



**LEADERS
CREATE CULTURE**

**LEADERSHIP
INTERNATIONAL
CONFERENCE**

**LEADERSHIP IN EDUCATION,
BUSINESS AND CULTURE**

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The organizers of this Leadership International Conference aimed at creating a permanent outdoor dialogue and interactions in general education and the vocational education and cultural socialization of youth. The Leadership International Conference is a pilot initiative of the Leadership International Institute (Almaty, Kazakhstan) in partnership with Education Services 2 (Seattle, WA, USA), with the participation of the Association of Universities of the Republic of Kazakhstan. Leadership International Conference: Leadership in Education, Business and Culture took place in Panel and Meeting sessions ("Transforming", "Leadership", "Workshop").

In the program:

- thorough discussions on relevant Leadership practice;
- master's-level coursework;
- presentations on successful national and international initiatives and projects in the fields of business, education, science, culture and public life, as well as of start-ups. There were also interactive discourses, using the concept of TED talks.

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INTERACTIVITY IN ONLINE JOURNALISM

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Interactivity is a distinguishing feature of the online environment but online newspapers have been slow in recognising interactivity as an essential condition of effective Web communication. The traditional media of the Fourth Estate (originally called 'the Press') are converging with computing and telecommunications to create nothing less than a new medium of human communication with the Net at its heart (Don Tapscott in Riley et al. 1998).

The excitement surrounding the Internet lies precisely in its capability to do and offer things no other medium can. Interactivity is one such thing and this distinguishing quality of the Internet is hailed as the primary characteristic of new technologies. According to Schultz (1999), the Internet has the potential to increase interactive attempts and options in journalism. Kenny et al. (2000) say interactivity is one of the features that distinguish new media from traditional mass media because of its ability to empower the reader. Interactivity has been referred to as the main discerning characteristic of the online environment, which is especially of essential importance in the consideration of online journalism (Deuze 1999; Millison 1999). Reddick and King (1995:236), call it a Web-specific characteristic. The importance of interactivity is reflected by the fact that it is the cause of a call for a reassessment of communication research, grabbing the attention of communication scholars since the latter half of the 1990s (Singer 1998; Rafaeli I Sudweeks 1997; Kenny et al. 2000). According to McMillan (2002:163), the early 1990s saw an explosion of the use of the term 'interactivity' in the popular, trade and scholarly press. This sudden interest and excitement that arose around the concept of interactivity in relation to the Internet gained new heights, to the extent that interactivity has become a catch-phrase in all computer mediated circles, an ideal with so much potential, an ideal to be striven for and attained at almost any cost.

According to Schultz (2000:205-206), from as far back as Habermas arguing the imposition of a "don't talk back" format on audiences in 1962, the lack of interactivity and limited one-way communication in traditional mass media has been an area of concern and dissatisfaction for many intellectuals. Scholars and practitioners have repeatedly bemoaned the lack of communication between audiences and journalists. The tradition of an emancipatory media theory is concerned mostly with the problem of people easily becoming passive consumers of mass media's manipulated or commercialised content; a problem probably arising in part because "the old mass media produced their messages largely independent from the audiences" (Schultz 2000:206). Interactivity has been and continues to be hailed as a key feature of the Internet, a quality that distinguishes it from traditional media. Attempts to incorporate this feature of the Internet into journalistic ventures online have also served to distinguish what has come to be termed 'online journalism' from its more traditional counterparts, the mass print and broadcast media. While interactivity is not unique to new media, McMillan (2002:163) states that new media do facilitate interactivity in new environments. The link that is assumed between interactivity and new media is understandable, however, because as McMillan (2002:163) points out: it is in the context of new media that the concept of interactivity has become a widely recognised subject of exploration.

Chapter two of this study will further aim to provide a detailed and multifaceted theoretical framework around the concept of interactivity and attempts to use this theory to define exactly what interactivity is and what it means for and within online journalism.

The Internet strengthens the very foundations of democratic governance by not only providing a public forum in which citizens can express themselves freely but by also aiding greater transparency and accountability on behalf of 'elected' leaders (Uimonen 2000).

Technological change in the news media has always led to great challenges but it also leads to greater opportunity. The emergence of the World Wide Web presents journalists with an entirely new medium unfettered by many of the constraints of other news media (Reddick & King 1995:237). Technologically there are now more opportunities for an active citizenship and ideally, new media should facilitate consensus-finding processes that enhance open and free public discourse. The claims of the Internet about its advantages over more traditional media are numerous: providing far more interactive opportunities, enhancing participation of audiences, providing new ways of organising forums for discussion and debate, being a technology for the enhancement of democracy and providing far more information at a greater speed and scale (Lax 2000; Hacker & van Dijk 2000). Its benefits are evident, but whether all its claims are achieved has always been a matter of heated debate. What is clear, however, is that its interactive potential is significant and holds promising results for democracy, the role of journalism in this, its audiences and society at large. Therefore a study and examination of tools and techniques that enhance interactive communications, the level of their presence and use on an online journalism site seems to be a useful contribution to these debates. Online newspapers, like other online media, have the potential to be interactive and more so than their traditional counterparts.

Perhaps because of the relative newness of interactive media, models of communication and theoretical perspectives incorporating their use are still yet to be fully developed. Jensen (1998:186) stresses the urgency of scholars shifting towards models that accommodate and incorporate the interactivity of most of the new communication technologies; there is no doubt of the need for new models, based on and incorporating new terminology.

The dawn of new communication technologies has brought about an array of both opportunities and challenges for traditional media professions such as journalism (Huesca & Dervin 1999). Deuze (1999) goes on to add that the development of new media, specifically in terms of the Internet and the World Wide Web has led to the creation of a form of journalism that is referred to as 'online journalism', a kind of journalism that is characterised by three dimensions: interactivity, personalisation and convergence. By using its technological constituent as a determining factor in terms of a working definition, online journalism can be functionally distinguished from other kinds of journalism. It utilises the Internet's potential by largely facilitating platforms for the exchange of ideas and stories, among other things (Deuze 2001). Online journalism according to Harper (1998) was set to radically alter the traditional roles of the reporter and editor because it places far more power in the hands of the user; because primarily through the technical components of the new medium, it opens up new ways of storytelling and because it has the potential to provide outlets for non-traditional means of news and information. The development of the World Wide Web has made possible a move away from traditional newspaper models of news presentation towards more flexibility of products, offering an information source, more capacity for interaction with and between users and the opportunity for users to be more involved in the creation of news content (Light & Rogers 1999).

Part of the challenges of the new technologies for journalism is not only a shift to online journalism but also a shift towards viewing readers more as collaborators than consumers and once this is achieved, the undertakings of reporting and writing must also shift from content delivery to information development and design; news reporting and editing from within this perspective must be centred on creating narrative structures that facilitate user navigation through a variety of information resources. Journalists will also need to enlarge their professional role from arbiters of reality and truth to include being facilitators of social dialogue (Huesca & Dervin 1999). Hume (1998:4) calls for a new model for news called "resource journalism"; a multimedia model that depends on "objective" and "independent" journalism and one which better serves democracy than today's journalists normally do. 'Resource journalism' is

particularly interesting and relevant because it draws especially on the flexibility offered by the new digital technologies, the Internet, and public journalism experiments.

Resource journalism attempts to offer thorough yet unbiased reporting, assembling for citizens authentic information (such as a multiple sources of news) that they need to make civic choices, enlisting the interactivity and depth afforded by the Internet. It works to combine news about problems with news about a range of potential solutions to those problems without seeking to encourage any particular action. It tries to offer a relevant selection of deeper information resources, a range of clearly labelled, diverse opinions and interactive access points for citizens who may want to get involved (Hume 1998).

According to Schultz (1999:16), it would seem that "journalistic web sites are not necessarily interactive at all". There are many questions surrounding the issue of whether the process of making news online is different from that of the traditional 'offline' environment and there are just as many questions about what the nature of those differences are.

According to Singer (1998), few media scholars have yet to begin the quest of providing answers to these questions, one of the reasons for this being that for a lot of news organisations, the process of making news online is currently not very different at all from that of their traditional 'offline' environment.

Singer (1998) goes on to add that generally, online newsrooms have a small staff in comparison to the print newsroom and 'shovelware' content simply lifted from print form and shovelled indiscriminately on to the Internet still dominates the sites produced by most media outlets.

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OEUVRE OF KURASBEK TYNBYBEKOV AND HIS ROLE IN THE DEVELOPMENT OF THE MODERN KAZAKH TAPESTRY

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Unlike many fledgling artists who were taking their first step in art, Kurasbek Tynybekov determined the subject of his debut work at once. The first tapestry called 'Shepherd' was woven after his sketch in 1970, and its size was 98 x 138 sm. It was devoted to the theme of labour on the motherland. He was an undergraduate student of the Lvov State Institute of applied and decorative art, who came to the Ukrainian city from Kazakhstan. The Institute helped the young artist to become a professional, gave the opportunity to master the craft of manual weaving, got acquainted with the history and theory of tapestry development and fine arts in general, but he had to look for his own way in art.

Nevertheless, one can notice a special language code in his very first student work. This code became an identifying marker peculiar only to this artist.

The main pictorial characters are a shepherd with a lamb in his hands, Yurt, steppe, a hearth with fire, water, and lots of sheep. The example of the latter is an ornamental pattern 'Koshkar-Myuis' generously scattered across the tapestry not without a special 'intent' of its author. This popular pattern of applied art belonging to the nomadic peoples of Central Asia means 'the horn of a ram' and symbolizes a sheep. It turns out that multi-colored and multi-scale 'Koshkar-Myuis', at first glance scattered without any logic on the whole surface of the painting: