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THE ROLE OF THE CITY IN FORMATION OF COMMUNICATIVE MEDIA

*Голоднікова Ю.А. Роль міста в формуванні комунікаційних середовищ**В статті проводиться аналіз впливу медіа на сприйняття простору міста та досліджується роль міста в формуванні комунікаційних середовищ.**Ключові слова: образы восприятия города, масс-медиа, коммуникационная среда, визуальные коммуникации**Голоднікова Ю.О. Роль міста в формуванні комунікаційних середовищ**У статті проводиться аналіз впливу медіа на сприйняття простору міста та досліджується роль міста у формуванні комунікаційних середовищ.**Ключові слова: спосіб сприйняття простору міста, мас-медіа, комунікаційне середовище, візуальні комунікації**Golodnikova Yu.A. The role of the city in formation of communicative media**The article focuses on revealing the ways of influencing of the media upon the perception of space of the city and the role of the city information of communicative media.**Key words: the images of the city, mass-media, communicative media, visual communications*

The history of development of cities is connected with the formation of the communicative channels and communicative media, representing vivid examples of the ways a place, an event, a legend, archetypical images and symbols affect the conditions of perception of media. The purpose of this research is actualizing the experience of “communication” of students in the medium of mass city communications, revealing the creative potential of media for formation of positive socio-cultural medium.

Tasks: to view the ways of influencing of the media upon the perception of space of the city and the role of the city in formation of communicative media;

To study alternative behaviorist ways of communication in the city having appeared under the influence of mass media;

To reveal the forms of realization of socio-therapeutic function of the media in relation to the city.

The objects of the research are:

Images of perception of the city; the tendencies of development of forms of mass communication that predetermined the “outlines” of the city medium; problems of provision of ecological information in the space of the city; abilities to use the visual language of mass-communicative media of the city.

According to S. Veselova, a modern city is turning from an industrial machine into a digital network. If a conceptual hero in literature, including philosophical literature, of late 19th - early 20th centuries was a machine-person - a faceless creature whose life reminded of a mechanism operation, modern philosophy operates the term “interface computer-person” [4].

Manuel Castells, evaluating the ways of integration of electronic communications into social medium, wrote: “In our societies the spatial expression of dominating functions takes place in a network of interactions, which have become possible owing to information and technology devices. No place can exist on its own in this network, as positions are defined by the flows. That is why the communicative network is a fundamental spatial configuration, their places do not disappear, but their logics and meaning are absorbed in the network. Technological infrastructure, on which the network is based, defines the new space almost as the rail roads used to define *economic regions* and *national markets* of industrial economics; or institutional resolutions of citizens (and their technologically advanced armies) outlined by the external borders used to define *cities* of a trade society in the era of origin of capitalism and democracy. This technological infrastructure is an expression of a network of flows, the architecture and essence of which are defined by the powers acting in our world” [9].

Following Manuel Castells, Oleg Kireyev points out “that in modern conditions of developed telecommunications the space of the city is supplemented with another level, or storey”. According to Castells, this level is “a space of flows”, which “is entering a contradiction with the space of the city. Habitual estrangement of city streets and architecture is enhanced with featureless and rash telecommunication flows not synchronized with the life of the city” [10].

Among the estrangement features Eric Kluitenberg points out constant talking on cell phones in the streets and in the underground, obtrusive blinking of street advertising displays - according to Kluitenberg, these are “the hybrid places, tense atmosphere in which signifies the growing gap between the space of flows and the space of the city” [10]. A strong information field, secured by the integrated marketing communications intended for promotion of goods and services, is functioning in the city culture. With the help of television, radio, the press, computers, the city dwellers are strongly involved in the broad cultural

and communicative processes. Trolleybuses, buses and taxis decorated with advertising pictures can be frequently spotted in the city streets. Displays with TV commercials and electronic creeping lines informing the passengers in buses and the underground about goods, products, services, technologies and the most important events are not a novelty any more. Street asphalt informs us about the fast reading courses, comfortable parking lots and service centers, and promoters regularly conduct various street events and distribute advertising leaflets to passers-by, not to mention that we are followed by the outdoor advertising everywhere. In addition to traditional mass media, new media forms are put into existence. Thus, an innovative media broadcasting network consisting of broadside plasma screens and LC displays has been introduced in the movie theaters, trade centers, supermarkets, hypermarkets and catering places. The city is becoming a “suspicious symbolic order”, and a human being appears to have plunged in it completely. According to I.V. Anisimova’s words, “advertising implicitly refers to a thing as an imperative criterion: *An elegant lady is the one... A real man should use...* etc. A contemporary consumer emphasizing a character form of goods deals with the world of images: commercials, bright inscriptions, smiling faces of commercials' personages, images of an ideal family, figures, etc. The enlarging sphere of these images referring the consumers' perception as to the goods themselves, so to the general concepts of the substance of the cultural process, is turning into the artificial sphere in the end of the 20th century. The so-called visualization of culture, as well as the city culture, is happening” [1]. We should specify: the process of *visualization of culture* is realized exactly through the city, as the city is the field for demonstration of possession of goods and services and at the same time - the source of creation of goods and services and conditions for possessing them. A *city person*, as was precisely pointed out by V.N. Toporov, “having broken away from nature...can create wealth and life conditions out of nothing, for free...i.g. out of themselves, of their own free will (willfulness being the violation of a cosmic law), of their own desires and needs (from which follows a motive of city selfishness) with the help of craft, exchange, trade - first time without the sanction of nature and cosmic forces [16].

A *nature person* “is built” in another way. Recently, discussions on the problems of mass communication have been stating a question of necessity of provision of information security of a person. In this respect *the ecological approach* of J. Gibson, known as a representative of experimental psychology, represents certain interest. In 1996 in his book *The Senses Considered as Perceptual Systems*, Gibson suggested to view the phenomenon of perception, and therefore of behavior, not from the viewpoint of the behaviorist formula “stimulus-reaction”, but from the position of “assignability” of physiological parameters of perception of the medium. In other words, we see and feel the medium only the way it is “scanned” by our sense bodies. They send signals about the received information to the brain, the data is processed and then returned to the consciousness in the form of images. However, nature and medium possess their own parameters, something will always remain beyond the borders of human perception, as it does not match the eye, the ear, taste or sense of smell. The landscape becoming more complicated and with the development of urbanization, a person of nature is forced to adapt to the changing medium in order to survive in it. Numerous experiments conducted by J. Gibson in experimental conditions proved that ecological perception is something inherent to the norm of human development, to human comfortable life in space.

However, the development of technology, of industrial manufacturing and, correspondingly, of new consumption patterns, makes the society worry about the way how one can preserve the norms of mental health modifying the landscape and increasing the anthropogenic load.

One of the possible ways is formation of ecological consciousness. What does it mean? The society knows about the medium more than it is, thanks to their knowledge, experience and expectations, and at the same time less than it is, as it perceives only a part of it, though it conceives the whole picture as complete and adequate. If a social medium in the person of its separate members, social groups and institutions assumes responsibility for preservation of balance between the development of a human being and the medium, it will face the following tasks: a human being realizes the conditions of comfortable (norm=health) existence, controls the conditions of normal functioning and development of the medium, models its behavior, ways of exploitation of natural resources and comfortable images of space. Besides, the issue of *comfortable images* of space is the most acute with regard to the future of cities. And here it would be relevant to refer to the ideas of Kevin Lynch [Lynch K. *The image of the city*] who spoke about the correlation between a *good* image of a city, a neighborhood and emotional prosperity of a human being, and also about multiple return of researchers of space semiotics to the understanding of *good/bad* place. (Toporov V.N., Lotman Y.M.). The city medium arranged and created by human beings in different ways, affects the perception, behavior, decision making, movement and comprehension of the space of existence. Actions of absolutely different people in the same medium will be similar, as they will reveal common behavior patterns. Each city dweller has their own image of the city imprinted in their consciousness: its streets, squares, traffic centers, monuments, architecture sights, parks, museums, theaters and restaurants do not correspond in objectively existing characteristics of the medium. Memory about them is connected with senses, which is why they affect the mental map of the city. That is why, elaborating the mass communications system in cities, it is important to

bear in mind the reactions of different people to the same buildings, streets, monuments in the past and the way they treat them in the present.

«Bad images» of the city stimulate the demonstration of the mechanism of “evasion”: a person escapes to the constructed form-images, trying to preserve their self. Such attempts can lead to de-authentication of an individual with the communicative space of the city.

Computer and on-line games is one of fanatical passions of contemporary city youth, and the appropriate continuation of the net culture. Being competitive to the linear way of perception of the information from the books (straight city streets), electronic games provide for the established behavior program, a variety of maneuvers and stimuli to achieve the set goal. Most often such activities are the interaction of several participants acting “under protection” in the suggested circumstances of a specific area.

The most popular computer games are role plays, where each user is given an opportunity to create their own image (map) of the world, for instance, by traveling through mazes of a medieval fantastic world in the city of Lane. “Here you will be challenged by adventures of a detailed system of quests. You are going to sneak the debris in search of coins for an old numismatist and save a young hobbit from cannibal goblins, search the ring presented by a mad god to his priestess and hunt in nature reserves guarded by the druids” - says the game guide [20]. The obligatory part of an online-game is completion of quests - game plots (translated from English, “a quest” means a search, a sought thing, inquiry). The plot of a quest matches the map of the city and frequently takes place right on the street. For example, on the streets of a real city....

The intellectual race “Agiotage-quest” has been held in Simferopol more than six months. A participants' success in the race depends, as media sources report, on wit and knowledge of the city. According to the rules of the game, “the participants have to visit the control spots, the names of which are ciphered following a legend issued to each participant. Depending on the tasks, the game can have entertaining, intellectual or even historic character” - was reported by the *New Region* Agency on September 19, 2006 [21]. Such games usually start at nine o'clock in the evening, but sometimes they are held in the daytime. According to the word of one of the organizers of the game, Dima Barmaley, “there are many people who want to break the calmness of the night city: they are students, simple workers, respectable people driving respectable cars” [21].

09.01.06 The *New Region* Information Agency informed that inhabitants of the Crimean capital also play the StreetWars: “This role play has been played in New York, Vancouver, San Francisco, and now it has come to Simferopol. Dwellers of other cities of Ukraine and CIS countries have not been inspired by the StreetWars yet” How shall we treat this statement? In our opinion, the news text has an intrigue, the clue to which will lead the reader to the main page of the Crimean cite <http://swars.nitro.com.ua/>, where one can read the following: “Maybe it is a game, and maybe a lifestyle. Street hunting is an evolutionary turn of run for food. What can excite us more than the feeling of a hunter and the feeling of a victim? You can try on both pairs of shoes at the same time. Picture a city hunting, where water guns and water bombs are used instead of real guns”.

The basis of many popular games is the “program” of an avenging hero, whose main argument is weapon. The comics plots and their screen versions enjoy wide popularity with the quest players. A typical comic is simple and clear for customers: a life story of a hero who lives and acts in a megapolis or its scandalous neighborhood. For example: the city of Batman - Gotham City reminded of an industrial metropolis in American North of those times: a huge agonizing dark city, criminal gangs ruling the streets of the city.

Such choice of leisure does not demand creation of special functional rest zones from the government. Instead, the participants of the games synthesize new images of perception of place and «broaden: its space, as the space of freedom “for yourself”. However, we should pay attention to one of the conditions of the games: the participant must join a society, users, a team and be subject to instructions. The paradox is that the city as a space of “freedom for yourself” becomes the freedom of playing other people's scripts... The essence of the city (the historical memory) is viewed as a set of files for free assembling of a picture from old jigsaw puzzles.

In the article “Freedom and totalitarian nature of a virtual city” K.V. Ilyin sets the example of states and “cities not fixed to the place”: “In 1997 Ivan Novak, the founder of the “Neue Slowenische Kunst” organization, told me about one of such states and its political value” - writes K.V. Ilyin. “In 1984 we decided to create something inaccessible, having gathered all associates in a non-formal organization “Neue Slowenische Kunst” - «New Slovenian Culture». It brought the result. While our group Leibach was forbidden in our Motherland, other groups used our ideas. Sometimes we managed to conduct large theatrical activities. When the Berlin Wall, Soviet Union, Yugoslavia had broken apart, NSK didn't, by that time we had decided to create our virtual state not having territory and time frame. We issued a symbolic passport and opened embassies. One of them has been in Moscow since 1992. Opening the embassies we are trying to live with the people whose land we are on, trying to attract new members to NSK state. In order to enter NSK state one has to fill in a questionnaire, answer several questions and send us two pictures and some money” [8].

The next example of states and “cities not fixed to the place” - Kazantip. About 100.000 people live in Kazantip every summer. “People have been supporting the idea of the republic for many years and have been feeling like the New Kazantip People, and I am the little President of the great Kazantip People “ - said Nikita Marshunok, the «president of the great Kazantip People» [23]. A virtual city gives a feeling of freedom from rigid social, political and economic restrictions in the result of psychological connection of individuals with a society. It is hard to imagine modern consciousness devoured by media technologies without having learnt the net world lessons: today you are the participant of the activity and can “burst the city” (The *Chernigovskoye* Beer commercial on ICTV), tomorrow - the winner of the activity having assembled a picture of the city from jigsaw puzzles (commercial MI). Commercials emphatically repeat to the society that freedom is connected with possessing the goods and controlling the territories (foundation of unions, nets - one of the variants of embodiment of the idea).

However, games with the space of the city, as well as computer games in the city, are just free time activities but not creation of something new. Can we redirect the net flows?

History of the outdoor advertising rises to the time of rise and spread of writing. “During excavations of an ancient Egyptian city Memphis, one of the most ancient samples of the outdoor advertising was founded - a little stone post with an inscription 'I, Rino from the island of Crete, by will of gods explain dreams' [14]. Art experience of outdoor advertising shows that its forms were developing together with development of cities, trade, technologies. Ancient Roman 'albums' with coal inscriptions 'material advertising' (a baker used to hang a millstone or wheat sheaf above the entrance of the bakery, bird sellers used to hang cages with birds); use of elements of the city heraldry in text signboards; participation of famous artists in creation of outdoor advertising (A. Vatto, N. Piroshmanishvili, Russian futurists) - these examples reflect individual approaches to the tasks of advertising”.

Today mass production of outdoor advertising suggests a complicated complex of materials and stereotypes of ideas. Meanwhile, the return to the unique character of expressional forms can reveal esthetic potential of media art. What prevents an artist from treating the street as a work of art?

Market relations, technologies of outdoor advertising production often hold sway over the ideas and ways of their application. The customers' demands are defined by the budget and mass taste. But there is a way out. A city has a potential not only to reproduce, but to generate the essence of social relations. How? With the help of social advertising. “In its best realizations, social advertising can be more powerful than common reasons, as it uses (and successfully) values common to the whole mankind, which are Love, Harmony, Happiness, Health, etc. Exactly this is ideology, thinks N. Gasanenko [5, p.29]. Social advertising is not advertising of specific goods, but advertising of an «attitude to life”. Main customers of such advertising in Ukraine are government services, social organizations and some natural persons.

In European countries social advertising transfers messages popularizing a positive event, and professionals create it free of charge (it would be correct to speak about ethic position of rejection of profit). In the USA such terms as *public service advertising* and *public service announcement* are used for denotation of such a kind of advertising (PSA) [5]. The subject of PSA is the idea which has to possess a definite social value. The task of such advertising is to change public attitude to a problem, and in long-term perspective -to create new social values

It is common knowledge that values transmitted by advertising on city streets mirror the state of the society. The subject of the social advertising in the Crimean capital creates the following information picture: one should support people with HIV (advertising keeps the stylistics of children's drawings); to protect motherhood and childhood (a photo collage); to know about the government services activity dealing with social problems of citizens (drawings + photos); to support building of a cancer hospital (a photo with dramatic plot); to refuse the risk of diseases because of alcohol, nicotine and drug abuse (serial story drawings).

The thematic direction of social advertising in central streets of Kiev is obvious: “Happy holiday, Country!”, “Salute, Ukraine!”, “Love Ukraine!” - and it is connected with the task of arousal of patriotic feelings with the citizens. The image series is formed thanks to picturesque compositions: smiling children in national costumes are pictured against the background of the national flag or coat of arms of the country. As both capitals are the place of location of power and all state structures administrating the society, exactly here the social capital can be formed. In order to comprehend the mechanism of this process, let's examine the philosophic work of Pavel Rod'kin «Specific styles vs symbolic systems. Escalation of design and escalation of power”, where the author writes “Design becomes a part of politics. <...> A man cannot be forced to obey the authority, he can only be involved in the visual act of “consumption” of power”. The power must be visually transparent <...> Symbols, images, signs of power must become favorite objects of design so that there appears the possibility to conduct visual policy and be able to resist any communicative challenge of contemporary history” [15].

Conclusions made in the course of thinking of the researcher prove the following:

1. "Good images" of the city living in the consciousness of people affect the perception of all changes in the city policy and may not coincide with the innovations. «Bad images» of the city stimulate the demonstration of the mechanism of "evasion": a person escapes to the constructed forms, trying to preserve their self. Such attempts can lead to de-authentication of an individual with the communicative space of the city. "Ecological perception" of the city is the norm of human existence, which should be relied upon by the creators of all levels in modeling the development of the city environment. "Ecological character" of information - the number one standard - the chaotic mixture of communicational and geographical spaces of the city conditions the formation of pathogenic environment.

2. However, the forms of the media art possess esthetic potential, revealing which one can find new common ground between the "nature person" and "city person". The clearness of the mechanism of modeling of "good images" of the city can be demonstrated in the *Photoshop* program: the first layer is the geographic map of the area, the second one is the mental map, and the third one is the communicational map.

3. Outdoor communications of the city strictly form the image of "super self" (a successful man is..., a happy man is...), modeling the human behavior. Communicative environment likens the city to a huge screen transmitting the scripts of life programs, which is why specialists on social and marketing communications must learn (or create) the "grammar" of the language of visual communications of the city. Besides, it is important to examine different periods of its development, find out the reasons of its popularity, citizens' praise/disdain to the significant symbols of the city, cyclic recurrence of interest to definite subjects and objects of history. A method allowing to estimate the dynamics of development of communicative environment of the city is correlated with common grounds of research of mass media: it is necessary to take into account the richness of content, the rating, the continuation of the effect of information, and to estimate the consequences of effect (behavior, adjusting, cognitive, physiological) [18].

4. Visualization of culture is the tendency signaling about the problem of information administration of the social capital of the city. One's own information policy today seems a fantasy, but tomorrow it will be a forced necessity for municipal authorities. Rephrasing de Gaulle, it should be added that politicians will have to "become" architects.

5. Socializing the personality, the city affects it in complex, but the more favorable conditions it presents to the personality, the more profit it can gain in future. The history of advertising knows a lot of examples of "accustoming" children to good products.

6. "Prediction affects the predicted" [19] - a prognostic function of mass media can affect all the stages of solution of problems in social sphere.

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КОМУНІКАТИВНА СИТУАЦІЯ: ТЕЛЕПЕРСОНАЖ - ТЕЛЕГЛЯДАЧ (ЕФЕКТ ТВОРЧОЇ ВЗАЄМОДІЇ)

Гоян В.В. Коммуникативная ситуация: телеперсонаж- телезрители (эффект творческого взаимодействия)

Статья посвящена анализу коммуникативного аспекта творчества телевизионного журналиста как экранного персонажа, персонализации как метода творчества на телевидении, эффективности профессиональной деятельности журналиста в аудиовизуальной коммуникации.

Ключевые слова: телевидение, телекоммуникация, общение, телевизионный зритель, телевизионный персонаж, персонализация

Гоян В.В. Комуникативна ситуація: телеперсонаж - телеглядач (ефект творчої взаємодії)

Стаття присвячена аналізу комунікативного аспекту творчості телевізійного журналіста як екранного персонажа, персоналізації як методу творчості на телебаченні, ефективності професійної діяльності журналіста в аудіовізуальній комунікації.

Ключові слова: телебачення, телекомунікація, спілкування, телевізійний глядач, телевізійний персонаж, персоналіфікація

Goyan V.V. A communicative situation: the telecharacter - telespectator (effect of creative interaction)

The communicative aspect of TV journalist creation are considered in the article.

Key words: television, telecommunication, contact, television personage, personification

Актуальність. Осмислення природи телевізійного спілкування наштовхує на думку про унікальність людських взаємин, неординарність міжособистісного контакту в умовах просторово-часового розрізнення учасників комунікації. Не випадково проблема розуміння її сприймання особистості в телекомунікації залишається на сьогодні однією із провідних дискусійних тем у науці. Особистість презентує своєрідний еталон, екранний образ, створений творчими й технічними зусиллями, візуалізований телебаченням, який певним чином трактується й сприймається телеглядачем. Чи може цей образ варіюватися залежно від його розуміння й сприймання, чи допустимі якісь зміни? Чи стане творець образу корегувати його під впливом певних зовнішніх ситуацій?

Ці та інші питання, актуалізовані сучасною телевізійною практикою, говорять про те, що сучасні телекомунікаційні технології, які застосовуються електронними медіа, вносять деяку редакцію змісту самого поняття міжособистісного спілкування. Фактично під впливом аудіовізуальної комунікації змінився сам характер людських взаємин. У цьому контексті психологія сприймання телевізійного персонажу телевізійним глядачем набуває філософської, світоглядної глибини. Персонаж на телеекрані стає своєрідним символом, моделлю реального людського "я". Телевізійний глядач прицинюється, порівнює, приміряє екранний типаж до реальної життєвої ситуації. Таким чином, виникає своєрідний еталон, до якого прагне наблизитися глядач у своєму справжньому, живому оточенні. Тут слід згадати тенденцію поширення зовнішнього стереотипу в масах, коли глядач запозичує стиль, манеру поведінки телевізійного персонажу, намагається його дублювати, "трати під нього" у конкретному повсякденні. Це створює ефект імітації лідерства. Наслідуючи екранного героя, глядач поглинає крізь створений телебаченням образ основний месидж його носія. Проведені фахівцями експериментальні дослідження вказують на те, що "чим більшим є прийняття, ідентифікація глядача з персонажем, тим багатомірнішою і складнішою виглядає мотиваційна палітра поведінки, яка притаманна персонажу, тим суб'єктивнішим, а не об'єктивнішим видається сприймання персонажа глядачем", - читаємо міркування В. Петренка [1, с.27].