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BOOK REVIEW

THE BANAT CALENDAR PRESS IN THE INTERWAR PERIOD (1918-1938): A SOURCE OF EDUCATION AND CULTURAL AWARENESS[1]

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ABSTRACT. This paper aims at providing an overview of the Banat calendar press products during the interwar period, focusing on the place and duration of the publication on one hand, and on their structural and thematic features, on the other hand. The starting point of the study is an attempt to define this functional type of text by drawing out its characteristics. The article offers an overview of the structure, content and function of the German-language calendars of Banat during the interwar period, with the intention of underlining their peculiarities. The analysis of the calendars has shown that they are a living proof of the way of thinking and acting, but also a reflection of the cultural and linguistic identity of the Banat Swabians of that time.

Key words: *calendar press, German minority, Banat Swabians, cultural identity, Banat region, interwar period*

1. Introduction

The interwar period in the Romanian provinces was characterized, among other things, by a "strong German minority press" (Petrinca 1940:

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12), which was a clear evidence of "the material and cultural progress that this ethnic group made in Romania" (ibid. 1940: 12). As for the press freedom, the same legal regulations were applied to both the Romanian and the German-speaking population. This fact led to an increase in the number of German publications, but also to their diversification (cf. Bican 2007: 163).

In addition to the daily newspapers, there were also weekly papers and other publications, some of them even without a regular publication date, which were very popular not only in the towns but also in the villages. They mainly served to inform the German-speaking ethnic groups, but also had the intention of promoting their own culture, religion and language. The high interest in the press, even outside the big cities, undoubtedly shows the striving for education also among the rural population.

The calendars, which were an important part of the press in the Banat region in the interwar period, enjoyed a special significance among the rural population and craftsmen. Weisenfeld (1939) believes that the calendars had the task, especially in the village, to "create a firm awareness of the community and the historical achievement of the people" (1939: 107).

This paper aims to provide an overview of the Banat press products in the interwar period, focusing, on one hand, on the place and duration of publication, and on the other hand on the structural and content-related characteristics of such products. The starting point of the study is the attempt to explain and to list the characteristics of this type of press. The article does not provide an in-depth qualitative analysis, but rather an overview of the structure, content and function of the German-language calendars in the Banat region, between 1918 and 1938, with the intention of explaining their special features. In this regard, one relevant example from each calendar was examined in order to underline its peculiarities. The analysis is based on the study of the interwar Banat calendars, available in the University Library of Cluj-Napoca.

2. Reflections on the term 'calendar'

The Duden (2002: 514) defines the calendar as a "time guide through the year, [...] a list of the days, weeks and months of a year". Calendars are a well-documented historical source, because they "reflect the time and space in which they were created". (Hameter 2005:10)

Calendars have a practical use and they consist of three parts, the *calendarium*, the reading and the advertising part. Regarding the *calendarium* part, Hemeter thinks that "Calendars connect the future with the cyclical return of certain events, for example the re-entry of a certain constellation of stars after one year. [...] Especially holidays and feast days, church as well as state celebrations, were noted in this part". (2005: 7-8). The reading section "publishes not only texts such as rules, admonitions and advice, but also lyrical forms such as sayings, poems, as well as texts with a dialogical-dramatic structure" (Klingenbock 2005: 232). Furthermore, the author emphasizes the representation form variety that can be found in the calendar. "The (popular) calendar gathers [...] different kinds of texts, such as poems, sayings, anecdotes, historical reports, fictional stories, rules, instructions, pictures etc." (ibid: 233).

The advertising section is of varying length and does not have the same importance in all calendars. In some of them, the ads appear at the end, in others, between the texts in the reading part and there are also a few calendars without ads.

The calendars enjoyed a wide circle of addressees: "not only reading peasants, servants, workers, but also poor and wealthy citizens". (Weiss 2005: 164)

3. The calendar's structure and target group

The core structure of the calendars examined is almost always the same and consists of an introductory calendar section, called the *calendarium*, a longer reading section and, with few exceptions, an

advertising section. In addition to the calendrical and astronomical data, the *calendarium* contains the so-called weather and farmers` rules, for almost every field of activity of the reader. The farmers` rules are "rules in short, pictorial sentences and [...] they tell the farmer what work is more suitable in a certain period" (Horn 1984: 135). The weather rules "are based on the power of observation of ordinary people and contain the linguistic formulation of a centuries-old experience" (ibid: 135-136).

A further classification possibility focuses on the readership. There are calendars that address the rural population, which is also indicated by the range of themes, and there are also calendars that aim at reaching readers from the cities, to the same extent. In this case, an extension and a diversification of the thematic offer can be noticed. The specialized reports on agricultural topics alternate with texts dealing with science, history or language. In the farmer-oriented calendars, the emphasis is placed on agricultural topics. It is impressive to see how wide the range of topics is and how well the texts are documented and argued.

4. Banat

These folk and city calendars are an important part of the interwar press history. Nowadays, they are an important proof of the achievements, the spiritual life, the way of thinking and acting of the German minority in the Banat region in those years. For the readers of that epoch, they were a source of information, but also a provider of culture and knowledge.

As for the development of the Banat German press, the well documented work by Alexander Krischan (1987)[3], among others, offers a chronological overview of the last two centuries. Besides listing the daily

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[3] Krischan Alexander (1987): Deutsche periodische Literatur des Banats. Zeitungen-Zeitschriften-Kalender 1771-1971, München: Verlag der Südostdeutschen Kulturwerkes.

and weekly publications, the author also mentions the calendars printed in Banat (1987:60-66), which, however, have only been marginally researched. Paul Seulean (2008) also examines the press of the interwar period in Cluj-Napoca, Sibiu and Timisoara and features a classification of the publications, based on the following criteria: place of publication, year of publication, periodicity, editor and profile of the publication. (Seulean 2008: 72-93).

The Banat interwar calendar system contains publications that were mainly published in Timisoara (18 calendars), but towns like Lugoj (2 calendars), Periam (4 calendars), Jimbolia (1 calendar), Lovrin (1 calendar), Biserica Alba (2 calendars) and the city of Arad (2 calendars) also had their own calendars. In terms of the calendar publishing duration, some existed for decades, such as the *Illustrated Country Courier Calendar* published in Lugoj, which appeared between 1874 and 1941, while others, such as the *German Folk Calendar,* in Periam, had only a one-year appearance.

The analysis of these calendars is based on a thematic classification. One category includes calendars with a religious focus, such as *The Marian Calendar for the Promotion of Christian Life*. Other calendars are dedicated to the working class, such as *The Workers` Calendar,* published by the Banat Socialist Party. There are also calendars that target the farmers: *The Banat Farmer Calendar - An Illustrated Yearbook for Everyone*.

An important category are the calendars addressing not only a specific target audience, but also a wide-range of readers: these are various folk and house calendars for the urban and rural population, illustrated family calendars (Timisoara) or mainly literary calendars, such as *The Narrator* (Periam), in the pages of which, a multitude of stories, poems and sayings can be found.

The *Marian Calendar for the Promotion of Christian Life* (Marien-Kalender zur Förderung des christlichen Lebens) was edited by Dr. Retú and published by the "Der Landbote" (the Country Messenger) publishing house. The calendar was printed between 1911 and 1941 in Timisoara. On the cover page, you can see the picture of the Holy Mary. In the first part, the *calendarium*, public holidays, the four seasons

and the eclipses are listed. Each month appears on a page and at the end of this representation the commodity markets are listed. The already known farmer rules also find their place in this calendar, but the particularity of this type of calendar are the rhymes, sayings, wisdoms and prayers. "If it rains on Good Friday, the whole year is blessed" (1923: 7), "December is mild, the whole winter is a child" (1923: 14). On page 18, the main prayer of the calendar appears: "Love God your Lord above all things; love your neighbor as you love yourself".

The reading part of the calendar provides texts that refer to God and to the Christian values. These texts have an instructive, educational component and a profound moral: "How can one become happy?" (1923: 27), "In our soul, there is God, there is love and there is peace!" These texts focus on the virtues of Christianity and the importance of the love of God. The reading section also includes texts that are brought together under the headline "Useful Information". Here, very useful house, family and economy advice is given: "What is the influence of indoor plants on air quality?" (1923: 48), "How much interest does your money bear?" (1923: 69).

Although it is a Christian calendar, it also contains jokes, anecdotes and informative texts. These last ones are not only about the biblical chronology, the history of the Church, but also about other important events of political and historical relevance. (1923: 66-69). Topic-specific essays, excerpts from the church preaching and instructive Christian texts about God and the church are also described in the publication. The main intention of this calendar becomes the attempt to bring the Sacred Scripture and the Church closer to the mere believer.

The *Workers` Calendar* (Arbeiter-Kalender) was published between 1920 and 1948 by the Banat Socialist Party in the Csendes brothers` printing house in Timisoara. On average, such a calendar consisted of 102 text pages, while the advertising section was at the end. The official holidays in Great Romania appear in the calendar and, on each page, the months are listed, while the saints who are celebrated on a particular day appear next to that day. In addition, historical events

are mentioned and important information from the lives of various personalities is also presented. This historical thematic core can also be found in the reading section. Many pages (1924: 29-44) are dedicated to the historical situation at home and abroad and the focus is placed on the role and significance of the working - class society throughout Europe. In this context, several reports are also included, focusing mainly on the workers and their occupations: "The Workers` Home in Resita" (1924: 79-83) or "In Memory of the Workers` Sports in Timisoara" (1924: 89-93).

Socialism and party movements are always praised and glorified: "socialism is the principle of justice in the midst of injustice exacerbated by war". (1924: 59). We can notice, in the reading sections, several statements made by Fichte, Kant and Marx, which are in harmony with the publication`s orientation.

The calendar ends with a list of important addresses in Timisoara and with data about the annual fair and the post office. The last pages contain advertisements on various topics.

The *Banat Farmer Calendar* (Banater Bauern-Kalender) (1922-1941), bearing the subtitle *Illustrated Yearbook for Everyone,* had an average of 80 text pages and an advertising section. The calendar is described as a "particularly well-meaning, entertaining house friend and advisor" and, according to the message on its cover page, it is dedicated to "the farmer, the merchant, the tradesman and the bourgeois house". The publisher of the calendar was Peter Hollinger and it was edited by the "Der Landbote" book publishing house. The *calendarium* follows the usual structure: the listing of saints and holidays, but it also mentions the already known farmers` rules.

The reading section contains general interest texts, which can be dedicated to a wide readership: for example, the "Useful Information" section (as in the Marian calendar), but also texts debating political topics: "The foundation of the local council in Saint Nikolaus" (1923: 40), "The Banat-Swabians during the election campaign" (1923: 45) and also

humorous content in form of anecdotes, jokes and funny short texts (1923: 34-39; 1923: 64-65). The reading section ends with finance and postal rate information.

The *German People`s and House Calendar* (Deutscher Volks- und Hauskalender) (1935-1939) had 190 pages and was published by the Temeswarer newspaper (Temeswarer Zeitung). The calendar looks like a book with a cardboard cover page. The *calendarium* presents the four astronomical seasons, but also the eclipses, weather forecasts, celestial phenomena and holidays. Most of the pages are dedicated to the reading part and contain a lot of reading material.

The emphasis of the whole calendar is on the recipient's education. There are many reports "Mary Queen of Romania" (1938: 50), novellas "The Midnight Dream" (1938: 72), "The Farm Doctor" (1938: 77), stories "The Return of the Prodigal Son" (1938: 61-63), "The White Elephant" (1938: 65), but also poems and anecdotes. The calendar has no limited target groups, it addresses all those who enjoy reading. The last 40 pages of the calendar are published under the title "All Sorts of Useful Information" (1938: 151-190) and contain information on postal rates, passport documents, various guides and details on the annual fairs.

The *Illustrated Sunday Calendar* (Illustrierter Sonntagskalender) (1937-1939) for the common year 1937 consisted of 108 pages and was also edited by the publishing house of the Temeswarer newspaper. The calendar is intended for entertainment and, compared to other calendars, the texts in the reading section are accompanied by pictures (a fact which is also reflected in the title).

The reading section contains extensive fictional and informative, educative texts on various topics, which address a wide-range of reading public. In some texts, the author is identified by name, while other texts are anonymous. These texts are poems, stories "Shall man be honest - a small family history" (1937: 47-52), scientific reports "German as a world language" (written by Dr. Franz Thierfelder, General Secretary of the German Academy in Berlin, 1937: 61), historical texts "75 wars in the last 60 years" (1937: 68) and informative texts

"The progress of technology in pictures" (1937: 70). Most of the texts are accompanied by pictures that clarify and illustrate their content. Like most calendars, this one also ends with the section "Worth knowing", which contains information about fairs, postal system and home nursing.

The *Illustrated Family Calendar* (Illustrierter Familien Kalender) (1923-1928), for the common year 1924, was published by the Timisoara Social Missionary Society in the printing house of the Csendes brothers. A very interesting fact is that in the *calendarium* all the months of the year are listed under a specific designation: the composite has, as a defining word, a term that illustrates the major event, the dominant activity or a peculiarity related to the month concerned (January = ice month, April = Easter month, July = harvest month, October = wine month, December = Christmas month).

As for the *Illustrated Sunday Calendar*, a variety of picture-accompanied texts are published, which address a wide-range of reading public. Some texts offer advice for a healthy life "Preventing various plant diseases" (1924: 27-29), for the housewives (1924: 32-33) and for education "Children Nervousness" (1924: 42-43), "What to do until the doctor arrives" (1924: 58-59), but also reports on historical and cultural topics "The world events of the past year" (1924: 51-54), "The two hundredth anniversary of the Swabians in Banat" (1924: 47-50). The calendar provides, in its last pages, information on postal tariffs, fairs and court agenda, while at the end there is an advertising section, which includes commercials for various products and services.

The *Swabian house friend and folk calendar* (Der Schwäbische Hausfreund und Volkskalender) (1912-1939) subtitled *A Folk Reading Book*, was founded by Adam Müller Guttenbrunn and was printed in the printing house of the Csendes brothers. The calendar was printed in A5 format and had about 125 pages. Guttenbrunn believed that this calendar was the first to have the "German spirit" in its pages.

The *calendarium* is structured in the same way as in the other calendars: the reader is given detailed information about the national holidays, the four astronomical seasons, the days on which certain saints are celebrated and the weather rules. Compared to other calendars,

the reading part of this one is divided and structured in thematic sections. Several pages are dedicated to topics such as cultural identity "From the village life of the Germans in Banat" (1926: 35-52), health "Things worth knowing about the prevention and cure of tuberculosis" (1926: 82-86), "The family doctor" (1926: 90-91), history "The ruling family of Great Romania" (1926: 87-89) and books "Recommended German and German-Banat books" (1926: 107-109). It is worth noting that the articles are high quality and complex, in terms of both language and content. It is also interesting to note the advertising section of the calendar, in which not only commercial content is presented, but there is also a space dedicated to the notes taken by the reader.

The *Swabian Courier Calendar* (Schwäbischer Volksbote Kalender) (1923-1928), for the year 1928, consisted of about 95 pages and was published in Timisoara for the "dear rural people and subscribers" of the "Der Landbote" publication. Its editor was Peter Loris. Besides the information about the holidays, the astronomical seasons and the saints, the particularity of the calendar consists of a detailed listing of weather and farmers` rules "If there is a lot of sunshine in August, it certainly brings us good wine". (1928: 19). The reading section is very extensive and provides informative texts, such as reports on historical and scientific topics "The July Revolution in 1927" (1928: 37-38) or "How big is the universe?" (1928: 45-48). Most of the articles' main concern, however, is the preservation of the Germans' cultural identity in the Banat region. On the one hand, this is achieved by dialect-written texts, e.g. excerpts from literary texts and also jokes and anecdotes (1928: 73-75), but also by texts focusing on the minority's activities "Banat Swabian Youth in the German Saxony" (1928: 57-60). A peculiarity of the calendar also arises from the extremely high level of concern for the reader. The proof is the good health advice "Weight gain in infants" (1928: 63-64), "Preservation of milk" (1928: 84-85) or "How does digestion take place?" (1928: 85-86). With the target group in mind, the calendar offers a working calendar for the farmer, divided into months and with note-dedicated space. The analysis of the featured texts shows that the main purpose of this calendar is its practical use. The

explanatory and instructive texts contain useful and easily understandable and applicable information for the household, the economy and the whole family of the readers.

The *Narrator* is a cultural calendar that appeared in Periam between 1925 and 1928, it consisted of 100 pages and was edited and published by Alois Pirkmayer. The calendar is an invitation to reading and it provides a variety of thematic selections for different target groups. From the *calendarium*, the reader learns about the celestial phenomena, about the holidays and, of course, about the farmer rules "June dry more than wet, fill the barrel with good wine". (1927: 8). The reading section provides a multitude of text types: poems, sayings, jokes, stories "Of the cruel punishments in earlier times" (1927: 18-21), parables, extensive stories with and without author "The Flower of Horta" (by Reinhold Ortmann, 1928: 35-60), "A successful cure" (by Josef Wichner, 1928: 50-54), literature for children "Max and Moritz" (1928: 73-75), sketches "The Corporal from Leuthen" (by Gerhard von Gottburg, 1928: 75-78), anecdotes " The Walker across the bear cage", folk songs (1927: 48-50), but also texts referring to the traditions of the Germans in Banat "A Swabian wedding in Banat" (1927: 58-61).

The calendar also proves its intercultural orientation and publishes texts about the customs, festivals and traditions of other European countries under the title "Colorful things from all around" (1928: 92-97). These texts are intended not only to educate readers, but they also aim at broadening their perspectives and way of thinking by providing topics about local as well as foreign cultures.

The *German Folk Calendar* (Deutscher Volkskalender) was edited by Alois Pirkmayer, published in Periam and had only a single edition, dating from 1924. In the *calendarium,* the list of saints and holidays appears, but also the well-known farmer`s rules "New Year`s night silent and clear points to a good year" (1924: 2). The reading part of the calendar contains, as usual, stories "An Incredible Race" (1924: 60), anecdotes, jokes, but also, as a novelty, house sayings "My God, I beg you, come to me, my house is always open to you" (1924: 53). The calendar is characterized by a large number of texts with medical content. The readers` care and health play an important role for the

publishers of the calendar. Some examples are "The Pulse Rate of Humans and Animals" (1924: 35-36) or "How to Take Care of the Intestine" (1924: 63). Lastly, information on the fairs is listed and advertisements for various products and services are published.

The *Homeland Courier Calendar for City and Countryside* (Heimat Bote Kalender für Stadt und Land) (Arad) edited between 1937 and 1940 and the *Folk Courier Calendar for City and Countryside* (Volksbote Kalender für Stadt und Land) edited between 1934 and 1940 were published for a relatively short time in Arad. They were released in an A5 format, they contained about 90 pages and were printed by the Phönix publishing house. The target group of the two calendars was, as already mentioned in the title, both the urban and the rural population.

The *calendarium* is built up according to the structure already known from the other calendars, with a longer listing of the weather data and conditions, holidays and, of course, the farmers` and weather rules. The reading part has two major orientations: on one hand, there are texts addressing a wide readership and belonging mainly to the fictional genre, which includes stories, poems and novellas; on the other hand, the two calendars show the great concern of the editors to illustrate, to promote and to preserve the cultural identity of the province. In this sense, there are texts published, which feature the Swabian community`s festivals, the German culture of the region, the personalities of the German minority in Banat, the Swabian traditional costumes and the church consecration festivals. In addition, there are also texts, poems and songs published in the dialect. As for the advertising section, it is of marginal importance for these two calendars from Arad.

5. Conclusions

The analyzed calendars had thematic focuses such as the health, the teaching or the education of the readership. The informative intention of many of the texts is obvious since they featured the historical, the geographical and the scientific topics in the form of well-structured and argued reports. Generally, the texts should encourage the pleasure

of reading and, in this sense, not only the calendars that had this task as their main desideratum should be mentioned, but also other calendars, which also invited the audience to read by offering text types such as stories, parables, sketches, anecdotes and jokes.

Another special feature is the attempt to approach the readership by addressing its areas of interest. This already happens in the *calendarium*, with the listing of the farmers` and the weather rules, which are to be understood as a guide through the everyday life and through the main occupations of the people.

The attention given in the reading section to the house and the household is very clear in texts that deal with the care and health of family members and of the animals and plants living in the surroundings of the reader. Advice and medical recommendations are listed, explained and illustrated with examples or even pictures in dialect or standard German.

From the pages of the calendars also emerges the attempt to maintain the cultural and linguistic identity of the Banat Germans. In this sense, literary texts, sayings and folk songs are published in dialect, but there are also reports that inform about the occupations, activities and ways of organization of the German minority in the Banat communities.

In short, the analysis has revealed the rural and traditional, but also the urban way of life in those years. Furthermore, these press products are "a mouthpiece of the national concerns" (Şeulean 2008: 62) of the German minority, a great guardian of the values and beliefs of this minority, but above all they represent a "monument to the linguistic creative power" (Horn 1984: 148) of this ethnic group.

For the readers, back in those years, the calendars were a guide, a means of education and cultural awareness, for us today they are a testimony of the occupations, the intellectual life, the philosophy and the way of thinking and acting of the German minority in Banat during the interwar period. Nevertheless, the calendars reflect the unique cultural imprint of the time.

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PRELIMINARY OBSERVATIONS ON THE ROMANIAN AND FRENCH MEDIA ETHICS CODES

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ABSTRACT. The current research, part of a larger study pertaining to the legal and ethical aspects of media coverage of presidential couples in France and Romania, lays the foundation for the qualitative analysis of the media representation of presidential couples' private lives. For this purpose, the article proposes an in-depth analysis of the relevant ethical framework in both Romania and France, as well as a comparison between notions and codes in order to identify main points of similarity and differences.

Keywords: public interest, intrusion into privacy, public image, fundamental duty of the journalist

The role of media self-regulation

In today's media institutions, that are more and more soulless, where young practitioners feel that their role isn't anything more than an interchangeable cog in the collective machine, it is hard to be emphatic and idealistic[2].

The balance between mass-media and private life is a present day problem in society, the complexity of the problem resulting from new technologies, from the commercial practices of the press and from communication policies. This is why the implementation of deontological and ethical codes was necessary for the development

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[2] Frank Deaver, *Etica în mass-media*, Editura Silex, Bucureşti, 2004, p. 25.

of self-regulatory mechanism throughout the media sector, with the aim to ensure a more cohesive method of maintaining and improving ethical standards, to show a genuine responsibility towards the public and to protect the principles and practices of freedom of speech.

The deontological and ethical codes differ, depending on the country, as they are influenced by press legislation. Many times, they are not in accordance with the norms set by the state. For example, respect for an individual may lead to abstinence from taking a picture or writing an article, even when the law does not prohibit it. The majority of ethical codes in existence focus on certain principles: truth and precision, independence, correctness and impartiality, rigor and accuracy, respect and humanity, responsibility, protection of sources, freedom of information.

Self-regulation requires the implementation and consolidation of certain norms, with the final goal of improving the services offered to consumers, beneficiaries, în the case of mass-media, the general public. Self-regulation is maintained by jointly assuming, by the members of the build, the ethical and deontological values on which professionalism is built upon.

Self-regulation within mass-media can be efficient only within a legal environment that strongly supports the fundamental right that guarantees freedom of speech and access to information. The fundamental aims of the self-regulation is to offer protection to the members of the journalistic guild and to have the members themselves take responsibility in front of the media community and the institution to take responsibility in front of the public. The deontological codes that establish the standards that the members much respect do not have to be elaborated in accordance with national law, they must appease the journalists and the media organizations[3]. In this way, deontology and ethics help protect journalists from propaganda maneuvers, promotional and disinformation tactics.

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[3] Federația Internațională a Jurnaliștilor, *Libertate și responsabilitate: protejarea libertății de exprimare prin autoreglementarea presei. ARTICLE 19, Campania globală pentru libertatea de exprimare,* 2005, p. 4.

At the same time, ethical codes for mass communication are preserved. According to Dr. Frank Deaver[4], it is often said that „if I am an ethical person, I don't need a code that defines my actions; if I am a person who lacks ethics, my actions will not be subject to any code of any kind." However, despite this, in recent years there has been a proliferation of deontological codes in mass-media, from those with international circulation or national circulation, adopted by members of organizations from the communication's field, to those adopted at local levels, by mass-media institutions and agencies.

Ethics codes represent a declaration of the beliefs, principles and acceptable behaviors, made by individuals with a common profession. An important characteristic of any ethics code is that it must not be reinforced through the justice system. It does not represent a code elaborated by a legislative body and it can't be brought to court, however, in some professional groups, there may exist an internal punitive procedure for those who do not respect the codes. However, in most cases, those who do not respect the codes are often ignores or, at best, simply criticized.

In the following, I will examine the ethical regulations in Romania and in France.

Romanian media ethics regulation pertaining to privacy and public image of presidential candidates

Discussions regarding the ethics and self-regulation of the Romanian press have appeared as a result of several legislative initiatives and incidents in the last years, where it became obvious that the political elites had a tendency to control mass-media. The lack of respect for the free press and independence was shown in numerous cases where pressures were applied even on the management of private and public media institutions[5].

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[4] Frank Deaver, *Etica în mass-media*, Editura Silex, Bucureşti, 2004, p. 56.

[5] Federaţia Internaţională a Jurnaliştilor, *Libertate şi responsabilitate: protejarea libertăţii de exprimare prin autoreglementarea presei. ARTICLE 19, Campania globală pentru libertatea de exprimare,* 2005, p. 41.

The relationship between journalism and society is ultimately the responsibility of the state, the journalist being the individual that exerts his right to freedom of speech and who's primary income source is his journalistic activity, be it as an employee or a freelancer, regardless of the medium (online, written press, audiovisual, etc.).

In Romania, the **Media Organizations' Convention** is responsible for ethical and deontological regulation. It was founded in 2001, under the guise of an informal group of 35 professional associations, in order to facilitate the implementation of common goals in a variety of subjects, such as calumniation, protection of sources and the right to reply, on behalf of the journalistic community. The Center for Independent Journalism (Centrul pentru Jurnalism Independent), The Press Watch Agency (Agenţia de Monitorizare a Presei) and two NGOs maintain the secretariat and, to an extent, the management of the Media Organizations Convention, despite them not being members of the convention.

The current **Unique Code of Ethics** for mass-media was elaborated in 2009 by representatives of the associations and institutions, member organizations of the Media Organizations Convention (non-governmental mass-media organizations; syndicates; professional organizations; employers; members of public authority; representatives of academic fields, of the public), within confines of a meeting organized by The Center for Independent Journalism, by ActiveWatch – The Press Watch Agency and by Konrad Adenauer Stiftung -Media Program, with the title " Media Self-Regulation– Work Session III". Also during this meeting, it was decided that a Group for Good Journalistic Practices should be founded, group that tried to ally all mass-media forces, from journalists and investors, to analysts and public, with the aim of reporting misconducts of deontological nature that journalists and press companies are responsible for by promoting educational programs in the field of journalistic ethics and media consumption.

The fundamental ethics problem of the mass-media system is the quantification of the responsibility of each part, thus identifying, in this case, three decision-making levels: the journalist (individual, the employee within media), the editorial staff he is a part of (viewed as a professional and collegiate structure) and the employer, as custodial entity.

The fundamental principles that lay at the foundation of the ethics code are: respect for the individual, veracity of information, loyalty (towards the public, towards the media institution, towards the journalistic community). Unlike legal norms, ethic principals are not absolute, they are simply suggestions, they ensure unity and coherence.

The Deontological Code, as an integral part of the Journalist's State, defines the role, rights and obligations of the journalists and what counts as professionalism. According to the code - "the journalist the individual that collects, takes pictures, records, redacts, edits and publishes information regarding local, national, international events that may concern the public, for the purpose of public dissemination, earning the majority of his pay from these endeavors.[6]"

The stipulations regarding professionalism addresses the proper behavior concerning crime (innocent until proven guilty), respect for privacy, respect for minors, victims of accidents, as well as the journalists obligation to avoid discrimination of any kind, to separate facts from opinions, to try and present the view point of all those involved and to keep sources confidential. At the same time, the code makes mentions regarding corruption and conflict of interest, placing the right to reply solely on the journalist, recommending the immediate correction of errors and the publishing of a public apology when necessary.

A journalist's rights, as mentioned by this code, include the right to invoke the conscience clause that means the right to refuse any journalistic activity that is against the journalist's own principles or against ethical and deontological principles. At the same time, the journalist's right to refuse to apply for advertising contracts for the media institution he is working at is also mentioned.

However, the code does not present these stipulations in detail. The problem of inaccuracy and improper defining of these terms must be raised. We will explore the stipulations from the code relevant to the subject matter.

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[6] Convenția Organizațiilor de Media, *Cod Deontologic Unic,* 2009, at http://media.hotnews.ro/media_server1/document-2009-10-25-6353156-0-codul-deontologic-unic.pdf.

Article 5 deals with honesty, stipulating that: "5.1. The journalist that intentionally distorts information, that makes baseless accusations, plagiarizes, uses pictures or audio-video recordings without consent or slanders, commits professional deviations of the highest order".

Thus, honesty represents a pillar of ethics when redacting journalistic material.

The Unique Code of Ethics contains, in article 6, stipulations regarding fact checking: "6.1. The journalist will undergo reasonable procedures to fact check before publishing. False information or facts that the journalist has valid reasons to believe they are fake will not be published". We corroborate this with the following article, that covers rectifying errors: "7.1. The journalist has the responsibility to promptly correct any significant error that may appear in the publish works", "7.2. The right to reply is granted when it is considered to be justified and reasonable. The right to reply must be published under similar conditions as the journalistic work in question, in the shortest time possible. The right to reply may be requested within 30 calendar days from the publication of the journalistic product".

One can see that the terms used are not defined at all (for example: "reasonable procedures", "false information", "valid reasons", "justified and reasonable", "similar conditions", "in the shortest time possible"), the code being very vague and loose.

The 9th article of the code contains stipulations regarding privacy. As such - "9.1. The journalist must respect privacy and the dignity of individuals (including aspects dealing with family, residence and correspondence). 9.2 Violation of privacy is acceptable only when public interest outweighs public image. In such cases, the journalist is allowed to publicly present facts and information about private matters". In this article, uncertainty arises regarding justified public interested and regarding reasonable procedures when dealing with violation of privacy.

However, as researchers pointed out in a similar study[7], the 2004 version of the Code of Ethics defines the "public interest" in the preamble as "any matter affecting the existence of the community"[8] and clarifies that it is not limited to be political aspects but may also include any other circumstance which could be of any interest to the community. The preamble includes examples of what is considered " of major public interest": the manner in which the government, the authorities, the public institutions and any entities that use public funds act and function as well critique brought against a particular administration of power and of public services. Following the same principle, the preamble stipulates that "all words spoken, actions, omissions or gestures made by the dignitaries, politicians and other public officials with relation to the fulfilling of their duties are of major public interest.[9]"

Within the same Preamble, Jurău and Ştefănel[10] identify two hard limits of the notion of "public interest" that are clearly drawn: one regarding the extend of the acceptable intrusion into privacy and its motivation, namely a politicians private life can be considered of major public interest only when they are relevant to the fulfilling of their duties, and other one considering the protection of other fundamental rights, that stipulated that "when there is no clear public at stake, freedom of speech can only be limited by the interest of protecting another fundamental right.[11]". Thus, the researchers underline[12] the valuable clarifications brought by the Preamble of the 2004 version of the Code of Ethics regarding the necessity of a clear

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[7] Ana – Iuliana Ştefănel, Sînziana Jurău, (Un)ethically Reporting the Case of Arrested Public Officials. A case study in Studia UBB Ephemerides 2/2016, p. 110.

[8] Code of Press Ethics, established by the member organizations of the Media Orzanizations Convention and adopted in 2004.

[9] Ibidem

[10] Ana – Iuliana Ştefănel, Sînziana Jurău, (Un)ethically Reporting the Case of Arrested Public Officials. A case study in Studia UBB Ephemerides 2/2016, p. 110-111

[11] Code of Press Ethics, established by the member organizations of the Media Orzanizations Convention and adopted in 2004.

[12] Ana – Iuliana Ştefănel, Sînziana Jurău, (Un)ethically Reporting the Case of Arrested Public Officials. A case study in Studia UBB Ephemerides 2/2016, p. 111

link between the exercise of the public function and the politicians' private life, praising them for the clarity and precision with which they set the reasonable limits for intrusion into privacy of public figures.

Even if the Deontological Code adopted by the Media Organizations' Convention is considered to be the first step towards the establishment of a self-regulation system, it only represent the interests and values of media owners and is irrelevant to daily journalistic work. The development of a professional conscience among the journalistic communities is hindered by the absence of powerful associations.

The Deontological Code will not be respected at a large scale, needing a formal organization to implement it. Although managers ask their employees to sign that they will respect the Code, there is no system to implement it and no decisions regarding this have ever been made public.

There are other associations within Romania that have their own ethics code. One such example is the Romanian Press Club that has a code entitled **The Deontological Code of the Journalist.**

The Romanian Press Club is an apolitical non-governmental association, with the goal of creating "the general organizational framework needed to promote the professional, economic and legislative interests of its members, in order to develop institutionalized relations with state authorities, society and with other similar organizations from within the country and from abroad, in order to create activities and initiatives that promote professionalism, the moral values of the journalist and the social responsibility of this profession[13]".

Among the organizational principles of The Romanian Press Club what stand out are freedom of association, professional solidarity, deontology of the press and the lawfulness of actions and activities, while taking into consideration the recommendations and regulations of European journalism and press deontology institutions. "Any press society, legal founded form of association and any individual from within the country may become a member of The Romanian

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[13] Statutul Asociației *Clubul Român de Presă,* at http://clubulromandepresa.ro/wp-content/uploads/2010/05/statut.pdf, Art. 2 alin. (1).

Press Club[14]. As such, initially there were journalists who were members of the club. The members of the association include media companies such as: Adevărul S.A.", „Agenția Națională de Presă AGERPRESS", „Societatea Română de Televiziune", „Societatea Română de Radio-difuziune", „PRO TV S.A.", „MEDIAFAX S.A.", „TV Antena 1 S.A." etc."

French media ethics regulation pertaining to privacy and public image of presidential candidates

One of the oldest deontological documents, entitled *Charte des devoirs professionnels des journalistes français[15] (Charter of the professional duties of the French journalists),* was elaborated in France in 1918 and revised in 1938 by the National Syndicate of Journalists. Today, this document is a point of reference for the development and practice of journalism, both on French soil and in Europe. This ethics code, that was elaborated in a period of great tension, covered the modalities and assurances the press could engage in the act of power through a truthful and honest information of the public.

The supreme values mentioned in the code, freedom of speech and the citizen's right to truthful information, were a result of the influences exerted by the concepts of free press, democratic orientation, which were a positive influence on the early journalistic codes. We may draw our attention to the bibliographic reference from 1789, "The Declaration of Human Rights and of the Citizen", art. 11, which says that: "… Any citizen may freely speak, write and print as long as he takes responsibility for the consequences of this freedom, in cases clearly defined by the law."

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[14] *Idem.*, Art. 7 alin. (1)

[15] Syndicat national des journalistes, *Charte des devoirs professionnels des journalistes français*, at https://mediasdeontologiedz.files.wordpress.com/2014/11/8_7_charte_devoirs_ prof_journaliste_1918_france1.pdf.

The principles of this French code include responsibility, dignity in profession and freedom of communication, integration, response and honesty. It is stipulated in the code that the journalist must take responsibility for everything he writes ("Un journaliste digne de ce nom prend la responsabilité de tous ses écrits, même anonymes"[16]), must avoid calumniation, groundless accusations, lying („tient la calomnie, les accusations sans preuves, l'altération des documents, la déformation des faits, le mensonge, pour les plus graves fautes professionnelles"[17]); must not accept money from various organizations („ne touche pas d'argent dans un service public ou une entreprise privée où sa qualité de journaliste, ses influences, ses relations seraient susceptibles d'être exploitées"[18]); must not plagiarize („ne commet aucun plagiat, cite les confrères dont il reproduit un texte quelconque"[19]); must not resort to illegal means of obtaining information („s'interdit d'invoquer un titre ou une qualité imaginaires, d'user de moyens déloyaux pour obtenir une information ou surprendre la bonne foi de quiconque"[20]). In regards to dignity in profession, the code stipulates that the journalist will not sign articles that contain commercial or financial advertising[21]; the journalist will accept undertakings that conform with dignity in profession[22]; will not request to take his

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[16] A journalist worthy of this title will take responsibility for all his work, including those unsigned.

[17] Calumniation, accusations without proof, doctoring of documents, distorting facts and lying are considered to be among the worse professional deeds one can make.

[18] He will not accept / collect money from a public service or enterprise, where his status as a journalist, influences or professional relations are susceptible to exploitation.

[19] He will never plagiarize, he will cite his brethren from which he reproduced the text, whoever he might be.

[20] It is forbidden to invoke an imaginary title or quality, to resort to dishonest means to obtain information or to deceive one's good faith.

[21] Syndicat national des journalistes, *Charte des devoirs professionnels des journalistes français*, at https://mediasdeontologiedz.files.wordpress.com/2014/11/8_7_charte_devoirs_ prof_journaliste_1918_france1.pdf. *Ne signe pas de son nom des articles de réclame commerciale ou financière.*

[22] *Ibidem, n'accepte que des missions compatibles avec la dignité professionnelle.*

colleague's place and will not cause his relegation by offering to work in worse conditions[23].

In regards to freedom of speech, the journalist will not use the free press for personal use[24], will not reveal professional secrets[25], will have as a fundamental principle honesty in the publication of his works[26].

It is worth mentioning that the principles of the 1918 French code can be found in the majority of national profession regulations, as well as in international ones. Even if "La charte des devoirs professionnels des journalistes français" is a baseline document in regards to self-regulation of the French press, this code concerns only members of the National Syndicate of French Journalists and those who have joined it, while at the same time being a deontologic landmark in the French area.

A connection at a conceptual level with the previous regulations, including the 1918 code, is *Carta Munchen*, entitled *La déclaration des devoirs et des droits des journalistes[27] (The Declaration of a Journalist's Rights and Obligations)*, adopted by the European Federation of Journalists in 1971. The national law considered it an ethics code, due to its authoritarian nature.

The document emphasizes the journalists' and their employees' obligations, stretching over 10 articles, in relation to their rights, stipulated in just 5 articles. The reference points remain the same – freedom of information and truth – while complementing them with the duty of respect for truth, whatever the consequences; publication of information from known sources; rectifying published information that was proven to be inaccurate. At the same time, it guarantees unrestricted access to sources, the limits of editorial subordination

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[23] *Ibidem, ne sollicite pas la place d'un confrère, ni ne provoque son renvoi en offrant de travailler à des conditions inférieures.*

[24] *Ibidem, n'use pas de la liberté de la presse dans une intention intéressée.*

[25] *Ibidem, garde le secret professionnel.*

[26] *Ibidem, tient le scrupule et le souci de la justice pour des règles premières.*

[27] Fédération européenne des journalistes, *La Déclaration des devoirs et des droits des journalistes,* Munich, 1971.

and the journalist's right to a personal contract are established, "that ensure his moral and financial security… as well as an adequate remuneration for his role in society and sufficient to guarantee his financial independence."

The Charter of Munich stipulates, from the beginning, that "the right to information, freedom of speech and freedom of criticism are fundamental liberties of every human being[28]", and that "the journalist's responsibility in regards to the public supersedes any other responsibility, especially in regards to employers and public authorities[29]".

The deontology and ethics of French journalism represent a more pragmatic development and not as restrictive as other states, such as Great Britain or the United States of America, which is an antithesis to the rationalism of French culture. The majority of journalists agree that deontology is a personal matter or, at best, a problem of each individual editorial.

Professionals reject certain initiatives that may impose deontology, claiming that it is an affront to the free press. Thus a paradox is created: although the means of communications dominate our lives, it monitors and influences them, them being for us a fundamental public service, journalists reluctantly agree, or even reject sometimes the idea of morality and deontology when practicing the profession.

Despite the antagonistic position occupied by the profession against a form of self-regulation, many intellectuals and mass-media experts support the idea, but up until the present there have been no palpable effects.

However, within the confines of self-regulation at company level, many measures were taken. Ethics codes were elaborated in the press, both at regional and national level.

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[28] *Ibidem. Le droit à l'information, à la libre expression et à la critique est une des libertés fondamentales de tout être humain.*

[29] *Ibidem. La responsabilité des journalistes vis-à-vis du public prime toute autre responsabilité, en particulier à l'égard de leurs employeurs et des pouvoirs publics.*

Such a deontological initiative was the French daily „Le Monde", published in 2002 a collection of professional and deontology norms, it being considered to be an attempt at coming clean with the aim of consolidating the relationship between the daily and its readers. The norms implement follow the principles of The Charter of Munich, without mentioning this fact, joined by principles specific to the written press.

Another example is the "20 minutes" newspaper, which published its ethics code in the same year, the ethics code having principles from both „Charte des devoirs professionnels des journalistes français" as well as from The Charter of Munich. At the same time, it also stipulated rules of engagement within the confines of the company, about work outside the editorial, about gifts, trips and conflicts of interest.

Another attempt at an ethics code was made in 1994 by the television channel TF1. The code entitled "18 Ethical Principles for TV Journalists" included concrete principles, focused on respect for the viewer: impartiality, objectivity, tact when presenting the material, respect for privacy, confidentiality of sources, presumption of innocence, prohibition of financial offers for certain actions.

Although these initiatives were appreciated within French society, they did not manage to change the deontological landscape, it continuing to be underestimated by mass-media.

The editorial policies and political and commercial pressures have a direct effect on journalistic materials and limit the public's right at honest, complete, pluralist and independent information. As such, the importance of ethics and deontology within the profession is pronounced, it laying at the foundation of credibility.

Similarities and differences between the Romanian and the French media ethics provisions

In the following, I will compare the ethical and deontological landscape of Romania to that of France, more exactly, the Unique Code of Ethics, adopted by the Media Organizations' Convention, and Charte

des devoirs professionnels des journalistes, adopted by the National Syndicate of Journalists.

Firstly, I will analyze how each code defines responsibility towards the public. The veracity of the information provided is stipulated in both the French and Romanian code. Both contain mentions regarding truthfulness, honesty and accuracy of information and about rectifying mistakes should they occur. Focusing on the sentences regarding truth, I believe both fail to provide meaning and justification: "The role of the journalist is to present the truth", however, what is truth? A series of true facts that, by word of mouth, are never transmitted? "The public has the right to know the truth:, "The public has the right to information": a right that has no basis within any of the codes in question.

The Unique Code of Ethics, in addition, stipulates diversity and plurality of information, the objective nature of this information, the need to fact-check the authenticity of the events and the sources. If we are to focus only on the clarity of information, a concept stipulated by both codes, the French code emphasizes the prohibition of selective or erroneous narratives, unlike the national code that emphasizes the divide between facts and opinions which is not mentioned in the French code. With regards to protecting public rights, only the Romanian code stipulates the duty of supervision over the powers of the state; freedom of speech, commentary and critique and respect for human rights and dignity. Both codes cover responsibility on the matter of forming public opinion. As such, the French code stipulates that the journalist bears responsibility for everything published unlike the Romanian code that stipulates that discrimination based on race, sex, religion, etc. is forbidden; forbids the instigation of crime or violence and promotes common values.

The second principle of ethics and deontology in journalism is responsibility for sources and references, a principle stipulated both by the Unique Code of Ethics and by the Charte des devoirs professionnels des journalistes français. This principle refers to obtaining and presenting information and the integrity of the sources. As far as the French

ethics code is concerned, in regards to obtaining and presenting information, it stipulates that the basis for veracity is obtaining information from various sources; respecting copyright and citation laws; it forbids calumniation and baseless accusations. Apart from these principles, the Romanian code also mentions the right to reply. Thus, it covers the confidentiality of sources; trade secret; special mentions when presenting crimes, accidents, etc.; special mentions when taking interviews with minors, mentally handicapped individuals, etc.; innocence until proven guilty. The French code only mentions trade secret and innocence until proven guilty.

Integrity is the next principle the codes in question define. Both codes cover general rights and prohibitions, such bribes and other benefits being prohibited, activities that go against ethics. The French code, however, also stipulates that foreigners are prohibited from influencing journalistic work while the Romanian code also stipulates freedom of investigation. Only the Romanian code contains articles that cover protection from public authorities, more exactly combating censorship and trade secrets. The conscience clause, in regards to employers' and public agents' protection, is stipulated by both the French and Romanian code. In regards to the same protection, the Romanian ethics code also mentions the right to refuse work that contradicts other ethics codes; a journalist's copyright; separation between announcements and editorial materials.

The last principle in question regards the protection of status and professional integrity. Both codes emphasize the need to protect the journalist's status, focusing on the special status of the profession and avoidance of conflict of interests, the incompatibility of journalism and other activities. In regards to maintaining solidarity within the confines of the profession, the French code covers both copyright and citation laws, as well as professional solidarity and the laws concerning loyal competition, unlike our national code that covers only copyright and citation laws.

Thus, apart from characteristics specific to each society, religion and culture, for the most part, we find the same fundamental principles.

If we were to examine the differences, every code defines itself in regards to precision. Unlike France, in Romania there is a real concern in regards to adopting a universal code, which generates a tense situation due to various social contexts.

According to Dr. Frank Deaver[30], in order to serve the interests of mass-media's public, practitioners must help the members of the public to understand the variety of divergent messages that are circulating haphazardly on the waves or I written press. To achieve this, the messenger must take serious note of the world around him to understand, as best as possible, the systems that make it work so that he may properly choose the position her wishes to take when communicating the message.

The majority of codes, especially the ones analyzed thus far, have vague rules that are never set in stone. Deontology is expressed at two levels: fundamental and ordinary. The role of the means of communication in society must be inoculated, discussed and integrated over a large period of time. No one code can cover for all situations. Often times, common sense, or a "moral sense" born from contemplation, must be called upon. Neither one can escape the political and religious tradition of a nation[31].

Because of their usefulness, the codes require a counterpart to complete them: the deontological education of journalists. Young individuals must be made aware of the situation, then they must be taught how to solve ordinary problems and to adapt to all situations. Thus, journalists must choose, without ideological prejudice, while understanding that they risk drawing the public's hatred.

In conclusion, we may state that the right to privacy represents a juridical concept, based on philosophic, moral and social considerations. The norms that at present define this right can be seen as general outlines for the notion of private life, necessary for creating and preserving a civilized society. Not all aspects of private life have risen to the rank of a

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[30] Frank Deaver, *Etica în mass media*, Ed. Silex, Bucureşti, 2010, p. 25.
[31] C. J. Bertrand, *Deontologia mijloacelor de comunicare*, Institutul European, Iaşi, 2000, p. 93.

legal guarantee; only those that are considered essential for the development of a free and autonomous individual are accepted as such. Private life is being seen as a condition while the right to privacy represents one of the fundamental rights whose importance have been recognized by society.

These structural elements of the right to privacy that have been analyzed before will help me analyze the media representation of presidential couples' private lives. As we have seen in this study, the right to privacy is based on the balance between the interests of the individual and general interests, being, at the same time, the basis of several ethical and deontological stipulations.

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THE QUALITATIVE ANALYSIS OF IOAN CHIRILA'S ARTICLES PUBLISHED IN THE ROMANIAN SPORTS NEWSPAPERS AND MAGAZINES

BIANCA-RAMONA DUMITRU[1]

ABSTRACT. The article focuses on the journalistic work of Ioan Chirilă, who debuted in 1951, and in the nearly 50 years he spent in the field of sports journalism, wrote almost 4,700 articles. The materials covered a variety of sports, from athletics or boxing, to football – his favorite subject –, gymnastics, tennis, swimming, rugby and basketball to chess or snooker. Although most of his articles can be classified as reportages, he did not refrain from writing any news, interviews, chronicles, reviews or editorials. The current study includes the qualitative analysis of Ioan Chirilă's articles published in the Romanian sports newspapers and magazines.

Keywords: Ioan Chirilă, sports journalism, Romania, Gazeta Sporturilor, ProSport

Qualitative analysis of Ioan Chirilă's articles

Ioan Chirilă debuted in 1951, and in the nearly 50 years he spent in the field of sports journalism, he wrote almost 4,700 articles. Most of the materials signed by Ioan Chirilă appeared in the newspaper *Sportul popular*, known after 1989 as *Gazeta Sporturilor*, for which he wrote most of his career. (Agenţia de presă Rador, 2014) In addition to this, the

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columnist also published in the magazines *Sport* – called *Sportul Ilustrat* after 1990 – and *Fotbal*, but also in the newspaper *ProSport*, of which he was part of the editorial team since 1997. (www.ioanchirila.ro)

1. *Sportul popular*

In the pages of the newspaper *Sportul popular* (MTS), Ioan Chirilă wrote over 3,300 articles, belonging to several journalistic genres and covering a variety of sports, from athletics or boxing, to football – his favorite subject –, gymnastics, tennis, swimming, rugby and basketball to chess or snooker. Most of his articles can be classified as reportages, but he did not refrain from writing any news, interviews, chronicles, reviews or editorials, personal, subjective notes being present in almost all his materials, given that he did not graduate from a journalism faculty and he used to write only about topics that interested him, in which he could get emotionally involved.

Of the more than 3,300 articles published in the newspaper *Sportul popular*, just over 600 have been classified, over time, in different headings – these representing 18% of the total number of materials written by Ioan Chirilă in the mentioned newspaper.

Some of the headings were permanent, being kept in the pages of the newspaper for decades, while others were temporary headings, taking the form of series.

Also, regarding these sections, it is noted that some of them were exclusively of Ioan Chirilă, he being the only one who wrote within them, while for others most of the editorial staff wrote, one by one, according to a schedule.

In the figure below, it is noted that Ioan Chirilă wrote for more than 20 sections, only three of them gathering a higher number of articles.

The section in which Ioan Chirilă wrote most articles was "Telecronica", a weekly section, in which he signed articles between 1993–1996. This section was not exclusively his, being in the pages of the newspaper since the '70s, when it had another author.

Most of the articles in this section have as main topic the TV broadcasts that target the world of sport, the author commenting on either football matches, different tennis tournaments or other competitions of sports that he loves and that interest him – Ioan Chirilă not agreeing to write about things he doesn't like.
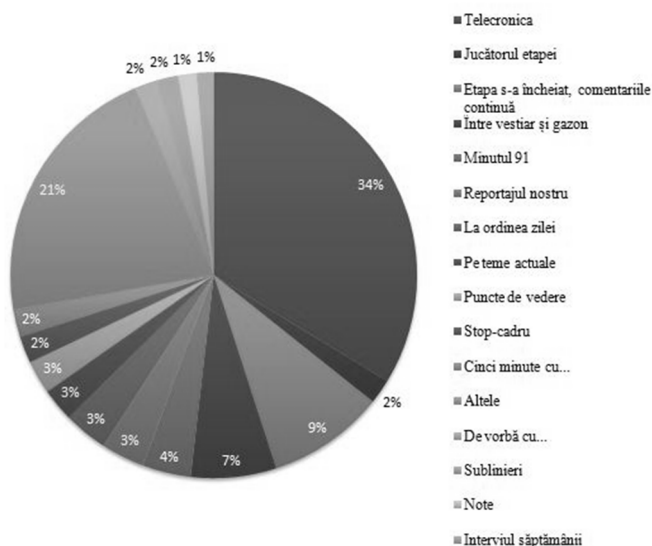
Figure 1. Headings in which Ioan Chirilă wrote in the newspaper
Gazeta Sporturilor

The articles in "Telecronica" were also about television, tourism or culture. In addition, some materials have been shaped around the memories of the journalist. This happened when he did not find anything interesting on television or when certain events during the week reminded him of different moments he lived while in the service of sport.

Most of the materials published in this section took the form of reportages, written in the style that characterized Ioan Chirilă – slightly subjective, sprinkled with personal impressions –, but there were also some interviews.

The other two sections that collected a higher number of articles are "Între vestiar şi gazon" and "Etapa s-a încheiat, comentariile continuă", both of them being exclusively dedicated to football. For the section "Etapa s-a încheiat, comentariile continuă", Ioan Chirilă wrote between 1978 and 1989. Most of the articles in this category were reportages about the matches from the previous stage of Division A.

Thus, the author was not only Chirilă, but all the journalists appointed to the matches of the previous days. This section was composed of several reports, usually from the most interesting or important matches played during the latest stage of the national championship.

Although he has been writing for 21 years for this section, the number of articles signed by Ioan Chirilă does not exceed 10% of the total number of materials included in headings. This may be due to the fact that the authors of the reportages from the "Etapa s-a încheiat, comentariile continuă" were randomly chosen, based on the importance of the match they attended to. Ioan Chirilă never wanted to stand out and only participate in high stake matches, so sometimes he only wrote the match chronicle.

In another train of thoughts, there were also rounds in which the columnist did not participate in any match, either because he was traveling, or because he was responsible for managing the chronicles in the newsroom – times when he wrote a general report, an introduction of everything that happened in that round of Division A.

The third section rich in articles signed by Ioan Chirilă is entitled "Între vestiar şi gazon", and it is also dedicated exclusively to football. For this one, the journalist wrote between 1991-1996, in this period gathering over 40 materials, most of them being news, written based either on the statements taken immediately after the match – from players and coaches – or on the facts noticed at the end of the game.

Being quite similar to the heading "Etapa s-a încheiat, comentariile continuă", in this case the authors were also multiple, different from issue to issue, depending on the match they attended in the recently ended stage of the championship. In addition, the main reason for which

the percentage of the news included in this section is reduced is the absence of Ioan Chirilă from the matches as he got older, since 1991 the number of match chronicles written by him being also decline.

Regarding the series, according to the figure below, it is noted that Ioan Chirilă's articles can be classified in six such sections, which are characterized by a shorter time span and by the fact that almost all the articles had the same author – with the exception of the series "Dialog cu cititorii", from the 1970s, in which several journalists wrote.
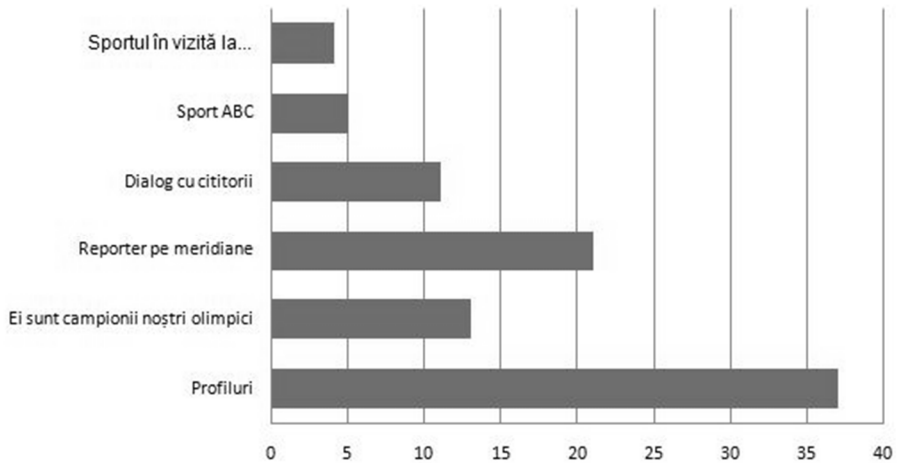
Figure 2. Series that Ioan Chirilă wrote in the newspaper
Gazeta Sporturilor

The series with the most articles is "Profiluri", in which Ioan Chirilă wrote 37 materials, between 1981 and 1983. Each of them targeted a county in Romania, the author writing about the best performers there. The columnist traveled the country from one end to the other, documented the performances obtained by the athletes from each county and gave them a brief characterization.

For the most part, the articles in this series have been reportages, targeting the performers from several sports disciplines, from football, rowing, athletics, rugby, basketball and even boxing to shooting, chess or skiing. Also, the materials did not only bring into attention athletes from individual disciplines, but also whole teams, which were noticed in different competitions.

Figure 3. Examples of rankings made for the heading "Profiluri"

The next series with over 20 articles signed by Ioan Chirilă is "Reporter pe meridiane", for which the journalist wrote in 1991, between July and October.

Figure 4. The emblem of the series "Reporter pe meridiane"

The materials in this series were reportages, mostly about football or about the trips he made in the service of sport, reminding of the events he went through, the difficulties he encountered and the friendships he tied with other reporters or sportsmen.

Although for the most part they were not illustrated, the reportages made up for the lack of photographs through the colorful story of Ioan Chirilă, which brought to the readers' eyes the happenings as films full of details, which have the power of transposing the audience there, in the middle of events, giving them the feeling of active participation.

The third series that has raised a greater number of articles written by Ioan Chirilă in the pages of the newspaper *Sportul* is "Ei sunt campionii noştri olimpici". Thus, within this heading, from December 1979 to April 1980 – at the opening of the Moscow Olympics – the columnist conducted interviews with Romanian athletes who were medaled at the Olympic Games between 1952-1972.

Figure 5. The emblem of the series "Ei sunt campionii noştri olimpici"

All interviews, wide materials that started on the front page of the newspaper, then continued on another one, were illustrated with photographs of the Romanian champions. In terms of the articles' content, the questions mainly concerned both the details of how they reached the Olympic performance, what this success meant for them, which were the factors that helped them to obtain the much-desired medal, and the aspects of how the Romanian athletes of the respective disciplines are presented at the moment.

2. *ProSport*

In the pages of the newspaper *ProSport*, Ioan Chirilă wrote over 250 articles, belonging to several journalistic genres and covering a variety of sports, from athletics or tennis, to football, gymnastics, rugby and to basketball or skiing. Most of his articles can be included in the editorial genre, but he did not stay away from reportages or interviews.

Of the more than 250 articles published in this newspaper, just over 190 have been classified, over time, in different sections – these representing 73% of the total number of materials written by Ioan Chirilă in the mentioned daily publication.

Some of the headings were permanent, being kept in the pages of the newspaper at least during the entire period when the journalist was part of the newsroom, others were temporary headings, taking the form of series.

Also, regarding these sections, it is noted that for some of them most of the editorial staff wrote, one by one, according to a schedule, while for other two series the one and only author was Ioan Chirilă.

As you can see in the figure below, during the 29 months spent at *ProSport*, the columnist wrote in two sections and two series, the latter in 1998, related to the World Football Championship that took place in France.
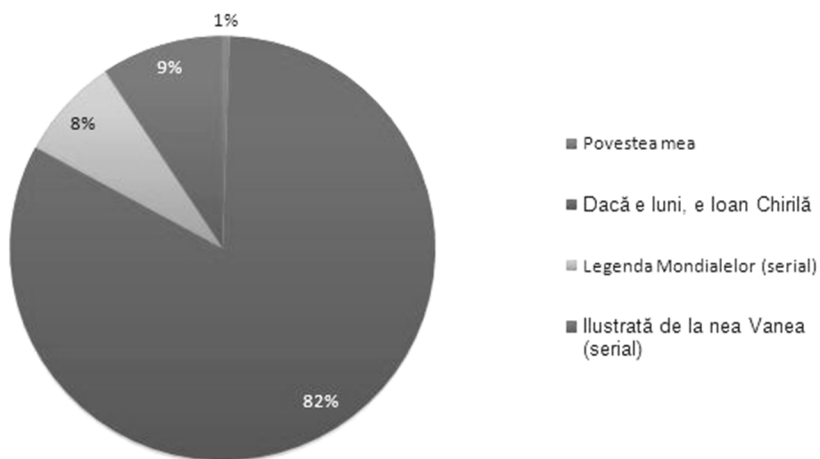
Figure 6. Headings in which Ioan Chirilă wrote in the newspaper ProSport

The section he wrote most for was "Dacă e luni, e Ioan Chirilă". This spread throughout the period in which the journalist was part of this newsroom, he being the one who opened every week with an editorial. This was, however, a daily heading, each day another important journalist being the author of the material. I should mention that, when one of his colleagues could not write the weekly material for which he was responsible, Ioan Chirilă was in charge of the respective column, at that moment the heading changing his name into "Dacă e marți, e Ioan Chirilă" or "Dacă e joi, e Ioan Chirilă" and so on.
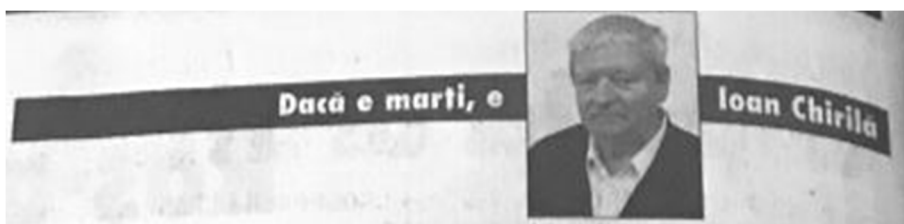
Figure 7. The emblem of the heading "Dacă e luni, e Ioan Chirilă"

The materials within this heading are editorials – except for one, which took the shape of an interview with the football player Ilie Balaci –, the majority having soccer as the subject, Ioan Chirilă, however, also dealing with events in sport in general, cycling or tennis, about which he expressed his opinion in the pages of the daily newspaper.

Having reached a professional maturity and having a vast experience, memory and general knowledge, Ioan Chirilă approached the subjects with ease, without encountering any difficulty. Moreover, the fact that he could talk about any subject stands out from the ease with which replaced his colleagues when needed, without hesitation.

Regarding the illustrations, all the materials within this section had, at the top of the heading, a small portrait of the author, a few of them also containing an illustrative photograph for the subject.

The second section for which he wrote in the pages of the newspaper *ProSport* is "Povestea mea", where Ioan Chirilă wrote one material, in 1997. The column was about Princess Diana, being drafted after her death and commenting on the commercial exploitation around the subject, which was created after the emotions had subsided.

Once again, through this editorial, the journalist proves the variety of subjects he is interested in, being able to discuss any topic, from culture, to literature, art, music, theater or tourism.

Regarding the series that Ioan Chirilă wrote in the daily publication *ProSport*, it is noted that both were written in 1998 and aimed at the most important international football competition – World Cup.

First of all, before the World Football Championship in France, the columnist published the series called "Legendele Mondialului", in which, throughout 15 episodes, he presented each edition of the World Cup that had already taken place. These episodes resulted in extensive, richly illustrated reports, in which the author recalled the most important moments of each competition, the aspects that attracted his attention or the way in which the competition has evolved over time.

Figure 8. The emblem of the series "Legendele Mondialului"

The materials appeared at the beginning of the year, before the great football competition took place in France, serving as a preface to the 16th edition of the World Cup. In contrast, the other series wrote on the pages of *ProSport* was published during the competition, being represented by short or medium-sized articles, illustrated with suggestive photographs for the subject and always bearing the hand signature of Ioan Chirilă.

Figure 9. The emblem and the signature of the series
"Ilustrată de la Nea Vanea"

The way he chose to sign the articles is a new one, bringing a personal note to these writings, which we can easily place in the editorial journalistic genre, being sprinkled with personal ideas.

These articles, with an almost daily frequency between June 10 and July 2, 1998, had the role of a postcard, sent by the columnist from France, to help us, the readers back home, to enter the atmosphere of the final tournament and to enjoy almost the same experiences as him. It should be mentioned that in addition to the information about football – the main reason why Ioan Chirilă went to France in the summer of 1998 – the articles also refered to different touristic landmarks or places he traveled to during this trip.

3. *Fotbal*

If in the magazines *Sport* and *Sportul ilustrat*, none of the articles written by Ioan Chirilă were included in any headings or series, regarding the materials published in the magazine *Fotbal* this happened in 59% of cases, respectively in over 320 articles from those about 550 signed by the master.

If in the case of the newspapers *Gazeta Sporturilor* and *ProSport* the sections could be divided into permanent and serial, here we are talking only about series, headings which, although they were consistent – gathering between 10 and 23% of the articles –, they did not extend to more than three years.
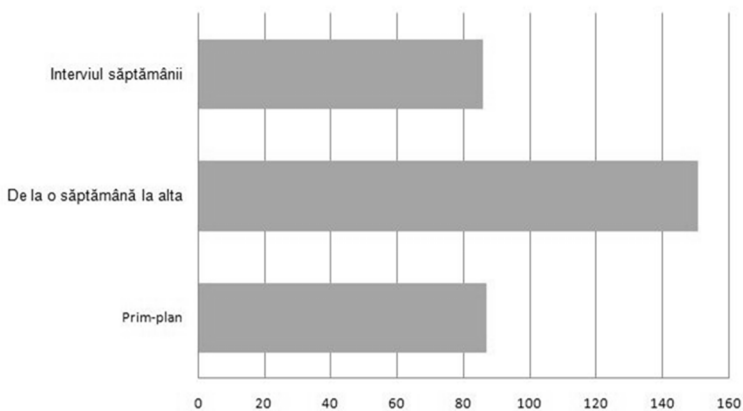
Figure 10. Series that Ioan Chirilă wrote in the weekly magazine *Fotbal*

As it can be seen in the figure above, the series "De la o săptămână la alta" gathered the most articles, over 150, and it was published between 1991 and 1995. The articles in this section were usually written on one of the last pages of the weekly *Fotbal*, with the subject being European soccer – especially Italian football – or Romanian players and coaches.

Figure 11. The emblem of the series "De la o săptămână la alta"

The articles gathered in this section were rarely illustrated, attracting the readers' attention by the way the title was drafted and, sometimes, by the author's profile, always sketched between the title of the section and the article's title. It is important to say, however, that, after the '90s, Ioan Chirilă had a maturity and experience that gathered around him a community of readers who were looking for his texts on the pages of the various sports publications to purely enjoy his articles.

Another series published in the pages of the weekly magazine, which gathered about 90 articles, was "Prim-plan". Published between September 1971 – January 1973, these materials were small sized, being short characterizations of some important footballers of those years. Each report was always accompanied by a cartoon of the sportsman, surprised either during a match or in a static profile.

The characterizations of the great footballers of the 1970s were achieved either through the author's presentation, from newspaper passages or through discussions and interviews. Among the protagonists of this section were Cornel Dinu, Rică Răducanu, Flavius Domide, Ion Oblemenco, Nicolae Pescaru and Mircea Sandu.

Figure 12. The emblem of the series "Prim-plan"

The materials under the heading "Prim-plan" were signed with the full name of the author only until February 1972. Later, it also appeared the series "Interviul săptămânii".

The articles in the two series were usually printed on the same page, the characterization being signed with the initials I. Ch. and the interview, a much larger material, with the full name of the author.

In addition to the period in which they were published simultaneously, the two headings also share a similar number of articles – over 85. However, the period of appearance is slightly different: the series "Prim-plan" appeared during the period September 1971 – January 1973, and the other between February 1972 – January 1974.

The materials belonging to the series "Interviul săptămânii" were large in size, occupying almost the page entirely. Each of the interviews was illustrated with a large photograph of the subject, their names being written in white letters on a black background, and the title being made up of an interesting quote, meant to arouse readers' interest.

Figure 13. The emblem of the series "Interviul săptămânii"

Also, most of the times, the interviews were preceded by an introductory paragraph, in which Ioan Chirilă presented either the context that determined him to take that interview, or the protagonist, outlining him an image or reinforcing the one existing in the mind of the readers, something meant to give credibility to the character and truthfulness to the material.

Among the characters interviewed by the columnist on the pages of the weekly magazine *Fotbal* are Rudy Wetzer, Silviu Bindea, Lazăr Sfera, Coloman Braun-Bogdan, Mircea Lucescu or Ilie Năstase – with whom he discussed about football, taking into consideration the fact that the well-known tennis player focused only on football until the age of 10.

Conclusions

Regardless of the publication for which he wrote, Ioan Chirilă succeeded, throughout his career, to be appreciated and to impose his style, grouping his articles in various sections or serials. In this way, those who wanted to read them, found his materials much easier and faster.

Most of the sections – whether we talk about the permanent ones or about those that we have noted in the present paper as serial – have focused on football topics. This only highlights – once again – the unstoppable passion of Ioan Chirilă for the royal sport, that he served for more than four decades.

Also, there were sections dedicated to sport in general or in which he also wrote about tourism, proving his interest for a wide range of topics. The vastness of his knowledge is also revealed by the variety of journalistic genres used in these headings, most of them being broad materials.

Despite the fact that many of the articles in the sections have not been illustrated, they have always managed to attract attention. First of all, this was due to the name that Ioan Chirilă has built over the years, and secondly, that the names of the headings and the titles of the materials were written in different colors or fonts.

In conclusion, the journalist managed to bring to life some exciting headings both in the pages of the newspapers *Gazeta Sporturilor* and *ProSport*, as well as in the weekly magazine *Fotbal*, using his style that has imposed him as an authority and approaching attractive topics. In this way, Ioan Chirilă added value to the publications he worked for, inspiring other generations of journalists.

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MAPPING THE DIGITAL MEDIA FORMATS USED IN AZERBAIJAN

GADIROVA NIGAR[1]

ABSTRACT. The digital age brings new technologies that influence the work of professional journalists by providing new opportunities whilst touching also upon the methods and the speed of spreading the information, the communication with the audience, the technologies used by journalist and the media formats. The study has two main purposes: to analyze the new mass media formats and their and to observe how well they are represented in Azerbaijan's mass media. In order to reach these goals, selected literature was reviewed in connection to the topic and mass media websites were observed in Azerbaijan's online landscape, as well as the presence of mass media in social networks. The result of this analysis is that due to technological development journalists started to use formats more connected with new technologies such as artificial intelligence and virtual reality. In Azerbaijan's particular case, the main finding is that the digital media formats are present in mainstream websites and social networks pages with the opportunities that they offer.

Keywords: Digital age, journalism formats, social networks, mass media websites, Azerbaijan mass media

Introduction

Online journalism is the type of journalism that differs from traditional media by using its own technological substance. The three main characteristics in online journalism are multimediality, interactivity and hypertextuality. In professional journalism it is necessary to decide which kind of mutimediality is better to be used in order to provide proper information to the audience. Secondly, a journalist should use

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correctly, interactivity in order to communicate better with the audience, by providing them with an opportunity to comment, to participate and even to provide a story. And finally, when talking about hypertextuality in connection with journalist it means that the journalist has the ability to link events between themselves from other online platforms. (Deuze, M., 2001).

Online news plays a big role in media all over the world. (Mitchelstein, E., & Boczkowski, P. J. ,2009, p. 562). The core of journalism is almost the same - providing information to the mass audience. The only thing is that a journalist has to consider the internet as a system with characteristics like scale, speed, revenue and he has to be ready to work in this kind of conditions (Bell, E. J., Owen, T., Brown, P. D., Hauka, C., & Rashidian, N., 2017, p.15) In news media, the system is blurring the barriers between production and consumption. (Mitchelstein, E., & Boczkowski, P. J. 2009, p.577).

The current journalist's aim is to find balance between profession objectives and the online facilities, most of them understood it like bogged down in the data, social media, search and analysis (Dowd, C. (2020), p. 12)

Online media has passed three phases of development - duplication of traditional media to online platforms (as usatoday.com and nytimes.com); formation of the news content on the internet while providing hyperlinks more information; news content created especially for internet; at the last phase, media starts to consider the audience as an entity with a new view and with some enthusiasm to work with new forms of story telling, that allows the society to freely choose a platform. At this time, the audience can take part in spreading information by posting and adding comments to them on the website, also add comments and information to certain articles. (Chung, C. J., Nam, Y., & Stefanone, M. A., 2012, p.172).

In order to reflect on how digital news work, firstly we have to understand what is the difference between internet media and traditional media, if it is just a new format of spreading information in a number of other existing formats and what kind of online specifics it has that can differ from other media products.

The internet with its technological capability provides new abilities to the media for live reporting and breaking news.

In traditional media, before the existence of the web, journalists used to go out of the office in order to find news, but now the situation has changed, stories can be received through social platforms, so even by the time journalists start to research a story, it's already on social platforms. The only thing that the journalist could do is to take into consideration and find not published information that will open the new part of the story. (Alejandro, J., 2010, p.9)

Mass media has to provide news for multiple platforms - both traditional and online and they have to be multi-skilled. (Alejandro, J., 2010, p.13)

Digital publishing tools and powerful mobile devices are matched by cultural developments such as increased scepticism towards traditional sources of journalistic authority'. (Višňovský, J., & Radošinská, J., 2017, p.6)

According to Stoval, there are three commonly described characteristics of the World Wide Web – its multimediality, hypertextuality, and interactivity (Stoval, 2004, p. 5).

Social media and other internet platforms and companies as Apple, Google, Snapchat, Twitter, Facebook are starting to become the key players in distributing news. (Bell, E. J., Owen, T., Brown, P. D., Hauka, C., & Rashidian, N., 2017, p.14)

Nowadays publishers are making platforms for users where they could create content. We could see the power of ordinary user especially on these platforms (where the content can differ depending the platform) Wikipedia, MySpace, Facebook and Youtube, where they could publish, comment, share all types of stories in different multimedia formats. (Alejandro, J., 2010, p.5).

According to Kautsky, R., & Widholm, A.: "The Internet's capacity of linking textual and visual materials to each other has also increased the internal and external intertextuality of news journalism, partly as a consequence of the new possibilities for 're-producing' news that the escalating digitalization of the media industry has brought. Moreover, online news represents profound changes in the

media output that has been more or less neglected in recent years, namely visual and textual transformations over time." (Kautsky, R., & Widholm, A., 2008, p.84-85)

Interactivity and multimedia are providing significant changes to the journalism, because currently, the main mission of the reporter is to provide information to the digital media. Due to new technology audience has started to be involved in news production. (Robinson, S., 2012, p.59)

For the last several years, journalist has started to use the combination of text, image, interactive graphics, audio and video in reporting. Most authors argue that news production nowadays has a close connection with technology development and with opportunities provided by them.

People prefer to use mobile and social web, so, that is why mass media organization move to these platforms and the way of newsrooms performing has changed as well. (Bell, E. J., Owen, T., Brown, P. D., Hauka, C., & Rashidian, N., 2017, p.25)

There is many complete information about platforms provided by a number of authors like Bell, E. J., Owen, T., Brown, P. D., Hauka, C., & Rashidian, N. in the book "The platform press: How Silicon Valley reengineered journalism". When talking about platforms, it is quite noticeable that the technological ones are starting to become publishers in a short period of time. This might be the reason why for mainstream media the subject of their future is recent. If the speed of convergence continues this way, more news organizations are likely to cease publishing—distributing, hosting, and monetizing—as a core activity. In addition, the competition between platforms by producing media products and gathering large reach audience, is more visible than it was before. But it is still difficult to identify the benefits of every single platform and therefore to forecast the profits on investments. For a publisher, the move of profits from advertising, losing of branding, and unavailability of audience data becomes the main challenge. In the case of social platforms, journalism receives a certain amount of influence which is used to create special platforms for journalist with special design, content and live video option.

Nowadays the appearance of fake news compelled by social platforms to be more responsible is pretty common, but they are still providing low-quality content, and destroying high quality stories. Due to such content, professional journalism with high civic value is maintaining the visibility of the discrimination done by the system that provides favors scale and shareability. Now more than ever greater transparency and accountability are required from platform companies. (Bell, E. J., Owen, T., Brown, P. D., Hauka, C., & Rashidian, N., 2017, p.10-11) In the following more will be explained. Especially the fact that the result of the technology development and facilities of platforms, is the change in formats while providing information by journalists in digital age.

Methodology

The first aim of this paper is to understand what kind of formats existed in digital media and which ones are in use nowadays. The second reason was to make an analysis about what kind of formats are present in Azerbaijan's mass media.

In order to find the answer for the first question, I analyzed papers and articles connected to this topic published from the beginning of the XXI century.

Then in order to get information about the situation with format usage in Azerbaijan, I made some quantitative and qualitative analysis of the websites of the TV channels, Radio stations, Newspapers, News agencies, Blogs and Social Network pages.

Firstly, by visiting websites I made an observational analysis of the formats that are presented in the webpages. After collecting this information from each website, it followed the content analysis and comparative analysis between websites and their formats.

Apart from the mainstream format of mass media, the focus was also on the present ones and the usage of different format by them, like main social networks (Facebook, Twitter, Instagram) and multimedia platforms as YouTube. Then, after the usage of formats

was identified, pages of mass media were visited and the data about numbers of subscribers was collected, ranked from a big amount of audience to small. It allows us to understand whether the public is interested in these media on Social networks and multimedia platform, or not. The part interesting part was where we made a top for the mass media and their pages in order to come out with what type of information are they presenting on their pages while comparing them.

Also I was analyzing the Blogs of 3 authors, who were chosen just because they are more famous in Azerbaijan's blog and media sphere compared with others. Moreover, based on data from some Facebook pages we saw who has biggest number of subscribers. In the desire to understand which social network is the more popular I looked at information from data websites with their figures.

Digital media formats classifications

The development of news in digital technologies is changing the media sphere so fast. New ways of spreading information are appearing, which in a way they are doing the work of journalists more interactive but at the same time asking the media workers to be multi-skilled in order to be able to provide information through all trendy and available formats.

Through the years the formats have been modified due to the new technologies invented. At the beginning of the XXI century the Professor of Media Studies, from University of Amsterdam, Mark Deuze divided in 2003, all formats into four big categories: mainstream news sites, index and category sites, meta- and comment sites and share and discussion sites.

According to Deuze, mainstream news sites are "the most widespread form of news media production online". This type of news describes the one who provides editorial content, with limited or moderated form of audience participating. As an example of mainstream news sites and the sites which have the biggest audience author (CNN, BBC, MSNBC). Also, he added that to this type mostly

we could add online newspapers and Net native news sources, that are not a mainstream media.

As a second type, Deuze notes the index and category sites. He refers this type of news not to mainstream media, but to "search engines (such as Yahoo), marketing research firms (such as Moreover) or agencies (Newsindex), and sometimes even enterprising individuals (Paperboy). "Mostly we could classify this type as journalist portals which due to links provide access to the news sites on the world wide web. These hyperlinks are frequently classified and annotated by editorial teams, that is why most time they consist of material relevant to the context. Editorial original content usually not only offers index and category sites, but sometimes it provides space for chat or exchanging news, tips and links by the general public.

The third category provided by Deuze is meta and comment sites. This category is characterized as web sites which include sites about news media and "media issues in general, sometimes intended as media watchdogs, sometimes intended as an extended index and category site".

The fourth category is the share and discussion sites. The reason why Internet has a great advance is that the online platforms provide the people with an opportunity to communicate with others around the world without borders in real time.

Deuze mentioned that we could consider the Internet as a communication infrastructure which is used by a media organization as a platform for sharing ideas, stories more focused on topics such as worldwide "anti-globalization activism (the aforementioned Independent Media Centers, generally known as Indymedia) or computer news (Slashdot, featuring a tagline reading: 'News for Nerds, Stuff that Matters')".

Lately, one more author, an American technology writer and columnist, director of News Co/Lab, took an initiative to elevate news literacy and awareness, at Arizona State University's Walter Cronkite School of Journalism and Mass Communication Gilmor, providing interesting views to the formats of journalism in global network. According to his opinion there were 7 formats at this period of time:

blog, wiki, sms, mobile-connected cameras, internet "broadcasting", peer-to-peer and the rss revolution.

In 2012, Eugenia Siapera, a professor in Information and Communication Studies, provided more specific forms of online journalism: participatory journalism, exemplified by Indymedia; j-blogs, blogs featuring journalistic output, exemplified by TruthOut; multimedia or visual journalism, exemplified by Vimeo; news aggregators, delivering customized news stories on demand, exemplified by Google News; online versions of mainstream news media, exemplified by Guardian Online; open or crowdsourced journalism, exemplified by Wikileaks; and social media journalism, exemplified by Twitter. (Siapera, E., 2012, 161)

Based on these classifications, Social media, Blog, and mainstream platforms are more popular and have a bigger impact both on journalists and audience. Both Twitter and Facebook provide journalists with a platform to send out short bursts of text, photos, or video to a broad audience as the story unfolds before them. Instead of fashioning facts and observations into a self-contained packaged story produced and published later in the day, information is delivered in fragments in real-time, combining observations, impressions, and behind-the-scenes remarks. (Hermida, A., 2012, p.315)

From the grainy mobile phone video of the July 2005 London bombings, to the 2009 Twitter photo of the airplane in the Hudson River, to YouTube videos of the protests in Egypt in 2011, media has become a space shared by journalists and citizens (Hermida, A., 2012, p. 309)

Such an event was when a plane crashed in New York's Hudson River. When dozens of New York-based Twitter users started sending 'tweets' about a possible plane crash in the city, the news spread like wildfire across the Twitter verse. Indeed, Twitter users broke the news of the incident around fifteen minutes before the mainstream media alerted viewers and readers to the crash. The first recorded tweet about the crash came from Jim Hanrahan, aka Manolantern, four minutes after the plane went down, who wrote: "I just watched a plane crash into the Hudson river in Manhattan." (Alejandro, J., 2010, p.20)

Prominent examples of this type of reporting include New York Times journalist Brian Stelter's tweets from the town of Joplin leveled by a tornado in May 2011. On his arrival in Joplin, Stelter was "trying to tweet everything I saw," reflecting that in those first few hours, "I think my best reporting was on Twitter".

Another New York Times journalist, Nicholas Kristof, used Facebook to post updates, observations, or short stories during his reporting of the Arab spring. However, journalists are not abandoning more established news products to report the news, rather they are supplementing traditional practices. The two New York Times journalists cited were also writing stories for the following day's newspaper, in addition to their activities on social media. (Hermida, A., 2012, p.315)

Contemporary technology is everywhere "immersive digital environments, avatarism, organic interfaces, the first cyborg recognized by a European government, interactive museums, new media, Web 4.0, immersive art, e-learning, intelligent houses, artificial intelligence and a multiplicity of other". (Soares, C., & Simão, E., 2019).

People all around the world faced the mass media changings, the growth of blogs and data journalism, occurrence of augmented reality, VR and 360degree videos and its implementation to mass media news, stabilisation of MoJo Mobile Journalism, user generated content and audience participation, opportunities provided by new games as a format to the mass media. (Toural-Bran, C., Vizoso, Á., Pérez-Seijo, S., Rodríguez-Castro, M., & Negreira-Rey, M. C. (Eds.), 2020) and new life of newsletters through e-mail, and radio through podcast.

Data journalism supports journalists by providing a new group of techniques for searching, interpretation and displaying online base data. (Gray, J., Chambers, L., & Bounegru, L. (2012 Page 7). Its practices, forms, roles and identities can be observed differently depending on the contexts. Some distinctions are involving the relationship between technology and traditional characteristics of

journalistic identity, resourcing and government approaches to open data. (Hermida, A., & Young, M. L. 2019)

Another important practice is automated journalism or robot journalism. An example can be that a program turns data into a news narrative, with limited-or zero – human in out. (Vázquez-Herrero, J., Direito-Rebollal, S., Silva-Rodríguez, A., & López-García, X. (Eds.). 2020, p.6) Journalists have always tried to create the most realistic representation possible. In this sense VR offers the most effective way for journalists to redo the effect of "being there" for audience members and VR users. (Sirkkunen, E., & Uskali, T. 2018, p. 24)

Immersive storytelling in virtual reality is raising increasing interest in the field of journalism. (Kauhanen, O., Väätäjä, H., Turunen, M., Keskinen, T., Sirkkunen, E., Uskali, T., ... & Karhu, J. 2017,).

Nowadays new media coverage and dissemination technologies have already start appearing on the market- Drone Journalism. This has given 'eyewitnessing' an extra dimension in enabling video shooting in places either or both inaccessible and dangerous for a human being. (Lauk, E., Uskali, T., Kuutti, H., & Hirvinen, H. 2016, p. 119)

But the most popular format on a personal note is podcasting- a new way of investigative journalism. There is a growing number of audio journalists that gravitated toward deep topics. They have managed to create an investigative hybrid which is the combination between the most important elements of longform print with the entertainment qualities that make podcasts so addictive. (*https://bellocollective.com/podcasts-could-spark-a-new-golden-age-of-investigative-journalism-a3c2dba5b6a5*)

Mainstream media in connection with online formats in Azerbaijan

Based on Date reportal Digital Report 2020 a substantional number of people are using the Internet today (8.05 million of people), almost 3,70 million of them being active social media users. Annually a growth of of 2% (156 thousand) becomes noticeable when internet users

are concern. The access to the internet and social media for 99% of the population is made through mobile phones.
(*https://datareportal.com/reports/digital-2020-azerbaijan*)

After conducting several research through the data from January, it's visible that the most visited websites were: for web search- Google (English, Azerbaijan, Russian version), Yahoo.com; multimedia website (YouTube); Social Networks (Ok.ru, Facebook.com, VK.com); news websites (oxu.az, qafqazinfo.az, big.az, milli.az, musavat.com); online shopping (turbo.az, tap.az, aliexpress.com); Wikipedia and e-taxes.gov.az (*https://datareportal.com/reports/digital-2020-azerbaijan*)

Daily the communication technology in Azerbaijan is developing, showing at every step positive changes.

Mostly the whole population of Azerbaijan has access to the internet. Due to this fact almost, all mass media have an online version of their channel, newspaper, radio, news agencies, magazines. Moreover, there are lot of mass media channels that have just an online version, operating on internet. The internet has opened great opportunities both to mass media and ordinary internet users by allowing them to create different platforms and spread information more freely. Azerbaijan, like most countries, has some popular formats like: mainstream media websites, social media platforms, websites, blogs, RSS, mobile applications (WhatsApp).

In order to have a better understanding on the current situation when the usage of formats comes into picture we will do it connected to media websites (TV channels, radio, newspaper, news agencies), then followed by the analysis of blogs and social network personal pages and groups.

Digital media formats in Azerbaijan TV channels

There are national, local and online TV channels functioning in Azerbaijan. For my analysis we will use the national and online tv channels.

These types of channels are presented by making references to the web, but mainly on the usage of the following formats: mainstream websites, social network pages, YouTube, RSS.

Mainstream websites are providing a great opportunity for the public to watch online live streams from tv channels. In addition, TV channels are working as ordinary news websites while having news feeds with actual information and special places for comments and contacts from the redaction (mail) in order to get feedback from the audience. On every TV channel's website there are links to social network's pages, to WhatsApp and telegram, to G+, to RSS feed and also YouTube.

Below I'm presenting a table with cross-sectional data from TV channels focusing on social networks and YouTube. First of all, it allows us to understand if every TV channel is using social networks or not, which social network is the most popular amongst the TV channels in Azerbaijan and which channel is used more.

TV channels/ Social Network	Facebook Like/ Subscribes	Instagram (Subscribers)	Twitter (Subscribers)	YouTube (Subscribers)
Inter.az	661918 / 701626	775k	933	
ATV	577 920/ 585 570	19,7k	86	397k
Meydan TV az	563 031/ 638 061		14,1k	
Meydan Tv rus	14 885/15 364	692k	588	398k
Meydan TV eng	12 271/12 570		773	
Real TV	123 269/186 795			57k
Idman Azerbaycan	143 522 /144 066			
Khazar	80 091/82 157	157k	1475	1.18m
ITV	100 984/186 746			154k
CBC Sport	68 103/69 784	31,6k	1486	10,7k
ARB	68 162/125 395	52,7k		444k
AzTV	46 434/ 81 367		246	73,4k
CBC	35 354/35 496	866	679	60 k

Dalga	21 489/ 22 029	17,9 k		44,6k
Medeniyyet	15 434/18 789	5,7k		
Muztv.az	11 338/ 11 581	21		14k
ARB Gunesh	7 006/7 068			29,3k
Space	6 538/ 6 610	60,9k	67,4k	63,4k
ARB24	7 084/9 442	3591		11k
Data collected from TV channels Social Networks pages 04.07.2020				

Based on the data from the table we could assume that all TV channels are using social network pages in order to spread information and communicate more with the audience. The most popular social networking service is Facebook. It can easily be recognized that all TV channels have a Facebook page. Instagram is low on the scale of preferences so far, but it is increasing with the audience and therefore with TV channels. Also seen in this table, with the information provided by my research, is that the most popular channel on Facebook is Inter az. Inter.az is the first TV channel operating outside Azerbaijan. (insert the methodological stuff)

The channel Inter.az was first registered in the Russian Federation in 2007, the head office of the channel being located in Moscow and with an official representation in Baku. It broadcasts in Azerbaijani and Russian. InterAz TV covers all of Eurasia and North Africa, including Russia and the CIS, with an open broadcast. In addition, our broadcast reaches a wide audience in Azerbaijan, Russia and Ukraine through dozens of cable and IPTV networks, also using the first national satellite, Azerspace-1. (*https://interaztv.com/about-interaz/*)

Azerspace-1 is located in a geostationary orbit at 46 degrees east longitude and covers Europe, Africa, Central Asia, the Caucasus and the Middle East. Interaz is as accessible as other Azerbaijani TV channels. Because the channel can be watched via satellite from all over the country, InterAz promotes Azerbaijani language, culture, national and spiritual values, traditions and religion, all in an attractive way for the viewers. (*https://interaztv.com/about-interaz/*)

Their website is represented in 6 different languages: Azeri, Russian, Turkish, English, Farsi and Arabic. The information and columns aren't like the typical ones. A main example is the live streaming in Azeri language. Interaz is using the following formats: mainstream website, social service networks, multimedia websites (YouTube), Android application, Mail, WhatsApp. So on its mainstream website, the channel is providing many opportunities to the audience – live streaming, news columns, video news and photo news columns. After this exposure the viewers have the right to comment the published information, and access the links to the social network pages (Facebook, Instagram, Twitter), to YouTube, to Google play market to the Interaz Android application for mobile phones. Interaz is using its social network pages for publishing news with the link to the main website and for communication with the public. There is no online streaming on the social media and YouTube, just the usage of recorded videos and news line. (*https://interaztv.com/about-interaz/*)

The second popular channel is the Azad Azerbaijan TV (ATV). It is a private television station in Azerbaijan which broadcasts since December 25, 2000. ATV began broadcasting through movies and music videos, later adding news, shows and other programs. In the past couple of years ATV claimed the spot of the most popular and the most viewed channel in Azerbaijan. As it could be seen from the social network audience, it almost reached the leading position by taking the second place between TV channels and Facebook. (*http://atv.az/about*)

ATV is mainly using websites, social media and YouTube as formats, without any Android application. On its website ATV is providing online live stream from the TV channel, followed by news feeds with video stories, and the opportunity to watch programs and series after the live stream.

The next channel is MeydanTV- one of the top 3 channels- that has a very good position not only with the audience on Facebook but also on Istagram, Youtube and Twitter. On Facebook it can be found with three pages (Azeri, Russian, English), but on the other networks just with one page. Meydan TV is a Berlin-based Azerbaijani, non-profit

media organization, founded by blogger Emin Milli in 2013. As it is written on their official website page, the main purpose of the channel is to "inform active members of the society about the state of affairs in politics, economy and social issues; at the same time providing a platform for open and diverse discussions on all topics concerning Azerbaijani society". It only has an online version that functions through website, social media and YouTube. Video stories made by non professional journalists are the mainly multimedia files provided by the channel on its online platforms. The channel is using WhatsApp as an indirect way of communicating with the public and to get information from it. On their Instagram page they said "Şikayətinizi, probleminizi bizə yazın: +4915777662277" (Write your discontent and problems to us). So, with this type of media channel they are providing a platform to make every voice heard.

As far as I am concern, between all the channels (despite of the rating in social networks) the AzTV channel with its website, social network pages and YouTube page is the most professional and well put TV channel always providing high quality work. Azerbaijan Television and Radio Broadcasting Closed Joint-Stock Company is the oldest television company in our country. Azerbaijan Radio was established on November 6, 1926 while Azerbaijan Television – on February 14, 1956. Azerbaijan Television has played the most significant role in the creation of the country's television network. This proved itself on the background of all television channels, created in the period of independence. Azerbaijan Television has a very wide audience. At the moment, Azerbaijan Television programs can be watched not only in every city, village, and remote locations of our country, but also in many countries of the world. Azerbaijan Television has its own correspondents in Turkey, Russia, Ukraine, Iran, Canada, Uzbekistan, and Kazakhstan. Since 2013 Arab countries and North Africa joined its activities. Currently, Azerbaijan Television presents talk shows on various themes, autobiographical and travel programs, music and entertainment programs, television plays, documentaries and feature

films. In the social network pages AzTV live streams from TV the most actual reports and news with good quality. (*http://www.aztv.az/en/about-us*)

Only AzTV, ITV, ATV are publishing the live stream on their social service network pages. Such channels as Space and Khazar are publishing on social networks the news without video, just text, at the same time announcing programs and series streaming on their channels. The CBC TV Azerbaijan for example is putting links to the videos on its YouTube page and also links to the news on its information website.

Digital media formats in Azerbaijan's News agencies

The other type of mainstream websites consists of news agencies. The top 6 main information agencies in the country are the following: AZERTAC, Trend, Turan, Intrefax, Report and Salam News agency`. The importance of AZERTAC and Trend is more visible.

The Azerbaijan State News Agency – (AZERTAC) is known as a major news and information agency of the Republic of Azerbaijan, the only source of the official government news. AZERTAC, founded by the Government of the Azerbaijan Democratic Republic on March 1, 1920, functioned under various names during the Soviet period. From March 3, 1995 to January 17, 2000 the agency had the name "State Telegraph Agency under the Cabinet of Ministers" and by the end it was renamed "Azerbaijan State Telegraph Agency". Along with the official government information, AZERTAC spreads information in several languages (Azerbaijani, English, Russian, French, German, Arabic, Chinese and Spanish); news covering all aspects of life in Azerbaijan (politics, economy, culture, sports, health, environment and others.) (*https://azertag.az/en/site/about*)

Trend is a news provider from the South Caucasus, Caspian region and Central Asia. Analytical reports and feature articles produced by the agency are highlighting major political, economic, energy developments and financial articles from the rest of the countries. Trend News Agency works with five news services, including

Azerbaijan, English, Russian, Turkish and Persian. They are producing news from other countries and regions by placing more focus on some ongoing events using languages appropriate to specific audiences. Trend covers areas such as politics, business, oil and gas, transport and logistics, finance and banking in Azerbaijan, Turkey, Iran, Uzbekistan, Tajikistan, Turkmenistan, Kyrgyzstan, and Kazakhstan. (*https://en.trend.az/about*)

As we could see all of them are presented in social networks. Facebook is the most popular social network between news agencies. Also, we could mention that the majority of them have YouTube pages. This means that they are providing not only written information but also multimedia files. Trend, Day.az and Report agencies have an application in google play market.

News Agency/Social Network	Facebook Like/ Subscribes	Instagram (Subscribers)	Twitter (Subscribers)	YouTube (Subscribers)
Azertac ru	208 438/209 576		1463	19,6k
Azertac az		18,5k	7337	48,3k
Azertac en	3 459/3 531			1,67k
Trend ru	26 990/26 764		1689	4,2k
Trend az	19 020/19 036			
Trend en	9 403/9 470		6246	
APA	17 434/18 229	8729	7693	
Interfax.az (ru/az)	12 121/12 071		11	
Turan.az	7 699/8 302	133	6071	10.1k
Report	5 911/6 132	70	76	15k
Data collected from News Agencies Social Networks pages 04.07.2020				

Digital media formats in Azerbaijan Newspapers

Based on information provided on officially webpage Bizim Yol is the daily Azerbaijan political newspaper, which has been published

since 2003. The www.bizimyol.info is the official online address of this newspaper. Bizimyol.info is the news portal that delivers information from Azerbaijan and the whole world, focusing on all areas. Personally Bizimyol.info the most popular news portal in the country. (*https://www.bizimyol.info/az/about*)

1news.az is a news portal established in 2007, which provides hard news, analytics, interviews, photo reports, online TV, author columns and other information to the audience through its website and its social network pages.

Also, in the list there is Ayna (in Azerbaijan language) and Zerkalo (in Russian language) a newspaper that has been published in Azerbaijan, then due to economic situation closed. In the end it's functionating through online platforms, websites and social networks such as Facebook, Twitter. These newspapers are mostly providing the news that have analytical feedback, the opinion of the author/a column of feuilletons and several columns of authors. As the main redactor, Elchin Shixli said: "The newspaper has been turned to the field of serious analytical, investigative journalism and of course to the good quality publicist."

Azadliq qazeti is a daily political newspaper, established in 1989 as a weekly publication of the The Azerbaijani Popular Front Party (APFP). Azadlig, published daily since 1996, increased now up to six times a week while having its own website and pages on social media.

The other party newspaper that has the same features is Musavat. Yeni Musavat" newspaper is a print media belonging to Yeni Musavat Media Group. It was first published in November 10, 1989; it can be known as the press organ of the Azerbaijan National Democratic New Musavat Party, established against the communist Soviet regime. In December 1991, two months after Azerbaijan gained independence, the paper ceased its clandestine activities and was registered. Yeni Musavat is the only newspaper that brings print to Azerbaijan seven times a week. The media outlets belonging to the new Musavat media group are: www.musavat.com, www.minval.az (Russian), *http://minval.info/* and tr.minval.az (Anatolian Turkish).

Yeni Musavat Media Group is one of the main media institutions in Azerbaijan in terms of turnover, circulation and coverage.

Musavat.com, on the Internet since 2001, was originally considered an electronic version of the Yeni Musavat newspaper. Now it has surpassed the newspaper in terms of circulation and gained the title of an independent, online news portal. It is the only online Azerbaijani portal available 24 hours a day, 7 days a week. There is a big variety in this newspaper starting from social political information and finishing with show business and bombshell. The Yeni Musavat has a page on social media as we can notice from the tablet. Moreover, it has its own application in google play.

Online Newspaper/ Social Network	Facebook Like/ Subscribes	Instagram (Subscribers)	Twitter (Subscribers)	YouTube (Subscribers)
BizimYol	1 854 973/ 1 805 496	32.4k	3527	17,8k
1news	1 394 263/ 1 334 506		9179	
Hamamtimes	459 653/ 501 056	254k	1602	109k
BBC news Azerbaycan	355 423/ 360 841	74,1k	162,4k	125k
Milli.az	317 207/ 317 702	681	8997	2,41k
Lent.az	276 091/ 284 500	7594	101k	60,7k
Yenilik.az	275 611/ 311 452	160k		15,4k
Azadliq qazeti	264 312/ 317 433	123k	1646	65,1k
Oxu az Azerbaycan Xeberleri	372 274/ 382 195		2197	
Oxu az Новости Азербайджана	248 415/ 280 868		401	
Day.az	210 951/ 211 437	2718	4637	
Yeni Musavat qazeti	113 267/ 157 765		1381	88,1k
Minval.az	57 805 / 57 016	38,7k	2376	2,93k
Ayna az	37 374/ 37 890			401
Zerkalo az	23 253/ 23 567	142	982	
Data collected from Newspapers Social Networks pages 06.07.2020				

Digital media formats in Azerbaijan's Radio stations

Radio Free Europe / Radio Liberty is created by a grant from the US Congress through the US Global Media Agency (USAGM). It is broadcasted in Eastern and Southeastern Europe, the Caucasus, Central Asia and the Middle East. The first program of Azadlıq Radio Azerbaijani service was broadcasted in 1953 from Munich, Germany. In 1995, at the invitation of Czech President Vaclav Havel, Azadlıq Radio moved from Munich to Prague. Azadlıq Radio Baku bureau has been officially operating since 2004. Azadlıq Radio mission is to support democratic values and institutions by disseminating news and ideas. On the official website we can observe live broadcasting, news line, different columns (video, photo, infographic, caricature), research news, information and review to books and also podcasts.

ASAN Radio is a public radio station located in Baku, Azerbaijan. It started with a broadcast test on 24 December 2015. The station also streams content over the Internet for free. It currently broadcasts information about the realized projects, services and innovations served by ASAN service. The national music is a dominant feature on air. "ASAN Radio" is the first and only radio specialized on public services established under the State Agency for Public Service and Social Innovations under the President of the Republic of Azerbaijan. Asan Radio is present on social media and it has an application on google play market and Iphone market.

Radio Azad Azərbaycan has been operating since June 30, 2004. The slogan of the radio is "National music is on national radio".

The main purpose of Radio Azad Azerbaijan is to promote national music and organize educational programs. Weekly, various programs are broadcasted here 9 hours per day. The names of these programs are popular all over the country: the closest friends to drivers are "Autostop" and "Master Class", the morning show "Businessman", the program "Fashion Show" where you can listen to

the music of the most tasteful performers of the country and get acquainted with their artistic activities.

Radio station/ Social Network	Facebook Like/ Subscribes	Instagram (Subscribers)	Twitter (Subscribers)	YouTube (Subscribers)
Azadliq Radiosu	491 853/ 506 296	483k	27,2k	538k
Asan Radiosu	43 170/ 51 430	6822	318	4,48k
106.3 FM	24 475/ 24 841	888		
Araz FM	15 807/ 16 264	262	20	1,07k
Radio Antenn	16 784 / 16 986	57,7k		210
Media FM	12 433/ 12 435	70,5k		
Ictimai Radio	3 660 / 3 787	2593		658
Data collected from Radio Stations Social Networks pages 06.07.2020				

Like in any country the traditional media in Azerbaijan is losing position due to the speed of sharing information. But of course, the information spread on social platforms is not always correct. Nowadays a lot of mainstream websites have their pages on social media such as Twitter, Facebook, Instagram, where people have the opportunity to subscribe to their pages and get credible and checked information.

Blogs in Azerbaijan in digital media

Blogs first appeared in Azerbaijan approximately at the beginning of XXI century. At that time, the purpose of the blogs was also underlined-online marketing and the benefits from it. Blogs in Azerbaijan are mostly built on Wordpress, LiveJournal, Blogspots platforms.

In Azerbaijan, there are no mass media who will publish information made by citizen journalist and bloggers, because they are simply not interested in it. Civic journalist could open blogs and spread information through web platforms, but still, it is very difficult to get public attention. The blogs that cover cultural, live, food, travel

topics are more popular between audience than the ones who write about social, economical and political stuff. There are no permanent blogs and some with an amount of subscribers.

Moreover, social platforms with its marketing policy, space and ability is more suitable for doing business. In Azerbaijan it is not popular to have a blog, compared with a page on a social platform.

Here are some example of blogs - Vecheslav sapunov blog, Gorod by Bahram Bagirzade, Ashurbeyli blog, Orkhan Rzayevin blogu. These four blogs reflect the type of blogs and their themes. Sapunov Vyacheslav is a well-known Baku journalist, blogger, traveler, author of numerous publications about Baku and Baku People in the Azerbaijani and foreign press. He is also known as a creator of television films and programs, winner of the first National Festival of Tourist Films, author of the collection of short stories and stories "Such a Life"; executive editor of Boutique Baku magazine, editor-in-chief of Boutique Travel magazine, artistic director of the NETTY National Internet Award, author of the facebook project "Sapunov Online".

 Most of his publications are about Baku - culture, tourism, history, Baku in movies, virtual tours to the Baku of the XIX century, etc. He can be found on Facebook, Twitter and Instagram.

Bahram Bagirzade is an entertainer, TV host, actor, comedian and film director. He is also providing information about Baku in his blog; there are a lot of columns for architecture, persons, history, art, stories, interviews, novels, and one related to the experience and emotions of the author from the foreign country/city. By reading his articles you could easily get to the atmosphere of Baku and the foreign cities.

Orkhan Ashurbeyli is the vice-chairman of the Association of Culinary Specialists of Azerbaijan and a travel blogger. His blog is dedicated to culinary arts, Azerbaijan and information about food from different countries.

Orxan Rzayeviss director of Mediamark Digital Agency, SMM-specialist. he worked as a journalist. He is a co-founder / executor of projects such as Manads, MobChannel, and Keepface. Currently he manages Mediamark Agency established in 2016. For 6 years, he did his
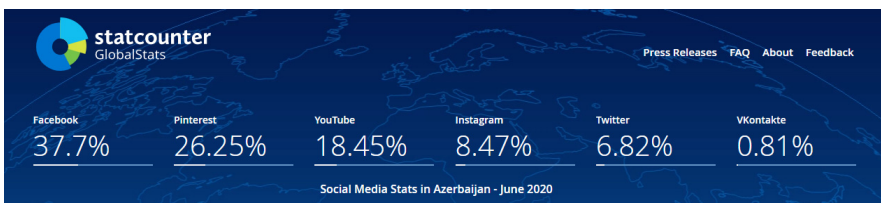
duties in SMM, consulted more than 100 companies and participated at the creation of a digital marketing strategy. He was a participant in different trainings and events held in the USA, Switzerland, Italy, Germany, Holland and Turkey. Since 2016, he has conducted his own training "Social Media Marketing". He is a co-founder of "Majlis Business Network". The main information presented on his blog is about startups, social media marketing and new technology, digital media, digital marketing and social media.

To conclude after presenting all of these important bloggers; they moved from their blog towards social networking pages. All of them have a certain number of subscribers with whom they communicate in a better way. Of course, on social media the information posted by them is not the same as in articles that are published on web blogs, but the opinion and short stories published are gaining the interest of the public in a faster way.

Social Media and Influencers

We talked about mainstream media and their appearance in social networks and Multimedia websites and applications for mobile.

Next I will be giving information about social media networks and their positions as news delivery, adding some examples. Some of the most popular networks in Azerbaijan are: Facebook, Instagram, Vkontakte, Odnoklasniki, Twitter. Base on the Statcounter data on June 2020, Facebook is staying in the leading position, then Instagram, Printerest and Twitter.

statcounter GlobalStats				Press Releases FAQ About Feedback	
Facebook	Pinterest	YouTube	Instagram	Twitter	VKontakte
37.7%	26.25%	18.45%	8.47%	6.82%	0.81%

Social Media Stats in Azerbaijan - June 2020

https://gs.statcounter.com/social-media-stats/all/azerbaijan
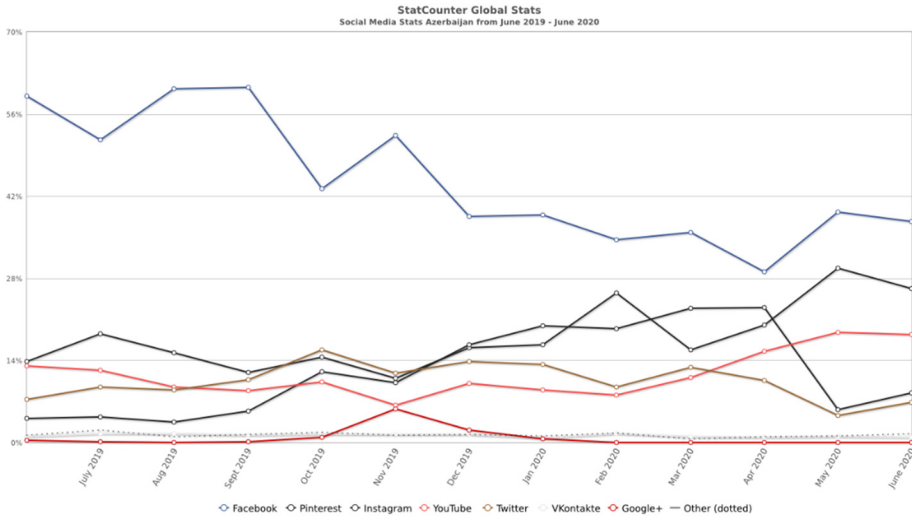
The main popular social media network in Azerbaijan is Facebook, but Instagram is not far behind.

In Azerbaijan being online is a popular thing. First of all because you can choose an open free platform where every single user can share and publish information concerning their interests and the result can be popularity. There are a lot of groups and personal pages trending between Facebook users. Based on information provided by Socialbakers.com the tops 3 community groups are: Azerbaycan Azerbaycan, Azerbaijan and Azerbaycan Respublikasi. Regarding personal pages Alixan Racabov, Mansur Sheris, Rufat Aliyev are have a big number of subscribers and by my observation of the pages also could be add Rafinsh.

(*https://www.socialbakers.com/statistics/facebook/pages/total/azerbaijan/community/personal*)

All of these groups are mainly about Azerbaijan and Azerbaijani communities. The users are performing the tasks of a journalist by sharing information. They are distributing the links towards information published on websites, publish videos made by themselves from events or from the city; some of them are providing

historical information about Azerbaijan. If the event is important for the society then all members are starting to become activists. Moreover, such groups and all the social media in general are acting as a helping platform for people who are in need due to: medical problems, court cases, social problems, educational problem, donation for people who are in need. For example, there are some actions made during the quarantine which are supported by Facebook and its users - "Biz birlikdə güclüyük" (We are more powerful together) with different improvisations "Biz birlikdə güclüyük" Evda Gal (We are more powerful together/ Stay home), "Sənətə dəstək ol" ("Support the art"). One example of helping people who are in need – Kimsesizlere Geng kimse (For those neglected a young person is someone).

Activist organisations are using social media in order to spread information about their events and position, like propaganda. For example, Equal feminist NGO are providing information about feminism and women rights and through social media network they gather women to participate in meetings on Baku streets on 8th of March.

The government is concerned about the performance of activism organisations on social media. In February 2019 some Parliament members suggested to create a new legislation in connection to social media, even Azerbaijan's own social media platform, in order to prevent the spreading of violence, intolerant behavior, activism, slandering and the incorrect way of using information. At the same time the president of Azerbaijan Repubic, Ilham Aliyev gave orders to create the Social Research Center, in order to monitor public opinion.
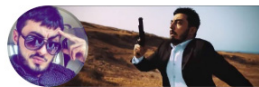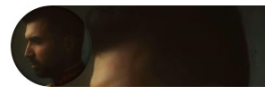
Əlixan Rəcəbov	Mənsur Şərif	Rufat Aliyev
Total fans	Total fans	Total fans
94 275	45 987	36 201

The personal Facebook pages of Alixan Racebov, Rafinsh, Mansur Serif, Rufat Aliyev are a great example of how we can learn through the video stories, interview and video reports made by others.

Alixan Racabov and Mansur Serif are doing short comic videos connected to the society. Rafinsh creates social responsible videos by promoting culture, respect, support to each person, city, country and to the world in general. His videos are feuilletons that reflect the situation between people, by showing the bad of the society, telling what is right and what is wrong. Rufat Aliyev writes articles about Azerbaijan culture, history, some recent topics, and he also did 15 minutes interviews with famous Azerbaijan people from different areas.

There are some journalist that are using social media pages to spread information and their own opinion/position on certain things; amongst them are Osman Mirzeyev, Orduxan Temirxan, Ismail Celilov, Ganimat Zahid and Vahid Mustafayev but they don't have a big numbers of subscribers.

On Instagram there are a lot of influencers from Azerbaijan, but they mostly write about fashion, beauty, tourism and don't touch important themes.

While talking about social media platforms, their format and their usage, it's necessary to mention that due to the knowledge of Russian, Turkish and English, this can contribute to the online subscribing and shifting of the Azerbaijan audience to the foreign bloggers, influencers and media pages.

Conclusion

There are many types of formats as we can see based on authors like Siapera, Deuze, Gillmor, most of them are losing their relevance and disappear, some still exist, having a visible good impact on journalists. Also, after the classification of these authors based on another researcher's investigation, they start to make an analysis of the new contemporary formats like podcast, drone, automated journalism

and VR journalism. But not all of them are well presented on Azerbaijan online platforms, mostly because of culture and interest of the public.

So as far as this investigation is concerned, the main formats in Azerbaijan's online sphere are mainstream media formats, social media and YouTube; even bloggers are moving from weblogs to social media networks and YouTube.

As we could see, all mass media is using mainstream websites, social media and YouTube as a bridge for providing information. In other words, there are a lot of media that appeared only by using online formats, some by using social networks, some webpages, some YouTube and some all of the above. Also, one of concept in Azerbaijan's media is to create applications for iPhone and Android mobile phones and communicate through them with the audience. One new format is WhatsApp with its easy communication and sharing options. Now mass media is using it for an easier communication through messages between audience and news rooms.

Podcast as a format is almost not present in Azerbaijan's digital media landscape, the reason could be the moving of the audience to the English, Turkish, Russian speaking platforms, or due to a good position of the radio stations between audience. Based on the collected data we could see that radio stations are present on Internet, websites and social networks pages, so every single person could listen to it through this platform.

And by observing the mass media activity on online platforms, we haven't noticed the usage of drones, VR and automated journalism.

Nowadays mass media in Azerbaijan as it was told above prefers to use social networks as formats for circulation information. And as the date shows that all mass media are operating through Facebook. This lets them have opportunities of dissemination the information to the audience beginning from ordinary posts till live streaming. Based on data a lot of people subscribe to mass media pages, so social networks as formats are very beneficial for journalists. Also, social networks are starting to be a good platform of free speech to the ordinary user, who

provides information on personal pages on different topics ranging from the beauty and finishing with political social ones. Moreover, lots of people are combined in communities by interests. There are many communities in Azerbaijan's social networks landscape.

And at the same time YouTube mass media pages as multimedia format draw the attention of the audience, so based on collected data not all but majority of TV channels, news agencies, newspapers, radio stations have a page on YouTube, where they are publishing multimedia information.

Summarizing the information above the new technology have provided a wide variation of formats to the mass media in digital age and in Azerbaijan's mass media. Although not adapting so fast to the new formats that new technologies provide to them, but still moving in the direction of evolution and customizing of new formats in suitable interactive way in order not to lose positions on the market and to be in trend between audience.

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EXAMINING MEDIA CONSUMPTION BEHAVIORS, KNOWLEDGE, AND OPINIONS TOWARD NATIVE ADVERTISING: A COMPARATIVE STUDY BETWEEN COMMUNICATION PROFESSIONALS AND CONSUMERS

CHOMPUNUCH PUNYAPIROJE[1]

ABSTRACT. This study examined whether social media consumption behaviors, knowledge and opinions toward native advertising appeared on social media differed significantly between Thai communication professionals and consumers. Specifically, this study examined interrelationships between the three variables differed significantly between these two groups. Self-administered and online surveys were conducted. The final sample consisted of 428 Thai consumers and 321 Thai communication professionals. Data were analyzed using descriptive statistics and inferential statistics, Independent Samples t-tests and Peason Correlations.

The findings revealed that Thai consumers had lower degree of social media consumption behaviors as compared to communication professionals. Consequently, Thai consumers were less knowledgeable about native advertising labels and overall knowledge about native advertising than communication professionals.

Additionally, Thai consumers had less positive opinions toward native advertising, opinions toward the brands, and overall opinions toward native advertising as compared to communication professionals. When investigating the interrelationships between the three variables of each group, results further revealed that for the communication professional group, the more they exhibited a variety of social media consumption, the more likely they were knowledgeable about native advertising and displayed negative

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opinions toward brands. On the other hand, for the consumer group, the more they exhibited a variety of social media consumption, the more likely they were knowledgeable about native advertising and displayed positive opinions toward native advertising and brands, but negative opinions toward publishers.

Keywords: *Thailand; Communication professionals; Media consumptions; Native advertising; Opinions toward brands*

Introduction

Recently, native advertising, a new form of online advertising has gained its popularity among online community practitioners.

Unlike the traditional advertising, native advertising is the message designed to blend in the page content environment from an editorial point of view (Manic, 2015; Jiang, McKay, Richards & Snyder, 2017). Native advertising requires payment for publishers or native advertising platform from a brand company. Derek Handova, a CRM magazine's freelance journalist, states that native advertising concept is not new. Its practice adapts from print publishing that brand owners would often purchase advertorial spreads in publications with wide print circulations. According to Handova, the native advertising is a soft sell promotion and noticeable labelled as "advertising." The readers know they are reading sponsored contents in some other way and consider them as informative. Handova noted that these articles, native advertising, commonly appears with labelling phrases such as "other stories," "recommended for you," or "from around the web" section at the bottom (Rowe, 2016: 28). An, Kerr & Jin (2019) further added that when native advertisements are presented as social media in-feed units, the distinction between ads and platform content also becomes less clear such as Facebook signaling "suggested posts" and Twitter identifying "promoted tweet."

A seminar of Group M Focal, a global advertising media group, reported the effectiveness of native advertising in that consumers fill the eyes of native ads up to 4.1 times while they look at the banner only 2.7 times. From the survey, the findings revealed that 80 percent of business decision makers received information through reading contents. Seventy percent of American consumers learned about products through online contents rather than traditional advertising. Eighty-seven percent of B2B marketers and 77 percent of B2C marketers employed content marketing as one of the major strategies because the data showed that 60 percent of consumers felt good about watching/reading native advertising, relevant to consumers' interests and purchase intents (Marketeer, 2016).

Like the growth of online media advertising in other countries, the expenditure of digital advertising in Thailand has increased from billion Thai Baht in 2012 to 19.69 billion Thai Baht in 2019 (Moore, 2019). WP (2019) reported that Thailand has population around 69.24 million people. Telephone numbers in Thailand are used about 92.33 million and 55 million people can gain access to the internet via smartphone. Fifty-one million people often access social media. On average, Thai people spend 9 hours and 11 minutes each day on the Internet and 49 million people access social media via smartphone. The top ten most popular social media sites in Thailand are Facebook, Youtube, Line, Facebook Messenger, Instagram, Twitter, Skype, LinkedIn, Pinterest, and WeChat. The most popular social media platform in Thailand are Facebook (50 million users), followed by Instagram (13 million users), Twitter (4.7 million users), LinkedIn (2.4 million users), and Snap Chat (555,000 users). Even though there is no statistical report specific to native advertising expenditures in Thailand, Punyapiroje (2019) reviewed Thai literature related to this issue and conducted in-depth interviews with Thai journalists and advertising professionals and reported that the concept of native advertising has been discussed in Thailand since 2013.

However, no regulation related to native advertising contents and techniques has been imposed.

Native advertising has been criticized for a long time because the message is designed in the form that seamlessly blends into

publishers' platforms. Providing minimal or no sponsorship disclosure of native advertising often tricks consumers into viewing their contents without revealing their sources (An, Kerr, & Seung, 2019). In 2013, The Federal Trade Commission (FTC) of the United States expressed concern over native advertising that it was not possible to differentiate between news content and advertisements in online media and print media. FTC has issued a warning to the newspaper media organizations that the uses of native advertising methods is unfair for consumers. However, most journalists and editors have a positive reaction to native advertising because everyone benefits all (Chaisathansiri, 2015). Laursen (2017), founder of The Native Advertising Institute (NAI), conducted a study in collaboration with with The International News Media Association, to learn about native advertising from the perspective of new news media executives; the study titled "Native advertising: Trends in news media" with 231 participants from 51 countries. The findings revealed that more than 50 percent of news organizations had successfully launched native advertising services. Eighty-two percent felt positive about native advertising and 92 percent thought that native advertising was important. In addition, 47 percent of news organizations had assigned news editors responsible for producing native advertisements. Thirty- five percent of the organizations had their own studios to produce the native advertisements and 28 percent of them had separate teams dedicated to producing native advertising.

As stated previously, disguising advertising contents as the news contents seems to be unfair for consumers who have less knowledge to distinguish between advertising and news. Many scholars attempted to investigate how native advertising affected consumers' recognition and their attitudes toward native advertising, brand owners and publishers. Most studies found similar results in that consumers seemed to have less recognitions about native advertising.

However, when they recognized the content/message as advertising, they felt deceived by the publishers and brands. Consequently, this led to decreased perceptions of articles' quality;

articles,' publishers' and sponsors' credibility; less positive attitudes toward native advertisements and brands as sponsors; including less articles' engagement, both sharing articles or purchasing the advertised products or services (Lazauskas, 2014; Wojdynski, 2016; Wu, Huang, Li, Bortree, Yang, Xiao & Wang, 2016; Jiang, McKay, Richards & Snyder, 2017). In contrast, consumers with strong information-seeking motivation showed more positive attitudinal and behavioral responses (Lee, Kim & Ham, 2016; Sweetser, Ahn, Golan & Hochman, 2016; An, Kerr & Seung, 2019).

When reviewing previous Thai studies related to content marketing, little focuses on native advertising, except for the contribution of one study - Phalakornkul & Chaisuwan (2016). In their study, raised concern about the ethical issues with online advertising media, focusing only on the effects of Facebook advertisements as a whole, not discussing about native advertising. Additionally, no studies have explored the perspective of communication professionals as content producers in terms of how they know and feel about native advertising. Thus, this study aims to examine the differences, if any, between communication professionals' and consumers' perspectives about native advertising related to social media consumption behaviors, knowledge and opinions toward native advertising. The results of this research will be beneficial to assist academics and communication professionals develop social media advertising guidelines and ethical regulations for mass communication professionals. Additionally, the communication scholars can employ the results to design courses related to ethics in the mass communication professionals and advertising media literacy for publics.

Research objectives

1. To examine communication professionals' and consumers' social media consumption behaviors, knowledge and opinions toward native advertising in Thailand.

2. To compare communication professionals' and consumers' social media consumption behaviors, knowledge and opinions toward native advertising in Thailand.

3. To investigate the interrelationships between the three variables indicated in the objective # 2 between the two groups.

Theoretical framework

This study employed the hierarchy-of-effects model of Robert J. Lavidge and Gary A. Steiner (1961) to develop the conceptual framework. The hierarchy explains how advertising influences a consumer's decision to purchase or not purchase a product or service. It represents the progression of learning and decision-making consumer experiences of advertising. The model is used to set up a structured series of advertising message objectives for a particular product to build upon each successive objective until a sales is ultimately made. The objectives of advertisers is to guide potential customers through all six stages of the hierarchy from awareness, knowledge, liking, preference, conviction to purchase. In cognitive process, the awareness and knowledge stages occur when consumers expose to a product or service's information and process the given information. In affective process, liking and preference stages occur when consumers form affective response toward an advertised brand. Finally, the conviction and purchase stages as conative process focus on actions. When an advertiser attempts to compel potential customers to act on the information they have learned and developed emotional connection they have formed with a brand by completing a purchase.

Besides the hierarchy-of-effects model, this study includeda variable about personal differences to investigate whether there are differences between communication professionals' and consumers' perspectives about native advertising if they have social media consumption experiences, knowledge and opinions toward native advertising. Therefore, the proposed hypotheses are as follows:

Hypothesis 1: There are differences between communication professionals' and consumers' social media consumption behaviors in terms of frequently social media usage, social media channel usage and social media's source usage.

Hypothesis 2: There are differences between communication professionals' and consumers' knowledge about native advertising in terms of types, concepts and labels.

Hypothesis 3: There are differences between communication professionals' and consumers' opinions toward native advertising, opinions toward brands, opinions toward publishers, and overall opinions.

Hypothesis 4: There are relationships between communication professionals' social media consumption behaviors, overall knowledge about native advertising, opinions toward native advertising, opinions toward brands, opinions toward publishers, and overall opinions.

Hypothesis 5: There are relationships between consumers' social media consumption behaviors, overall knowledge about native advertising, opinions toward native advertising, opinions toward brands, opinions toward publishers, and overall opinions.

Methods

Samples

The respondents of the survey research were 428 Thai consumers and 321 Thai communication professionals. The researcher chose a confidence level of 95 percent that gave the probability of 95 percent chance that the correct value was displayed in this survey. The confidence interval was determined to be 5 percent, which resulted in a sample size of 384 individuals for each group. For the consumer group, the response rate was 100 percent and for the communication professional group, the response rate was 84 percent.

Data collection

This study collected data from January to February of 2019.

The questionnaire was distributed in two different ways: a self-administered paper-and-pencil questionnaire was distributed to consumers and an online survey was distributed to communication professionals. The criteria to screen a sample of this study was that for the consumer group, they must have experiences in viewing native advertisements in a social media channel, at least one channel and for the communication professional group, the researcher asked whether they have had working experiences related to native advertising. If all confirmed their qualifications, the researcher then informed them about the research objectives and the research study's benefits for the academic purposes. Once they agreed to participate in the study, the researcher handed in the questionnaire to complete.

Questionnaire development

In order to answer these 3 research questions, the researcher developed a structure questionnaire, consisting of 4 sections: the participant's demographics; social media consumption behaviors as measured in terms of frequently social media usage, social media channel usages, and social media's source access; knowledge about native advertising as measured in terms of the types, concepts and labels; and the opinions toward native advertising as measured in terms of opinions toward native advertising, publishers and brands.

Despite a lack of an available scale to measure the native advertising knowledge, the researcher developed this scale based on the native advertising definition and concepts of Interactive Advertising Bureau (2013). There were seven questions assessing knowledge about native advertising types, 12 questions capturing native advertising concepts and eight questions measuring native advertising labels. Each correct answer in the knowledge domain carried 1 mark, while "wrong" or "don't know" carried 0 mark. This gave a total possible score of 27 for knowledge section.

To measure opinions toward native advertising, the researcher developed the scales based on the "Regulations on the ethics of the

newspaper professionals of National Press Council 2016" by Press Council of Thailand (2016) and the "Ethics of advertising professionals" by Advertising Association of Thailand (2020). All measured were assessed using 5-point Likert-type scale, where 1 = "strong disagree," and 5 = "strong agree." The first draft questionnaire was evaluated by three communication professors for the purpose of face validity and content validity. The researcher also pretested the questionnaire with a small sample to ensure reliability of the scales. All reliability of the questionnaire ranged from 0.70 - 0.80.

Data analysis

Descriptive statistics and inferential statistics were employed for analyzing the data. A series of independent samples t-tests and Pearson Product-Moment correlations were used to test all five hypotheses.

Findings

Sample characteristics

For this study, 749 useable questionnaires were returned; 428 were from Thai consumers (285 women and 143 men) and 321 were from Thai communication professionals (almost 300 women). For the consumer group, most of them had a Bachelor's degree and about 50 percent reported a personal monthly earning of 25,000 Baht or less. For the communication professional group, majority also had a Bachelor's degree as well. In addition, more than 50 percent had personal monthly incomes of 35,000 Baht and more.

Social media consumption behaviors

Table 1 presents the social media consumption behaviors of communication professionals and consumers. The findings revealed that more than 80 percent of samples in both groups indicated that

they used social media everyday. Most of them used Facebook, Line, Website, Instagram, Twitter, and other social media applications, respectively. While communication professionals most preferred to search information via online newspaper media, consumers most preferred to search information via general organizations. However, consumers tended to pay closer attention to online information obtained via social media than that of communication professionals.

Table 1: Social media consumption behaviors of communication professionals and consumers

Social media consumption behaviors	Communication professionals (n = 321)		Consumers (n = 428)	
	n	Percent	n	Percent
Frequently social media usage				
Everyday	293	91.60	345	81.00
2-3 days per time	9	2.80	30	7.00
4-5 day per time	14	4.40	24	5.60
6-7 days per time	3	0.90	18	4.30
2-3 weeks per time	1	0.30	9	2.10
Total	320	100.00	426	100.00
	Missing value = 1		Missing value = 2	
M and SD of frequently social media usage	M = 4.84, SD = 0.56		M = 4.61, SD = 0.93	
Social media channel usages (check all that apply)				
Line	226	70.40	297	69.40
Website	222	69.20	236	55.10
Facebook	286	89.10	369	86.20
Twitter	155	48.30	95	22.20
Instagram	178	55.50	179	41.80
Others	17	5.30	27	6.3
M and SD of social media channel usages	M = 3.38, SD = 1.23		M = 2.82, SD = 1.24	
Social media's source access (check all that apply)				
Magazine	144	33.90	110	34.40
Newspapers	203	47.80	221	69.10
Online influencers	195	45.90	174	54.40
General organizations	263	61.90	186	58.10

Social media consumption behaviors	Communication professionals (n = 321)		Consumers (n = 428)	
	n	Percent	n	Percent
Others	19	4.50	24	7.50
M and SD of social media's source access	M = 2.23, SD = 1.06		M = 1.93, SD = 1.01	
The frequencies for the online content data inspection				
Always	105	32.7	117	27.5
Often	99	30.8	100	23.5
Sometimes	97	30.2	154	36.2
Rarely	11	3.4	30	7.0
Seldom	8	2.5	19	4.5
Never	1	0.3	6	1.4
Total	321	100.0	426	100
Missing value = 2				
The places for inspecting online content data				
Check information with various sources	86	26.8	129	30.2
Check information with famous publishers	142	44.2	154	36.1
Check information with brand owners' media	41	12.8	58	13.6
Check information with government's media	16	5.0	45	10.5
Check information with famous online influencers	31	9.7	39	9.1
Others	5	1.6	2	0.5
Total	321	100.0	427	100
Missing value = 1				
The purposes in using social media (check all that apply)				
Working	238	74.10	218	50.90
Gaining knowledge	266	82.90	338	79.00
Social	177	55.10	213	49.80
Entertaining	209	65.10	278	65.00
Killing time	76	23.70	107	25.00
Others	9	2.80	8	1.90

Table 2: Independent group t-test between communication professionals and consumers

Variables	Communication professionals (n =321)		Consumers (n = 428)		
	M	**SD**	**M**	**SD**	**t-test**
Social media consumption behaviors					
- Frequently social media usage	4.84	0.56	4.61	0.93	-4.35***
- Social media channel usages	3.38	1.23	2.82	1.24	-6.18***
- Social media's source access	2.23	1.06	1.93	1.01	-3.98***
Knowledge about native advertising					
- Native advertising types	4.33	1.53	4.02	1.59	-1.92
- Native advertising concept	9.77	1.72	9.83	2.04	0.44
- Native advertising labels	3.72	2.27	2.91	1.92	-5.14***
Overall knowledge about native advertising	17.75	3.49	16.62	3.49	-2.97**
Opinions toward native advertising					
- Native advertising	3.30	0.57	3.21	0.55	-2.26*
- Publishers	2.38	0.72	2.53	0.67	2.98**
- Brands	3.65	0.71	3.43	0.68	-4.19***
Overall opinions toward native advertising	3.12	0.32	3.06	0.30	-2.73**

*. Significant at the 0.05 level.
**. Significant at the 0.01 level.
***. Significant at the 0.001 level.

Knowledge about native advertising

The findings showed that consumers tended to have less knowledge about native advertising types (M = 4.02, SD = 1.59 vs. M = 4.33, SD = 1.53); knowledge about native advertising labels (M = 2.91, SD = 1.92 vs. M = 3.72, SD = 2.27); and overall knowledge about native advertising (M = 16.62, SD = 3.49 vs. M = 17.75, SD = 3.49) as compared

to communication professionals. In contrast, consumers tended to have more knowledge about native advertising concept (M = 9.83, SD =2.04 vs. M = 9.77, SD = 1.72) as compared to communication professionals.

Opinions toward native advertising, brands and publishers

The results showed that consumers tended to have less positive opinions toward native advertising (M = 3.21, SD = 0.55 vs. M = 3.30, SD = 0.57); opinions toward brands (M = 3.43, SD = 0.68 vs. M = 3.65, SD = 0.71); and overall opinions toward native advertising (M = 3.06, SD = 0.30 vs. M = 3.12, SD = 0.32) as compared to communication professionals. On the other hand, consumers tended to have more positive opinions toward publishers (M = 2.53, SD = 0.67 vs. M = 2.38, SD = 0.72) as compared to communication professionals.

Hypotheses Testing

In order to answer the second and third research questions, all five hypotheses were tested. Hypothesis 1 investigated whether there were significant differences between communication professionals and general consumers in terms of frequently social media usage, social media channel usages and social media's source access.

Independent samples t-tests results revealed that the differences between the groups were statistically significant in terms of frequently social media usage, t(713.807) = - 4.35, p < .001; social media channel usages, t(743) = -6.18, p < .001; and social media's sources access, t(747) = -3.98, p < .001.

The results showed that consumers tended to have lower frequently social media usage (M = 4.61, SD = 0.93 vs. M = 4.84, SD = 0.56), social media channel usage (M = 2.82, SD = 1.24 vs. M = 3.38, SD = 1.23) and social media's source access (M = 1.93, SD = 1.01 vs. M = 2.23, SD = 1.06) as compared to communication professionals (see Table 2).

Hypothesis 2 examined that whether there were significant differences between communication professionals and general consumers in terms of knowledge about native advertising types, about native advertising concept and about native advertising labels.

Independent samples t-tests results revealed that the differences between the groups were statistically significant in terms of knowledge about native advertising labels, t(620.435) = -5.14, p < .001; and overall knowledge about native advertising, t(410) = -2.97, p < .01.

The results showed that consumers tended to have less knowledge about native advertising labels (M = 2.91, SD = 1.92 vs. M = 3.72, SD = 2.27) and overall knowledge about native advertising (M = 16.62, SD = 3.49 vs. M = 17.75, SD = 3.49) as compared to communication professionals. However, there were no significant differences between communication professionals and general consumers in terms of knowledge about native advertising types and about native advertising concept (see Table 2).

Hypothesis 3 examined whether there were significant differences between communication professionals and general consumers in terms of opinions toward native advertising, opinions toward publishers, opinions toward brands and overall opinions.

Independent samples t-tests revealed that the differences between the groups were statistically significant in terms of opinions toward native advertising, t(731) = -2.26, p < .05; opinions toward publishers, t(732) = 2.98, p < .01; opinions toward brands, t(706) = -4.19, p < .001; and overall opinions t(723) = -2.73, p < .01.

The results showed that consumers tended to have less positive opinions toward native advertising (M = 3.21, SD = 0.55 vs. M = 3.30, SD = 0.57); opinions toward brands (M = 3.43, SD = 0.68 vs. M = 3.65, SD = 0.71); and overall opinions toward native advertising (M = 3.06, SD = 0.30 vs. M = 3.12, SD = 0.32) as compared to communication professionals. On the other hand, consumers tended to have more positive opinions toward publishers (M = 2.53, SD = 0.67 vs. M = 2.38, SD = 0.72) as compared to communication professionals (see Table 2).

Hypothesis 4 investigated whether there were interrelationships between communication professionals' social media consumption behaviors, overall knowledge about native advertising, opinions toward native advertising, opinions toward brands, opinions toward publishers and overall opinions.

Pearson correlations were employed to examine the interrelationship among the media consumption behaviors, overall knowledge about native advertising and opinions toward native advertising, publishers, brands and overall opinions of communication professionals. The findings revealed that frequently social mediausage had a weak negative correlation with opinions toward brands, $r = -0.13$, $p < .05$ and frequently social media usage had a weak positive correlation with overall knowledge about native advertising, $r = 0.12$, $p < .05$ (see Table 3).

Hypothesis 5 examined whether there were interrelationships between consumers' social media consumption behaviors, overall knowledge about native advertising, opinions toward native advertising, opinions toward brands, opinions toward publishers and overall opinions.

Table 3: Pearson correlations among the media consumption behaviors, knowledge and opinions toward native advertising of communication professionals

Communication Professionals (n = 321)					
Social media consumption behaviors	Overall knowledge about native ad	Opinions toward native ad	Opinions toward publishers	Opinions toward brands	Overall opinions
Frequently Social media usage	0.06	-0.02	0.06	-0.13*	-0.05
Social media channel usages	0.12*	0.05	-0.09	-0.10	-0.05
Social media's source access	0.10	0.06	-0.09	-0.02	-0.04

*. Significant at the 0.05 level.

Pearson correlations were employed to examine the interrelationship between the media consumption behaviors, overall knowledge about native advertising and opinions toward native advertising, publishers, brands and overall opinions of communication professionals. The findings revealed that frequently social media usage

had a weak positive correlation with opinions toward native advertising, r = 0.10, p < .05. The social media channel usage had a moderate positive correlation with overall knowledge about native advertising, r = 0.30, p < .01 and a weak negative correlation with opinions toward publishers, r = -0.12, p < .05. The social media's source access had a moderate positive correlation with overall knowledge about native advertising, r = 0.36, p < .01; a weak negative correlation with opinions toward publishers, r = -0.10, p < .05; and a weak positive correlation with opinions toward brands, r = 0.12, p < .05.

Table 4: Pearson correlations among the media consumption behaviors, knowledge and opinions toward native advertising of Consumers

Consumers (n = 428)					
Social media consumption behaviors	Overall knowledge about native advertising	Opinions toward native advertising	Opinions toward publishers	Opinions toward brands	Overall opinions
Frequently Social media usage	-0.07	0.10*	-0.08	0.07	0.07
Social media channel usages	0.30**	0.04	-0.12*	0.08	-0.00
Social media's source access	0.36**	0.03	-0.10*	0.12*	0.03

*. Significant at the 0.05 level.
**. Significant at the 0.01 level.

Discussions

In sum, the findings revealed that, for media consumption behaviors, the consumers had lower social frequently social media usage, social media channel usages and social media's source access, as compared to communication professionals. In terms of knowledge, consumers and communication professionals had similar knowledge level about native advertising types and concepts. However, the consumers had less knowledge about native advertising labels and overall knowledge about native advertising as compared to

communication professionals. The reason might be that communication professionals were more familiar with native advertising than consumers because of their working experiences.

Results are in line with previous studies in that most consumers were less likely to recognize native advertising and could not identify native advertising from any other articles in the same media (Lazauskas, 2014; Wojdynski, 2016; Jiang, McKay, Richards & Snyder, 2017).

For the opinions, the findings showed that consumers had fewer positive opinions toward native advertising, opinions toward brands and overall opinions toward native advertising as compared to communication professionals at the significant differences level 0.05, except opinions toward publishers. This is partially in line with previous studies in that consumers felt deceived by the publishers and brands when they recognized the content/message as advertising. This led to decreased perceptions of article quality, attitude toward the sponsors and intent to share the article (Lazauskas, 2014; Wojdynski, 2016; Jiang, McKay, Richards & Snyder, 2017). In this study, consumers felt positive with publishers more than brands and native advertisements. This might result from Thai consumers not understanding the natures of native advertising production that the publishers play an important role in designing and producing native advertising to be similar to any other articles in online media.

When investigating the interrelationships between the three variables of each group, the data revealed that the more communication professionals searched information in various social media channels; they had more knowledge about native advertising.

Interestingly, the more they spent time on social media, the more they developed negative opinions toward brands employing native advertising techniques. Unlike the findings of Laursen's report (2017), the data revealed that 82 percent of news organizations as publishers felt positive about native advertising and 92 percent thought that native advertising was important for their business survivals.

A reason that Thai communication professionals expressed their negative opinions toward brands might result from this research study collecting data from the communication professional individually.

So, they felt comfortable to express their negative feeling that brand owners and news organization as publishers demand them to use native advertising approach. They must follow the command, even though they are aware of this unfair practice.

The findings of this study showed that the more consumers frequently spent time in social media, searched information in various social media channels, or inspected online content from various social media sources, the more they gain knowledge about native advertising or develop positive opinions toward native advertising and brands.

Interestingly, the more they searched information in various social media channels and inspected online content from various social media sources, the more they tended to develop negative opinions toward publishers. This is similar to previous studies in that native advertising decreased perceptions of article quality, attitude toward the sponsors and intent to share the article (Lazauskas, 2014; Wojdynski, 2016; Jiang, McKay, Richards & Snyder, 2017), including articles,' publishers' and sponsors' credibility (Wu, Huang, Li, Bortree, Yang, Xiao & Wang, 2016).

In addition, this research findings partially confirmed the hierarchy-of-effects model proposed by Lavidge & Steiner (1961), stating about the progression of learning and decision-making consumer experiences of advertising from knowledge to opinions.

Suggestions

The findings of this study showed that Thai consumers lack of knowledge about native advertising forms and techniques; as such, it is suggested that Thai scholars and government agencies should work together to develop consumer protection program and possibly online curriculum to provide native advertising knowledge to consumers.

Additionally, until now, there is no rules or regulations for native advertising in Thailand. Thus, researchers should conduct a study with media organization and government agencies related to a

guideline for controlling native advertising contents and techniques in order to reduce the problem of media ethics violation and this can be done by using in-depth interviews and content analysis about native advertising presented in Thai social media.

Acknowledgement

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TO PUBLISH A DENIGRATING VOLUME DURING THE COMMUNIST REGIME: *AFTER FIFTY YEARS*, AUTHOR: MARIUS MIRCU

CARMEN ȚÂGȘOREAN[1]

ABSTRACT. Innovative ideas were seldom appreciated by the communist dictatorial regime, all the more so as they were a critique of the system. The idealism of the romantic period of communism, when some of those who suffered in previous eras joined the beliefs promoted by politicians, was radically transformed when the true intentions came to light. Isolated in the circle of the loved ones, one of the few places where he could express his true thoughts and feelings, Marius Mircu took refuge in writing, believing that irony and satire, the weapons of literature he mastered so well, would help him mask the true meaning of his words from the volume *După cincizeci de ani* [*After Fifty Years*]. The purpose of our study is to illustrate his efforts to publish this volume during the communist period, the reactions of the state authorities, and the actions taken against the author.

Keywords: Marius Mircu, Security, literature, opposition, press, După cincizeci de ani [After Fifty Years]

1. Introduction

Born in 1909, in Bacău, in a spiritually-rich city, Marius Mircu, the journalist considered the "living memory" of the Romanian Jewish

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community, dedicated his time and his energy to writing. He discovered early his genius towards journalism, a profession that he practiced with dedication for over eight decades, working in the national and in the international press. The exercise of writing and publishing press materials, especially travel reportages, laid the foundation on which the writer Marius Mircu was later formed and refined. An important role in this process was the friendship with Ury Benador, the closeness to the Sburătorul Literary Circle and Eugen Lovinescu, the interaction with some of those who made up the elite gallery of Romanian and Jewish culture. He wrote about all these, considering that history was not only made up of political facts and events, but was, first of all, a beautiful story of places and people, which had to remain in the soul and mind of the future generations. Without the past, there is no present, and without models, there is no learning. Given the current trend and the interest given by contemporary generations to idols, those whose life experiences could be reproduced and multiplied, this approach has not lost its air of freshness.

Before we discover how the volume *După cincizeci de ani* [*After Fifty Years*] was born, we consider to be right to present some aspects related to the life and activity of the journalist, in order to be able to appreciate his creativity and his ideas, but also his strength of character. This trait of the personality of the man of letters manifested itself from his youth, when the determination to see his thoughts laid out on paper and read was so great that he created his own newspaper, *Glob*, a name born of naivety, but because nostalgia, he kept it and he used it later in life, when he set up a publishing house with the same brand. The texts were written by hand, the magazine being circulated from hand to hand, especially to his classmates. Moments full of satisfaction and pride followed, when *Rampa* [*The Ramp*] newspaper published his unsigned note on the third page, entitled *Bacău*. At the age of 16, *Sănătatea* [*The Health*] agreed to publish a series of articles, including *Cancerul, o boală contagioasă* [*Cancer, a contagious disease*].

The pleasure of publishing does not prevent him from continuing his studies, although the reporter will not graduate from any of the higher-education institutions he enrolled in (medicine in France or law, in Bucharest). During his college years, articles were one of the sources of subsistence for the young man at the beginning of the road. He wrote constantly in the press, becoming known for the materials published in the *Ziarul ştiinţelor şi al călătoriilor* [*The Journal of Science and Travel*], *Ordinea* [*The Order*], *Naţiunea* [*The Nation*], *Jurnalul literar* [*The Literary Journal*], *Timpul familiei* [*The Family Time*], *Licurici* [*The Fireflies*], *Copilul evreu* [*The Jewish Child*], *Gazeta* [*The Gazette*], *Vremea* [*The Time*], *Reporter* [*Reporter*], *Realitatea* [*The Reality*], *Rampa* [*The Ramp*], *Dimineaţa copiilor* [*The Children's Morning*], *Victoria* [*The Victory*], *Viaţa Capitalei* [*The Capital's Life*], *Informaţia Bucureştiului* [*The Bucharest's Information*], *Filatelia* [*The Philately*], etc.

The interaction with well-known writers in the interwar period (G. Călinescu, Liviu Rebreanu, Hortensia Papadat-Bengescu, Eugen Lovinescu, Victor Eftimiu or GM Vlădescu) determined the enthusiast Marius Mircu to dream of seeing his name printed on the cover of a book and not only in the pages of the newspapers. The book record of the man of culture includes 60 titles, of which 56 were published (half at publishing houses in Romania and the rest in Israel). The literary styles employed by the writer were diverse, marking the spiritual and professional evolution of the creator: *Croitorul din Back* [*The Tailor from Back*] and *M-am născut reporter!* [*I was born a reporter!*] (novels), *N-am descoperit America!* [*I didn't discover America!*] (travel literature), *Pogromul din Iaşi* [*The Iassy Pogrom*] (historical literature), *Răscoala din junglă* [*The Jungle Rebellion*] (children's literature), *Boroboaţe de sărbători* [*To Lay an Egg during the Holidays*] (sketches and stories), *Oameni de omenie în vremuri de neomenie* [*People of humanity in times of in humanity*] (memorial literature), etc.

We previously mentioned the reporter's desire to be known, as a guardian of the memory. The sustained work he has done all his life has been rewarded with the satisfaction of remaining known in history as the "living memory" of the Jewish community. Those who

read or research his work mention Marius Mircu, the pseudonym that consecrated him and which became the official name after the establishment of the communist regime. The journalist's baptismal name was Israel Marcus, and the writer's desire (after emigrating to Israel in 1976) to return to his birth name proved to be an illusion: "I was afraid that I would not get rid of the pseudonym? Behold, after centuries of struggle, which lasted more than fifty years, I have not escaped what I was afraid of!" (Mircu, 2001, 41; Mircu, 1998, 823-835). Due to the historical conditions, but also because several articles were sometimes published in the same issue, the journalist signed with different pseudonyms: AB, Carmella, Dănuş, Carmella Marius Mircu, AS Mircu, I. Rosidor, I. Sever, I. Scarion (Straje, 1973, 573). According to the journalist's confessions, he also signed with: Mihail Bistrițeanu, M. Mihail, Dănuţ, G. P. U., Marinela I., I. Marius, Marius, Israel Marcus, Dr. Studerus, Styx, Dan Teodorescu, G. M. Vladescu, M. Zaharia (Prelipcean, 2003, 10). To all these we would like to add a series of pseudonyms found in the pages of the daily newspaper *Naţiunea* [*The Nation*] and which we consider to belong to the journalist: m.m., M.M., Marcel Mircu, m., M.B., Mircu Marcel. We notice a balance between the Romanian and Jewish pseudonyms, which reveals the internalization of its double cultural identity.

2. Important Moments in the Career of Marius Mircu during the Communist Regime

Next, we will point out some significant aspects related to the evolution of the journalist's career after the establishment of the communist regime, the writing (from the point of view of the theme, but also of the expression) being strongly marked by the political conditions that the country was going through. This statement is valid especially when we refer to the press articles, because the literary work seems to flourish and diversify. The illegal work will be made official once Marius Mircu joined the cause of the Romanian Communist Party in the early years of the regime's establishment, when he had not yet

realized the true goal of the party's politics. It is best to let the man Marius Mircu to tell us the reasons behind this decision: "I could go out on the street, without avoiding the sergeant in the corner [...], I was able to start again to earn a living and not out of pity, but because I was needed [...], no one called me Yiddish anymore [...], I saw that I could publish using my name and not in disguise". Everything was an illusion, in which Marius Mircu gave up believing the moment he understood that, in order to achieve the party's objectives, "any villainy is not only allowed, but imposed..." (Mircu, 1998, 649). He worked in the party apparatus until 1951, when he was marginalized and employed at the Şcoala Tehnică de Librari [The Technical School of Librarians]. Due to his experience as a journalist, he was appointed as "press secretary of U.P. County", having the responsibility to publish articles in its press body, the *Victoria* [*The Victory*] newspaper. He supported the communist's party political program in this newspaper during 1944-1946, until the Patriots Union was transformed into the National People's Party. The newly formed party was supported in the media by the recently established daily *Naţiunea* [*The Nation*], whose director was G. Călinescu. In the daily newspaper, the *Naţiunea* [*The Nation*] he was appointed as general secretary in March 1946, a position he held until 1948. It was an intense activity, but which brought him great professional satisfaction. "I thought I would never be apart with the *Nation*, I had sunk, I had completely merged", says Marius Mircu (Mircu, 1981, 493). However, the journalist will accept the proposal to work at *Scrisul liber* [*The Freedom of Writing*], the group that included the *Scânteia* [*The Spark*] newspaper and the children's magazine, *Licurici* [*The Fireflies*], left-wing publications, whose leadership is under a strong political influence.

After the end of the war, more precisely between 1945 and 1947, Marius Mircu published three books, considered controversial at that time. The first of them, *Pogromul de la Iaşi* [*The Iassy Pogrom*], will appear at Glob Publishing House (the name was an invention of Marius Mircu, at that time there was no publishing house with this name), followed, shortly, by *Pogromurile din Bucovina şi din Dorohoi* [*The Bucovina and the Dorohoi Pogroms*], and then, the *Pogromurile din Basarabia* [*The Pogroms of Bessarabia*] (1947).

The editorial office of the *Viața Capitalei* [*The Capital's Life*] was the next "house" of the journalist, where, for about a year (starting with August 1950 and until the end of September 1951), he republished part of the activity of the *Gazeta* [*The Gazette*] and the *Națiunea* [*The Nation*] (Mircu, 1998, 499-500).

With the departure from the *Viața Capitalei* [*The Capital's Life*], a new stage opens in the life of the journalist, who will publish articles with different topics from those with which he had accustomed his readers, in magazines such as *Difuzarea cărții* [*The Distribution of the book*] (1954), "a monthly magazine for booksellers", and *Filatelia* [*The Philately*]. An idea of the journalist was to set up philatelic sections in magazines and newspapers such as *Informația Bucureștiului* [The Bucharest's Information], *Magazin* [*The Magazine*], *Rebus* [*The Crosswords*], *Viața militară* [*The Military's Life*] or *Scânteia* [*The Spark*]. Based on the experience and success of the *Jurnalul copiilor* [*The Children's Journal*], he will set up a supplement in *Filatelia* [*The Philately*], called *Filatelia pentru tineret* [*The Philately for the Youngs*]. During the 13 years he was employed at *Filatelia* [*The Philately*] (since 1956) he tried to escape and showcase his talent in publications with greater visibility, so that his loyal readers would not forget him. Among them we mention: *Steagul Roșu* [*The Red Flag*], *Informația Bucureștiului* [*The Bucharest's Information*] and *Magazin* [*The Magazine*] (Mircu, 1998, 513-519).

He will be also field supervisor at the Publishing, Printing and Publishing House of the Ministry of Culture (1951-1954), professor at the School of Training of Personnel in Publishing, Printing and Bookstores (1954), employed at *Filatelia* [*ThePhilately*] (1956 -1969). During the period when he was employed at *Filatelia* [*ThePhilately*], the communists will consider that he no longer meets the criteria to be part of the party and will organize, in the characteristic style, a party meeting for the exclusion of the journalist. The secretary of the party organization made a long and detailed presentation of Marius Mircu's life, supporting his ideas with arguments taken over and interpreted in his own style, from the volume *M-am născut reporter!* [*I was born a reporter!*] (Mircu, 2001, 367-386).

3. ***După cincizeci de ani* [*After Fifty Years*] – the Birth of a Contradictory Book**

One of the criticisms level against him was that in one of the published volumes "he does not mention a word about the party, there is no party, there will be no party. [...] He ignored the Party!" (Mircu, 2001, 13). It is about the volume *După cincizeci de ani* [*After Fifty Years*] (1967), published shortly before the exclusion of the writer from the party. As expected, everyone present voted for the exclusion motion. Marius Mircu had initially suspected that the decision to exclude him from the party was due to the submission of the application for emigration to Israel. However, it seems that one of the causes was the desire of the party secretary's niece to be appointed editor-in-chief of the *Jurnalul Copiilor* [*The Children's Journal*] (Mircu, 2001, 22). The decision to exclude him from the communist party was due, most probably, to several factors.

As expected, the exclusion from the party amounted to an isolation of the man of culture. The optimist Marius Mircu saw in this event an extraordinary opportunity to write more, to put all his ideas on paper.

The history of printing the volume *După cincizeci de ani* [*After Fifty Years*] could be material for the script of a film or even another book, the actions of the writer, born from the desire to see his printed book being those that determined its pursuit by the Security of the state. And we will see further what are the particular aspects that have turned this book into a possible threat to the safety of its author. The idea of writing the book in this form started from one of the columns that the journalist wrote for *Informația Bucureștiului* [*The Bucharest's Information*] and which was entitled "50 years ago". Disappointed by the present, the reporter decides to take refuge in the past. A bit of history, culture, politics, carefully selected information tablets, which often met the political requirements of the time, are the ingredients of the weekly column "After 50 years", which later became "50 years ago". We published his texts in this periodical between September 1958 and June 1959. Even if the column sometimes presented trivial

aspects, we have to contradict the columnist, who considered them "interesting evocations" (Mircu, 1998, 721) they were a source of information, giving the reader the opportunity to see the progress or regression that society had made. In the mentioned interval, the small column, placed on the second page, will appear 13 times. To sign it, the writer opted for the use of two of the lesser-known pseudonyms: IM or M. Mr. As the title suggests, the column is a retrospective of events that occurred 50 years earlier, often even on the day of the newspaper's publication.

The novel *Dupǎ cincizeci de ani* [*After Fifty Years*] (1967), in which the author imagines how society will function in half a century, includes a meticulous analysis of contemporary society and the recent past, projecting an ideal world without major national or international problems, in which people believe in God, are educated (did not swear), books are free, food and energy are no longer a problem, crime is almost non-existent, incurable diseases have been eradicated. The writer lets himself be carried away by the creative zeal, imagining that humanity will develop a method to resurrect the mankind master minds. The power of observation and analysis leads the author to some pertinent conclusions about the future of scientific research. The author also addresses delicate issues related to choices and ideologies. In the future imagined by Marius Mircu, those who vote are scientists, those who "think", considering that, "even our children understood that the vote will not correct humanity. The vote, that is, someone's opinion? Let's be serious: not everyone is able to have an opinion. Most people have the opinion of others, they do not have their own opinion. They don't even know how to do it, they need professionals. And who is more professional than the man obliged to do so, the scientist for example, who is, by profession, a man of opinions!" (Mircu, 1967, 198).

The author has the courage to envision a future without universal suffrage, which contradicts the idea of democracy and freedom so loved by the people, repeating the message to make sure it is understood: "Let's be serious again: not the majority must decide, but the competent ones."

The manipulation that existed in society was a scourge, from which people would get rid, Marius Mircu stating that, "50 years ago, thinking was directed, limited, those who thought had become accustomed to not thinking (they were no longer necessary, others thought for themselves), most did not think, nor did they think to think." (Mircu, 1967, 199).

The writer weaves the thread of fiction, harmoniously combined with that of reality, around the life of a family, whose existence took place in harmony with that of a robot, the servant of the future, endowed with various human qualities.

The volume *După cincizeci de ani* [*After Fifty Years*] is structured in three chapters – *After 50 Years*, *After a Hundred Years*, *After a Thousand Years* –, supplemented at the beginning with a *Warning* and, at the end, with a section of conclusions, *Instead of Apologies*. Humor, irony or sarcasm find their place, thanks to them the text is more interesting.

Marius Mircu's intention was to stimulate the imagination of readers and of the authorities (especially) to be more demanding of themselves and those around them, to love life and to want to live, the work being "a short history of an era [...] a synthesis of humankind" (Mircu, 1967, 343) but also "a fantastic story, without being scientific. Report, not explanation. Show what, not how. Reportage, not novel, nor study. Spirit of observation, not imagination. I would not like to make scientific predictions, but moral ones" (Mircu, 1967, 346). Although the parallel between the past and the present (in the case of the book, the future) tilts the balance against the first one, the author's intention had not been to claim "that 50 years ago all people were bad and that those over 50 are really naughty! No, those over 50 would not have achieved what they did without the forerunners of 50 years ago. Also those after 50 will become «worthless» in the eyes of those over 50" (Mircu, 1967, 344-345).

The dialogues, quotations from periodicals, and brief historical information ensure the necessary balance between the past (which in reality was the present) and the future. The author brings some clarifications regarding the genesis of the book, useful in its review. He confesses to us that the volume was written and rewritten six times,

certain fragments being reviewed by the author's acquaintances (Mircu, 1967, 351). An example in this sense is that of the dialogue between the victim (the Jews) and the executioner (Hitler), the writer being categorical in judging the facts: "When you torture and kill, you can only fix it by torturing, killing the culprit. (I'm not saying that your «repairs» can't be a piece of what you've robbed. You don't have and no one can have as much as you owe! There are too many of you guilty for your people to have the right to exist. The victims perish and the executioners to survive? Who can accept such absurdity, unless he is utterly absurd, if he is an executioner, or if he is a man of the church!" (Mircu, 1967, 162). It was the author's revolt against the murder of man by his fellows.

The volume *După cincizeci de ani* [*After Fifty Years*] (1967) was printed in Israel, due to the refusal of Romanian printers. Even if the editorial details on the book are indicating that the volume was printed in Bucharest we will reveal the mystery later in our study. Based on the friendship with Mihai Gafița, the one who owes his early career in the press to Marius Mircu, the author sent the volume for review for publication at the State Publishing House for Literature and Art, where his so-called friend was the editor-in-chief. The report that Mihai Gafița draws up and the memoirs he writes are unfavourable and extremely critical: "The author has a moment of confusion and lack of perspective of simplification and mixing of values and, therefore, you can't even tell if this confusion is simulated, precisely because cancelling capitalism to cancel socialism, to cancel the values of our country" (Security dossier 175795, volume #1, 172). The editor-in-chief asked for the following changes, which meant a rewriting of the book: "To remove all his predictions in the social and political order and to turn the work into a literary book" (Security dossier 175795, volume #1, 175).

Sending the manuscript to the Holy Land is in turn a novel-worthy story, drawing the Securitate's attention towards the writer. Through a benevolent United Nations delegate, who had come to

Romania to present an exhibition of stamps, Marius Mircu manages to send the manuscript to his sister, Iser Olga, who was living in Israel. Intercepting part of the writer's correspondence, the security authorities found out about his intention to publish the volume in Israel and decided to open an investigation file: "Since June 22, 1966, our bodies have intercepted and permanently detained 15 letters sent by an anonymous person from Bucharest to Stolear Boris at Mangano A., via Garigliano 27, Rome-Italy. The «F» Service informed us that the address Mangano A. in Rome is used as a mailbox by various people in both Italy and the R.S. Romania." The report further includes some of the statements categorized as "hostile" in the volume *După cincizeci de ani* [*After Fifty Years*], underlining the insistent request of the sender (author) that the manuscript be published as soon as possible.

The investigators revealed the real identity of the sender in the person of Marius Mircu (Security dossier 175795, volume #1,1-2).

From the Security dossier we also find out that 15 letters were intercepted requesting additions or annotations to the manuscript originally sent. The interception and retention of correspondence was also notified by Marius Mircu, who in the letters he sent to those close to him requested confirmation of receipt and when this did not happen he resent the missing fragments, usually typed. The lack of reaction from friends or relatives abroad creates states of uncertainty and despair: "I am beginning to lose hope. I hope in the meantime you have received at least all the additions. If so, please confirm each page separately. I will try a more difficult matter: I will send everything in the same form of additions." (Security dossier 175795, volume #1,23-24). As certain correspondence reached its destination, there was a certain state of confusion and uncertainty, Marius Mircu not being sure whether or not his correspondence was intercepted: "Last week I sent you two envelopes with our notes again. A total of 10 letters have been sent to you since October 7, of which only one – which to Rodica– you have confirmed until yesterday" (Security dossier 175795, volume #1, 158).

The fragments of the volume were analysed, the information materializing in a series of reports meant to emphasize the "hostile" and defamatory character of the work. Here are some of the observations of those who synthesized content: "degrading work – the resemblance it makes between humans and robots and combating the respect due to people in the lower class; combating the urban development of cities and villages in general underestimating modernization; general level of knowledge and standard of living; satirizes the system of promoting cadres in responsible work unprepared people are promoted; in a masked form theorizes the renunciation of the continuation of the progress of human civilization, which at some point would be at the level of animals" (Security dossier 175795, volume #1, 43-44).

The addendums sent in envelopes contained precise indications as to where they should be inserted, in certain letters Marius Mircu instructing them how to make the corrections and drawing their attention to the importance of details: "(page 125, last line, before the white line)... I want to show that not only the newspaper is one for the whole world; according to the same principle there is a single radio and television station for the whole globe. Several parallel programs are broadcast from one place, without containment, day and night. On one channel only literature is broadcast, on another only art, on another science, on another music, etc. If the sport also has at least one channel reserved? No, the sport bothers too little, it's crowded somewhere different. Nobody asks for it anymore. Now people play sports so they don't have time to see it, to hear it, to discuss it." (Security dossier 175795, volume #1,77).

Another example is the one from the letter sent to his mother and sister Olga, on November 17, 1966, from which we quote the following excerpt: "I will send you again the notes for which I did not receive confirmation that they have arrived. Of course, you will be careful to gradually insert them in the work, not to gather many, because it will be difficult for you. Stick with dextrin and glucose based glue, not gum arabic." (Security dossier 175795, volume #1,106). Such

messages are frequent, the author sending back the same notes and corrections countless times as it results from the messages written to the family.

The excerpts to be completed were sent either directly to Israel, to his relatives, or to Italy, to Stolear Boris, who would then send them to Israel: "I wrote to you that a few days ago I sent you the philatelic material for the magazine. I look forward to hearing from you. Because some of the fragments had to be redone, I sent them to you and I will send you, in the envelope, the excerpts that you will have to attach. There will be a total of 48 short texts that you will receive in addition. Please confirm these as well, indicating the page for each one." (Security dossier 175795, volume #1, 86 bis) or "As you have confirmed, you have received all notes sent to you. You still had to receive the ones from October 3rd (a higher note plus two hand additions) and the ones from October 7th (three notes) in which there was again the high note from October 3rd that would replace it, because the one from October 3rd is wrong. You now receive seven grades from October 10th" (Security dossier 175795, volume #1, 87-88).

We learn from the security file that the writer sent excerpts from the book in order to be review by various acquaintances, emphasizing that it is important that all formalities related to printing the book be done as discreetly as possible: "Everything must be done very discreetly until the whole work is finished. Militeanu and the other colleagues are afraid that if Isidor comes he will take the bread out of his mouth, so they did not understand that he should assert himself in any way. Nor... not to popularize the work before it's ready. And if you receive the big letter, you don't show from whom, through whom, don't even tell that you received it." (Security dossier 175795, volume #1, 78-79).

One of the people Marius Mircu turned for help (we needed some assistance to print the book) was Monteureanu, the one who, 30 years ago, had printed his volume *N-am descoperit America!* [*I didn't discover America!*] at the Cultura Publishing House. Emigrated to Israel,

he set up a new publishing house bearing the same name. In an attempt to persuade him to support his book, Marius Mircu sent him a letter: "I say somewhere in the manuscript (page 512, line 5-6): «If a man had the courage to write all this, there must be a publisher who dares to publish it." Obviously he was aware of the message of the book he was trying to publish (Security dossier 175795, volume #1, 87-88). As there was no confirmation of receipt of the correspondence, Marius Mircu resent the same letter on 13 November 1966. Two days later, on 10 October 1966, the author also sent a letter to his family, in which he sent them precise instructions on their future actions: "You will have to discuss with Monteureanu the financial details, and to try to obtain a good deal, in order to minimise your contribution. So you'll bargain. And because he has long-term credit for making this easier for you. But you have to let him read the paper, give it about a week. And if you solve it, everything will have to be ready in a maximum of six months. Don't procrastinate, I explained why." (Security dossier 175795, volume #1, 88-89).

Basically, Marius Mircu tried to involve his family as little as possible and to solve the issues related to printing the book by himself. One of the most burning issues was the financial one, the author appealing to the acquaintances who had emigrated from Romania to Israel to support him. One of those addressed was Emil Rösler, who, 20 years ago, had sent a message to the journalist through the *Viața evreiască* [*The Jewish's Life*] magazine, seeking to get him to publish the third volume of the trilogy on the suffering of Jews in Romania during the Second World War. The letter further shows the reporter's inability to remain passive in the face of "heavy clouds that always gather", feeling responsible if he remained indifferent in the face of "a future of even greater horror". It is a letter document, the only one in which, in those times, the author acknowledges the truth about the subject and the intention of the volume: "In the sensational form of a science fiction story (because fantasy will appear in our future our era) is a harsh indictment of today's world. Apparently, a contemporary man shows how he imagines the world will be in 50 years; In reality, a

man from the future, who lives 50 years later, judges the today's world, comparing it to that in his time. Reviewing a lot of big and small problems in all areas of activity, it is constantly being compared between what the world is like and how it should be. It is a documentary book (a summary of things that happened) despite its literary aspect; I even show from the beginning that this book, in proportion of over 80%, was made with the help of an electronic machine fed with the most recent newspapers with the content of many significant books. [...] We have the duty, however, to shout before something bad will happen to us, not after, when it will be too late. We must try to prevent everything, not just to tell it after it is consumed." The purpose of the letter is to make the recipient aware and to ask for financial support (Security dossier 175795, volume #1, 92-93).

The letters intended for the family, along with private information, include the most intimate thoughts and feelings related to the appearance of this volume. Here is what he wrote on October 24, 1966: "I want to add that, personally, I do not aim to earn any money from this first edition, but I want you to receive back your expenses. It is a work in which I tried to sketch a conception of life and I would like to verify it with life itself. You can make it easier for me. As far as you know, there has never been a work that reviews so many great problems, not even of humanity, of the past and the future, and to try some more special solutions." (Security dossier 175795, volume #1, 160).

Marius Mircu's suspicion of being investigated by the security forces was confirmed on March 14, 1968, when he was "invited" to come to the security headquarters, where he was informed of the alleged violations – dispatch and the publication in Israel of the volume *Pestecincizeci de ani* [*After Fifty Years*] (Security dossier 175795, volume #1,170).

Going through the chapter *Instead of apologies*, placed at the end of the volume, the reader finds out that one of the author's greatest thanks would be to make the readers think, determin "every man to revolt" (Mircu, 1967, 346-348).

The volume *Peste cincizeci de ani* [*After Fifty Years*] was favourably reviewed by I. Reichman-Somuz, who published in issue 4583 of *Viața noastră* [*Our Life*] a presentation entitled *O viziune literară și științifică a viitorului* [*A Literary and Scientific Vision of the Future*], praising the author's qualities as a writer. According to I. Reichman-Somuz, "Marius Mircu's interesting work guides us into a world in which the emphasis on everything that can give man the boldest discoveries and innovations of science and technology, also shows us how they affect in the relationships between people, between man and woman, between parents and children, in love, education, morals, etc.", the author of the review considering that" the foray into the future [...] instructs the reader, amusing at the same time, sometimes even captivating, which is the greatest merit of a book of this literary genre" (Prelipcean, 2003, 120-122).

4. Conclusions

Marius Mircu had the courage to present life during the communist regime, constituting a realistic picture from the desire to encourage the triggering of a change, the great merit being the illustration of the truth, as the writer lived it. From the moment the manuscript was prepared for printing, the author's efforts to see his printed book were considerable. From being chased by security, to fears that he could be imprisoned for his actions or that he could endanger his family.

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BOOK REVIEW:

Daniel Ciurel, *Eminescu orator. Strategii retorice în publicistică* [Eminescu the orator. Rhetorical strategies in journalistic articles], Tritonic Publishing House, 2019, 308 p.

Mihai Eminescu, the Romanian national poet, an emblematic figure for Romanian culture, was also a prolific publicist and newspaper editor. The reception and critical interpretation of his journalistic work was delayed largely because a full collection of his articles appeared in volumes only in 1989, at the centennial of his death. Eminescu is presented as one of the godfathers of the modern Romanian language, his exquisite style and the mastering of rhetorical devices consecrating him as a leading cultural figure in the 19th century.

Most analyses are tribute to literary history, limited to thematic descriptivism, or repertoires of the economic, legal, political, or sociological ideas tackled by Eminescu in his articles. As a journalist, he was passionate and polemical, rooted in the specific socio-historical context of his time, features that hindered the critical reception of his journalistic activity during the troubled 20th century, marked by a succession of imposed ideological filters for the discussion of all issues concerning political, social, economic, or cultural topics not only in Romania, but throughout Eastern and Central Europe. Until recently, appreciations on Eminescu's journalistic work was either limited to the literary criticism or used selectively to appeal to his prestige in new political debates and polemical arguments, often omitting that the second half of the 19th century was not only the period for the consolidation of Romanian modern language, but also for the professionalization of journalism as an activity. After all, it was only in that period that the Romanian media outlets flourished and grew into being part of the public sphere builders. Unlike the
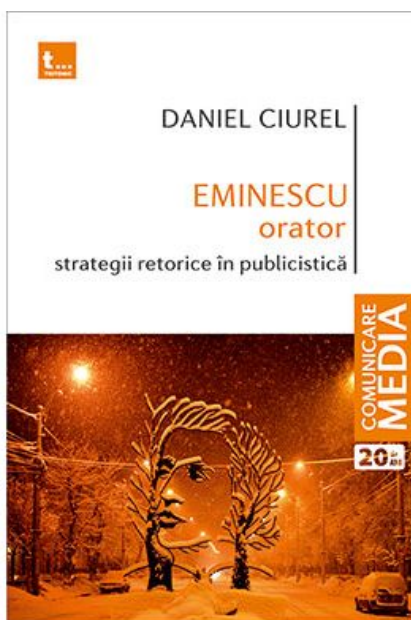
Anglo-Saxon press, which consecrated in the classic theoretic system of journalism the separation of two different families of genres: news and opinion genres, in the Romanic world journalism is passionate and opinion is present even in news pieces. The news journalism ideally focuses on the facts of reality, uses referential language (in contrast with the emotional idioms and expressions of opinion genres) and requires much information, while opinion genres mostly focus on the journalist's individual thoughts about a certain topic. Romanian media, in the tradition of French and Italian journalism, includes subjective lenses and opinions on the covered topics, even polemical attitudes in the news articles.

As a journalist, Mihai Eminescu started his journalistic life with "Albina" (The Bee, published in Pest), continued at "Curierul de Iaşi" (The Courier of Iaşi), and "Convorbiri Literare" (Literary conversations). In 1877 Eminescu moved to Bucharest, where until 1883 he was first journalist, then (1880) editor-in-chief of the newspaper "Timpul" (The Time). "Timpul" (founded in 1866), the official newspaper of the Conservative Party benefitted from the experience of Titu Maiorescu (a renown Romanian literary critic, founder of the "Junimea" society, but also a political figure – foreign minister, prime minister, representative of Romania at the Peace Conference in Bucharest that ended the Second Balkan War), who, as a director, secured the collaboration of caliber editors among which three most prominent Romanian writers of the time: Mihai Eminescu, I.L. Caragiale (mostly known as a playwright) and Ioan Slavici (a famous novelist). Eminescu proved to be a highly trained, cultivated, acerbic polemicist, fierce critic of the realities, not shy in attacking even the Conservative politicians, when he felt they compromised their positions, and skilled master of very rare argumentative techniques.

Daniel Ciurel in his **Eminescu the orator**… proposes a fresh view. Instead of letting himself wrapped in the net of historical facts or literary arguments, Ciurel opens the door for an in-depth view at the rhetorical strategies present in the journalistic text, thus bringing forth the features that make journalism a powerful tool in shaping and orienting public opinion. Appealing to the modern rhetoric scientific paradigm, having deep and extensive readings in the field of argumentation, and demonstrating an exemplary knowledge of the journalistic persuasive techniques, Daniel Ciurel identifies Eminescu's rhetorical strategies in a vast corpus of articles.

The persuasive force of Eminescu's writing, demonstrates the author of this book, comes from the credibility and authority of the speech (ethos), from the appeals to the audience's passions (pathos) and from the logical configuration of the arguments (logos). All the components can be found in

each text, the common denominator being that ethos, pathos and logos aim the same, to shape and orient the public opinion.

The *ethos* is manifested by rhetorical strategies such as taking on different *persona*, authority arguments, quote strategies and prevention strategies. Ciurel leads the reader of his book into the versatile poses Eminescu adopts to make his point, from the scientific, positive, scholarly position, with reference to logos, to the visionary, prophetic stand, tributary of the pathos and up to the satirical or didactic attitude, aiming at the ethos (resulting trustfulness).

The *pathos* is manifested by processes such as *sermo* (orality), dialogic and interrogative strategies, communion strategies, rhetorical amplification and reproach and threat strategies (resulting eloquence).

Rhetorical argumentation (*logos*) appeals to true reasoning through inference, induction, and analogy (resulting persuasiveness).

The three large doctrine articles (*Influența austriacă asupra românilor din Principate* / The Austrian influence on Romanians in the Principality, *Icoane vechi și icoane nouă* / Old Icons and New Icons and *Studii asupra situației* / Studies on the Situation) correspond, in a large sense, to the three stages of Eminescu's publishing activity. They embody the essence of his social and political thinking, but also illustrate the main rhetorical structures specific to Eminescu's journalistic work. Daniel Ciurel keenly goes through all issues pertaining to a rhetorical analysis, offering a guide to reading such texts through the lenses of solid critical grounding.

The demonstration of the usefulness of rhetoric as an analytical paradigm culminates with the analysis of satirical, polemical and pamphlet strategies, the most vivid part of Eminescu's non-fictional work. From the point of view of persuasive appeals, the satire focuses on *ethos*, the polemical articles are centered on *logos*, while the pamphlet mainly resorts to *pathos*.

Daniel Ciurel's book presents Eminescu the publicist as a militant, inconvenient and lucid figure, an example of what it means to be a journalist in troubled, uncompromising times, intolerant of imposture. Also, the reader finds a generous, provocative, fresh interpretation grid that opens new horizons of interpretation for the journalistic text and invites to innovation in communication sciences.

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