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THE CULTURAL DIMENSION OF MODERN
MEDIA DISCOURSE ARRANGEMENT

Purpose of the article. This paper attempts to conduct a case study of the modern media discourse production process through basic principles of participatory culture. The **object** of the research is the modern media discourse phenomenon, and the **subject** is its cultural aspect. The article views the modern media discourse as a linguistic, social and cultural phenomenon and a specific type of communication with a peculiar context. The paper focuses on the cultural dimension in fan-studies as an innovative research **methodology** for analyzing the dominant features of fan culture and for identifying the impact of different participatory culture principles on the process of modern media discourse arrangement. **Scientific novelty** is caused by the study of media discourse production through fan culture. Therefore, the paper clarifies such interdependent notions as fans, media, media convergence, media discourse, and transmedia storytelling. Fans are defined as individuals who maintain a passionate connection to popular media. The authors consider "new" media versus "old" one providing characteristics of both types. Media convergence is viewed as an integral part of media discourse and implies the integration of different media types. In **conclusion,** the authors emphasize that media convergence makes modern life more interactive and encourages the audience to participate in the modern media discourse arrangement. Thus, the process of modern media discourse production should be primarily associated with the emergence of multiple media platforms and the active involvement of the audience in the production and consumption of the media content across different media platforms.
Key words: fan culture; convergence culture; participatory culture; fan communities; new media; media discourse; media convergence; transmedia storytelling.

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Культурологічний вимір аранжування сучасного медіадискурсу
Метою представленого дослідження є вивчення процесу аранжування сучасного медіадискурсу крізь призму культури співучасті. Об'єктом дослідження постає феномен сучасного медіадискурсу, а предметом безпосереднього аналізу – його культурологічний аспект. Медіадискурс визначено як лінгво-соціо-культурний феномен і тип комунікації з характерним контекстом комунікування. Основну увагу у дослідженні приділено культурному виміру фан-досліджень як інноваційній **методології** аналізу домінантних рис фанатської культури загалом і визначення впливу різних принципів культури співучасті на процес аранжування сучасного медіадискурсу зокрема. **Наукова новизна** обумовлена новим поглядом на процес аранжування медіадискурсу крізь призму фанатської творчості. Саме тому дослідження сфокусоване на таких поняттях, як: фанат, медіа, медіаконвергенція, медіадискурс і трансмедійна розповідь. Фанат у межах дослідження ідентифікується як особа, що демонструє захоплення популярною медіапродукцією впродовж тривалого часу. "Нові" медіа автори протиставляють "старим", надаючи їхні розгорнуті характеристики. Як невід'ємна частина медіадискурсу розглядається медіаконвергенція, що передбачає інтеграцію різних медіаплатформ. **Висновки** підкреслюють, що саме медіаконвергенція робить сучасне життя більш інтерактивним та заохочує фанатську аудиторію до участі у формуванні сучасного медіадискурсу. Отже, процес аранжування останнього головним чином асоціюється з появою мультимедійних платформ і залученням аудиторії до продукування та споживання медіаконтенту, фрагменти якого розташовані по різних медіаплатформах.
Ключові слова: фан-культура; культура конвергенції; культура співучасті; фанатські спільноти; нові медіа; медіадискурс; медіаконвергенція; трансмедійна розповідь.

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Культурологический аспект моделирования современного медиадискурса
Целью представленного исследования является изучение процесса моделирования современного медиадискурса сквозь призму культуры соучастия. Объектом исследования выступает феномен современного медиадискурса, а предметом непосредственного анализа – его культурологический аспект. Медиадискурс определяется как лингво-социо-культурный феномен и тип коммуникации с характерным контекстом. Основное внимание уделяется культурному измерению фан-исследований как инновационной **методологии** анализа доминантных черт фан-культуры в целом и определения влияния разных принципов культуры соучастия на процесс моделирования современного медиадискурса в частности. **Научная новизна** обусловлена новым взглядом на процесс моделирования медиадискурса через призму творчества фанатов. Именно поэтому исследование сфокусировано на таких понятиях, как: фанат, медиа, медиаконвергенция, медиадискурс и трансмедийное повествование. Фанат в рамках исследования определяется как личность, которая демонстрирует увлечение популярной медиапродукцией на протяжении длительного времени. "Новые" медиа авторы противопоставляют "старым", предоставляя их развернутые характеристики. Как неотъемлемая часть медиадискурса рассматривается медиаконвергенция, которая предусматривает интеграцию

разных медиаплатформ. **Выводы** подчеркивают, что именно медиаконвергенция делает современную жизнь более интерактивной и поощряет фан-аудиторию участвовать в формировании современного медиадискурса. Таким образом, процесс моделирования последнего главным образом ассоциируется с появлением мультимедийных платформ и привлечением аудитории к продуцированию и потреблению медиаконтента, фрагменты которого расположены на разных медиаплатформах.

Ключевые слова: фан-культура; культура конвергенции; культура соучастия; фанатские общества; новые медиа; медиадискурс; медиаконвергенция; трансмедийное повествование.

The rapid development of information and communication technologies within the postmodern information society as well as globalization processes gave rise to enormous changes in the media culture. The latter found their reflection primarily in the new strategies of content production and representation. These strategies emergence results in the penetration of the entertainment phenomenon in all areas of information and communication activities. On the other hand, the rapid development of information and communication technologies of recent decades, the emergence of cheap and affordable means of production and distribution of media content equalized the audience with professional media content producers.

Thus, following the change in production and delivery strategies, the content and tactics of its consumption have changed: the audience (recipients) is now actively involved in its production and distribution. Media audiences increasingly become participants. These recipients are called fans, who are involved in a fierce discussion with others over the text. They were given birth by a consumerist culture industry. And now they are active agents, or poachers, that appropriate media texts to make sense of everyday life.

Such transformations led media industry towards radical transformations and, accordingly, put the issue on the agenda of theoretical understanding of those phenomena that optimize communication processes within the modern media space. These processes, based on qualitative changes of various texts production and consumption, suggest the emergence of a specific phenomenon in the popular culture – transmedia storytelling. Thus, the movement of content across media as an enhancement of the creative process marked the beginning of the "era of media convergence that makes the flow of content across multiple media channels almost inevitable" [8]. So in other words, we are entering an era where media will be everywhere and we will use all kinds of media in relation to each other [9].

We are witnessing the emergence of a new model for co-creation of content that crosses media. The participants of such models become information hunters and gatherers. Media industry turns into a playground since it has adopted many of the techniques and formats of the entertainment industry, while fan culture plays a huge role in the creation, development, and distribution of different content. With the rapid emergence of the Internet, and the related introduction of new information and communication technologies, including all kinds of digital media-tools, discourse fan-production has proliferated and globalized significantly. Today, fans are, even more than in the past, producers.

Fan studies as an innovative research methodology. The key representatives of the cultural dimension in fan-studies are considered to be H. Jenkins [10], J. Fiske [3] and M. Hills [6]. They have been greatly influenced by De Certeau's view of readers as pilgrims who travel through the media-landscape, giving preference to different media content.

H. Jenkins [10] distinguishes five characteristics of fan cultures: 1) fandom concerns a particular mode of reception. "Fan viewers watch television texts with close and undivided attention, with a mixture of emotional proximity and critical distance" [10, 277-278]; 2) "fandom involves a particular set of critical and interpretive practices" [10, 278]. It means that to be a fan one needs to be skillful in making references to the cultural text; 3) fandom constitutes a base for activism. Fans give a voice to the invisible audience since they are the ones to speak back to the networks and producers; 4) fandom possesses particular forms of cultural production, aesthetic traditions, and practices. Fandom develops alternative institutions of production, distribution, exhibition, and consumption; 5) fandom functions as an alternative social community. Fans try to establish a "weekend-only world" outside dominant cultural values of work. Fandom constitutes a space "defined by its refusal of mundane values and practices, its celebration of deeply held emotions and passionately embraced pleasures. Fandom's very existence represents a critique of conventional forms of consumer culture" [12, 71].

J. Fiske [3] distinguishes three levels of fandom's productivity: the level of semiotic productivity, where the consumption of popular culture entails "the making of meanings of social identity and experience from the semiotic resources of the cultural commodity" [3, 37]; the level of enunciative productivity, presupposes that the meanings made at the first level are "shared within a face-to-face or oral culture" that take a public form. This level includes the sharing of experiences, the appropriation, and development of a specific subcultural style; the level that concerns textual productivity, "fans produce and circulate among themselves texts which are often crafted with production values as high as any in the official culture" [3, 39].

According to M. Hills [6], the most important issue in fan studies is to explore "what fandom does culturally". Thus, thinking of fans as producers of new media content means focusing on the various ways that they can engage with the textual structures and moments of their favored cultural products. It presupposes that fandom becomes a shared social and cultural practice.

The concept of "media". Technological and informational development urges us to reconsider the notion of media. To put it in other words, the so-called "new media" compared to the old one needs to take into

account information technologies, i.e. Internet to be precise. It is obvious that the Internet has enlarged media opportunities and changed our perceiving of media.

In this respect, scientists distinguish "new" and "old" media. New media definitely has some benefits over the old one: the notion of new media covers communication. It implies the formation of a fully-pledged process of communication; new media, that is sometimes referred to as multimedia provides democratic access at low costs. It is true in many countries with a few exceptions of the "Orwellian government"; new media offers updated contents, i.e. valid information in our fast-changing world; it enables people to get approach to the contents, that is to use different search engines.

In the modern world, "old" media is considered to be dead or passive since it provides only one-lateral communication without the possibility to give feedback. In contrast to it, "new" media operates live information. The modern communication enables simultaneous multi-agent interaction, while the old one was directed on one-to-many communication. Internet media usage is increasing greatly from day to day. However, some studies claim that it distracts the young generation from live communication with their peers.

Media discourse as a platform for interaction. The notion of media lies in the basis of media discourse which became one of the priorities of linguists around the world. Media discourse refers to interactions that take place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer [5, 352]. Before a recipient was not able to react instantaneously to a producer's comments, though it has changed with the advent of multimedia or so-called new media. Media discourse is a recorded, produced, and public form of communication. It is also neither homogeneous nor heterogeneous taking into account its complicated nature and constant development. Media discourse possesses a kind of modality. It describes, explains, predicts something that is perceived as a real object and that can be given rational judgments to. Thematic sphere of media discourse includes concepts that form its theme and sense core. The aim of media discourse is carried out through communicative characteristics. Status and situational specifics of the participants, conditions of conveying information, communication strategies, and methods of communication – all of these affect messages interpretation whereas it is part of a cognitive structure [1, 89].

Convergence culture vs media convergence. The concept of convergence culture was first thoroughly examined by H. Jenkins, an American media scholar. According to Jenkins [7], the concept itself is time-bounded, which means that the digital era along with its interactivity provides all possibilities for participation and collaboration across various channels and platforms. However, the key point remains the consumer, who, being constantly involved in participation, archives, annotates, appropriates and recirculates media content in various new ways. Each consumer takes media in his/her own hands, blurring the roles of a producer and recipient/author and reader.

Thus, by convergence, H. Jenkins means the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want [7, 2]. Convergence is a word that manages to describe technological, industrial, cultural, and social changes, depending on who's speaking and what they think they are talking about. Jenkins describes the world of media convergence as the one that provides a positive result in any situation of cooperation, i.e. "every important story gets told, every brand gets sold, every consumer gets courted across multiple media platforms" [7, 3]. Hence, in the digital age quick and seamless movement across multiple media platforms make the recipients play a crucial role in creating a new content. The shift from passive to empowered consumers they've made is due to the abundance of choice of different media formats and thus the variety of possibilities to communicate across them. As we can see, the notion of media convergence should be viewed as the interaction between different media forms and platforms. This process encourages audiences to participate in content creation, since "it requires extended access to modern technologies, familiarity with the new forms of media, as well as developing certain skills" [7, 23]. Thus, it is a unique process of blurring the boundaries between different media platforms.

Transmedia storytelling as a new means of media discourse production. The term "transmedia storytelling" refers to the process of creating such thematic formations [11], which consist of a set of relatively independent sub-series or stories (fragments), united by one "Universe", created and disseminated through various information-communication technologies (media) and tools not related to the latter [7]. Transmedia storytelling as a strategy of media content production has long been of interest to foreign media researchers. It has been examined from various academic perspectives. However, the concept itself, its essence and attributes involve a lot of scientific interpretations and thus remain relevant.

Many terms have been suggested over the past decade: cross-media, distributed narrative, cross-sited narrative, networked narrative environments, pervasive games, ubiquitous play and performance, alternate reality gaming, superfiction. According to Dena Christy [2], the term "transmedia" is used in a variety of scientific studies but implies completely different phenomena. Thus, currently, there is no exact definition of "transmedia storytelling", since all the given definitions do not provide a comprehensive description of properties and distinctive features of the phenomenon. The most common definition of "transmedia storytelling" belongs to Jenkins [7]. He states that "transmedia storytelling" represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a uni-

fied and coordinated entertainment experience. In the ideal form of transmedia storytelling, each medium does what it does best so that any story might be introduced in a film, expanded through television, novels, and comics, and its world might be explored and experienced through gameplay. Each franchise entry needs to be self-contained enough to enable autonomous consumption [7]. Thus, the term "transmedia storytelling" is mostly determined by the interaction of different media platforms.

Currently, when the audience encounters media content, its narrative and aesthetic properties are determined by the capabilities and boundaries of media platforms. A certain media product is no longer tied to a specific media channel. In other words, the entertainment industry has realized that "single-media" is unprofitable, that revenue can be increased if you go beyond the media [7]. Transmedia allows telling a story by all accessible means across multiple both mass and non-mass media platforms. It is a convergence of mass media platforms and platforms that are not the traditional technical means of creating and transmitting mass information.

Canon, fans and principles of interaction within media discourse. Any successful transmedia project is based on a *participation principle*. It means that such projects should consist of fragments of two types. The first is created by professionals, whose authorship and copyright rights are protected by law and recognized all over the world. Therefore, these works are considered to be *a canon*. The second type comprises works created by *fans*, who are the target audience of transmedia projects. Consumers, or fans, as they are called within the discourse, distribute original amateur works across media platforms (including social networks), thereby increasing both the amount of content and the popularity of the narrative "universe" in the media discourse.

Today the media audience's role in the production of new content has increased dramatically. However, it can be rather difficult to define whether someone is a fan or not. A rapid expansion of mass media, especially the Internet, has caused audience members to differentiate between interested viewers, who simply enjoy the book or show, and true fans, who often and readily quote some facts. According to Henry Jenkins [10], fans are more emotionally charged than typical consumers, their power comes from their proximity to a certain media product, which allows them to critique, predict and rework it [10, 56, 58]. Thus, a combination of adoration and frustration motivates active involvement with the narratives. Media fans turn into producing consumers, writing readers, and participating spectators, thereby "becoming active participants in the circulation of meanings instead of being simply the target audience" [10, 30; 6, 23-24]. Thus, people can be thought of as fans if they identify themselves with the media product or a particular media star or a particular style presented in the media. The sole consumption of certain media products does not necessarily make a person a fan.

Basic principles of interaction within modern media discourse can be easily traced through Jenkins' [8] seven core concepts of transmedia storytelling. We'll consider the most relevant ones towards media discourse, those principles which indicate the relationship of modern media discourse and its audience. If the content of media discourse, on the one hand, is a cultural attractor, and on the other hand, a cultural activator, it will draw on the audience, excite a desire to interact with it. That's why the first principle is spreadability, which refers to the capacity of the audience to engage actively in the circulation of media content through social networks, expanding its economic value and cultural worth. If the content is significant for the audience, the consumers begin to spread it in social networks, chats, etc. – thus the information spreads through numerous web resources. Moreover, such content may encourage to "dig deeper", comment, evaluate, look for lost details, hidden motives, and connections. Thus, we support the idea of H. Jenkins, that "if the content doesn't spread, it's dead" [13].

The next principle is seriality i.e. property that determines the structure of the whole media discourse. It presupposes the creation of meaningful and completed episodes of a single story scattered over a multitude of media platforms. It involves a portioning of information that stimulates creativity. Performance in the context of the modern media discourse means the actualization of the function of the cultural activator, ensuring the ability of the audience to cooperate and participate in creating a transmedia story. According to John Fiske [3], any audience is involved in the creative processing of mass culture objects, thus creating the so-called User-generated content.   It is the Internet, that from the very beginning of its existence focuses on the collective creativity, provides the audience with alternative opportunities to participate in the process of creating media content. Thus, the main result of the transmedia storytelling via the Internet is the creation of a global media discourse that is built on the principle of participation.

Conclusion. Today, a vital element of the modern life is a media convergence. It makes the media more interactive and encourages the audience participation. Therefore, the modern media discourse should be primarily associated with the emergence of multiple media platforms and the active involvement of the audience in the production and consumption of the media content across these platforms. The audience comprises communities built around a shared enjoyment of an aspect of popular culture. To describe such communities the terms fan culture, or fandom, are used. Fan culture is the most striking example of participatory culture. Thus, the main principle of the modern media discourse arrangement is participation. It presupposes the implementation of such properties as spreadability, seriality, and performance. Participatory culture involves fans acting both as consumers and producers of some form of creative and modern media

content. The audience engagement significantly helps to enhance the way people experience the media, interact within, bridging the gaps within economic, social and cultural contexts.

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ЗАКОНОДАВСТВО У СФЕРІ ОХОРОНИ КУЛЬТУРНОЇ СПАДЩИНИ В УКРАЇНІ ТА ПОЛЬЩІ: ПОРІВНЯЛЬНИЙ АНАЛІЗ

Метою статті є порівняльний аналіз законодавства у сфері охорони культурної спадщини в Україні та Польщі, виявлення його прогалин і формування пропозицій для можливих запозичень зарубіжного досвіду. **Методологічні засади дослідження:** історичний метод, який дозволив простежити генезу правового забезпечення охорони культурної спадщини в Україні та Польщі; методи аналізу та синтезу, застосування яких посприяло правовому аналізу основних нормативних актів, виявленню прогалин правового регулювання; метод прогнозування дав змогу запропонувати конкретні норми для удосконалення законодавства у сфері охорони культурної спадщини в Україні. **Наукова новизна.** Акцентовано увагу на базових нормативних актах у сфері охорони культурної спадщини в Україні та Польщі; проаналізовано спільні та відмінні риси правового забезпечення охорони культурної спадщини двох країн; розкрито основні напрямки діяльності українських та польських інституцій, відповідальних за охорону культурної спадщини; запропоновано шляхи удосконалення законодавчого забезпечення охорони культурної спадщини в Україні на основі запозичення польського досвіду. **Висновки.** Польське та українське законодавство у сфері охорони культурної спадщини є схожим й удосконалюється з урахуванням міжнародних норм і стандартів. Спільним є наявність профільних Міністерства культури України й Міністерства культури та охорони національної спадщини у Польщі, які визначають державну політику та забезпечують охорону культурної спадщини. Водночас у Польщі більше повноважень надано органам місцевого самоврядування, а Україна лише розпочала передачу відповідних повноважень на місця. Крім того, у Польщі на власниках та користувачах пам'яток культурної спадщини лежить більша відповідальність за їх утримання в належному стані, реставрацію, консервацію тощо, натомість державні органи надають фінансову підтримку, організаційно-методичне забезпечення, координують діяльність тощо. Відзначено ряд норм польського Закону «Про охорону пам'яток та опіку над пам'ятками», які можуть бути корисними в контексті реформування законодавства у сфері охорони культурної спадщини в Україні.

Ключові слова: охорона культурної спадщини; закон; конвенція; нормативно-правовий акт; міжнародні стандарти.