

UDC 316.77:008:37.014(477)

DOI: 10.63009/cac/1.2026.24

Oksana Gavelia*

PhD in Pedagogical Sciences, Associate Professor
National Academy of Culture and Arts Management
02000, 9 Lavrska Str., Kyiv, Ukraine
<https://orcid.org/0000-0002-7871-6813>

The media environment of cultural and artistic institutions in Ukraine: The influence of media practices and the agenda on its formation

Abstract. Given the rapid mediatization of contemporary cultural institutions, it is pertinent to analyse the values and narratives of revitalised sites in Ukraine, as well as the influence of media practices and agendas on their development. The aim of this article was to analyse trends in the formation of the media-cultural environment within cultural and artistic institutions in Ukraine, based on a study of media practices and agendas in the digital age. The research methodology was based on an interdisciplinary approach, integrating methods from cultural studies and media theory. The main results of the study were a comparative analysis of the value content and narratives of the largest revitalised sites in Ukraine that function as cultural institutions: the Platform Art Factory, the Izolyatsia Art Centre, Re`hub, the Jam Factory Art Centre, and Promprylad. Renovation, Lem Station, Innovatory and Dnipro Light Flowers. The commonality of their narratives is revealed through the relevance of transforming industrial giants into creative hubs, with the aim of developing human capital, greening the cultural space through the reuse of premises and objects, and introducing inclusivity and accessibility to the urban environment. It has been established that the agendas of the institutions under study tend towards two vectors. The socio-cultural strand was represented by Izolyatsia (transforming regional identity through art interventions, preserving historical memory), Re`hub (cultural regeneration, creative freedom, community engagement) and Jam Factory Art Centre (critical analysis of socio-cultural processes, revitalisation of industrial sites). The entrepreneurial and innovation vector encompassed Promprylad. Renovation (impact investing, social entrepreneurship) and Lem Station (cutting-edge media technologies, AI, VR, cross-sectoral collaboration). Art Factory Platform integrated both vectors, combining inclusivity, eco-consciousness and the preservation of industrial heritage with the development of intellectual capital and innovative ecosystems. The practical value of the work lies in the opportunity for cultural institutions to utilise the research findings to formulate effective media strategies, taking into account the identified common and distinct value agendas of the revitalised sites

Keywords: narratives; creative hubs; industrial heritage; values; social networks; revitalisation

INTRODUCTION

A key thematic focus in the humanities and cultural studies in the 21st century has become the study of the media environment, in which media practices within cultural and artistic institutions transform forms of socio-cultural participation and communication, genre structures, social interaction and methods of conveying cultural meanings, whilst media education serves as an effective

mechanism for shaping the identity and value orientations of the younger generation in the context of the mediatization of contemporary society. O. Venger (2025) highlighted L. Manovich's conceptual approaches to the historical and cultural interpretation of new media. The researcher drew on the methodological foundations of media culture analysis and substantiates the inseparable link between

Suggested Citation:

Gavelia, O. (2026). The media environment of cultural and artistic institutions in Ukraine: The influence of media practices and the agenda on its formation. *Culture and Contemporaneity*, 28(1), 24–35. doi: 10.63009/cac/1.2026.24.

*Corresponding author (o.gavelia@ukr.net)



technological innovations and socio-cultural meanings. In contemporary academic discourse, she interpreted media education as a specific socio-cultural form, the genesis of which is inextricably linked to the historical and psycho-pedagogical context, the development of modern computer technologies and innovative media products, and the emergence of new cultural and educational meanings and distinctive languages within the framework of interactive human interaction. Contemporary researchers of cultural institutions attach particular importance to the axiological aspect, viewing media education practices as a tool for transmitting and reproducing deep-seated cultural meanings. In a publication by the Ukrainian cultural studies scholar S.M. Sadovenko (2024), the role of social networks is conceptualised as a relevant tool for the actualisation of Ukraine's intangible cultural heritage. Using the content strategy of the Vinnytsia Regional Centre for Folk Art as an example, the author demonstrated that the digitisation and visualisation of local traditions in digital discourse ensure their effective popularisation and sustainable preservation, whilst contributing to the establishment of the region's cultural brand in the contemporary information space. This underscored the significance of social media in the development of social capital and regional culture. Yu. Trach (2024) identified the opportunities and prospects for the development of cultural and creative industries in the digital environment, and argues that the expansion of internet infrastructure has contributed to the revitalisation of the interregional flow of creative products, an increase in the speed of information dissemination, and the accumulation of human capital.

The question of how cultural institutions actively shape their media presence and convey values through digital tools has similarly attracted growing attention. A.V. Fastivets *et al.* (2026) considered the media education component as a constituent of media literacy development, encompassing cognitive, critical-analytical, regulatory and professional- applied dimensions, which ensures the development of an individual's ability to critically analyse media content, recognise manipulative techniques, adhere to the principles of digital hygiene, and prevent information overload. Alongside media literacy, the broader digitalisation of the cultural sphere has emerged as a transformative force reshaping the institutional landscape of Ukrainian culture. K. Pletsan (2021) argued that, from a historical and cultural perspective, the concept of digitalisation has radically modernised Ukraine's creative industries and opened up new opportunities for generating new ideas, innovative projects, collaborations and the readiness of Ukrainian artists to engage with global trends. O. Bezruchko *et al.* (2024) devoted considerable attention to the implementation of digital and immersive technologies in theatre and film sets, and discussed the use of augmented reality and new media tools to create screen reality in Ukraine. At the institutional level, digitalisation is increasingly understood not merely as a technical process but as a strategic cultural priority. M. Tsilina (2025) demonstrated

that the digitalisation of the cultural sphere in Ukraine is taking on strategic importance, being implemented through numerous academic and practical initiatives, the application of artificial intelligence, 3D technologies, digital archives and interactive narratives, and contributes to the preservation of national heritage and the strengthening of cultural identity.

The aim of the study was to identify the specific characteristics of the media environment surrounding revitalised cultural and artistic institutions in Ukraine through an analysis of their media practices, narratives and value agendas.

MATERIALS AND METHODS

The methodological framework of the study is based on an interdisciplinary approach that combines methods from cultural studies and media theory. The structural-functional method was applied to study the media environment of cultural and artistic institutions as a multi-level communication system, encompassing official channels (websites, social media, press releases) and horizontal communication (curators' blogs, visitor reviews). The axiological method enabled the identification of the value content of media practices and agendas, in particular the establishment of a hierarchy of cultural values that institutions convey through various communication channels, and their correspondence to current socio-cultural demands. Methods of analysis and synthesis were used to determine the culture-forming potential of narratives and media practices. Cultural values were identified through a content analysis of each institution's media materials – social media posts, texts on official websites and materials from cultural projects – followed by a synthesis of recurring value patterns. The unit of analysis was the verbal and visual representations of values in media content, which enabled the value profiles of the institutions to be compared with one another.

The subjects of comparative analysis, included in the study, were the largest-scale revitalised sites in Ukraine that operate as cultural institutions: Art Factory Platform and Izolyatsia Art Centre in Kyiv, Re'hub in Odesa, Jam Factory Art Centre and Lem Station in Lviv, Promprylad. Renovation in Ivano-Frankivsk, Innovatory in Zhytomyr, and Dni-pro Light Flowers in Dnipro. The primary criteria for their selection were a pronounced media component, the presence of own communication channels and cultural projects, and affiliation with the creative industries. The analytical criteria encompassed cultural values, leisure practices, agendas and narratives, digital and performative components, and the overall media content of each institution.

RESULTS AND DISCUSSION

Cultural agendas as a determining factor in the transformation of public consciousness, the formation of values and public discourse in the socio-cultural space. The term "agenda" is widely used in the business environment, project management, and educational and political processes. An agenda can be viewed as a clearly formulated plan of action, a list of topics or issues to be considered

during a meeting, discussion, event or any other organised process. The main purpose of an agenda is to ensure structure during communication, to plan work, to avoid chaos and to make rational use of time. M. McCombs & D. Shaw (1972) argued that mass media exert limited influence on the direction or intensity of public attitudes, yet play a decisive role in shaping political campaigns by determining which issues gain prominence in public perception. This foundational insight extends beyond political communication: in the contemporary media landscape, the term “agenda” is applied across blogs, social media and the press to denote not merely a structured plan, but the selective emphasis placed on particular information. Thus, the modern interpretation of the term goes beyond the classical business approach and relates to broader processes of shaping worldviews, values and public discourse within the socio-cultural sphere.

Cultural agendas operate as a strategic mechanism for transforming public consciousness by integrating priority political and ethical narratives into the structure of collective identity. At the heart of this approach lies the mechanism of “agenda-setting”. The mass media not only inform but also prioritise topics of discussion (politics, culture, European integration), which becomes the basis for the community’s self-identification. The further construction of national values is achieved through the coverage of historical events, traditions and heroic figures, which contributes to the formation of a stable identity. In this sense, as P.E. Herchanivska (2021) and Z.Z. Denysiuk (2025) argued, Ukrainian cultural identity constitutes the foundational basis of national resilience and cultural policy formation. Furthermore, agendas influence processes of personal identification by dominating the media landscape with themes of information confrontation and by creating content aimed at strengthening the patriotic vector of social development. Accordingly, S.V. Vytkaľov & I.Y. Vilchynska (2025) interpreted new cultural practices as an instrument for fostering national unity under wartime conditions.

By constructing social reality through the selection of topical issues, agendas become a powerful tool for shaping society’s cognitive priorities. As so-called “agendas”, cultural agendas act as a determining factor in the transformation of public consciousness and the formation of individuals’ attitudes towards social phenomena, which are directly correlated with socio-cultural processes. A prominent agenda in the media space of cultural institutions is the decolonisation of culture, the return of artefacts, the reinterpretation of the classics, and the displacement of imperial narratives from cultural programmes. For example, the theatre agenda for the 2026 season reinterprets classical works through the prism of national identity, often accompanied by the cancellation of productions by authors who support aggressive ideologies. The meta-agenda of virtual worlds, in turn, comprises the rules of conduct for digital avatars, the trend for “digital clothing” and virtual architecture. These examples illustrated that cultural agendas not only shape the current worldview

but also define a system of value orientations – a dynamic that P. Joshi (2026) addressed through a framework combining spiritual, moral, social, cultural, legal and technology-oriented values as a response to the decline of moral standards in contemporary society. The mediatisation of the socio-cultural space constitutes a key structural condition under which cultural agendas are produced and disseminated. The active use of digital technologies by cultural institutions facilitates interactive communication, online learning, and the digitisation of cultural heritage, transforming their cultural, value-based and substantive components. S. Hjarvard (2013) argues that mediatisation represents a new social condition in which the media have become a key institution in society and, at the same time, have become integrated into the very fabric of social and cultural life. Drawing on a broad understanding of the media as technologies, institutions and aesthetic forms, the scholar examines the impact of the media on human interaction, social institutions and the cultural imagination.

Modern media fulfil the demand for remote, interactive and cultural engagement among social media users by integrating a range of tools designed to foster individuals’ creative self-expression, boost their social engagement and promote inclusion within global information flows. Media and social networks offer cultural practices where the user is not merely a spectator, but an active participant or even a co-author. Rather than positioning the user as a passive spectator, contemporary media and social networks configure cultural participation as active co-authorship. This occurs through shared content consumption – the practice of synchronous viewing, which is integrated directly into the interface of streaming services and social networks. Using Instagram filters or special apps, users can visit world-famous museums or historical sites; global challenges as digital performances – this is a practice of mass co-creation, where thousands of people perform a specific action (singing, dancing, drawing) under a shared hashtag, or form a single digital choir or mosaic; metaverse places of memory and clubs, where virtual spaces are created on social media to discuss books, philosophical movements or reinterpret history; gamified charity (Impact Culture) – participation in cultural events through game mechanics. Users complete cultural tasks on social media, for which brands or foundations transfer funds towards the restoration of real-world monuments, etc.

In contemporary socio-cultural discourse, the process of an individual’s socialisation is subject to the intense influence of media content from cultural institutions. Television programmes, digital platforms and social media act as relevant agents of gender and national identity. Narratives integrated into the media space are subject to individual internalisation, transforming into structural components of personal self-identification. The scale of this participatory media culture is significant. According to an analytical report by Hromadskyi Prostir (2026), there are approximately 5.66 billion social media users worldwide; on average, people visit around 6–7 social media

platforms per month. An analysis of the media component of revitalised sites in Ukraine as cultural institutions reveals platform-specific patterns of audience engagement. An analysis of the media component of revitalised sites in Ukraine as cultural institutions, through an examination of the content component of the Facebook platform, reveals its predominant focus on the accumulation of social capital and the stimulation of discursive practices (re-posts, the formation of thematic communities, longreads). Instagram is dominated by visual storytelling, where relevant practices include Reels (a tool for attracting new audience segments) and Stories (a means of fostering loyalty), whilst promotion mechanisms are implemented through a system of geotags, hashtags and influencer marketing. Through these media tools, younger audiences in particular enact value-driven engagement – eco-activism, volunteering, the protection of human rights – transforming media participation into a form of cultural and civic practice. The revitalisation of industrial sites represents a concrete materialisation of these processes within the Ukrainian urban context. N. Biloshytska *et al.* (2023) defined the revitalisation of industrial sites as a form of action that is part of urban socio-cultural policy, influences all aspects of city life, and combines respect for the past and local traditions with the resolution of community needs. An analysis of the media component of such revitalised sites as cultural institutions allows to identify the agendas and cultural values that determine society's cognitive and creative priorities – and these form the subject of further consideration. T. Bodnar & M. Yasinsky (2023) examined the process of transforming and regenerating derelict industrial areas (brownfields) using the example of a specific site in Lviv – the area along Zamkova Street – and analyse international experience in the regeneration of industrial sites. The authors argue that revitalisation should provide for a sufficient number of public spaces; the organisation of architectural competitions, both for the masterplan as a whole and for individual buildings; the preservation of existing historic buildings (whilst retaining the possibility of refurbishment to meet new needs); an emphasis on pedestrian safety and convenience; a systematic approach to stormwater management (the 'sponge city' concept, maximising the use of permeable surfaces, rain gardens, bio-drainage, green roofs), and so on. T. Reva (2024) explored the revitalisation of cultural heritage as a tool for shaping civic identity, and analyses attempts to re-examine and revitalise cultural narratives using the performing arts, specifically the theatre, as an example.

Analysis of the media component of revitalised sites in Ukraine as cultural institutions. In the digital age, revitalised sites have become modern cultural institutions. The axiological method enabled the study of the value content of media practices and allowed to establish their determinism by decolonial processes, the preservation of cultural heritage, and the intensification of international representation. The Art Factory Platform in Kyiv, situated on the site of the former Darnytsia Silk Factory, is seen as

a symbol of the transition from the industrial era to the creative economy (Fig. 1).



Figure 1. Art Factory Platform

Source: Biz.NV (2025), Art Zavod Platforma (n.d.b)

The venue serves as a hub connecting various communities – IT specialists, artists, entrepreneurs and young people. By 2026, fully-fledged digital production facilities (R&D centres), educational campuses and laboratories had been established on its premises, enabling it to function as a “city within a city”, with a focus on professional development, featuring large-scale digital production centres and the fashion industry (clothing design). The official narrative of the Art Factory Platform, demonstrating its transformation from an industrial giant into a creative hub: “People. Ideas. Work”. As a medium, Platforma provides an interface (stages, walls for murals, co-working spaces) for artists. Any event here becomes content that is amplified through social media, creating a virtual image of modern Kyiv. Platforma conveys a set of values of creative entrepreneurship and comfortable growth, which define its role in the contemporary media environment and public discourse. Among these is the value of intellectual capital, which manifests itself through the creation of educational campuses and co-working spaces. For example, Platforma Office Club encourages lifelong learning and the exchange of experience among professionals. The value of joint

projects is collaboration, which involves creating an ecosystem where IT start-ups, designers, media artists and manufacturers work in the same space, creating innovative products together. The value of preserving cultural and historical traditions, and caring for the industrial heritage of the Darnytsia Silk Factory, is demonstrated by

giving “a second life” to old objects and spaces. Factory sites are being transformed into European-style art clusters. Through festivals such as Kurazh and Beer Fest, new formats of urban leisure and consumer culture are emerging. The media component of the revamped Art Factory platform as a cultural institution is outlined in Table 1.

Table 1. The media component of the revitalised Art Factory Platform as a cultural institution

Communication channel	Content example	Values and agenda
State cultural policy and strategic narratives	Implementation of the strategy of the Ministry of Culture and the Ministry of Social Policy regarding human capital development, inclusivity and accessibility of the urban environment. Art-Zavod Platforma’s official narrative illustrates its transformation from an industrial giant into a creative hub: “People. Ideas. Work”. Spanning an area of 120,000 m ² , the site houses co-working spaces, offices for start-ups, exhibition halls, festival venues, and locations for filming music videos, hosting conferences and Comic Con, creating a space for new jobs, leisure activities and the realisation of creative ideas.	It combines the values of inclusivity, environmental awareness and the preservation of industrial heritage with the development of intellectual capital and innovative ecosystems.
Own communication channels (website, Facebook, Instagram)	Positioning the space as a place for work and leisure. Kyiv hosted its first large-scale children’s festival. The rowing festival’s promotional video featured an electronic and live music stage, vibrant VJ content, performances, foam, swimming pools and trampolines.	The importance of spending time together as a family (through a children’s festival) and traditional cultural values was highlighted. Social causes were promoted: inclusivity, volunteering and environmental awareness. The values of creative entrepreneurship and sustainable development were highlighted – in particular, the promotional video for Kyiv Tattoo Fest 2026 showcased tattoos, music, performances and the atmosphere of a large-scale festival.
Cultural projects with media support from the business sector	The promotional video for the cultural project showcased Ukrainian and international artists, 4D visualisations and sets in which nature comes to life amidst the concrete jungle. The “PesDay” project brought together business and innovation in the pet sector. Business Hub housed all the business processes of the creative industry – production, warehouse, office, studio and showroom – within a single multifunctional space.	The value of diversity in leisure and cultural practices was recognised – in particular, the PesDay project brought the “People” narrative to life through inclusivity and a humane approach to animals. The values of collaboration, charity and socially responsible business were promoted as part of the “Collaboration” initiative (advertising and coverage of the “Kurazh Bazaar” festival, awards in the field of street art); participants included local clothing brands, contemporary artists, food start-ups and charitable foundations.
Curators’ blogs and visitor reviews	The “Skyscraper” community has published an article entitled about the transformation of abandoned factories into European-style art clusters. A visitor left a review of the “Tokyo Drift” festival. The “Culture and Creativity” Association have described, in the curators’ blog, the transformation of factories into creative hubs: music and food festivals, charity flea markets, co-working spaces and workshops.	The value of revitalising industrial heritage by transforming it into modern creative spaces has been recognised – derelict factories are presented as European art clusters. The value of social responsibility and charity, as well as that of creative entrepreneurship, has been reaffirmed.

Source: Art Zavod Platforma (n.d.a), S.V.E.T. Festival (n.d.), Culture and Creativity (n.d.)

Izolyatsia Art Centre (Kyiv) represents a distinctive case of institutional resilience and spatial adaptation. Originally established on the grounds of an insulation materials factory in Donetsk, the centre relocated to Kyiv following the events of 2014, revitalising part of the Kyiv Shipbuilding Plant. In its initial phase, Izolyatsia advanced the concept that contemporary art can emerge within an aggressive industrial environment, employing artistic interventions as a means of transforming the cultural

identity of an entire region (Fig. 2). The relocation to Kyiv reframed the institution as a cultural landing force – an entity defined not by purpose-built infrastructure, but by a community of ideas capable of taking root within the walls of a former shipyard. This trajectory reflects a broader understanding of cultural institutions as mobile, community-driven formations rather than fixed spatial structures. The activities of Izolyatsia thus carry a pronounced cultural, political and human rights dimension.



Figure 2. Izolyatsia Art Centre in Kyiv

Source: Ukrainer (2020)

Based on an analysis of the platform, the following values can be identified: memory and continuity – the platform works with collective memory, documenting tragedies (in particular, experiences of captivity and occupation); freedom of expression and human rights – a tool for the fight for human rights, which involves giving a voice to vulnerable groups and supporting critical art and cultural projects that expose totalitarianism and censorship; social impact – the platform focuses on direct action art; the value lies in influencing social change through workshops, residencies and research, transforming communities and the socio-cultural landscape; innovation and experimentation – the creation of creative laboratories (e.g., IZONE FabLab), where artists have access to modern production tools (3D printing, laser cutting) to bring non-commercial ideas to life; cultural development – supporting local communities and amplifying their voice in the national discourse; resilience – the value of adaptability, the ability of culture to survive and thrive in times of crisis.

In contrast to Izolyatsia's politically charged agenda, Re'hub in Odesa pursues a quieter, yet equally transformative programme of cultural regeneration. Re'hub is located on the site of the former Stalkanat Art, where industrial workshops have been transformed into exhibition spaces and artists' studios (Fig. 3). It conveys a narrative of the greening of cultural spaces through the reuse of premises

and objects – aesthetics do not necessarily have to be new, and the value of an object lies in its history and new functionality, rather than in the cost of raw materials. The institution positions itself as an artistic laboratory and an aesthetic manifesto for post-industrial Odesa, whilst helping to expand its international cultural presence. Rehub's key focus is a programme of cultural regeneration – a systematic approach to the restoration, revitalisation and adaptive reimagining of urban spaces and communities through culture, the creative industries and social integration.



Figure 3. Re'hub in Odesa

Source: Stalkanat ART (2020), Stalkanat (n.d.)

As the centre positions itself as a platform for independent artists, its core value is artistic freedom – the absence of strict commercial constraints, which allows artists to create large-scale installations, stage performances and experiment with forms that would be impossible in traditional galleries. Engagement with the community through lectures, film screenings and exhibitions is shaping a new intellectual community in the city, defining community engagement as a distinct value axis of the institution. Preserving the original interior – the metal structures of Stalkanat – affirms the value of industrial memory and respect for the city's industrial history. Building horizontal links between Odesa's creative community and international partners realises the value of global integration, transforming the local hub into part of an international network of creative industries. Finally, the adaptive reimagining of large industrial spaces to meet the needs of the modern experience economy reflects the value of urban sustainability as the rational use of available resources. This process exemplifies V.M. Rivlina's (2018) concept of the mediatisation of culture as a meta-process in which the media become the medium of culture's existence, altering its logic and formats, with particular emphasis on the convergence of real and virtual spaces.

The Jam Factory Art Centre in Lviv shares Re'hub's commitment to adaptive reuse of industrial space, yet distinguishes itself through a more explicitly institutionalised and professionally structured approach. The Jam Factory Art Centre, situated on the site of the Jam Factory, which following the site's regeneration has become a multidisciplinary space featuring theatre halls, galleries and artist residencies; as a medium, it conveys a narrative of the professional decentralisation of culture and the relevance of the discourse between history and the present (Fig. 4). The Jam Factory Art Centre's agenda is based on a critical analysis of socio-cultural processes and the revitalisation of the urban space in the Pidzamche district through art practices, theatre, exhibitions and the socio-political context.



Figure 4. The Jam Factory Art Centre building and Unveiling of the restored ceramic panel "Grape Harvest"
Source: The Jam Factory Art Center (n.d.)

The Jam Factory Art Centre's institutional values emerge from a distinct programmatic logic that prioritises critical engagement over cultural spectacle. The focus on technical excellence in operational processes – from acoustic standards to management practices – establishes professionalism as the fundamental principle underpinning the functioning of a non-profit cultural institution. The integration of media art, performance, academic music and digital installations into a single artistic space embodies the value of interdisciplinarity. Support for projects that undertake a critical analysis of socio-cultural processes defines research and critical thinking as an independent value position of the institution. Participation in international cultural exchanges serves as a tool for realising the value of the global integration of Ukrainian art. Targeted work with the Pidzamche district – engaging local residents and transforming a depressed industrial area into a prestigious cultural quarter – represents the value of community and urban environment development. Finally, the preservation of the factory's neo-Gothic

architecture, ensuring the visibility of every historical layer, affirms adaptive repurposing as a value of transformation that respects industrial heritage.

Where Jam Factory Art Centre focuses on artistic and critical programming, Promprylad.Renovation extends the logic of revitalisation into the economic sphere. Promprylad.Renovation (Ivano-Frankivsk) is a prime example of impact investing in the Ukrainian context: a former automotive equipment factory has been transformed into an innovation hub based on the 'city within a city' model, bringing together workshops, a contemporary art centre, educational centres and the offices of international companies, thereby having a direct impact on the region's economy (Fig. 5). The organisation implements the concept of a cultural ecosystem, in which the interaction of different communities generates new cultural meanings and shapes a new social contract between the city and its residents. This model resonates with V.P. Bekh's (2010) concept of the autopoiesis of social systems, which substantiates the renewal of the energy-information form of life as an integral component of the contemporary sociocultural space. Promprylad.Renovation's programme of activities covers four strategic areas – the new economy, urbanism, contemporary art and informal education – fostering synergy between artists, entrepreneurs and community activists within a single institutional space.



Figure 5. The Promprylad building and conference hall
Source: Promprylad (n.d.)

Promprylad.Renovation operates according to a fundamentally different institutional logic – one oriented not towards artistic production per se, but towards the construction of a cultural ecosystem grounded in impact investing. The social enterprise model, under which investors derive both financial returns and cultural and social dividends from the city's development, establishes shared value as the fundamental principle governing the institution's operations. The coexistence within a single space of

children's educational centres, artists' studios, IT company offices and government services embodies the values of openness and inclusivity as a prerequisite for the formation of a multifunctional cultural ecosystem. The preservation of the historic structure of the factory workshops, adapted for use as contemporary galleries, laboratories and offices, demonstrates a focus on regenerating industrial identity rather than rejecting it. Finally, the institution's infrastructure – the Detector contemporary art gallery, the multimedia laboratory, the Teple Misto platform, MetaLab and Foodoteka – embodies the value of the knowledge economy as a transition from an industrial to an intellectual model of production, where ideas and technologies are the primary resources for development.

Lem Station in Lviv pursues a comparable entrepreneurial agenda, yet places greater emphasis on technological innovation and the creative industries. It is a creative and innovative hub that combines conference rooms, workshops and relaxation areas (Fig. 6). As a medium, it conveys a message about an innovative future and the role of intellectual heritage in the city's development. The project is named after the eminent futurist and writer Stanisław Lem, who defines its ideological direction. The Lem Station concept is based on combining a technological future with respect for the industrial past, whilst upholding inclusivity and accessibility as fundamental institutional

principles. Its focus on artificial intelligence, virtual reality and the latest media technologies, inspired by the figure of Stanisław Lem, establishes innovation as the institution's core value, positioning it as a space for ideas that are ahead of their time. The collaborative environment for engineers, programmers and artists realises the value of interdisciplinary synergy through cross-sectoral collaboration as a mechanism for creating unique intellectual products. The hub's operation as an educational platform through public lectures, hackathons and masterclasses embodies the value of knowledge accessibility, whereby complex technological concepts are made accessible to a broad urban audience. The development of maker spaces, where engineering is combined with design, fosters a culture of hands-on creation as a response to the challenges of the digital age. In this context, M. McLuhan's (1994) definition of media technology as an 'extension' of the human being – enhancing their power, speed and senses – finds direct institutional expression: Lem Station's maker spaces and digital platforms extend the cognitive and creative capacities of their users, operationalising the principle that the medium is the message. In terms of social priorities, Lem Station promotes the agendas of sustainability and adaptability in times of crisis, mutually beneficial cooperation and solidarity, support for artists and the development of the creative class (Table 2).

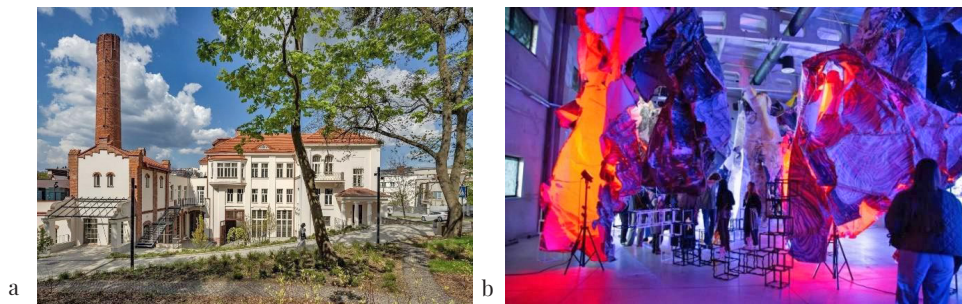


Figure 6. LEM Station

Note: a – a creative hub; b – presentation of B. Patsyuk's art project "On resistance in times of post-reality"

Source: LEM Station (2025), LEM Station (n.d.)

Table 2. The media component of the revitalised LEM Station as a cultural institution

Communication channel	Content example	Values and agenda
State cultural policy and strategic narratives	The event is organised for the Lviv City Council. The LEM Station concept is based on the idea of transforming Lviv's historical past into a foundation for its future, specifically as a multi-format platform for hosting events.	The agenda for cooperation with local authorities was implemented – premises were provided for an event organised by Lviv City Council, which reaffirmed the value of the partnership between the cultural institution and the city.
Own communication channels (website, Facebook, Instagram)	The website described the layout of the space and its 11 venues: Depo Event Hall – a multi-purpose hall for conferences, forums, concerts and exhibitions; Lem Square – an open-air space for street events, fairs and residents' leisure activities; a co-working space with flexible workspaces. Facebook and Instagram are promoting the hub as a strategic platform that brings together business, culture and the community, and have positioned the space using the formula "24-hour co-working + food court + events". Both channels have documented key stages in the space's development with video content – in particular, they covered the hub's opening and the completion of the first phase of the depot's regeneration as a symbolic transition from a derelict industrial building to a modern urban centre.	Postmodern cultural values have been established, and the global and local social agendas have been cemented: resilience and adaptability in times of crisis; solidarity (concerts in a bomb shelter to raise funds for the military); support for artists (free space in exchange for voluntary work); and the development of the creative class and new opportunities. The value of diversity in artistic practices was highlighted through the Tram Day celebrations – the day's programme included workshops, a lecture on the regeneration of the depot and an evening of entertainment featuring a DJ set.

Table 2. Continued

Communication channel	Content example	Values and agenda
Cultural projects with media support from the business sector	An advert for commercial premises ranging from 24 to 80 m ² offered spaces 'ranging from a café to a makerspace'. The opening of a food court housing 13 catering outlets of various formats in a former tram depot.	The value of preserving architectural heritage through social entrepreneurship has been recognised. A business agenda based on the 'space as a service' concept has been implemented: a unique atmosphere and complete autonomy without the involvement of external contractors.

Source: Creatives Unite Newsroom (2024), K. Churylova (2026), LEM Station (2026), LEM Station (n.d.)

A similar orientation towards technology and local identity is evident at Innovatory in Zhytomyr, though at a smaller institutional scale. It is located on the site of the former Elektrovymiruvach factory (Fig. 7). It is a modern innovation park that has become a hub for media artists, IT specialists and start-ups in the field of sound design and engineering. As a medium, it conveys a narrative of adaptability and readiness for change, emphasising that the greatest resource is not buildings, but people's ability to generate and implement new cultural meanings. The key value of local pride is the development of Zhytomyr as a modern technological hub, placing it on the map of Ukraine's and Europe's creative industries. One cultural value identified is tech & arts fusion, which manifests in bringing together media artists, IT specialists, and start-ups in the field of sound design under one roof to create innovative products; as well as heritage reimagined & new craft, which involves reimagining tangible heritage through a new culture of craftsmanship, thereby deepening and complementing the philosophy of the space at the Experimental School of Product Design.



Figure 7. The Innovatory building in Zhytomyr and the premises of the Experimental School of Product Design
Source: T. Bots (2021)

The most radical departure from the conventional model of a cultural institution is represented by Dnipro

Light Flowers. It is a project aimed at the deindustrialisation of the city through light and culture, which has established itself as a global benchmark for the revitalisation of industrial heritage (Fig. 8). Abandoned factory buildings and their chimneys on the left bank of the Dnipro River have become the backdrop for art installations, whilst the sites have been transformed into centres for digital art, hosting international media art forums. This project has been recognised as one of the largest light installations in the world and a contemporary socio-communicative practice, winning the most prestigious global awards in the field of lighting design and the transformation of post-industrial landscapes: the LIT Lighting Design Awards, Red Dot Design Award, Global Urban Regeneration Award, Smart City Expo World Congress, and others. As a medium, Dnipro Light Flowers conveys the narrative of transforming a monument to the industrial past into a cultural object – a media message within the urban space.



Figure 8. Dnipro Light Flowers
Source: Expolight (n.d.)

Unlike the institutions examined above, Dnipro Light Flowers operates not as a venue but as a city-scale media installation, and its value system is inseparable from its form. Replacing industrial emissions from factory chimneys with light projections represents the value of ecological transformation as a symbolic transition from an industrial to a post-industrial model of urban development. Reimagining Dnipro's urban image through the language of high technology and art reinforces civic pride and the formation of a new urban identity as the institution's core value. The use of laser and IT systems to create an aesthetic and emotional experience embodies the value of high-tech humanism. The integration of 13 pipes from enterprises under various ownerships, including the Interpipe Group, into a single lighting system symbolises the value of solidarity and consolidation between the community, business and the authorities. The installation's seven-kilometre scale, which makes every city resident a participant in the cultural process regardless of social status, affirms the universal accessibility of public art as an independent value in its own right. Winning prestigious international awards demonstrates a commitment to creating a world-class cultural product, which enhances Ukraine's international prestige. As N. Luhmann (2010) argued within his sociological theory of communicative systems, the media are the primary source of people's perceptions of society and the surrounding world, whilst the mass communication system serves as a tool for developing humanity's intellectual potential – a function that Dnipro Light Flowers fulfils at an urban scale, transforming industrial infrastructure into a medium of collective self-perception.

The comparative analysis of the media environments of the eight revitalised sites examined in this study reveals a series of recurring patterns in the construction of institutional agendas and cultural values. Across all cases, the media component functions not merely as a communication tool, but as a constitutive element of institutional identity that actively shapes public discourse and urban cultural space. Whilst the specific agendas vary significantly – from artistic freedom and collective memory to technological innovation and impact investing – all institutions demonstrate a consistent orientation towards the democratisation of culture, the adaptive reuse of industrial heritage, and the fostering of community engagement. Notably, the most developed media environments are characterised by a convergence of official communication channels, social media practices and community-generated content, which together produce a multi-layered communicative system capable of reaching diverse audience segments. These findings confirm that revitalised cultural institutions in Ukraine have evolved beyond their

function as physical creative spaces, emerging as active mediators between cultural policy, civil society and the global creative industries.

CONCLUSIONS

The present study has undertaken a comparative analysis of the media environments of eight revitalised sites in Ukraine functioning as cultural institutions, examining their media practices, strategic narratives and value-laden agendas. The findings demonstrate that the media component of revitalised cultural and artistic institutions constitutes a complex, multi-level communication system that simultaneously implements state cultural policy, constructs institutional identity and shapes public discourse. It has been demonstrated that the current trend in shaping the media environment within cultural and artistic institutions and educational establishments in Ukraine is characterised by agendas that define the themes and concepts most important to culture, as well as cultural values, which are disseminated into the media space with the aim of influencing public opinion. They focus on: preserving the genetic code; protecting cultural heritage; actively working to return cultural assets; international representations and cultural discussions; empathy and solidarity; and resilience as the ability of culture and society to recover from crises and maintain viability. It has been established that media practices across all institutions studied are oriented towards the realisation of social agendas that transcend purely cultural functions: they address civic resilience, decolonisation of cultural space, ecological transformation and the democratisation of access to culture. The shared communicative logic across all eight institutions reveals a convergence between cultural programming, digital media strategy and urban development policy, suggesting that revitalised cultural institutions increasingly operate as agents of broader socio-cultural transformation rather than as conventional venues for artistic production. Further research should expand the current conceptual framework by covering a broader sample of institutions, as well as incorporating studies of audience perception in order to assess the social impact of the identified priorities and values.

ACKNOWLEDGEMENTS

None.

FUNDING

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Art Zavod Platforma. (n.d.a). Retrieved from <https://artzavodplatforma.com/>.
- [2] Art Zavod Platforma. (n.d.b). *Jumpalooza*. Retrieved from <https://artzavodplatforma.com/events-list/jumpalooza/>.
- [3] Bekh, V.P. (2010). *Autopoiesis of social systems: A monograph*. Kyiv: Publishing House of the National Pedagogical Dragomanov University.

- [4] Bezruchko, O., Pogrebniak, G., Korablova, N., Oborska, S., & Chmil, H. (2024). The scenery as compositional and artistic components of the subject environment in Ukrainian screen and stage culture. *Herança: History, Heritage and Culture*, 7(2), 125–137. doi: 10.52152/heranca.v7i2.831.
- [5] Biloshytska, N., Tatarchenko, H., Biloshytskyi, M., & Matliak, D. (2023). Revitalization of industrial facilities: History, basic principles and methods. *Spatial Development*, 4, 76–94. doi: 10.32347/2786-7269.2023.4.76-94.
- [6] Biz.NV. (2025). *Business in a crisis: Investing in joy and hope*. Retrieved from <https://biz.nv.ua/ukr/markets/art-zavod-platforma-noviy-standart-dozvillya-i-biznesu-u-kiyevi-50546862.html>.
- [7] Bodnar, T., & Yasynskyi, M. (2023). Possibilities of revitalization of industrial areas of cities on the example of Zamkova Street in the city of Lviv. *Bulletin of Lviv Polytechnic National University: Architecture*, 5(2), 1–13. doi: 10.23939/sa2023.02.001.
- [8] Bots, T. (2021). Zhytomyr: How the Electrovymiriuvach is being revitalised. *Ukrainer*. Retrieved from <https://www.ukrainer.net/vymiriuvach-zhytomyr/>.
- [9] Churylova, K. (2026). *The city's first food market opened in an old tram depot in Lviv*. Retrieved from https://zaxid.net/u/lvovi_u_staromu_tramvaynomu_depo_vidkrili_pershii_miskiy_food_market_n1638235.
- [10] Creatives Unite Newsroom. (2024). *How LEM Station is transforming a historic tram depot in Lviv*. Retrieved from <https://creativesunite.eu/article/how-lem-station-is-transforming-a-historic-tram-depot-in-lviv>.
- [11] Culture and Creativity. (n.d.). *How former factories are being transformed into creative hubs*. Retrieved from <http://culturepartnership.eu/ua/article/from-machines-to-idea>.
- [12] Denysiuk, Z.Z. (2025). Ukrainian cultural identity as the basis of national resilience and cultural policy. *Culturological Almanac*, 1, 309–315. doi: 10.31392/cult.alm.2025.1.35.
- [13] Expolight. (n.d.). *Dnipro Light Flowers*. Retrieved from <https://expolight.net/uk/project/dnipro-light-flowers>.
- [14] Fastivets, A.V., Petrenko, L.M., & Kolesnyk, O.V. (2026). Conceptualization of the media educational component in the professional training of bachelors in psychology in the conditions of martial law and post-war recovery. *Image of the Modern Pedagogue*, 2(227), 109–113. doi: 10.33272/2522-9729-2026-2(227).
- [15] Herchanivska, P.E. (2021). Ethnic and national identities: Development vectors. *Bulletin of National Academy of Managerial Staff of Culture and Arts Herald*, 4, 3–8. doi: 10.32461/2226-3209.4.2021.250226.
- [16] Hjarvard, S. (2013). *The mediatization of culture and society*. London: Routledge. doi: 10.4324/9780203155363.
- [17] Hromadskyi Prostir. (2026). *Social networks 2026: Important statistics for NGO communication*. Retrieved from <https://www.prostir.ua/?kb=sotsmerezhi-2026-vazhlyva-statystyka-dlya-komunikatsij-nuo>.
- [18] Joshi, P. (2026). Cultivating character: A holistic framework for value-based education in schools. *Asian Education and Learning Review*, 4(1), article number 3. doi: 10.14456/aclr.2026.3.
- [19] LEM Station. (2025). *On finding support in times of post-reality: LEM Station presents a new project by contemporary artist Bohdana Patsiuk*. Retrieved from <https://lemstation.com/en/lem-station-presents-bohdana-patsiuk-exhibition/>.
- [20] LEM Station. (2026). *132 years of Lviv's electric tram: Let's celebrate together at LEM Station*. Retrieved from <https://lemstation.com/132-roky-tramvaj-lviv/>.
- [21] LEM Station. (n.d.). Retrieved from <https://avr-development.com/projects/lem-station-ua/>.
- [22] Luhmann, N. (2010). *The reality of the mass media*. Kyiv: Ukrainian Press Academy.
- [23] McCombs, M.E., & Shaw, D.L. (1972). The agenda-setting function of mass media. *Public Opinion Quarterly*, 36(2), 176–187. doi: 10.1086/267990.
- [24] McLuhan, M. (1994). *Understanding media: The extensions of man*. Cambridge: The MIT Press.
- [25] Pletsan, K. (2021). Theoretical and methodological principles of digitalisation of cultural space in the process of creative industry development in Ukraine. *Culture and Arts in the Modern World*, 22, 85–102. doi: 10.31866/2410-1915.22.2021.235897.
- [26] Promprylad. (n.d.). Retrieved from <https://promprylad.ua/ua/>.
- [27] Reva, T.S. (2024). The revitalisation of cultural heritage as a tool for shaping community identity (the theatrical dimension, 2023–2024). *Cultural Studies Almanac*, 3, 350–355. doi: 10.31392/cult.alm.2024.3.41.
- [28] Rivlina, V.M. (2018). *Culture mediatization: Terminological analysis*. *State and Regions. Series: Social Communications*, 3(35), 22–26.
- [29] S.V.E.T. Festival. (n.d.). Retrieved from <https://kyiv.ticketsbox.com/event/svet-festival-a.html>.
- [30] Sadovenko, S.M. (2024). Social networks as a tool for promoting the intangible cultural heritage of Ukraine's regions. *Bulletin of the National Academy of Culture and Arts Management*, 3, 21–31. doi: 10.32461/2226-3209.3.2024.313263.
- [31] Stalkanat ART. (2020). Retrieved from <https://www.facebook.com/stalkanatART/>.
- [32] Stalkanat. (n.d.). Retrieved from <https://stalkanat.com.ua/>.
- [33] The Jam Factory Art Center. (n.d.). Retrieved from <https://jamfactory.ua/events/#/>.
- [34] Trach, Yu. (2024). Cultural and creative industries in the digital environment: Opportunities and prospects. *Digital Platform: Information Technologies in the Sociocultural Sphere*, 7(1), 110–122. doi: 10.31866/2617-796X.7.1.2024.307013.

- [35] Tsilina, M. (2025). Digitalization in the cultural sphere of Ukraine: Modern strategies and practices. *Digital Platform: Information Technologies in Sociocultural Sphere*, 8(2), 277–288. doi: 10.31866/2617-796X.8.2.2025.347863.
- [36] Ukrainer. (2020). What is 'Izolyatsia' and IZONE? Retrieved from <https://www.ukrainer.net/en/izolyatsia-and-izone/>.
- [37] Venger, O. (2025). Lev Manovich: A cultural interpretation of the history of new media. *Issues in Cultural Studies*, 46, 20–30. doi: 10.31866/2410-1311.46.2025.348458.
- [38] Vytkaľov, S.V., & Vilchynska, I.Y. (2025). New cultural practices as a tool for forming national unity in the conditions of war. *Bulletin of National Academy of Managerial Staff of Culture and Arts Herald*, 3, 10–16. doi: 10.32461/2226-3209.3.2025.344104

Оксана Гавеля

Кандидат педагогічних наук, доцент
Національна академія культури та мистецтвознавства
02000, вул. Лаврська, 9, м. Київ, Україна
<https://orcid.org/0000-0002-7871-6813>

Медіасередовище культурномистецьких інституцій України: вплив медіапрактик та agenda на його формування

Анотація. В умовах стрімкої медіатизації сучасних культурних інститутів аналіз ціннісного змісту, наративів ревіталізованих об'єктів в Україні та впливу медіапрактик та agenda на їх формування є актуальним. Мета статті полягала в аналізі тенденцій формування медіакультурного середовища в культурномистецьких інституціях України на основі дослідження медіапрактик та agenda в цифрову добу. Методологія дослідження базувалася на міждисциплінарному підході, шляхом інтеграції методів культурології і теорії медіа. Основними результатами роботи стало здійснення порівняльного аналізу ціннісного змісту та наративів найбільших за масштабами ревіталізованих об'єктів в Україні, які функціонують як культурні інститути: Арт-заводу Платформа, арт-центру Izolyatsia, Re`hub, Jam Factory Art Centre, Промприлад.Реновація, Lem Station, Innovatory та Dnipro Light Flowers. Спільність їх наративів виявлено через актуальність трансформації індустріальних гігантів у креативні хаби, з метою розвитку людського капіталу, екологізацію культурного простору через вторинне використання приміщень і речей, впровадження інклюзивності та безбар'єрності міського середовища. Встановлено, що адженди досліджуваних інституцій тяжіють до двох векторів. Соціокультурний вектор представлений Izolyatsia (зміна регіональної ідентичності через арт-інтервенції, збереження історичної пам'яті), Re`hub (культурна регенерація, свобода творчості, залучення громади) та Jam Factory Art Centre (критичний аналіз соціокультурних процесів, ревіталізація промислових територій). Підприємницько-інноваційний вектор охопив Промприлад. Реновація (імпакт-інвестиції, соціальне підприємництво) та Lem Station (новітні медіатехнології, III, VR, cross-sectoral collaboration). Арт-завод Платформа інтегрував обидва вектори, поєднуючи інклюзивність, екосвідомість і збереження індустріальної спадщини з розвитком інтелектуального капіталу та інноваційних екосистем. Практична цінність роботи полягає у можливості використання результатів дослідження культурними інституціями для формування ефективних медійних стратегій з урахуванням виявлених спільних і відмінних ціннісних аджендів ревіталізованих об'єктів

Ключові слова: наративи; креативні хаби; індустріальна спадщина; цінності; соціальні мережі; ревіталізація