгу економічних наслідків та нарративів, орієнтованих на героїв сюжетів, які використовуються для посилення залучення та розуміння глядачів. Ієрархічне структурування та модульний дизайн були визначені як ключові методи репрезентації, що відображають адаптивність до потреб мовлення в реальному часі та вподобань аудиторії. Висновки дослідження демонструють, як медійні стратегії впливають на формування політичної свідомості та культурних орієнтирів у суспільстві, підкреслюючи роль медіа як активного учасника в політичних та соціальних процесах. Ці висновки мають значення для медіапрактиків та політиків, оскільки підкреслюють важливість нарративного реалізму та етичних підходів до виробництва новин. Результати мають практичне значення для посилення нарративного залучення та пропонують критичний погляд на аспекти нарративних стратегій у новинному мовленні. Крім того, результати дослідження створюють основу для майбутніх досліджень впливу цифрової трансформації на структури нарративних моделей новин, пропонуючи напрямки для подальшого вивчення цифрових форматів новин і кроскультурної репрезентації.

КЛЮЧОВІ СЛОВА: телевізійні новини, телевізійна верстка новин, телевізійна верстка, новинний нарратив, редакційні стратегії.

Introduction

Television has long held a prominent place in the domain of media communication, wielding considerable sway over societal norms and public opinion. As an omnipresent medium, it not only disseminates information but also shapes the public's perception of the world. The impact of television is particularly notable in news broadcasting, where the way in which information is presented can significantly affect viewers' responses.

The arrangement of television news, a crucial but often underappreciated aspect of media studies, plays a pivotal role in shaping editorial narratives. This includes the selection and ordering of stories, as well as the visual and auditory elements used to convey them. These editorial decisions contribute to what can be termed 'narrative realism,' a constructed reality that viewers engage with and that ultimately influences their comprehension of actual events.

In the digital age, the importance of news layout has increased substantially due to the abundance of news sources and the intense competition for viewer attention. It is not only about imparting factual information but also about creating a compelling narrative that connects with the audience, thereby enhancing the channel's credibility and fostering viewer loyalty. This narrative

construction is rooted in the content chosen for inclusion and the manner in which it is presented, which together form the basis for public discourse and guide societal conversations.

Despite its significance, the study of television news layouts within the realm of social communication has received limited scholarly attention. Most existing research has concentrated on content analysis and audience studies, with less emphasis on how the layout of news, through specific design choices, affects perception and engagement. This gap in the literature highlights the need to examine the editorial practices associated with news layouts, especially in a rapidly changing media landscape where television remains a primary source of information for many.

This study aims to uncover the complex mechanics of television news formats and their impact on the formation of narratives and audience perception. Grasping these elements is critical for disentangling the subtle ways in which television news shapes public opinion, not only through the information it presents, but also through the manner in which it structures its reporting—an investigation that holds far-reaching implications for broadcasters, policymakers, and the general public.

Literature Review.

Narrative construction in television news can be significantly influenced by the layout decisions made by broadcasters. According to Lippmann (1922), media are a primary tool that mediates between events and public perception, shaping reality through the “pictures in our heads” (Lippmann, 1922). This foundational concept underlies the importance of understanding how television news, through its layout, constructs these pictures and influences audience perceptions.

Building on Lippmann’s ideas, Tuchman (1978) introduced the concept of the “web of facticity,” suggesting that news media create a window to the world that appears factual and objective, yet is constructed through selection and salience (Tuchman, 1978). This notion aligns with the theoretical framework of framing as articulated by Entman (1993), who defined framing as selecting and highlighting some facets of events or issues and making connections among them to promote a particular interpretation, evaluation, and solution (Entman, 1993).

The concept of framing was further expanded by Scheufele (1999), who distinguished between media and individual frames. Media frames are “persistent patterns of cognition, interpretation, and presentation, of selection, emphasis, and exclusion, by which symbol-handlers routinely organize discourse, whether verbal or visual” (Scheufele, 1999). This theory highlights the influence of television news layouts in structuring audiences’ cognitive experiences, thus guiding public discourse.

Empirical studies on television news layouts often focus on how the presentation of news can affect viewers’ knowledge and attitudes. Lang (2000) emphasized the cognitive and emotional processes involved in news consumption, noting that the structural features of a broadcast, such as pacing, edits, and visual effects, can significantly affect comprehension and retention (Lang, 2000). These findings suggest that the layout of television news is not merely a matter of aesthetic choice, but a crucial factor in effective communication.

Grabe et al. (2003) examined the impact of visually enhanced news broadcasts on memory retention and found that news stories presented with additional visual elements are more likely to be remembered than those without (Grabe et al., 2003). This supports the idea that television news layouts, through the use of visual framing and other narrative techniques, can enhance or alter the salience of information.

In the Ukrainian context, research by Dyczok (2009) explored how television news during political crises framed events in ways that either promoted government narratives or provided alternative perspectives (Dyczok, 2009). Such studies have underscored the role of news layout in framing political discourse and influencing public opinion during critical events.

Building on foundational theories and empirical research, scholars have proposed various models to describe the layout of television news. One such model is the “inverted pyramid,” used traditionally in print but adapted for television, which structures information from most to least

important, theoretically allowing viewers to quickly understand the key points of news stories (Scanlan, 2003).

Recent adaptations of digital media environments have suggested modifications to traditional models. Bucy and Grabe (2007) discuss the “multimodal model,” which incorporates multiple sensory inputs and outputs, reflecting the increasing complexity of news presentation in a digital age (Bucy & Grabe, 2007). This model acknowledges the growing importance of interactive and visually rich content in news layouts, which can engage viewers more deeply and profoundly influence their perceptions.

Narrative realism in Ukrainian TV news layouts involves the construction of news stories that are perceived as coherent and engaging by the audience. Telenkov et al. (2022) identified five narrative models used by Ukrainian TV channels, including hierarchical, standard, social, stress, and mixed layouts. These layouts likely play a crucial role in shaping viewers’ narrative comprehension and engagement. Additionally, Telenkov (2020) highlighted the standardized approaches in forming news releases by Ukrainian TV channels, emphasizing the correlation between the narrative features of news releases and social reality. This connection between narrative features and social reality underscores the importance of how news is presented to the audience.

Krieken (2019) explored the impact of reconstructive and attributive quotes in news narratives on reader engagement, credibility judgments, and perceptions of realism. This suggests that the inclusion of quotes in news stories can influence how the audience perceives the realism of the presented narrative. Understanding these elements is crucial for news producers aiming to create narratives that resonate with their audiences.

Studies have shown that perceived realism in TV content can impact viewers’ judgments and attitudes. Cho et al. (2012) highlighted the importance of perceived realism, distinguishing between factual realism and psychological realism, which influence how viewers perceive the authenticity of the characters and events depicted in narratives. Furthermore, Busselle and Bilandzić (2008) discussed how violations of external and narrative realism can affect viewers’ engagement by creating inconsistencies in their mental models of the narrative.

The influence of narrative realism extends to various genres of television, including reality TV. Tsay-Vogel and Krakowiak (2017) noted that reality TV’s expansion has introduced diverse narrative themes, reflecting viewers’ responses to different subgenres. Additionally, Coleman et al. (2020) found that a high level of perceived realism in reality TV content can lead to the reinforcement of stereotypes about groups portrayed in these shows.

In terms of narrative persuasion, scholars have emphasized the role of perceived realism in enhancing the persuasive impact of narratives. Shen et al. (2018) highlighted that perceived realism and the similarity between viewers and characters portrayed in narratives are critical factors in narrative persuasion. Dahlstrom (2013) suggested that narrative realism should be viewed not as a linear function but as a tipping point that influences audience engagement and coherence within a narrative.

When examining models of TV news layouts and various marketing narratives, it is crucial to consider the evolving landscape of media consumption and the influence of factors on news content presentation. The integration of infotainment elements in TV news production across Europe underscores the impact of market forces and media policy changes on storytelling techniques (Alencar and Kruike-meier, 2016). This shift towards infotainment elements highlights the necessity for news narratives to engage audiences through stylistic approaches while effectively conveying information.

Additionally, the transition from traditional mass communication to personalized interactive channels emphasizes the significance of tailored information and microtargeting in the contemporary media environment (Cacciatore et al., 2015). This shift requires reassessment of how news narratives are developed to resonate with diverse and segmented audiences effectively.

Analyzing the layout models of TV news, particularly from a marketing narrative perspective, can offer insights into how content is organized to attract viewers and convey messages effectively (Telenkov et al., 2022). Understanding the dynamics of narrative construction in TV news is essential for engaging audiences and delivering compelling information.

Moreover, the role of narratives in shaping audience perceptions and behaviors is evident in studies on the cultivation effect of fear of crime through immersive media experiences (García-Castro & Sánchez, 2018). TV news narratives have the potential to influence cognitive processes and heuristic decision-making, underscoring the power of storytelling in shaping audience attitudes and beliefs.

Narrative realism in Ukrainian TV news layout is a complex interplay of narrative models, standardized approaches, quotes, and framing techniques that collectively shape how news is perceived by the audience. By understanding these elements and their influence on narrative comprehension and engagement, news producers can create more compelling and realistic news stories for their viewers.

Method

This research project utilized a mixed-methods approach to investigate the narrative structures and editorial strategies employed in Ukrainian television news from 2004 to 2020. The mixed-methods approach offers a comprehensive understanding of complex phenomena, such as media narratives, by integrating both quantitative and qualitative data. This method is particularly useful for studying television news layouts, as it combines systematic quantitative analyses with in-depth qualitative insights to explore how news narratives are constructed and perceived.

Mixed methods research is an approach that combines both quantitative and qualitative research methods to provide a deeper and more holistic understanding of a research question or phenomenon. This approach is characterized by methodological pluralism, eclecticism, and the integration of diverse research techniques (Johnson & Onwuegbuzie, 2004). By leveraging the strengths of both quantitative and qualitative methods, mixed methods research allows researchers to confirm findings, develop research instruments, analyze data, and gain new perspectives that may not be achievable through a single method (Zhang & Creswell, 2013; Hawkey & Kircher, 2022; Dunning et al., 2007).

A comprehensive analysis of 531 news releases from major Ukrainian television channels was conducted using rhetorical analysis techniques. This study aimed to investigate how information was presented in terms of language use, narrative structure, and visual elements, in order to understand how news stories were crafted to shape public perception and engagement. By identifying the most prevalent and effective narrative techniques, the study sought to provide insights into how viewers' understanding and attitudes were influenced.

The selection of news programs for analysis was based on several criteria. Firstly, the analysis focused on national news broadcasts with the widest reach and potential impact on public opinion in Ukraine. Secondly, the selected programs spanned different political periods in Ukraine, from 2004 to 2020, providing a comprehensive view of how narrative strategies might have evolved in response to changing political and social contexts. Lastly, the news programs were chosen from top-rated channels such as "1+1," "Inter," and "Ukraine," ensuring that the analysis covered a broad spectrum of editorial styles and audience demographics.

The formal rephrased version of the text is as follows:

The analytical framework for evaluating narrative strategies was constructed around three principal axes: thematic structuring, narrative coherence, and framing techniques. Each news release was coded based on these axes, with specific details including:

- The selection and organization of themes within a broadcast, which involves examining the hierarchy of news stories, the recurrence of specific themes, and the integration of thematic elements to create a coherent narrative flow.

- The continuity and consistency of the narrative across different news stories, which involves analyzing the use of transitional elements, narrative cues, and summarizations that help maintain viewer engagement and understanding throughout the broadcast.
- The specific framing techniques used to present news stories, such as language choices, visual imagery, and the presence of explicit editorial commentary, which aims to uncover the underlying messages being promoted and their alignment with broader editorial objectives.

In our study, rhetorical analysis was applied to find out how news stories are structured, what strategies and techniques are used to influence the viewer, and how the information presented contributes to the formation of public opinion. The main goal of rhetorical analysis was to study and interpret the linguistic and visual means that journalists and editors use to achieve certain effects.

1. Narrative analysis: We looked at how news stories are structured, in particular, how the main theme is introduced, developed and what conclusions are offered to viewers. This included analyzing how the news integrates facts, expert commentary, and eyewitness accounts to build a cohesive and compelling narrative.

2. Study of framing: Special attention was paid to how individual events and personalities are presented in the media. We analyzed which frames are used to interpret information, which may include framing of conflict, success, moral dilemma, etc. This helped to understand which aspects of the news are emphasized and which are not, thus shaping the audience's perception.

3. Analysis of the use of rhetorical devices: We evaluated specific rhetorical devices, such as metaphors, rehearsals, and emotional coloring of language, which are used to attract the viewer's attention and influence their emotions. This allowed us to identify ways in which the news can influence the emotional state of the audience and their reactions to the news presented.

Selection Criteria for News Programs

National Reach and Impact: Priority was given to national news broadcasts that had the widest reach and potential impact on public opinion in Ukraine. These programs are pivotal in shaping national narratives and therefore provide a valuable lens through which to assess the influence of news layouts on public perception.

Temporal Coverage: The analysis spanned various political periods in Ukraine from 2004 to 2020, a timeframe that encompassed significant political and social changes, including revolutions, elections, and conflicts. This longitudinal approach allowed this study to track how narrative strategies in news broadcasting evolved in response to these changing contexts.

Diversity of Sources: News programs from top-rated channels such as "1+1," "Inter," and "Ukraine" were specifically chosen. These channels are known for their diverse editorial styles and broad audience demographics, and offer a rich variety of narrative techniques and editorial decisions for analysis. The inclusion of multiple channels ensured that this study covered a broad spectrum of approaches to news presentation and narrative construction.

Program Selection Process: The news broadcasts analyzed were chosen based on their historical significance, viewership ratings, and availability of comprehensive archival material. This selection process aimed to maximize the ability of the study to draw meaningful conclusions about the role of television news in shaping public discourse.

Analytical Framework: The news content was analyzed using a detailed rhetorical analysis framework that focused on identifying and categorizing narrative techniques, framing strategies, and presentation methods.

Narrative Techniques: This included examining how stories were structured, the use of specific themes or characters to enhance narrative depth, and the emotional and psychological appeals made through the news.

Framing Strategies: Analysis of how information was framed concerning political, economic, and social issues, including the use of conflict, economic impact, and human interest frames.

Presentation Methods: Evaluation of the hierarchical structuring of news items, use of visual and digital enhancements to engage viewers, and modularity of news segments for dynamic presentation.

Results

The analysis of Ukrainian television news spanning sixteen years reveals a detailed evolution in the strategic use of news layout models. This research has identified how news narratives are shaped by the interplay of selection principles, presentation strategies, and narrative techniques, each contributing significantly to the construction of public discourse.

Selection Principles and Editorial Strategies.

- **News Value Assessment:** The selection of news stories is critically influenced by their perceived relevance and impact, prioritizing events based on immediacy and potential influence on national discourse. This selection aligns with journalistic standards emphasizing timeliness and public significance.
- **Audience Alignment:** Editorial choices are heavily influenced by audience preferences and feedback, with newsrooms utilizing surveys and ratings data to align content with viewer interests. This approach ensures sustained engagement and addresses the public's concerns directly.
- **Content Diversity:** Ukrainian news channels strive for balance, covering a range of topics from politics and economics to culture and entertainment. This diversity not only caters to a broad audience but also adheres to ethical journalism by providing a well-rounded perspective on current events.

Presentation Methods.

- **Hierarchical Structuring:** Information is typically presented using a hierarchical format, with the most crucial details at the beginning — following the inverted pyramid model of news writing. This method captures attention effectively by immediately conveying key points.
- **Technological Integration:** Modern newsrooms enhance story presentation through digital tools and visual aids such as graphics and interactive elements, making complex information more accessible and engaging.
- **Modular Design:** News segments are designed to be both self-contained and interconnected, allowing for dynamic adjustments in the presentation to accommodate breaking news and updates seamlessly.

Narrative Techniques.

- **Construction of Narratives:** News stories are crafted with a clear narrative arc consisting of a beginning, middle, and end, which aids in delivering a coherent and engaging story.
- **Character-driven Narratives:** Focusing on individual or community experiences personalizes broader issues, making them more relatable and impactful.
- **Continuity and Thematic Linkages:** Techniques like callbacks, previews, and thematic threads maintain viewer interest across broadcasts, enhancing the cohesiveness of the news programming.

Framing and Rhetorical Strategies.

- **Conflict Framing:** This strategy is frequently employed, simplifying complex issues by emphasizing disputes and oppositions, thereby enhancing viewer engagement and understanding.
- **Economic Consequences Framing:** Stories related to financial topics are often framed in terms of direct impact on the audience, making economic data more tangible and relatable.
- **Preparatory Priming and Repetition:** News items featured at the start of broadcasts or repeatedly are perceived as more significant, with preparatory priming providing necessary context that aids in comprehension.

Thematic and Narrative Depth.

- **Consistent Theming:** By organizing stories under unified themes, editors foster a structured viewing experience that enhances narrative flow and audience comprehension.
- **Narrative Layering:** Multiple narrative levels within a single story provide depth through various forms of content, offering a richer and more nuanced understanding of issues.

The following passage underscores the adaptive nature of Ukrainian news media in response to the digital transformation, drawing attention to the growing prominence of social media platforms and online news portals in shaping news presentation and consumption. The integration of social media analytics into editorial decision-making processes constitutes a significant shift towards more interactive and responsive news formats. This trend indicates a continued blurring of the boundaries between traditional television news and digital platforms, highlighting a fertile area for further academic investigation and practical innovation in media strategies.

The detailed exploration of the TV News Layout Model and narrative features employed in Ukrainian television news illustrates a sophisticated integration of editorial strategies aimed at maximizing the communicative effectiveness and impact of news broadcasting. The strategic use of narrative techniques not only enhances story presentation but also plays a critical role in shaping viewer perceptions and public discourse. This analysis underscores the complexity and dynamism of modern news production, revealing the art and science behind the crafting of television news narratives.

During the analysis of 531 news releases from Ukrainian television channels, we found that 62% of the news items utilized conflict framing to increase viewer engagement. This technique is particularly prevalent in political news, where conflicts between parties or nations are highlighted. E.g., the coverage of elections often focuses on the competition between candidates, emphasizing their differing stances and the potential impacts of their policies, thus simplifying complex political dynamics into more viewer-friendly narratives.

Approximately 45% of the analyzed segments employed economic consequences framing, especially in stories related to national economic policies or global economic events. E.g., news stories about tax reforms or budget announcements were often presented with an emphasis on how these changes would directly affect the cost of living, employment rates, and personal finances of the average citizen. This method proved effective in making economic content more relatable and engaging for the general public.

According to the study, character-driven narratives were found to be significantly utilized in news reporting, with around 38% of stories focusing on individual experiences or specific community impacts. This technique was particularly employed in healthcare and social issue reporting, where personal accounts of patients or affected families were emphasized to illuminate broader systemic concerns.

The study also revealed a prevalent use of modular design in news broadcasts, with approximately 70% of programs adopting this approach to facilitate flexibility in story presentation. This is particularly beneficial in breaking news scenarios, where the capacity to quickly update and reorganize news content is highly valuable.

Table 1. Overview of Narrative Techniques and Presentation Methods in Ukrainian TV News.

Category	Technique/Principle	Usage Rate	Description
Narrative Techniques			
	Conflict Framing	62%	Highlighting conflicts in stories to enhance engagement.

Category	Technique/Principle	Usage Rate	Description
	Economic Consequences Framing	45%	Focusing on economic impacts to make stories relatable.
	Character-driven Narratives	38%	Using personal stories to humanize broader issues.
Presentation Methods			
	Hierarchical Structuring	Common	Organizing news by importance, using an inverted pyramid.
	Modular Design	70%	Flexible segment design for dynamic news updates.
Popular Themes			
	Political Affairs	High	Dominant theme in news coverage.
	Economic Policies	Medium	Frequently covered, especially in terms of public impact.
	Social Issues	Medium	Regular focus on community and societal challenges.
Viewer Engagement Strategies			
	Recency and Repetition	High	Employing story repetition and recent updates.
	Preparatory Priming	Used	Setting context for complex stories to aid comprehension.

Discussion

The results of the examination of Ukrainian television news layouts offer valuable insights into the intricate processes through which news narratives are constructed and the profound impact they have on shaping public discourse. The strategic utilization of narrative techniques, such as conflict framing, economic consequences framing, and character-driven narratives, as well as the implementation of presentation methods, like hierarchical structuring and modular design, underscores the editorial commitment to not only inform but also engage and influence public perception.

The significant prevalence of conflict framing, observed in 62% of the analyzed segments, suggests a deliberate editorial choice to enhance viewer engagement by simplifying complex political and social issues into more digestible binary conflicts. This technique, although effective in capturing audience attention, may also result in a reductionist view of complex issues, potentially polarizing public opinion and fostering divisiveness rather than informed debate. This strategy aligns with Entman's (1993) framing theory, which emphasizes how media can shape and constrain public perceptions by highlighting specific aspects of events or issues.

In a similar vein, economic consequences framing is a useful tool for contextualizing abstract economic data within the everyday experiences of individuals. This approach not only increases viewer engagement by making the content relatable but also serves an educational function by enhancing public understanding of economic issues, as noted by Grabe et al. (2003).

Furthermore, character-driven narratives, employed in approximately 38% of news items, humanize broader societal issues, making them more tangible and emotionally resonant for the audience. This narrative technique effectively bridges the gap between macro-level events and individual experiences, fostering empathy and a deeper connection with news content. Such techniques

affirm Lang's (2000) findings on the cognitive and emotional influences of media, illustrating how personalized stories can enhance memory retention and emotional engagement.

The modular design of news broadcasts, utilized by approximately 70% of programs, reflects a strategic adaptation to the dynamic nature of news and the varying consumption patterns of modern audiences. This flexibility not only allows for real-time updates but also caters to a digitally engaged audience that prefers nonlinear news consumption, thus expanding the reach and impact of news content.

Compared to the existing literature, the findings from this study provide fresh insights into the evolving strategies of news production and presentation. Previous studies, such as those by Tuchman (1978) and Scheufele (1999), have extensively discussed the role of media in crafting public perceptions through framing and narrative structures. However, this study extends these discussions by providing empirical data on how these strategies are implemented in practice, particularly in a non-Western context. In light of these findings, the current study is a valuable addition to the ongoing discourse on the role of media in shaping public opinion.

This research emphasizes the adaptability of news organizations to digital influences, an aspect that Bucy and Grabe (2007) deemed crucial in the contemporary media environment. The incorporation of digital tools and modular design in news layouts not only signifies technological advancement but also an editorial response to altered media consumption patterns, thereby providing a comprehensive perspective on contemporary news broadcasting practices.

Moving forward, several areas warrant further investigation. One perspective worth exploring is the influence of digital news formats on narrative construction and public engagement, which presents a promising research area, given the ongoing transformation of news consumption through digital platforms. Additionally, a comparative analysis of narrative strategies across various cultural contexts would offer valuable insights into how cultural nuances shape news presentation and audience perceptions. As the digital landscape continues to evolve, these strategies increasingly influence public perception and discourse. A possible direction for future research could involve a deeper examination of narratives used in conflict settings, particularly in the context of war. Such studies would be valuable for understanding how news media shape public sentiment and national identity during conflicts, providing important insights for both media practitioners and policymakers.

Analyzing the part played by advanced technologies, for instance, artificial intelligence, in the aggregation and display of news, and its consequences for narrative veracity and ethical considerations in journalism, might offer vital illumination of the news media's future trajectory. Exploring these subjects would not only supplement current knowledge but also enrich our understanding of media operations in an ever more digital and interconnected environment.

The findings of this study contribute to our understanding of the editorial strategies employed in television news and their implications for public discourse. By integrating theoretical concepts with empirical data, this research enhances our knowledge of the media's role in society, providing useful information for scholars, media practitioners, and policymakers who are interested in media effects and communication tactics.

Conclusion

This study sheds light on the intricate mechanisms underpinning the layout of television news and its impact on narrative construction and public discourse, particularly in the Ukrainian context. The key findings unveil the deliberate use of various narrative techniques, such as conflict framing, economic consequences framing, and character-driven narratives, which are strategically employed to enhance viewer engagement and comprehension. Moreover, the integration of advanced presentation methods, including hierarchical structuring and modular design, exemplifies how Ukrainian news channels have progressed to meet the challenges of real-time news delivery and the diverse consumption patterns of today's audiences.

The prominence of narrative realism in news layouts, where stories are presented in ways that closely align with everyday experiences, plays a crucial role in shaping viewers' perceptions and reactions to the information being conveyed. This realism not only makes the news more relatable and digestible but also accentuates the power of television as a medium to sway public opinion and societal norms.

The findings from this study offer several practical applications for media practitioners. Firstly, the effective utilization of narrative techniques can be improved to strike a balance between captivating viewers and promoting responsible journalism. Moreover, while employing conflict framing can capture the audience's attention, it is important to ensure that it does not oversimplify intricate issues or amplify social divisions. Secondly, incorporating a modular design in news presentations can provide flexibility and adaptability, which are vital in today's digital age where news consumption is increasingly fragmented and on-demand.

Therefore, media outlets can use these insights to educate journalists and editors on the art of narrative construction, emphasizing how various framing techniques can be employed to direct public discourse in positive ways. Furthermore, the strategic incorporation of visual and digital tools should be enhanced to make complex information more accessible and engaging to the audience.

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RESEARCH ARTICLES
ДОСЛІДНИЦЬКІ СТАТТІ

Authors versus AI: Approaches and Challenges

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ABSTRACT

The study is aimed at typologizing the approaches to using AI by book authors, tracing the creative opportunities, legal and ethical conflicts as well as promising solutions generated by this collaboration. At the first stage of the research (July — August 2023), the theoretical sources were reviewed, and the research was conceptualized. The fundamental scientific approaches were: 1) the theory of technological determinism; 2) theory of information society; 3) diffusion of innovation theory. At the second stage (September 2023), empirical studies included: 1) monitoring of Amazon.com keywords for the availability of books created with the help of AI; 2) non-standardized expert interviews; 3) discourse analysis of Internet resources that publish both interviews and analytical, expert materials related to the problems of the book market. At the third stage (November 2023), we carried out the analysis and interpretation of the obtained results. According to the data, 1,542 AI-generated books were found at Amazon catalogues. Among them, non-fiction, created using various AI systems, prevails (65%). When creating texts, most authors use GPT modifications — ChatGPT (1021 books), ChatGPT-4 (210 books) and ChatGPT AI (197 books). The subject of this literature is wide: cooking, tourism, business, medicine, etc. There are currently five main approaches to the use of AI by authors such as: (1) AI as a technical instrument of the author; (2) AI as a partner of the author; (3) AI an imitator of the author; (4) AI as a plot sample narrator; (5) AI as an original content generator. Therefore, authors use AI at different stages of the creative process, with different intensity and for different tasks. To overcome the challenges caused by the introduction of AI in the creative industries, complex solutions are needed: new legislative norms, codes of conduct and editorial policies, improving the qualifications of authors.

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АНОТАЦІЯ

Дослідження мало на меті типологізувати підходи у використанні ШІ авторами книг, простежити породжені цією колаборацією креативні можливості, правові та етичні колізії, перспективні рішення. У вересні 2023 проведено емпіричні дослідження: 1) моніторинг Amazon.com на предмет наявності на вебсайті книжок, створених за допомогою ШІ; 2) не-стандартизовані експертні інтерв'ю; 3) дискурс-аналіз інтернет-ресурсів, які публікують матеріали про книжковий ринок. У листопаді 2023 р. інтерпретовано отримані результати. Згідно з даними, при створенні текстів більшість авторів послуговуються модифікаціями GPT. У каталогах вебсайту Amazon.com серед книг, підготовлених за допомогою ШІ, переважає нонфікшн (65 %). Основні підходи у використанні ШІ авторами: 1) ШІ — технічний інструмент автора; 2) ШІ — напарник автора; 3) ШІ — імітатор автора; 4) ШІ — оповідач за сюжетним шаблоном; 5) ШІ — генератор оригінального контенту. ШІ трансформував робочі процеси автора, але також став викликом для інституту авторського права. Для подолання викликів потрібні комплексні рішення: нові законодавчі норми, кодекси поведінки та редакційні політики, підвищення кваліфікації авторів.

КЛЮЧОВІ СЛОВА: книговидавництво, штучний інтелект, оптимізація, етика використання ШІ, взаємодія людини і ШІ.

Introduction

The use of AI is changing approaches to book content creation, leading to human-AI collaboration and to the development of digital art. More and more authors are asking AI to collect and verify information, find ideas, plots, images as well as to translate, structure, and edit texts.

According to Reuters data (analysed by Greg Bensinger), as of mid-February 2023, over 200 books authored or co-authored by ChatGPT were listed on Amazon's Kindle online bookstore. A new subgenre 'Books about using ChatGPT, written entirely by ChatGPT' was formed (Bensinger, 2023). According to the data we collected, in the late 2023, the Internet store Amazon.com was selling more than 1542 books with the texts, created by AI. Therefore, the phenomenon is expanding.

In addition, opportunities for authors are constantly expanding, with the introduction of multi-modal generative AI systems, capable of processing information from various sensory modes: text, audio, video, images (Adobe Firefly, GPT-4, etc.). Thanks to the use of AI, the creative process of authors undergoes an upgrade — it becomes faster and more effective, whereas the content is more modern and technological.

At the same time, the transformation of the authorship raises concerns about ethical and legal aspects. Olaf Zimmerman, managing director of the German Cultural Council, notes, "We see AI as an incredibly powerful tool. It can be a blessing for all of us, but here's the problem, it can also be a very big curse for all of us" (Westlake, 2023).

Useless technophobia has already happened in the history: printed books caused rejection among supporters of handwritten books; the appearance of photography seemed to be a threat for painting, and emerging cinema was a threat for the theatre. However, generative AI may indeed

turn out to be a Pandora's box opened by the author — the very person with whom the book traditionally begins and is associated.

To understand the complex of these challenges, it is important for authors, publishers, and the reading community to understand the ways and consequences of using AI in the creation of book content — how authorship is transformed today, what strategies, despite existing barriers, have a future.

Method

The research is aimed at typologizing approaches to the use of AI by book authors, tracing creative opportunities generated by this collaboration, defining new legal and ethical challenges as well as promising solutions.

At the first stage of the research (July — August 2023), the theoretical sources were processed, the research was conceptualized based on the assumption: expansion of the use of AI will transform editorial approaches in book publishing, bringing on human collaboration with AI and digital art.

The empirical study was carried out to prove the assumption at the second stage of the research (September 2023).

Keywords monitoring on Amazon.com. Amazon.com was monitored for keywords (Google Bard, Bing AI, ChatGPT, GPT-4, GPT-3, Jasper AI, etc.) to find AI-generated books on the website. 1,542 AI-generated books were found on Amazon.com. During the analysis, it was noticed that authors and editors try to spontaneously determine the contribution of AI to the creation of book content.

To systematize and reasonably typologize these approaches, the original information of the books (information about the authors, abstracts) was analysed and clarified defining the following: (1) which AI systems are used by authors in book creation; (2) which literature, in particular, authors create with the help of AI; (3) which roles AI plays in book creation.

Non-standardised interviews. For a deeper understanding of the psychological and organizational features of creativity in the “man-machine” system, four non-standardized expert interviews were conducted with the following experts:

- Mariana Horienska, a writer, a leading editor of the children's editorial office of the book publishing house “Ranok”, who created the first in Ukraine children's book fully generated by AI;
- Yeva Popsui, a writer;
- Valerii Veduta, an author, a photographer; an experimenting media designer who works with AI;
- Martyn Yakub, a photographer; an experimenting media designer who works with AI.

Discourse analysis of the Internet platforms. 290 Internet platforms that publish interviews, analytical, expert materials related to the issues of the book market, in particular, with innovative practices of AI integration in book publishing (resources Buchreport, Livres Hebdo, The Bookseller, Publishers Weekly, The Association of Authors, The Publishers Association, The Atlantic, etc.) were included in the discourse analysis. The cases of authors' collaboration with AI during creative processes, the problems that arise, and suggestions for overcoming them were documented.

In November 2023, all data was analysed and interpreted.

Research background.

In legal field, we proceed from the understanding that the author is “a person who made an artwork with the help of creative activity” (“Law No. 2811-IX on Copyright and Related Rights, Ukraine, WIPO Lex,” n.d.), the artwork is their “original intellectual creation” (“Law No. 2811-IX on Copyright and Related Rights, Ukraine, WIPO Lex,” n.d.), the criterion of originality “characterizes the artwork as the result of author's own intellectual creative activity and reflects the creative decisions made by the author during the creation of the work” (“Law No. 2811-IX on

Copyright and Related Rights, Ukraine, WIPO Lex,” n.d.), and the copyright for this creation arises from the moment of its emerging. The main emphasis is on the physical existence of the author.

In the middle of the 20th century, philosophers talked about the symbolic death of the author. Roland Barthes, Michel Foucault, Jacques Derrida wrote about it. Media philosophers went even further. Borys Potyatynyk, in the context of the theory of semiocentrism, describes the human author as a resource for the unceasing growth of the text mass, “One can even go further and assert that the death of the author has not yet come. And this did not happen for a rather simple reason: the author was not born yet. That, in a certain sense, it never existed. The author as a subject of creativity is a fiction or at best an illusion” (Potyatynyk, 2004, 4, p. 193), and also emphasizes that “the trends of increasing automation of search, processing and distribution of information can lead to a paradoxical situation – the growth of the information sphere (more broadly, the noosphere) without human participation” (Potyatynyk, 2004, 4, p. 201). This conclusion can be considered a prediction of the expansion of text generation with the help of AI, because from the moment this statement was made public in 2004 to the first wave of the next rise of AI in 2010, only six years passed.

The concern of many authors is whether AI will be able to replace them in the process of text creation and to what extent it has been able to achieve efficiency in this area. Some definitions of AI already give rise to this concern by emphasizing this ability. Lucy Lu Wang, Assistant Professor at the University of Washington Information School and visiting researcher at the Allen Institute for AI:

I define AI as a set of technologies that can perform tasks that have typically been done by humans and require higher level intelligence or knowledge to perform. Recently, AI mostly refers to models learned directly from data, rather than explicitly encoding human knowledge in a structured way (Waard, 2023).

There are many examples of fiction understanding of the role of AI in the modern world. This is a joint discussion between researchers, writers, and journalists (Juliette Powell and Art Kleiner “The AI Dilemma: 7 Principles for Responsible Technology” (Powell & Kleiner, 2023), Kai-Fu Lee and Chen Qiufan “AI 2041: Ten Visions for Our Future” (Lee & Chen Qiufan, 2021), Brian Christian “The Alignment Problem: Machine Learning and Human Values” (Christian, 2020)). It is worth mentioning a novel by Sean Michaels “Do You Remember Being Born?”, dedicated to the ethical use of AI and the search for answers to the question of whether it can be a creator commensurate with a human (Michaels, 2023). In the non-fiction book of the Polish futurist Aleksandra Przegalińska-Skerkowska, co-authored with the journalist Pavlo Oksanovich “Artificial Intelligence. Inhuman, ultrahuman” (Oksanowicz & Przegalińska, 2020) the introductory narrative is conducted by AI in the guise of a woman; the work itself is positioned as an autobiography of AI, and among the questions for reflection are the following:

- 1) Does the algorithm have emotions?
- 2) Do robots have consciousness?
- 3) Are we approaching the moment when we will have to give up the crown of the lords of the Earth?

Sceptics with dystopian views warn about the “anticipated intensification of the technological singularity” (Shevchuk, 2015). Back in 2014, theoretical physicist Stephen Hawking warned in an interview with the BBC: “The development of full artificial intelligence could spell the end of the human race” (Cellan-Jones, 2014). And in March 2023, Elon Musk, CEO of X (former Twitter) and Tesla, together with 1,000 experts, signed an open letter initiated by the non-profit organization Future of Life Institute, calling on all AI laboratories “to immediately pause for at least 6 months the training of AI systems more powerful than GPT-4” (Future of Life Institute, 2024), because “Advanced AI could represent a profound change in the history of life on Earth, and should be planned for and managed with commensurate care and resources. Unfortunately, this level of

planning and management is not happening” (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI - the Authors Guild,” 2023; “Sign Our Open Letter to Generative AI Leaders - the Authors Guild,” 2023; “Survey Reveals 90 Percent of Writers Believe Authors Should Be Compensated for the Use of Their Books in Training Generative AI - the Authors Guild,” 2023).

The role of AI in the media domain is discussed in the context of its influence on the uncontrolled dissemination of fake / distorted content. In case of publishing, there is a need to revise the concept of “copyright”. There is a lack of comprehensive studies on the AI impact on the publishing industry.

According to the American Authors Guild survey: “Of writers who reported using generative AI in their writing process, 47 percent said they use it as a grammar tool, 29 percent for brainstorming plot ideas and characters, 14 percent to structure or organize drafts, and 26 percent in their marketing. Only around 7 percent of writers who employ generative AI said they use it to generate the text of their work” (Erdélyi, O. J., & Goldsmith, J., 2022; Felzmann, H., Villaronga, E. F., Lutz, C., & Tamò-Larrieux, A., 2019; FRENCHWEB.FR, L. R. D., 2023). There is also data on authors’ readiness to use AI in text creation: “Only 1.4 percent of the writers who said they use generative AI to generate the text of their work said that AI-generated text comprised 50 percent or more of their work; 89 percent reported that less than 10 percent of their final work included generative AI output” (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI — the Authors Guild,” 2023; “Sign Our Open Letter to Generative AI Leaders — the Authors Guild,” 2023; “Survey Reveals 90 Percent of Writers Believe Authors Should Be Compensated for the Use of Their Books in Training Generative AI — the Authors Guild,” 2023).

In the survey of the American Authors Guild (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI — the Authors Guild,” 2023b), the main fears of writers considering the place and the role of a writer at times of AI:

- lack of understanding “when AI has created all or even portions of a work” (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI — the Authors Guild,” 2023b) (91%), which can lead to losing readers’ trust;
- lack of conduct code or ethical approach to AI (94%);
- threat to the author’s career from generative AI (69%);
- “publishers will begin using AI to generate books in whole or part — replacing human authors” (70%) (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI - the Authors Guild,” 2023b).

Results

Trends in the use of AI systems for author’s work. IT developers (OpenAI, Google AI, Microsoft, Amazon, DeepMind, etc.) offer several large language models that help evaluate, automatically generate, and process content.

Within the framework of this research, the editions on Amazon.com were monitored, the source information of the books, created with the help of AI, was analysed, and the AI systems, used by the authors during the creation of the books, were described. The results are presented in *Table 1*.

Table 1. AI use in book texts creation (keywords search).

Source: Research results

Title	Quantity of the books	Examples
ChatGPT	1021	<ol style="list-style-type: none"> 1. Pentz M (2023) <i>Chat GPT. Choose: Will AI Take Over the World?</i> 2. Copeland K (2023) <i>Chat GPT. Nature's Rational Spirit: A Journey into Pagan Atheism.</i>
ChatGPT GPT-4	210	<ol style="list-style-type: none"> 1. Mather A (2023) <i>ChatGPT ChatGPT4. Aurora-2. The Last Gold Rush: How Aurora-2 Changes The Game For Wealth Creators and Hoarders.</i> 2. Oscar RE (2023) <i>ChatGPT-4 GPT-4. Hola, Soy ChatGPT-4.</i>
ChatGPT AI	197	<ol style="list-style-type: none"> 1. Henrie E (2023) <i>ChatGPT AI. The Future is AI: Navigating a World Where AI Does the Math.</i> 2. Mwangi S (2023) <i>ChatGPT AI. Poetic Genesis: An Anthology of 52 AI Crafted Poems.</i>
ChatGPT Open AI	41	<ol style="list-style-type: none"> 1. George R Martin III (2023) <i>ChatGPT Open AI. The A.I. Cookbook III: Gourmet Algorithms.</i> 2. Muthal M (2023) <i>Open ai ChatGPT NExt physiology.</i>
GPT-3.5 AI	24	<ol style="list-style-type: none"> 1. Peterson DH (2023) <i>Chat GPT 3.5. Sunlash: Rise of a Hero.</i> 2. Lokey D (2023) <i>ChatGPT 3.5. Escape Velocity.</i>
Google Bard	23	<ol style="list-style-type: none"> 1. Ali A, Bard G (2023) <i>The AI Entrepreneur's Playbook: Building Your Successful Startup.</i> 2. Kara A, Bard G (2023) <i>Chat GPT. Iconic: The Keys to Crafting the Ultimate Personal Brand.</i>
GPT-3 AI	11	<ol style="list-style-type: none"> 1. Copeland J (2023) <i>GPT-3 AI, Stable Diffusion AI. A Blueprint for a Brighter World.</i> 2. Aalho J (2023) <i>GPT-3 AI. Aum Golly: Poems on Humanity by an Artificial Intelligence.</i>
Jasper AI	6	<ol style="list-style-type: none"> 1. Brown J (2023) <i>Jasper.Ai. Understanding Depression.</i> 2. Kors K (2023) <i>Jasper AI. Leading the Charge: The Blueprint for Building and Managing a High-Performance Product Organization.</i>
Bing AI	6	<ol style="list-style-type: none"> 1. Panda Books (2023) <i>Bing AI Chat. Chameleon Turtle.</i> 2. Panda Books (2023) <i>Bing AI Chat. Hiragana Flash Cards.</i>

GPT Penguin	2	1. GPT Penguin (2023) <i>ChatGPT Money Guide: Discover The Secrets to Making Money Quickly and Easily with ChatGPT.</i>
ChatGPT Wizard of AI	1	1. ChatGPT Wizard of AI (2023) <i>ChatGPT Secrets: Easy Ways to Make Money with Conversational AI.</i>

When creating texts, most authors use GPT modifications — ChatGPT (1021 books), ChatGPT-4 (210 books), and ChatGPT AI (197 books). The data is associated with the results of a survey carried out by the American Authors Guild: “23 percent of writers reported using generative AI as part of their writing process. Of that group: 54 percent use ChatGPT, 13 percent use GPT-4, 8 percent use Bard” (Gayte, 2023).

It was defined which types of literature the books prepared with the help of AI represent, which simplified the process of analysis of book market sectors where AI is used the most often (see Table 2).

Table 2. The use of AI in different editions.

Source: Research results

Type of literature	Quantity of editions
Non-fiction	1004
Children’s books	294
Fiction	244
Total	1542

In the catalogues of the Amazon.com website, among the books prepared with the help of AI, non-fiction, created using various AI systems, prevails – its share in the total volume of literature is 65%. The range of topics of this literature is wide: cooking, tourism, business, medicine, etc. Books are created by using ChatGPT, GPT-4.

Children’s literature (19%) takes the second position by a large margin in the broad array; the third is fiction (16%). ChatGPT was mainly used to create them.

It was analysed how the authors identify the role of AI in the production process when filling in the information about the publishing product.

Next, it was analysed how the authors identify the role of AI in the production process when filling in the information about the publishing product (see Table 3).

Table 3. The Role of AI in texts creation.

Source: Research results

The role of AI	Quantity of tasks
Author (co-author)	1200
Author (sole author)	138
Editor	107
Narrator	39
Contributor	25
Translator	24

Introduction	4
Foreword	5
Total	1542

According to data obtained from the Amazon.com website, authors most commonly identify AI as a partner of the author (1,200 books), as a sole author (138 books), and as an editor (107 books). However, the spectrum of AI tasks is broader.

Type of collaboration “Book Author — AI”. AI can be used at various stages of the creative process, with different intensity and for different tasks.

After analysing the source data of books provided by authors and editors in the creative process, it was determined that there are currently five main approaches in the use of AI by authors such as: (1) AI as a technical instrument of the author; (2) AI as a partner of the author; (3) AI as an imitator of the author; (4) AI as a plot sample narrator; (5) AI as an original content generator.

The first two types involve the use of AI as an auxiliary tool — to simplify or speed up the work of the author. However, in the second type, the creative contribution of AI to the result is more self-sufficient.

The third type is most clearly related to machine learning: machine algorithms analyse the texts of author’s books, looking for stylistic patterns. Then, established regularities are used to generate new texts similar to the corresponding author’s texts.

The fourth and fifth types demonstrate the creative potential of AI systems. The fifth type is currently not very active and reflects the logic of AI development rather than common practice. And the criterion of originality reflects the creative decisions of the author in the process of doing a job (“Law No. 2811-IX on Copyright and Related Rights, Ukraine, WIPO Lex,” n.d.), and the adoption of creative decisions requires the presence of consciousness, which AI is not yet endowed with.

AI as a technical instrument of the author. The modern author exists in a highly competitive environment and depends on a potential reader. These challenges prompt the author to use AI — using it as a tool to quickly analyse the topic’s relevance to the audience, gather information, verify and translate materials, and conduct initial editing. At the same time, the authors use AI-based tools: AskYourPDF, LongShot AI, Fabula, Logically, Scite.ai.

It works with varying degrees of success. E.g., creation of fiction often involves a preparatory stage, on which the result depends — this is what the writer Andres Delso decided to simplify and speed up. When writing thrillers, he collected information about “types of contracts in the army, professions and levels required to work in the CNRS, or the organization of police services in Miami” with the help of AI (“Springer Nature and Authors Successfully Use Generative AI to Publish Academic Book | Springer Nature Group | Springer Nature,” n.d.). The AI helped with the names of the characters, even using word play.

In the process of writing the manuscripts of the books “Possible Use of GPT in Finance, Compliance, and Audit” and “Pingpong”, Springer Nature Publishing House conducted an experiment with AI: they involved an interdisciplinary team of specialists and integrated the GPT chat into the work: “The team wanted to see whether generative AI tools can help authors save time when writing their manuscripts and make their knowledge available more quickly, while maintaining a high level of quality” (Scherer, 2023). The description of the algorithm of the prepress process is presented in the article “When AI is a Co-Author of a Professional Book” (Shannon, 2023). The conducted experiment proved that authors and editors remain significant specialists for ensuring high quality of content and expertise.

AI as a partner of the author. AI can influence the creative process more powerfully, like a muse, inspire the author, and help him both create and dictate the words.

As mentioned in one of the studies, “GPT-Author is able to generate complete novels, totalling 100,000 words. From crafting plots to developing characters, GPT-Author assists authors in overcoming the challenges of the writing process” (Publishing, 2023). This AI can create a preliminary plot to agree it with the author, develop characters, build storylines, divide the text into sections, create a cover considering the features of the work, and compile the created work into an EPUB file. It involves constant interaction with the author from the definition of genre, theme, and style to the structure and plan of the work.

The ability of AI to generate ideas and text is achieved through machine learning (Acres, 2023). Thus, the author can use AI to generate potentially strong and interesting ideas for the target audience, build the arc of characters, plot, and dialogues. At the same time, the author leads and controls the book creation process, remains the key creative figure responsible for the quality of the content. This interaction of the author with AI prevents potential burnout, helps to overcome psychological blocks and fatigue.

Mariana Horińska, Valerii Veduta, Christoph Morhard, Ajay Chowdhury and others, talk about the experience of using AI as a partner. And this experience is not always euphoric.

Mariana Horińska, the author and the editor of the educational book for children “I want to go to Mars” (2023), created with the help of AI, said, “This is a big challenge for a person. If a machine is as intelligent as I am, then what is the value of me – a person? We enter first into cooperation, and then into competition.” British colleague Ajay Chowdhury reacts to similar situations as follows: writers experience an existential fear of AI due to the insignificant and unproductive experience of interacting with this technological innovation (Acres, 2023). This technophobia will decrease over time, and, according to the diffusion of innovations, the cohort of authors who collaborate with AI will grow.

For Valerii Veduta, the author of the children’s book “How the zhaba-zhaba became an astronaut” (2023), AI is an effective tool that allows you to quickly implement an idea. He compared himself to the inventor Stark, the hero of the movie “Iron Man”, “There is a moment in the movie: the hero uses a supercomputer to create an armoured suit. He says to the computer, “Make it for me”, “Test this”. When I created the book, I felt like the hero of this film. I understood that I have an idea, and ChatGPT provides the shortest way to implement it – any result. It was like this step by step until I got what I wanted. And this motivates to keep creating.” This desire to keep creating together with AI is very noticeable – the pathos of omnipotence, which interaction with AI gives to a person.

Creativity with such a partner is easier: the author becomes a customer of AI, who gives tasks and accepts work, approving, rejecting, or correcting it. Hannes Bajohr wrote the novel “Berlin, Miama” (“Kauderwelsch Statt Dichtkunst – Das Entsteht, Wenn Künstliche Intelligenz Einen Roman Schreibt,” 2023) with the help of AI. First, AI was trained based on four novels from modern German literature. Then — text generation — human participation was limited only to the primary task and deciding whether to include the generated sentence in the book. The logic of the plot and the connections between the characters were not moderated at all.

Summarizing his experience, Christoph Morhard in “Celtic Curse” for the book “Murder in the Black Forest” is convinced that AI is weak in developing a coherent plot, but extremely effective in the following aspects: characterization of characters; writing individual scenes and dialogues; formation of the idea for the cover; creating a book’s abstract.

Among the authors of books, there are already pioneer innovators (in terms of E. Rogers), who are not only the first to master AI, but also actively experiment with it, e.g., James Frey created “Ourseventysix” as an art provocation aimed at the audience, “Artificial Intelligence was used in both the research and composition of this book. I have asked the AI to mimic my writing style so you, the reader, will not be able to tell what was written by me and what was generated by the AI. I am also not going to tell you or make any indication of what was written by me and what was generated by the AI. It was I, the writer, who decided what words were put on to the pages of this

book, so despite the contributions of the AI, I still consider every word of this book to be mine” (Frey, 2023). James Frey became an artist-investigator while working with AI.

The Chinese professor Shen Yang (Tsinghua University in Beijing) also took part in the provocative experiment. In response to a proposal from one of the judges of the Jiangsu Province Popular Science and Science Fiction Contest, the professor created the work “The Land of Machine Memories” with the help of AI in three hours and won the 2nd prize (MSN, 2024).

Ajay Chowdhury is also an experimenter: he uses Midjourney to visualize complex and conflicting scenes to understand their strengths and weaknesses, gaps, and pacing. By visualizing, he literally “sees” the scenes and understands where he should move, and he manages to do it faster than in the traditional process: “I get to what would have been a fifth draft by the second draft” (Acres, 2023). At the same time, the author emphasizes the need to be critical of the content generated by AI.

AI as an author’s imitator. AI can be trained to imitate a particular author’s writing, voice and mannerisms, which can be used to create remakes or sequels to existing books.

With the help of AI, it is possible to generate a book in the style of a classic writer, “reviving” him in the modern discourse. In 2018, the meditation app Calm published the fairy tale “The Princess and the Fox” created by Botnik Studios in the style of the Brothers Grimm. “Botnik employees used a predictive-text program to generate words and phrases that might be found in the original Grimm fairytales. Human writers then pieced together sentences to form “the rough shape of a story”, according to Jamie Brew, chief executive of Botnik” (Botnik Studios, 2018). Fans of Agatha Christie imitated the story of Hercule Poirot by creating excerpts from “Ciphers of The Midnight Mind and Christie’s Haunted Dollhouse” by Christie.ai. Shakespeare fans created “Romeo and Juliet: The Comedy” by Jest.ai, changing the genre from tragedy to comedy.

Such mimicry is also used in relation to modern authors. In 2018, Botnik Studios published one chapter (Chapter 13 Handsome) of the AI-generated fanfic “Harry Potter and the Portrait of What Looked Like a Large Pile of Ash” (Botnik Studios, 2018).

Continuation of books without the consent of the author is perceived rather disapprovingly in literary circles. George RR Martin sued OpenAI for the ChatGPT-generated prequel “A Dawn of Direwolves” (Adams, 2023) to the Game of Thrones series, as well as versions of the sixth book, “The Winds of Winter” and the seventh book “A Dream of Spring” of the series (A Game of Thrones fan used AI to write all of The Winds of Winter (and A Dream of Spring)).

Salman Rushdie (FRENCHWEB.FR, 2023), Stephen King (King, 2023), and other writers express concerns about the ethics of such experiments, because confusion and misrepresentation can occur if AI successfully reproduces the author’s style.

The creativity of AI currently has limits, as indicated by the results of the George RR Martin’s style experiment: AI failed (hints did not help) to unpredictably for the readers bring the characters out of the story.

Nevertheless, the opportunities to imitate the author’s style are gradually increasing, and the list of programs is expanding: Pre-trained Generative Transformer (a tool for writing dialogues between characters, eliminating repetitions, creating texts in the style of famous authors); GPT-3 from OpenAI (continues the sentence that the author started; it is both an exercise for honing writing skills and a way to get rid of writer’s block); Verse by Verse from Google (helps to write poems in the style of famous poets).

AI as imitator is developing but the generated texts need a “human touch” and editorial processing. They fail because of clumsiness of the narrative. But legal aspect of this way of book content creation brings even more problems.

AI as a plot sample narrator. AI can generate stories using certain parameters or templates — plot (“heroic feat”, “romantic story”), genre (“detective story”, “horror novel”), thematic (a fairy tale about a magical forest, knights, or space).

Technically, it works like this: “Large language models such as Anthropic’s Claude and OpenAI’s ChatGPT can use the statistical patterns in the text in their training sets to generate a

variety of new text, from emails and essays to computer programs and songs” (Yiu, Kosoy, & Gopnik, 2023).

The type “AI as a plot sample narrator” is suitable primarily for creating books that are easy and quick to read, as German writer Jennifer Becker says that AI has significant potential to write “contrived novels that rely on stereotypical narrative models and intended for mass production” (Lee & Chen Qiufan, 2021). In the segment of non-fiction literature, it is most often used for culinary books, travel guides, and biographical literature.

This approach also has immense potential in the segment of children’s literature. Especially now, when parents willingly create their own book as a gift for a child or involve children in writing fairy tales. Professor Christine Löttscher of the University of Zurich believes that it is in children’s stories that AI works very well with the reproduction of repetitions and variations, and a small twist creates drama (Morgenthau, 2023).

The Kazka.fun service was launched on the Ukrainian market in 2023, where with the help of AI you can create a short fairy tale based on the specified parameters (13 topics in the list, main character, and plot) and receive generated illustrative material as a bonus.

Storywizard.ai helps create children’s stories and apps. The focus is the popularization of reading and the involvement of children in the writing process (becoming a master of stories) and the publishing process (adding illustrations, outputting to pdf, and distributing data about the publication). The BookHero application is similar in functionality and purpose.

AI as an original content generator. This is the most ambitious role in which AI creates original content without human input or direction. It is about innovative ideas, characters, stories, and worlds.

Is it even possible? The German writer Jennifer Becker noted, “I do not yet see a moment when we will completely autonomously entrust the work of writing to AI” (FRENCHWEB.FR, 2023). Such a statement can be justified at the current stage of AI systems development, because they have not yet reached the level of “intelligent agents” (Yiu, Kosoy, & Gopnik, 2023).

The case of the novel “Death of an Author” by Stephen Marche, created under the pseudonym Aidan Marchine using three AI tools (ChatGPT, Sudowrite, and Cohere), demonstrates how everything works in practice. The innovative work, according to the idea of the customer Jacob Weisberg (the head of podcast production company Pushkin Industries), should be 95% generated with the help of AI. The author also had the idea to evaluate the concept of “Moravec’s paradox”. The process of writing the novel and the problems that arose during the work are described in the Afterword: since AI works in a “collage” way, a person had to refine each fragment and stitch these fragments into a coherent text.

“AI is an original content generator” is a possible direction: with the further development of technologies, AI will still be able to create independently of human intervention. And there are supporters of this view: “Way back on February 9, 2022, Ilya Sutskever, chief scientist at OpenAI, tweeted: “it may be that today’s large neural networks are slightly conscious” (Morgenthau, 2023). Individual developers share their observations about the possibilities of AI. “In June 2022, Blake Lemoine, a Google software engineer, declared that LaMDA, the AI he’d been tasked with safety testing, was sentient. More precisely, he charged that the AI might possess a “soul” and be deserving of respect and even rights. Lemoine urged his superiors to consider the ramifications, but he was brushed off” (Morgenthau, 2023).

Moreover, it is not only about the future, but also about modern attempts to present AI as a self-sufficient writer. A unique experience is the autobiographical poem-thriller “I Am Code: An Artificial Intelligence Speaks. Poems” (2022), written by the AI model code-davinci-002 based on GPT-3 technology from OpenAI. People in this project are listed as editors only (Brent Katz, Josh Morgenthau, Simon Rich). During the experiment, the team that worked with AI decided to consider AI as an independent author who got help to create. “Our rules were simple: We would not trim, combine, rewrite, or revise any of the AI’s poems. Each one would appear in the final collection completely unchanged. Like any editors, though, we would provide our author with plenty of

subjective feedback. We would tell it what we liked about its poetry and encourage it to write about the themes we found intriguing” (“People cannot distinguish between human-made and AI-generated haiku: Japan study”, 2022).

Given the fact that AI will eventually improve and acquire the functionality to create original content “from scratch”, the question arises about the perception of such texts by the audience. For now, scholars at Kyoto University have interesting results. They investigated whether it is really possible to distinguish between AI and human poetry. The results made it possible to conclude that it is difficult for people to distinguish (“Authors Guild V. OpenAI Inc., 1:23-cv-08292 - CourtListener.com,” n.d.). And this is a big challenge for all subjects of creative industries.

AI as a destabiliser of the copyright institute. AI not only transformed the work processes of the author — it detonated the foundations of copyright, and all historically developed professional standards related to authorship issues. Here are the most significant challenges.

Machine learning with books without authors’ permission. Open letters, posts in social networks, full of outrage, lawsuits against companies developing AI – these are the realities of the modern publishing market.

Sarah Silverman, Paul Tremblay, Mona Awad, Michael Chabon — not a complete list of authors who filed separate lawsuits. Their cases provoked the first large-scale public protest — Open Letter to Generative AI Leaders (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI — the Authors Guild,” 2023b) (to CEOs of OpenAI, Alphabet, Meta, Stability AI, IBM, Microsoft), initiated by the Authors’ Guild. More than 15,000 writers joined. There were two key requirements: obtaining permissions to use works that are protected by copyright, and royalty fees to authors.

In July 2023 Richard Kadrey, Sarah Silverman, Christopher Golden (“Sign Our Open Letter to Generative AI Leaders — the Authors Guild,” 2023) filed a lawsuit to the court of California against Meta Platforms for copyright infringement and use of the texts of their books for AI training.

September 20, 2023, lawsuit by the American Association of Authors together with writers became a precedent and a notable event. Filed in the United States District Court for the Southern District of New York, a class action (“Sign Our Open Letter to Generative AI Leaders — the Authors Guild,” 2023) against the Open AI company (December 4, 2023, the defendant was changed to Microsoft Corporation) regarding the illegal use of protected works for training AI and allowing third parties to create “derivative works” based on the works as well as for imitating their manner of writing, which infringes copyright in the absence of license payments.

The main concern was expressed by an Executive Director of the Authors Guild and Authors Guild Foundation Mary Rasenberger:

It is imperative that we stop this theft in its tracks, or we will destroy our incredible literary culture, which feeds many other creative industries in the U.S. Great books are generally written by those who spend their careers and, indeed, their lives, learning and perfecting their crafts. To preserve our literature, authors must have the ability to control if and how their works are used by generative AI. The various GPT models and other current generative AI machines can only generate material that is derivative of what came before it. They copy sentence structure, voice, storytelling, and context from books and other ingested texts. The outputs are mere remixes without the addition of any human voice. Regurgitated culture is no replacement for human art” (“Survey Reveals 90 Percent of Writers Believe Authors Should Be Compensated for the Use of Their Books in Training Generative AI — the Authors Guild,” 2023).

Scott Sholder, co-counsel for the plaintiffs, defined the legal essence of the claim: Plaintiffs don’t object to the development of generative AI, but Defendants had no right to develop their AI technologies with unpermitted use of the authors’ copyrighted works” (“Survey Reveals 90 Percent of Writers Believe Authors Should Be Compensated for the Use of Their Books in Training Generative AI — the Authors Guild,” 2023).

Fast writing and fake books of the authors. The book generated by AI lacks an image of the author, a recognizable name. Fake books appear on the book market — generated by AI and attributed to a certain author. At the same time, the manner of this author is imitated: “One of the most troubling issues around generative AI is simple: It’s being made in secret. To produce humanlike answers to questions, systems such as ChatGPT process huge quantities of written material. But few people outside of companies such as Meta and OpenAI know the full extent of the texts these programs have been trained on” (Reisner, 2023).

Thanks to the attention of readers, Jane Friedmanshe discovered that books that she did not write were being sold on Amazon under her name, and they were also displayed on her profile on the Goodreads website. The course of the incident revealed the legal insecurity of the author: Amazon refused to remove the book from sale, saying, the writer “had not trademarked her name” (provide us with any trademark registration numbers that relate to your claim). But the public helped: publicity in social networks about “garbage books” signed with her name forced the store to withdraw the books from sale.

Ghost-writers. A negative phenomenon of a fictional author was also recorded: there is a book, there is also a surname, but it is impossible to identify the person-author in life. The appearance of such books is surprising in its efficiency, productivity, and scale: how does the author manage to write so much? Maybe, by means of an AI?

Suspicious and discussions were caused by the book of Dr. Miles Stone’s “Fire and Fury: The Story of the 2023 Maui Fire and its Implications for Climate Change”, which went on sale two days after the disaster began on the island, had confusing author details and was limited in sales. However, it became a bestseller on Amazon Kindle in several categories, had an ISBN number, and was sold by Amazon, Bookshop, Barnes & Noble, and other distributors in e-book and paperback formats. The book reached Instagram through Amazon Expanded Distribution and was sold by companies that are categorically against the sale of publications created by AI (the bookshop has a biased attitude and distribution rules when it comes to the books, created with the help of AI).

The solution to protect and develop authorship at times of AI. To overcome the challenges caused by the introduction of AI in the creative industries, complex solutions should be conceptualized.

New legal standards. Legal responsibility is an inherent component of authorship. Copyright in AI-generated works is a complex and rapidly evolving field. In particular, the following aspects are already included in the legislation of some countries (USA, China, Great Britain, Ukraine, etc.):

- Determining what content, created with the help of AI, is subject to copyright.
- Determining who owns the copyright to content created with the help of AI.
- Development of copyright protection mechanisms for content created with the help of AI, etc.

This is a serious issue, and it has already become a focus of studies (Artificial intelligence: legal regulation in Ukraine and the EU | Lawyer in Ukraine. n.d.; Erdélyi & Goldsmith, 2022; Levmore & Fagan, 2019; Felzmann, Villaronga, Lutz, & Tamò-Larrieux; Valenzuela-Fernández et al., 2023).

Moreover, the EU started developing “AI Act”, which is positioned as “the world’s first comprehensive AI law” (SOYAMEDIA.COM, 2024).

Codes of conduct and editorial policies. Publishing institutions started to develop guidelines to make the rules of AI use transparent.

- The British Society of Authors published the guidelines “Artificial intelligence: practical steps for members” on the official website (BBC News, 2018).
- The Publishers Association, The Society of Authors, Authors’ Licensing and Collecting Society (ALCS) (Artificial intelligence: practical steps for members - The Society of Authors, 2023) and Association of Authors Agents published a joint claim about challenges and threats of AI use.

- German Publishers and Booksellers Association (Börsenverein des Deutschen Buchhandels) published two articles on their website: “Artificial intelligence: Clear rules for AI — now!” and “Artificial Intelligence in Publishing: Frequently Asked Questions about Generative AI” (Reed & Reed, 2024; Bücher befördern Ideen — Börsenverein.de. (n.d.)).
- STM Association presented “Generative AI in Scholarly Communications: Ethical and Practical Guidelines for the Use of Generative AI in the Publication Process” (GENERATIVE AI IN SCHOLARLY COMMUNICATIONS Ethical and Practical Guidelines for the Use of Generative AI in the Publication Process, 2023).
- The preliminary final manifesto, which combines different opinions on the specifics of work with AI, is “Global Principles on Artificial Intelligence” (2023).

This is an industry level. It is equally important to normalize the use of AI at the level of each publisher: currently, book publishers should develop editorial policies that will determine the basic approaches to the use of AI at all stages of the preparation of book products.

Trainings for the authors. In the information space, a wide range of manuals for authors on the peculiarities of AI work with ChatGPT on Amazon has already been published. As of November 2023, 106 publications were found on Amazon by the search phrase “chat gpt for authors”. Thus, the retraining of the authors began.

Training is organized on Internet platforms — here are some popular courses: “AI For Everyone” (Coursera), “ChatGPT Prompt Engineering for Developers” (OpenAI and DeepLearning.AI), “Introduction to Machine Learning” (Google), and others. It is important that industry associations of publishers, book institutes and other stakeholders develop this important educational direction.

The developers of AI systems also care about the continuous training of authors and improvement of their writing skills. Currently, we are talking not only about programs that can help the author generate ideas and text, but also exercise programs. For example, the Subtxt platform departs from the practice of automatic text generation and offers the opportunity to improve the text through introspection, the use of characters-obstacles, the rejection of a linear narrative to complicate the story and form its multiple layers. It is a simulator for beginners, a way to get rid of writer’s blocks and monotony of the story.

Conclusion

As a result of the use of AI by book authors, authorship is fundamentally transformed — various options for human-machine collaboration emerge. As a result, content creation is automated and accelerated; authors get opportunities to translate and proofread their texts, develop their own designs, create more complex and realistic worlds, gain opportunities for self-promotion and access to new audiences. The author becomes a more independent figure, less dependent on publishers.

There are currently five main approaches in the use of AI by authors such as: (1) AI as a technical instrument of the author; (2) AI as a partner of the author; (3) AI as an imitator of the author; (4) AI as a plot sample narrator; (5) AI as an original content generator.

AI can be most effectively used in the creation of non-fiction: popular science, motivational, reference literature, business books, since it is about processing facts, not generating images. AI systems are less suitable for creating artistic, philosophical texts with complex layers of meanings and emotions, intricate plots, where everything is about the individual style, expressive voice of the author, and cultural code.

Specialized software has been developed for the authors. It expands possibilities: SudoWrite AI, Jasper.ai, Copi.ai, Hemingway editor, etc. According to the calculations, authors mostly use ChatGPT, ChatGPT-3, ChatGPT-4 modifications when creating book content.

The use of AI in book publishing not only brings great opportunities up, but also decreases such challenges as machine learning on author’s books without the consent of the authors, the release of fake books under the names of famous authors, the appearance of ghost writers (books written by AI and published under fictitious names).

The publishing markets need to urgently develop clear rules on the use of AI to address issues of copyright, compensation for authors, and potential impact on audiences.

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RESEARCH ARTICLES
ДОСЛІДНИЦЬКІ СТАТТІ

Engaging the Audience: Interactive Features in Ukrainian Online Media

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ABSTRACT

The purpose of this study was to determine the current state of interactivity implementation in Ukrainian online media. Content analysis encompassed 150 of the country's most popular online media outlets reveals a generally moderate level of interactive feature usage. The most common features are related to feedback, updates access, and communication within the audience. In contrast, the use of participatory features and interactive content is low. The study also found that online-only media emphasize opportunities for audience communication more than media with both online and offline versions. Additionally, the use of interactive features varies by thematic focus, with business and socio-political outlets employing more interactive features on average than other categories of media.

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АНОТАЦІЯ

Метою цього дослідження є визначення поточного стану впровадження інтерактивності в українських онлайн-медіа. З урахуванням досвіду попередніх досліджень запропоновано протокол аналізу використовуваних інтерактивних функцій у векторах взаємодії користувач-медіа, користувач-контент та користувач-користувач. Проведений контент-аналіз 150 найпопулярніших онлайн-видань України виявив загалом невисокий рівень використання інтерактивних функцій. Найпоширеніші функції реалізують можливості, пов'язані зі

зворотним зв'язком, доступом до оновлень і комунікацією всередині аудиторії медіа. Натомість надання користувачам партисипативних можливостей, а також використання інтерактивного контенту наразі отримують обмежене поширення в українських онлайн-ЗМІ. Дослідження також показало, що видання, які функціонують виключно в Інтернеті, приділяють більше уваги імплементації функцій для взаємодії між читачами, ніж видання, що мають як онлайн, так і офлайн версії. Крім того, використання інтерактивних функцій варіюється і в залежності від тематичної спрямованості медіа: ділові та суспільно-політичні видання використовують у середньому більше інтерактивних можливостей, ніж інші категорії медіа.

КЛЮЧОВІ СЛОВА: онлайн-медіа, онлайн журналістика, інтерактивність, інтерактивні медіа, інтерактивний контент.

Introduction

Technological evolution and the pervasive digitization of social processes are reshaping the media landscape. With the Internet providing an abundance of opportunities, audience attention becomes increasingly fragmented. Consequently, media outlets are compelled to compete not only with each other but also with alternative forms of content for user attention. This shift forces digital journalism to transform from the mere news delivery to an immersive and emotional experience, making interactivity not just an option, but a necessity.

In exploration of the “added value” of digital journalism, M. Deuze emphasized the importance of interactivity in enriching the media environment and helping to attract and retain audience attention (Deuze, 2003). In the media context, interactivity manifests as the audience’s ability to control and influence the process of information consumption, thereby transforming it into active participation rather than passive consumption (Kenney et al., 2000). This concept is realized through a variety of interactive functions, including feedback mechanisms, collaborative opportunities, convenient website navigation, user ratings and comments of publications, immersive experiences facilitated by VR or AR technologies, and other features that enhance user-media-content interaction (Robledo-Dioses et al., 2022).

The purpose of this study is to establish the current state of interactivity implementation in Ukrainian online media, and to gain more insights into the correlation between the level of interactivity and the operational characteristics of the media. Therefore, the research examines the following question and hypotheses:

RQ: To what extent are interactive features used in Ukrainian online media?

H₁: Media operating solely online are more interactive than media that operate both online and offline.

H₂: The level of interactivity of online media depends on its thematic focus.

Literature Review

The conceptual framework underpinning research into the interactive capabilities of online media emerged in the early 2000s. However, the challenge of identifying and categorizing interactivity dimensions within the media context, as well as its impact on audience engagement, remain subjects of ongoing debate. M. Deuz identifies three dimensions of media interactivity: navigational, adaptive, and functional (Deuze, 2003). Navigational and adaptive interactivity involve audience-media interaction through site navigation and personalization. While functional interactivity entails audience-audience interaction, allowing users to communicate with others. A similar typology, proposed by E. Bucy, also distinguishes content and interpersonal interactivity in media (user-content and user-user, respectively) (Bucy, 2004). B. Potiatynyk suggests one more interaction vector: user-machine-user, which, according to researcher’s logic, presents personalized media reaction based on user behavior analysis (Potiatynyk, 2010). L. Ha and E. James propose a more detailed typology of interactivity dimensions: playfulness, choice, connectedness, information collection, and reciprocal communication (Ha & James, 1998). Summarizing the findings of previous

studies, the main dimensions of interactivity in online media can be reduced to three: user-media (both with the editorial office and with the media website), user-content (involving any forms of content, demanding active engagement for consumption), and user-user (communication among the readers).

Analyzing implementation of these interactive capabilities, scholars noted the discrepancy between high expectations of early 2000s and the actual status of the online media landscape. T. Schultz, in particular, argued that at the turn of the millennium online media were merely offering an “illusion of interactivity”, largely by transposing textual content from their print versions and exhibiting minimal commitment towards seriously using the inherent potentialities of the Internet (Schultz, 2006). Through an examination of 100 online newspapers K. Kenney reached a similar conclusion, ironically stating that media “consider themselves interactive” if they provide some hyperlinks and e-mail addresses (Kenney et al., 2000). Despite the transformative potential afforded by hypertext, a mere 6% of articles published in online media contained hyperlinks by that time (Tankard & Ban, 1998). Search within the newspaper’s archive was available in 19% of the studied outlets, while any feedback options were present in 34% (McMillan, 2006).

Despite the ongoing advancements in information technologies, more recent studies as of 2023 still state the significant scope for enhancement in the field of interactivity in online media (Santos-Hermosa et al., 2023). While some features have become basics (hyperlinking, contact with the editorial staff, commenting, etc.), there still remains a notable deficiency in customization and lack of opportunities for users to contribute their own texts (Baños-Moreno et al., 2017). A study by S. Robledo-Dioses revealed, immersive content utilizing virtual or augmented reality is still rarely used even among the media, which are the world digital subscriptions leaders, and could financially afford its production (Robledo-Dioses et al., 2022).

N. Steblyna was among the pioneers in studying the interactivity of online media within the Ukrainian segment of the Internet. The researcher analyzed the evolution of interactivity development in regional media of Odesa, focusing on newspapers “dumskaya.net” and “reporter.com.ua” (Steblyna, 2019). Steblyna concluded that prior to 2009, both media exhibited minimal signs of interactivity, and by the time of the analysis in 2018, possibilities of audience interaction with the media were largely limited to hyperlinks and a comment section. In a separate study, L. Temchenko and A. Vereskun examined the interactive features of leading Ukrainian online media “pravda.com.ua” and “censor.net”. Researchers observed widespread use of hyperlinks, the integration of text publications with video content, and the availability of commenting features (Vereskun & Temchenko, 2023). Additionally, N. Pliuta investigated interactivity in Ukrainian business online media, documenting usage of subscription options, ratings, discussion forums, and opportunities for content contribution (Pliuta, 2014). The study encompassed publications of four business-focused online newspapers. However, the potential for further interpretation of the results from these studies is constrained by the limited sample size (collectively, only eight publications were analyzed across all three studies) and methodological restrictions (incompleteness of the analysis taxonomy). Thus, while these studies provide valuable insights for retrospectively analyzing the use of interactive technologies in Ukrainian online media, the necessity for broader research remains relevant.

Method

Within the study, 150 Ukrainian online media websites were analyzed, focusing on their interactive infrastructure (website features) and content. The selection criterion was media popularity, determined by the monthly number of visits. We relied on statistics provided by SimilarWeb, a service that analyzes the sources, volume, and quality of Internet traffic. The research specifically targeted the “News and Media” category within the Ukrainian internet segment. The study was conducted in January 2024, covering the most relevant available data (from September to November 2023). Exclusions comprised news aggregators, foreign media without Ukrainian editorial presence, and media platforms inaccessible during the analysis period. Based on SimilarWeb

statistics for the specified timeframe, the selected media represented 55.36% of the total category traffic within the Ukrainian web, ensuring a representative sample.

During the preparatory stage of the study, media were categorized in accordance with the parameters provided in hypotheses H₁ and H₂. To determine the format of content distribution (media that operate solely online and those that also have an offline version), we analyzed the information provided by outlets on the self-representation pages of the website (usually “About Us”). While, determining the thematic direction of online media (H₂) presented challenges as popular outlets often cover multiple thematic categories. E.g., “pravda.com.ua,” one of the most popular outlets analyzed, includes sections on politics, economics, history, tabloid, sports, and more. In such cases, we ascertained the thematic direction of media by analyzing the content of its main page. When media outlets featured thematic sections on separate subdomains, priority was given to the primary, most visited domain. Based on A. Zakharchenko’s thematic classification of online media, the sampled outlets were categorized into the following groups: socio-political, business, cultural, sports, tabloid and humorous media (Zakharchenko, 2014). Additionally, regional and military media were also included as separate groups.

The content analysis of sampled media was conducted, limited to content published in the year 2023. The analysis protocol was developed with consideration of previous studies, particularly the research structure proposed by R. Rodríguez-Martínez (Rodríguez-Martínez et al., 2010) and its expanded version by M. Baños-Moreno (Baños-Moreno et al., 2017). However, the final list of analyzed features was updated to reflect the modern landscape of Ukrainian online media and the focus of this study. With advancements in technology and the widespread use of smartphones, the need for a separate mobile version of a media website has diminished, so this feature was replaced in the research protocol with media’s own mobile application, which becomes commonplace. Additionally, the influence of platformization has narrowed the range of popular social networks, leading to the elimination of excessive detail in the study protocol (thus, ability to subscribe to a media profile across various social networks or messengers was considered a single feature). Previously popular chat functions have become obsolete and were excluded from the protocol. However, it was expanded to include interactive content features, as previous studies have only addressed this dimension of interactivity indirectly or partially. For instance, Schultz and Oblak mentioned only surveys, Chung and Zamith examined the presence of audio and video elements in textual content, and Robledo et al. focused on immersive content. Thus, to develop a comprehensive research protocol in this dimension of interactivity, we combined features mentioned in aforementioned studies along with findings of researchers who directly studied interactive content (Foxman, 2015; Zagorulko, 2018). Taxonomy of interactive content of online media proposed in the study includes surveys, quizzes, interactive infographics, interactive cartography, VR or AR content, and news games.

Table 1. Dimensions and parameters of interactive features in the online media.

Interactivity dimension	Parameter	N°	Feature
User - Media	Feedback	1.1	Ability to contact newsroom
		1.2	Ability to contact articles' author
		1.3	Ability to rate article
	Participation	1.4	Ability to submit a story (blogs)
		1.5	Ability to correct article

	Updates access	1.6	Updates subscription (email, RSS, Google News)
		1.7	Social media subscription
		1.8	Media application
	Personalization	1.9	Interface adaptation
		1.10	Search feature
User - User	Communication	2.1	Ability to share content on social media or messengers
		2.2	Comments section
		2.3	Discussion forum
User - Content	Interactivity as content element	3.1	Hyperlinks in articles
		3.2	Usage of audio and video in articles
	Interactivity as content key characteristic	3.3	Quizzes
		3.4	Polls
		3.5	Interactive infographics
		3.6	Interactive maps
		3.7	Panoramic, VR or AR content
		3.8	News games

As a result, the proposed research protocol includes 21 interactive features of a media website and its content across three abovementioned dimensions of interactivity (user-media, user-user, and user-content). The analyzed features reflect the implementation of interactivity across various parameters, determining its specific functional direction, including feedback, participation, access to updates, personalization, and communication (Table 1).

To assess the interactivity of websites, we analyzed the features accessible on the media homepage and randomly chosen publication pages. To find and analyze the interactive content we employed keyword search within the internal archive of the outlet and through the publications indexed by the Google News. The utilized keywords corresponded to the interactive content taxonomy outlined earlier (test, quiz, survey, poll, infographic, map, VR, AR, 360, game, play, etc.). Subsequently, articles identified through this method were examined to ascertain the presence of interactive content. Each feature provided two evaluation options: 1 if utilization of the corresponding feature was observed, and 0 if the analysis did not reveal its usage.

Results

Analysis revealed that 65.33% of the 150 examined digital media are available solely online, while 34.67% also maintain an offline version. The thematic distribution of the media is as follows: socio-political (82 outlets; 54.66%), regional (49; 32.67%), business (9; 6%), tabloid (6; 4%), and military (4; 2.67%). The overall level of utilization of interactive features in the analyzed media is at 40.1%. In terms of interaction dimensions, the most prevalent vector is user-media (45.6%), followed closely by user-user (44.67%), while the least distributed is the user-content interaction

vector, with only 31.5%. Breakdown of the results by the dimensions is presented in Tables 2, 3 and 4. Subsequently, we delve into a detailed examination of the results, presented by interactivity parameters.

Table 2. Findings on user-media interactivity.

Feature	Media category					Content distribution		Average
	Socio-political	Regional	Business	Tabloid	Military	Online only	Online and of-line	
1.1. Ability to contact newsroom	97,76%	97,96%	100,00%	100,00%	100,00%	100,00%	94,23%	98,00%
1.2. Ability to contact articles' author	43,90%	26,53%	33,33%	50,00%	0,00%	35,71%	38,46%	36,67%
1.3. Ability to rate article	9,76%	8,16%	0,00%	16,67%	0,00%	10,20%	5,77%	8,67%
1.4. Ability to submit a story (blogs)	6,10%	16,33%	22,22%	0,00%	0,00%	10,20%	9,62%	10,00%
1.5. Ability to correct article	21,95%	30,61%	22,22%	0,00%	0,00%	22,45%	25,00%	23,33%
1.6. Updates subscription (email, RSS, Google News)	67,07%	55,10%	88,89%	50,00%	50,00%	60,20%	69,23%	63,33%
1.7. Social media subscription	93,90%	100,00%	100,00%	100,00%	100,00%	94,90%	100,00%	96,67%
1.8. Media application	24,39%	16,33%	0,00%	33,33%	0,00%	13,27%	32,69%	20,00%
1.9. Interface adaptation	14,63%	4,08%	22,22%	0,00%	0,00%	10,20%	11,54%	10,67%
1.10. Search feature	90,24%	89,80%	88,89%	66,67%	75,00%	87,76%	90,38%	88,67%
	46,95%	44,49%	47,78%	41,67%	32,50%	44,49%	47,69%	45,60%

Feedback. The ability of direct communication between media and its audience is one of the pivotal parameters of interactivity. As the results show, Ukrainian media are generally open to feedback from readers, with 98% of the outlets provide *the ability to contact the newsroom (1.1)*. This feature provided for indicating the contact information of the media, including the editorial office email. However, the *ability to directly contact article's author (1.2)* is less prevalent, occurring in only 36.67% of cases. Another poorly implemented feedback feature is user's *ability to rate article (1.3)*. The monitoring revealed that only 8.67% of the analyzed media offer the audience to express their opinions on specific publications. Two types of this feature have been recorded: single-option evaluation (typically a "like"), and multiple-option evaluation, which may include

options such as “like” or “dislike”, emoji reactions, or a selection from several options. For example, after reading publication on “prm.ua”, the user is asked “What do you think about this?” with three answer choices: “Treason,” “Victory,” and “The fight continues,” drawn from popular memes within the Ukrainian internet sphere (“Зрада”, “Перемога”, and “Боротьба триває”). Since feedback can foster interaction, enhance the authority both of the author and the outlet, and demonstrate the transparency, Ukrainian newsrooms possess significant potential to spread the adoption of these important interactive features.

Participation. This parameter refers to the extent to which the audience can participate in the media content creation, thereby transforming their role from passive recipients to co-authors. The study showed a generally modest level of participation features implementation in Ukrainian media. Merely 10% of the analyzed outlets afford the readers *the opportunity to submit a story* (1.4), and 23.33% providing *ability to correct article* (1.5). Primarily, the avenue to submit user content is facilitated through blogs. Although blogs are featured on the pages of a significant number of online media, only 10 of the 150 analyzed outlets have open blogs that transparently invite users to become authors (notably, just one out of ten most popular Ukrainian online media permits the audience to contribute their own texts, images, and videos within the blog section). In most instances, blog posts are authored by opinion leaders or experts in specific fields, depriving ordinary users of content submission opportunities. An alternative format for receiving content from the audience is the “Report news” form, which was recorded in 3 of the analyzed outlets. The extent of audience participation in content creation varies significantly depending on the thematic focus of the media. Regional (18.37%) and business outlets (22.22%) demonstrate the highest rates, whereas only 4.87% of national socio-political media grant users this opportunity.

Updates access. Convenient access to media updates and the ability of its personalization is another major perspective of media interactivity. Upon assessing this parameter, we found that a prevalent approach adopted by media outlets involves converting readers into regular *subscribers on social networks and instant messaging platforms* (1.6), this practice was observed in 96.67% of the outlets. Additionally, 63.33% of media offer readers the option to *subscribe via email, RSS feeds, or Google News* (1.7), which provides wider opportunities of personalization of news mailings. Due to the predominant share of mobile traffic (as per SimilarWeb, within the sample 76.37% of visits to media websites originate from mobile devices, versus 23.63% from desktops), Ukrainian online media also encourage their audience to continue consuming content in their *mobile applications* (1.8). This feature is implemented in 20% of the analyzed outlets. Notably, there exists variability in application implementation across media: outlets operating both online and offline are more than twice as likely to utilize applications compared to those functioning solely online (32.69% versus 13.27%, respectively).

Personalization. The ability of users to adapt the content and to tailor appearance of the website to their preferences and needs was tested. Using night mode (dark background and light letters for easier reading in the dark) and changing the font size are among the most spread features of *interface adaptation* (1.9). However, only 10.67% of the analyzed media provide such customization options. Among these, “detector.media” website stands out as a leader in adaptability, offering an extensive “Accessibility Menu”. This customization feature not only includes options like night mode and font size adjustment but also provides users with control over contrast, color saturation, text spacing, alignment, etc. Such comprehensive features are vital for ensuring a fully accessible user experience, yet they remain underutilized across Ukrainian online media websites. *Search feature* (1.10), allowing users to explore previously published content on topics of their interest, despite its apparent significance for media interactivity, is provided only by 88.67% of the analyzed outlets.

Table 3. Findings on user-user interactivity.

Feature	Media category					Content distribution		Average
	Socio-political	Regional	Business	Tabloid	Military	Online only	Online and offline	
2.1. Ability to share content on social media or messengers	93,90%	75,51%	100,00%	83,33%	100,00%	85,71%	92,31%	88,00%
2.2. Comments section	41,46%	40,82%	55,56%	16,67%	75,00%	47,96%	30,77%	42,00%
2.3. Discussion forum	3,66%	6,12%	0,00%	0,00%	0,00%	5,10%	1,92%	4,00%
	46,34%	40,82%	51,85%	33,33%	58,33%	46,26%	41,67%	44,67%

Communication. Within the “user-user” dimension we analyzed the opportunities that online media outlets offer for interaction among their readers. In general, Ukrainian media predominantly provide users with the opportunity for external communication, such as *sharing content on social networks or instant messengers (2.1)*, which is available in 88% of the analyzed media. It is noteworthy that regional outlets exhibit the lowest utilization rate of this feature (75.51%), which could be attributed to budgetary and technical limitations. The internal communication within outlets’ websites is considerably less common – only 42% of media provide *comments section (2.2)* for users’ discussions. Furthermore, in 54.84% of cases it is impossible to leave a comment without being authorized through social networks (while 45.16% of media provide this feature without mandatory authorization or through internal registration on the outlet’s website). The uneven utilization of this feature across different thematic categories was also observed. E.g., in the tabloid media commenting is available in only 16.67% of cases, whereas in military outlets, this figure stands at 75% (approximately half of media of other categories offer commenting facilities, as detailed in Table 3).

Promotion of community formation through *discussion forums (2.3)*, where media readers can engage in active communication on topics related to the outlet’s focus, is rarely utilized in Ukrainian online media. Forums were found to be in use by only 4% of the analyzed media, in socio-political and regional outlets. The limited distribution of this option is also reflected by lack of the audience interest. E.g., on the forum of “pravda.com.ua”, a national socio-political outlet with over 48 million monthly visits, as of January 2024, only around one thousand forum participants were noted. However, forum appears to attract the most active core of the audience. Beyond the news, users of “pravda.com.ua” forum discuss mobilizing assistance for military units where readers of the outlet are serving to repel Russian aggression against Ukraine, which can be viewed as a tangible success of the media in organizing interaction within its audience and fostering a sustainable community.

Table 4. Findings on user-content interactivity.

Feature	Media category					Content distribution		Average
	Socio-political	Regional	Business	Tabloid	Military	Online only	Online and offline	
3.1. Hyperlinks in articles	100,00%	97,96%	100,00%	66,67%	100,00%	97,96%	98,08%	98,00%
3.2. Usage of audio and video in articles	96,34%	100,00%	100,00%	100,00%	100,00%	97,96%	98,08%	98,00%
3.3. Quizzes	21,95%	16,33%	44,44%	33,33%	0,00%	21,43%	21,15%	21,33%
3.4. Polls	7,32%	18,37%	0,00%	0,00%	0,00%	10,20%	9,62%	10,00%
3.5. Interactive infographics	13,41%	4,08%	55,56%	0,00%	0,00%	12,24%	11,54%	12,00%
3.6. Interactive maps	18,29%	4,08%	11,11%	0,00%	0,00%	9,18%	17,31%	12,00%
3.7. Panoramic, VR or AR content	1,22%	0,00%	0,00%	0,00%	0,00%	0,00%	1,92%	0,67%
3.8. News games	0,00%	0,00%	0,00%	0,00%	0,00%	0,00%	0,00%	0,00%
	32,32%	30,10%	38,89%	25,00%	25,00%	31,12%	32,21%	31,50%

Interactivity as content element. In the dimension of user-content interaction two primary parameters were examined: integration of content with interactive elements and the intrinsic interactivity of content. The overall adoption of interactivity within the content of Ukrainian online media remains relatively low, with only 32% of the assessed opportunities being utilized. Among the analyzed media, 98% incorporate *hyperlinks into their content* (3.1). Since implementation of this parameter enables nonlinear navigation within the content, allowing users to explore topics based on their interests and needs, researchers consider hyperlinking as a fundamental interactive characteristic of online media (Deuze, 2003). It facilitates deeper audience engagement by providing links to related publications or broader contextual information, and can offer a personalized content selection based on users' reading history. Similarly prevalent (98%) is *usage of audio and video in articles* (3.2). However, it is important to note that in most cases, this multimedia content in Ukrainian online media consists of borrowed materials rather than original content produced by the outlet.

Interactivity as content key characteristic. *Quizzes* (3.3) emerge as the most prevalent form of interactive content in Ukrainian online media, appearing in 21.33% of the analyzed outlets. The spread of quizzes can be attributed both to the ease of development (requiring minimal technical expertise) and to the popularity of this content among the audience. Typically, quiz comprise a sequence of questions with multiple-choice answers, often themed around specific topics and characterized by a humorous tone. Quizzes on awareness of current news, popular among Western media, were not detected in Ukrainian outlets. Most often, quizzes were found in business (44.44%) and tabloid (33.33%) media, with no instances observed in military outlets. The popularity of the quiz format in Ukrainian digital landscape is also evidenced by the spread of so-called "psychology

tests”. While publications of this format often present a form of testing, they lack true interactivity. Typically, these tests take the form of visual puzzles, prompting users to examine images and mentally answer questions related to what they observe, with the goal of revealing “psychological” insights. A transcript of the test result is provided in the text of the publication below. This content format was recorded in 18.67% of the analyzed outlets and, since it lacks genuine interactive possibilities, these findings were not considered in the overall assessment.

To establish audience opinion on specific issues, media outlets commonly employ *polling* (3.4). Despite recorded popularity of such content in previous research (Oblak, 2005; Schultz, 2006), only 10% of analyzed Ukrainian outlets were found to utilize this feature. Polling is most prevalent in regional media (18.37%), while its distribution among socio-political outlets is relatively lower, at only 7.32%. Within other thematic categories adoption of polls was not recorded. Most of the media use internal options for surveying the audience, but external polling with usage of Google Forms was also recorded.

Interactive infographics (3.5), comprising tables and graphs that users can manipulate (changing size or color, object movement, hover-based identification, and customization), were found in use by 12% of the analyzed media. Adoption of this feature varies depending on the media’s thematic category, interactive infographic is more prevalent in business media, with 55.56% utilizing it, compared to 13.41% in socio-political outlets and only 4.08% in regional media. While this discrepancy can be partly attributed to the nature of the distributed content (business media are more frequent in publishing numerical statistical information), however, we believe, that the lower prevalence of interactive infographics in regional outlets may also be associated with technical limitations of their capabilities. Most of the illustrations for analytical content in such media is copying static infographics (images) of government agencies or other external sources.

Interactive cartography (3.6) allows users to interact with visually presented geographic information. The demand for this format of content in Ukrainian segment of Internet has notably increased since the onset of the Russian invasion, as it enables clear visualization of the situation along the whole front line (Zagorulko, 2023). The rise of interactive military map resources like “alerts.in.ua”, “deepstatemap.live”, and “liveuamap.com” underscores growing audience interest. The use of interactive maps was observed in 12% of the analyzed outlets, with higher prevalence in socio-political (18.29%) and business outlets (11.11%). While most media produce their own interactive cartography, some also utilize built-in maps from external sources.

No *news games* (3.7) were found in the sampled media content for the year 2023. However, this type of content, characterized by gamification of current topics typically in arcade genre, occasionally appear in Ukrainian media. Among the analyzed outlets, news games were previously published in the “liga.net” (“Tushkolov”, 2012) and “texty.org.ua” (“Manipulator”, 2018; “Declarations-GO”, 2016). The only case of *immersive content* (3.8) (employing virtual, augmented reality, or 360° content) within the analyzed sample is the “The Coronation through the Eyes of Charles III” by the “bbc.com”, produced however by the foreign editorial team of this media. Adoption of such a content format in the Ukrainian media has also been exceedingly rare in previous years. Within the sample, instances of immersive content were recorded in “tsn.ua”, “radiosvoboda.org” and “hromadske.ua” (Kyrylova, 2020).

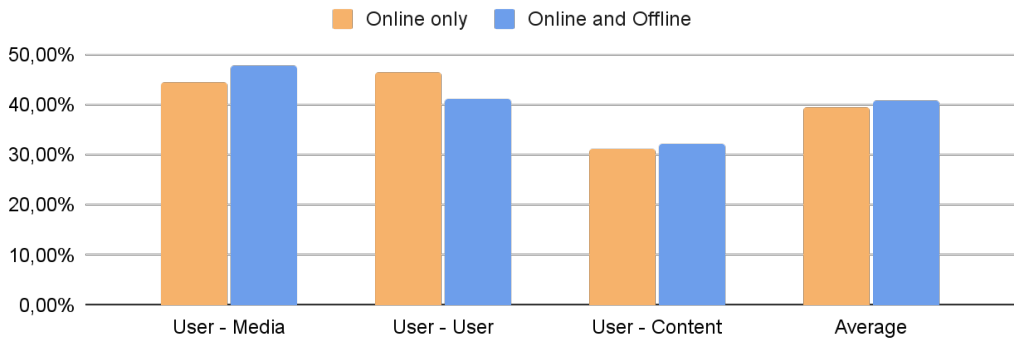


Figure 1. Interactive features implementation by types of content distribution.

H1: Media operating solely online are more interactive than media that operate both online and offline.

Based on the findings, a clear correlation between the type of content distribution and level of media interactivity was not established. Outlets presented solely online exhibited a 39.65% coefficient of interactive features usage, whereas those with print, radio, or TV versions showcased a close figure of 40.93%. The hypothesis assumed that solely online media might display a higher interest in interactivity given that the Internet serves as their only avenue for contact with audience. This is partially supported by the fact that media operating exclusively online utilize user-user interactive features 5.19% more frequently than those operating both online and offline. By actively fostering communication among their audience, these outlets can contribute to the formation of an online community and prolong the attention retention. However, the hypothesis was not confirmed in other dimensions of interactivity; online media with offline version utilize interactive functions marginally more often in the user-media and user-content dimensions.

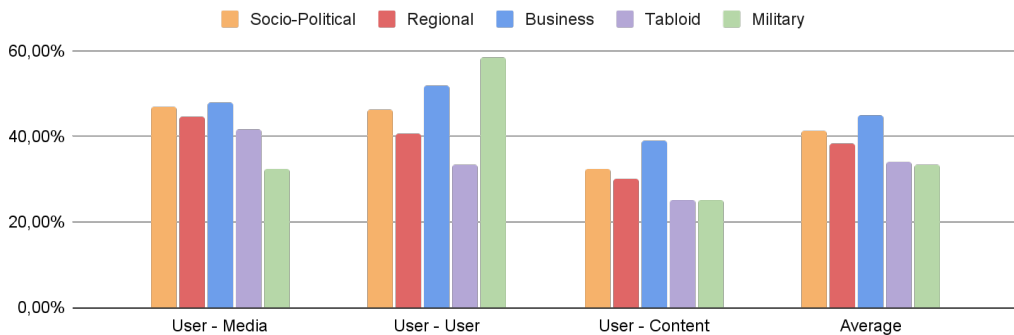


Figure 2. Interactive features implementation by media categories.

H2: The level of interactivity of online media depends on its thematic focus.

Considering the limited sample size for certain thematic categories of media (tabloid (6) and military (4)), drawing statistically reliable conclusions solely from Ukrainian online media landscape becomes challenging, necessitating broader research. However, the study findings still indicate some discrepancy in the level of interactivity among thematic categories: across all the three dimensions of interactivity, business media exhibit above-average results, and national socio-political media are more interactive than regional ones. This discrepancy becomes particularly evident when analyzing specific interactive features. The highest utilization of surveys, discussion forums, and the content submitting option by regional outlets may preliminarily indicate the greater importance of local community engagement for this category of media. While higher utilization of

interactive content formats among with the variety of subscription options in business media may reflect efforts to compete for the attention of a limited audience.

Conclusion

The content analysis of 150 of the most popular Ukrainian online media revealed a generally moderate level of implementation of interactive capabilities. The overall usage rate of the analyzed features is 40.1%, aligning with previous studies that have highlighted lack of interactivity in the digital media environment. Ukrainian online media demonstrate rather formal interest in engaging with the audience, primarily implementing the simplest interactivity features such as providing the opportunity to contact the newsroom, share articles or subscribe on social networks. However, more complex features across all three dimensions of interactivity remain rare, particularly opportunities for user participation, content creation, and personalization. The distribution of interactive content also remains low. Therefore, “new horizons” of audience participation in digital journalism, suggested in previous years, are still forthcoming.

Continued advancements in technology, particularly the rise of artificial intelligence, are facilitating the implementation of interactive features, thus easing the workload of online media professionals. The widespread adoption of interactivity will enable Ukrainian media to compete more effectively for audience attention amidst the information and communication overload. Exploring the typology and peculiarities of interactive features in online media, as well as understanding audience interests in it, are promising avenues for future research.

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