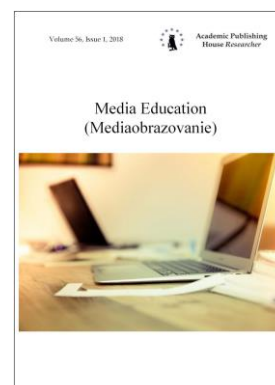




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Technology of Teaching Future Radio Journalists in Publicistic Journalistic Broadcasting: Theory and Practice

Marina Arkannikova ^{a, b, *}, Daria Zubko ^a, Yuriy Klyuev ^a, Boris Misonzhnikov ^b

^a Peter the Great St. Petersburg Polytechnic University, Russian Federation

^b St. Petersburg State University, Russian Federation

Abstract

The main attention of the article is focused on the development of an effective methodology for teaching future radio journalists the theory and practice of publicistic broadcasting. The need to introduce new knowledge of the theoretical and practical foundations of radio publicism into the educational process is due to the high demand of the media market for high-quality radio materials of publicistic orientation, as evidenced by the popularity of journalistic programs.

Within the framework of the study, a number of problems are, that hinder the introduction and implementation of individual courses in radio publicism in educational practice are considered. In particular, these ones are the lack of an up-to-date and accurate scientific definition of the concept of "radio publicism"; obsolescence of the existing format-genre structure of publicistic broadcasting; a low level of exchange of practical experience between student radio editions producing publicistic programs; lack of clearly defined competencies that a student must have for the production of publicistic programs.

The article develops a systematic scientific definition of the concept of "radio publicism", identifies the main criteria that allow defining programs as publicistic. The actual genre-format structure of publicistic radio broadcasting is represented. The main forms and genres of radio publicism dominant in the XXI century are studied. The practice of production of publicistic radio programs created by student editions of the Moscow State University named after M.V. Lomonosov (MGU) and St. Petersburg State University (SPbGU) are considered. The basic competencies required by students for the production of publicistic radio content are determined.

Keywords: media education, training, publicism, professional competence, radio, radio journalism, radio publicism, radio broadcasting.

1. Introduction

The publicistic potential of journalistic creativity is being successfully implemented in radio broadcasting. This tendency is due to the fact that the functional orientation of journalistic activity is characterized by the following important factor in the formation of the text of radio communication: "The author's principle, expressed in the selection of facts, their interpretation, compositional construction, personal (personified) approach to reflecting reality" (Poznin, Klyuev, 2017: 153).

* Corresponding author

E-mail addresses: arkann_ms@spbstu.ru (M. Arkannikova), zubko_dv@spbstu.ru (D. Zubko), klyuev_yuv@spbstu.ru (Y. Klyuev), boris.misonzhnikov@gmail.com (B. Misonzhnikov)

On the Russian radio broadcasting there is a variety of conversational radio stations of a socio-political and thematic orientation. This fact has largely determined the evolution of publicistic broadcasting. Author's publicism is becoming the hallmark of conversational radio channels, increasing their uniqueness and citation by other media. The evolution of publicistic broadcasting is taking place in a creative sense: new formats and genres appear problem-thematic horizons are expanding. The forms and methods of broadcasting are being transformed, new ways of interactive communication between listeners and the studio are being introduced, and there is a significant growth in the potential of radio programs using multimedia communication means.

One of the new trends is that a number of radio stations broadcast on the Internet using the potential of multimedia to attract audience. On the sites of radio stations, except audio materials, video materials, infographics, photographs, animation, text (including full transcripts of programs) are presented. The radio word is supplemented by other sign systems, thus the transmission acquires the property of polycode. Thanks to convergent technologies, the radio listener simultaneously becomes a listener, a viewer and a reader. It should also be noted that radio content is gaining momentum in the form of an audio podcast (audioblog) which, guided by the practice of modern radio broadcasting, can be defined as thematic author's programs on the network, distributed with the help of such technologies as RSS or Atom. According to the international auditing company Deloitte, the volume of the world podcast market is growing by 30 % annually, and this circumstance also determines the scientific interest in new forms of content marketing and in their genre variety.

Multimedia technologies are used to grab attention and retain audience. Digital technologies are used to study the content and target audiences of radio stations (Klyuev, et al., 2019).

The issue of teaching journalism faculty students the most complex form of journalistic creativity – publicism is relevant and necessary. The need to acquire the skills to create publicistic radio programs for future radio journalists is due to the growing demand for publicistic radio programs on Russian radio air. The production process of a publicistic product presupposes a high level of erudition, political literacy, a rich thesaurus of a journalist, analytical and at the same time artistic thinking, possession of technical skills and understanding of the structural features of journalistic genres, possession of multimedia technologies. These characteristics indicate that teaching future radio journalists to work in journalistic publicistic genres is of a complex, interdisciplinary nature. This experience is all the more valuable because Russia has “no national curriculum for media education, no standards or guidelines” (Fedorov, 2008: 51).

At the same time, the most significant factor is the awareness of the essence of publicism by future radio journalists as the highest form of journalistic creativity and understanding its difference from information and analytical journalism losing sight of the fact that this category. In this regard, we note that modern radio publicism (2000–2020) rarely becomes the subject of scientific study and discussion, and, as a consequence, the students' understanding of the very term “radio publicism” is poorly formed, as well as the criteria according to which the program can be labeled as publicistic.

The consequence of this scientific and pedagogical omission was that students are inclined to perceive publicism exclusively as a synonym for artistry. At the same time, the most important components of journalism, namely documentary characteristics of journalism, its appeal, transparency, the actualization of the most important social contradictions, the implementation in publicistic speeches of the totality of cognitive, communicative and informational, socially transforming, socio-didactic, socio-educational, socio-persuasive, ideological, aesthetic, linguistic functions fade into the background.

For the successful implementation of disciplines, that involve teaching students the basics of creating journalistic radio content, a number of measures are required: 1) develop the concept and criteria of radio journalism; 2) determine the genre-format structure of modern publicistic broadcasting (in particular, identify the prevailing genres); 3) to identify the leading student editorial offices producing high-quality journalistic radio broadcasts; 4) to identify the most demanded professional competencies necessary for the implementation of disciplines aimed at training authors of publicistic programs.

2. Materials and methods

Due to the fact, that this study is complex and multifaceted, a number of methods and methodological practices were used in its conduct: content analysis, methods of induction,

deduction, observation, classification, historical, descriptive, structural-functional and typological analysis; systemic and cognitive approaches.

To determine the criteria that allow developing a systematic scientific definition of radio publicism, scientific literature on the theory and history of Russian radio broadcasting was used, and modern publicistic programs were studied.

To update the genre structure of modern radio broadcasting, the methodology of content analysis of terrestrial and Internet radio channels operating outside of media corporations (*Moscow Says, City of Peter the Great, Radonezh*) and broadcasting as part of state and non-state media holdings was used. In the structure of VGTRK: *Radio Russia, Radio Russia. Culture, Vesti FM*; in the structure of Gazprom-Media: *Echo of Moscow, Children's Radio*; in the structure of Rumedia: *Business FM*; in the structure of the publishing house Kommersant: *Kommersant FM*; in the structure of Moscow media: *Moscow FM*; in the structure of OAO Television and Radio Company of the Armed Forces of the Russian Federation "Star": *Radio Star*; in the structure of JSC Azhur-Media: *Fontanka. Office*; in the structure of CJSC National Media Group: *Radio Petersburg*; in the structure of the publishing house *Komsomolskaya Pravda*: radio *Komsomolskaya Pravda*. More than 200 transmission cycles broadcast on these radio channels in the period from January 2010 to October 2020 were analyzed. The most popular (as a percentage of each other) publicistic genres and forms were identified.

The material of the research that was necessary to identify professional competencies in the preparation of student publicistic radio programs was scientific literature on media topics, lectures and practical classes in the following courses: "Fundamentals of the creative activity of a journalist", "Theory and practice of mass media", "Technique and technology Mass Media", "Professional Creative Studios" at St. Petersburg State University and Peter the Great St. Petersburg Polytechnic University.

3. Discussion

The phenomenon of publicism received a large-scale theoretical understanding in domestic science in the 1960s – 1980s. During this period, dozens of fundamental works devoted to the study of publicism as a scientific category were published (Berezina, 1971; Cherepakhov, 1973; Gorokhov, 1975; Prokhorov, 1968; Skulenko, 1986; Uchenova, 1989; Zdorovega, 1979).

In scientific research of this era, there is a variety of approaches to the designation of the categorical belonging of publicism. V.M. Gorokhov (Gorokhov, 1975) defined it as the highest kind of journalism and a kind of literary creation. E.P. Prokhorov (Prokhorov, 1968) understood publicism as a type of cognition of reality. V.V. Uchenova (Uchenova, 1989) viewed publicism as a kind of activity and type of texts, a special form of social communication. Broad understanding of the term "publicism" was offered by V.I. Zdorovega. According to his opinion, publicistic texts are "all public speeches on socially significant topics" (Zdorovega, 1979: 14).

Despite the diversity and some contradiction of approaches to understanding the categorical affiliation of publicism, scholars agree on its high social significance, educational potential, ideological and political orientation. These characteristics remain relevant for the publicism of the XXI century. B.Ya. Misonzhnikov speaks of it as "the basis of national spirituality" (Misonzhnikov, 2013: 181). One cannot but agree with the position of P.P. Kaminskiy (Kaminskiy, 2007: 97-105) that the rhetorical roots of publicism form its problem areas, such as ideology, politics, social activities.

Along with this democratization, informatization and digitalization of public relations presupposes a conceptual rethinking of the goal-setting of publicism in the 21st century. The functions of publicistic activity were identified by A.V. Polonskiy (Polonskiy, 2008): cognitive, communicative-informational, socially transformative, social-didactic, social-educational, social-persuasive, ideological, aesthetic, linguistic.

Note that the normative tasks of a publicist are due to the need for a significant author's presence in the text (be it a classic or polycode text). The author-journalist "not only states and broadcasts events, but becomes one of the key subjects of communication and even an independent political actor, actively shaping new interpretations and assessments of social and political events and influencing their assimilation and perception by the audience" (Klyuev, 2017: 30). The effectiveness of publicistic influence depends on the brightness of the rhetoric, oratorical skill of the speaker. The statement of V.V. Smirnov (Smirnov, 2006) that the publicistic word is capable

of uniting people, calling them to certain goals, and affirming ideals and spiritual values is very relevant today.

Along with these tendencies and despite the renewal of the system of forms and genres of radio journalism, the strengthening of the debate and the increase in the influencing potential of journalistic broadcasts and transformation of their structural and functional characteristics, in science of recent decades there has been a decrease of interest in publicistic broadcasting. In the 1970–1980s radio publicism was in the focus of active scientific interest during the period of its understanding as an independent integral phenomenon. Nowadays, such studies have more of a historical value (Baranevich, 1978; Gleyzer, 1965; Kudenko, 1979; Oleynik, 1978; Ruzhnikov, 1987; Sherel', 1993). One of the fundamental studies of radio publicism was carried out in 1992 by the St. Petersburg researcher T.V. Vasil'eva (Vasil'eva, 1992).

In foreign science there are no terms “publicism” and “radio publicism”. Foreign researchers touch upon certain aspects of local radio programs that are essentially publicistic (Lacey, 2018: 109-126; Mitchell, Stewart, 2017: 417-437; Perelló-Oliver, Muela-Molina, 2017: 3566-3586). In particular, C.B. Meyers (Meyers, 2018: 420-443) conducts an interesting study of the publicistic program “The March of Time” in the genre of “docudrama” (radio compositions) on *BBC radio*. Attention is paid to trends and prospects for the development of radio broadcasting in the global world (Jauert et al., 2017: 7-27; Mensing, 2017: 238-250).

In the most recent research, scientists from the USA and UK are studying personification in the evolution of radio broadcasting. They explore the individual style of conducting copyright programs of a publicistic nature. For example, A. Logan studies the individual authorial style of prison reformer Margery Fry during her years on *BBC radio* (1928–1958). He States that “Fry was somewhat exceptional as a woman who was able to establish a reputation in the period 1928–1958 as a broadcaster and pundit, which to some extent at least, transcended gendered boundaries” (Logan, 2020: 389). Personification in the evolution of radio is also studied by J. Cyzewski. In the article *Broadcasting Nature Poetry: Una Marson and the BBC's Overseas Service*, the scientist refers to the journalistic activities of Jamaican writer Una Marson in the program “Caribbean Voices” on the *BBC* (Cyzewski, 2018: 575-593).

In Russia works on a comprehensive study of publicistic broadcasting on the radio has practically disappeared in the 2000s. The term “radio publicism” is limitedly used in the works of modern researchers. The attention of scientists is focused on the study of individual forms and genres of radio publicism; the format, structural and functional characteristics of journalistic broadcasts on federal and regional broadcasting practically do not fall into the field of scientific interest. The exception is the works of some researchers (Bolotova, 2004: 6-20; Klyuev, 2015; Lebedeva, 2012; Prozorov, 2012; Raskatova, 2003; Sharikov, 2019; Smirnov, 2006; Smirnov, 2007; Smirnov, 2012; Smirnov, 2019; Zubko, 2019).

In recent years, foreign researchers have focused on the media education of future radio journalists and University radio broadcasting. A.M.K. Smallwood, B.L. Yates, and W.B. Tripp conducted a large-scale study of College Radio. They note that more than 30 College Radio stations stopped or reduced broadcasting in 2010–2015 due to funding problems (Smallwood et al, 2018: 22). This is an alarming trend, which leads to a decline in the level of journalism education, because College students do not have the opportunity to work on their own radio station.

In the context of the above problem, A.J. Narro & E.R. Hornsby propose in their article to expand the broadcasting of University radio stations by switching to live broadcasting. This highlights the need for better training of students in the basics of law, ethics and real-time work (Narro, Hornsby, 2020).

The methodology of teaching schoolchildren and students to work in different formats and genres is investigated. P. Pain, G. Chen, and C.P. Campbell studied coverage of the 50th anniversary of freedom summer by high school students. Scientists have concluded that immersing students in coverage of an important historical event can significantly improve the study of multimedia journalism, including podcasting (Pain et al., 2016: 400-412). M. Charles and A. Luce's article *US 2012 Live: when the classroom becomes a newsroom* examined experimental learning (media School at Bournemouth University in the UK's coverage of the US election). The authors concluded that “The fact that students involved in US 2012 engaged to such a large extent with the real world created a fulfilling and worthwhile experience for them. The extent to which this can be transformed into meaningful learning, however, is difficult to quantify” (Charles, Luce, 2016: 113).

Foreign researchers pay attention to training technologies for future radio journalists. F-Y.F. Wei offers the concept of a “hot-clock radio format”, a technology that trains students to interview and edit finished stories using smartphones (Wei, 2016: 11-16).

In Russian Science the problem of teaching future radio journalists to work in publicistic broadcasting is built into general courses on radio journalism. In modern media research, this topic is under consideration fragmentarily and focuses on the specifics of teaching radio journalism in general (in the last decade certain aspects have been studied in: Klyuev, 2015; Morozova, 2010: 73-76; Zorina, Zorin, 2012: 7-11). A.A. Morozova focuses on the ordering and classification of those skills that are required to be mastered by students studying radio journalism at a university – in essence, we are talking about professional competencies. (Morozova, 2010: 73-76). O.A. Zorina and K.A. Zorin state the existence of a direct relationship “between the decrease in the requirements for the level of qualifications of trained <...> journalists and the rapid stupidity of the audience. <...>... Modern listeners are not able to appreciate a truly complex, multi-component radio program” (Zorina, Zorin, 2012: 10-11). The methodology of teaching future radio journalists to work in various genres, including publicistic considered in detail in the textbook *Radio journalism: the basics of the profession* by Yu.V. Klyuev (Klyuev, 2015).

4. Results

To designate the program cycles as publicistic ones, based on the existing scientific developments of predecessors, as well as using the methodology of scientific observation of the state of modern domestic radio air, a system of criteria for radio publicism was developed and applied. In particular, the cycles of broadcasts, in which a set of special functional, content, structural and linguistic characteristics are realized to a high degree, were marked as publicistic. These characteristics are presented in the table (Figure 1).

Publicistic radio broadcast		
Functional characteristics	Content characteristics	Language characteristics
A set of functions has been implemented: cognitive, communicative and informational, socially transformative, socially didactic, socially educational, socially persuasive, ideological, aesthetic, linguistic.	Personalized presentation of information, i.e. the coincidence of the roles of the author and the narrator, creative intimization of what is reported, actualization of the most important and urgent problems and phenomena for society, expressiveness, appeal, partiality, a high degree of evaluativeness, i.e. personal assessment of social phenomena by the author.	Conversation, targeting, expressive word formation, evaluative vocabulary, phraseological innovation, metaphoricity, imperativeness of verb forms, rhetorical questions and exclamations, deformation of precedent texts using quotations, allusions, reminiscences, references, paraphrases, parodies.

Fig. 1. Criteria for detecting publicistic radio broadcasts

In light of the above, modern radio publicism can be characterized as a special, extremely personalized and creatively oriented variety of works of radio journalism, in which the problems and phenomena of the highest priority for society are actualized and these categories have the properties of evaluativeness, expressiveness, invocation, and bias. With the help of digital and multimedia technologies, the effect of the publicistic influence of radio is enhanced.

Research of the genre-format structure of publicistic radio broadcasting is of scientific interest in the framework of training future radio journalists. When studying radio journalism, genre groups are usually differentiated according to the used methods and key functions of radio materials. According to this principle, groups of information and analytical genres of radio journalism are distinguished. Materials are classified according to their structural and compositional characteristics.

In the scientific literature on radio journalism, two approaches to the classification of genres are most common: according to their functional and substantive characteristics. V.V. Smirnov (Smirnov, 2007) and T.V. Lebedeva (Lebedeva, 2012) distinguish three genre groups:

informational, analytical and documentary with artistic elements which include publicistic radio materials, radio sketches, radio compositions, radio films, radio essays, radio feuilleton, radio stories. The genre-forming properties of documentary-artistic materials are their documentary basis and artistic presentation, manifested through a special careful selection of means of artistic expression of speech, carefully considered transfer scenario, active use of means of expression.

At Moscow State University named after M.V. Lomonosov (Sherel, 2005) proposed a different approach to the genre-format structure of radio journalism: information, analytical and artistic-publicistic genres. It should be noted, that presence of the word “publicistic” in the name of the last mentioned genre creates a conceptual dissonance in understanding publicism as a type of journalistic activity.

It is also possible to recognize as outdated the understanding of radio commentary and discussion on radio exclusively as analytical genres. Their assignment only to the analytical genres of radio journalism is controversial. Analytics in its pure form is not very emotional, its tonality is rather a strict affirming and factual rather than polemicizing character, its important properties are immediacy, impartiality in the analysis of current social reality. The main tasks of a journalist-analyst are the ability to accumulate and scrupulously analyze information, to conduct a conversation based on concrete facts. As a rule, the conclusions are based on the results of opinion polls, departmental reports, opinions of scientists and specialists. Thus, the structure of the analytical genres of radio journalism is made up of analytical interview, analytical correspondence, analytical report, analytical reportage, journalistic investigation on radio, analytical review, analytical report.

Publicism, however, presupposes the presence of an extensive and at the same time deep study of the problem. Publicistic materials are of a supratemporal and supraspatial nature, without losing their relevance in any era. The publicistic program is always provocative, emotional, categorical and addressed not only to contemporaries, but also to future generations. In addition to a vision of a public perspective, publicistic programs are distinguished by the emotionality of addressing the audience, an attempt to evoke its lively, not banal response and a clearly expressed intellectual polemic. Personalized beginning, bright expression, partiality prevail in the majority of modern radio commentaries and radio discussions; means of expression of evaluation are actively used in the speech of authors and program participants. The interactive features of radio discussions reinforce their similarity to talk shows. Radio comments are less and less aimed at thoroughly studying the situation, they are more and more biased, emotional, scandalous (Zubko, 2019).

Modern radio publicism accumulates in its structure the principles of analyticity, documentary and artistic quality. There are changes in the functional orientation of traditional forms of radio programs, the differentiation of forms and genres of radio journalism is increasing. Radio publicism is a dynamically developing independent genre group, along with information and analytical genre groups. At one time T.V. Vasileva (Vasileva, 1992) proposed to subdivide journalistic genres of radio broadcasting into two types: 1) materials dominated by documentary material, which manifests itself mainly in the speech of a journalist and participants in his program; 2) publications with a pronounced artistic component, the cornerstone of which is the imagery of speech of a radio journalist and a rich palette of expressive means of radio.

To update the format-genre structure of publicistic broadcasting, a study of federal and regional talk radio stations in Moscow and St. Petersburg for the period January 2010 – October 2020 was carried out. Based on the results of the study, the genres of the series of programs that meet the criteria of publicism were determined; the percentage ratio of publicistic genres relative to each other was established. One transmission cycle is designated as the counting unit. The results of the study allow us to determine the genres and forms of radio publicism and make it possible to identify trends and prospects for the development of publicistic broadcasting (Figure 2).

Thus, the format and genre structure of publicistic radio broadcasting is as follows: round table – 26 %, publicistic talk show – 5 %, radio essay – 2 %, radio composition – 5 %, radio sketching – 2 %, conversation with listeners – 7 %, radio commentary – 41 %, radio feuilleton – 2 %, radio story – 8 %, radio movie – 2 %.

In radio broadcasting of 2010–2020 diversified publicistic discussions became widespread. These ones are: “round table”, radio talk with listeners, publicistic talk show; radio comments on socially significant topics. The main property of these forms and genres is factual (documentary). Documentary accuracy is a formative property of radio publicism in general. Documentation

becomes the main characteristic of radio commentary, publicistic talk show, “round table”, radio talk with listeners.

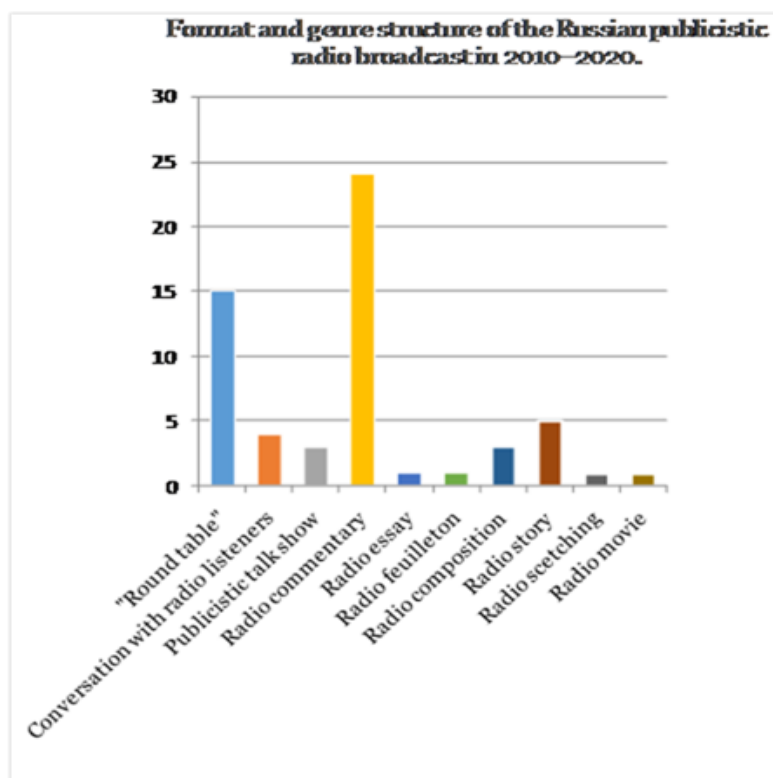


Fig. 2. Format-genre structure of Russian publicistic radio broadcasting (2000–2020)

Debatable documentary programs are more in demand in the planning and preparing of programs by radio editorial staff than programs with a pronounced artistic origin. Radio commentary occupies the leading positions on the air (24 program cycles, that is, 41 % of the total number of journalistic programs. These are, for example, the programs: “Orekh's replica”, “Ganapolsky's replica” (*Echo of Moscow*); “Our commentary”, “About everything” (*Radonezh*); “Look of Maxim Kononenko” (*Vesti FM*), “Results of the week with Andrei Konstantinov” (Internet radio station *Fontanka. Office*, etc).

Slightly less common are “round tables” on radio - 15 program cycles (26 % of the total number of journalistic programs). These are, in particular, programs: “Full Albats”, “Looking for a way out” (*Echo of Moscow*), “Picture of the week”, “Radio room”, “I do not believe! Conversation of a priest with an atheist” (*Komsomolskaya Pravda*), “Principle of Operation” (*Vesti FM*), “Truth and Life” (*City of Peter the Great*), etc. The decrease in radio listening can be explained by the fact that only 3 radio stations (*Echo of Moscow*, *Vesti FM*, *Moscow FM*) broadcast programs in the format of conversations with listeners (4 cycles of programs, i.e. 7 % of the total number of publicistic programs; these programs: “Without intermediaries”, “Only one” (*Echo of Moscow*), “Interactive” (*Vesti FM*), “Moscow Dadaist” (*Moscow FM*). Publicistic talk shows (3 program cycles, i.e. 5 % of the total number of journalistic programs) are less popular (probably due to the greater complexity of preparation and recording.) These are the talk show “Full Contact” (*Vesti FM*) and programs with elements of journalistic talk shows: “Radiomost” (*Radio Russia*), “The essence of events” (*Echo of Moscow*).

The genres of radio publicism with a pronounced artistic component (radio essay, radio feuilleton, radio story, radio composition, radio movie) are less often than documentary publicistic programs. Broadcasts of these genres are on the air of radio stations: *Radio Russia* (radio stories: *Time. Events. People, Time to Remember, History from History*; radio compositions *Key Signs*; radio compositions with elements of the radio theater *Europe. Great Names*; radio movie “Documentary project of Leonid Varebrus”), *Vesti FM* (the cycle of radio feuilletones *Talking*), *Children's Radio* (travel radio sketches and radio stories in the programs *ABC of Travel* and “Street Faces”), *Radio Star* cycle of radio compositions *Historical Notes*; radio sketches “There was a

history”; radio stories *My Russia. Radio travel*). In the subgroup of artistic and journalistic forms and genres, radio narration is leading as a percentage (5 cycles of programs, or 8 % of the total number of programs studied). Radio compositions are slightly less common (3 cycles of programs, or 5 % of the total number of publicistic programs). Radio editions are little used genres: radio sketching, radio movie, radio essay and radio talk (i.e. 2 % for each specified genre of all publicistic radio air).

Summarizing the above, we can conclude that in the genre group of publicistic materials documentary-publicistic radio materials can be distinguished as a separate subgroup, based mainly on the speech of a journalist and program participants. Such programs are completely based on real events and facts, vividly dialogical, analytical, polemical. These are “round table”, conversation with listeners, publicistic talk show, radio commentary.

The second subgroup is artistically-publicistic forms and genres. From a technical point of view, it is important in such programs to have documentary noises, music, special editing techniques. This group includes such genres as radio essay, radio feuilleton, radio story, radio sketch, radio film. This classification clarifies the features of the existing genre system of radio journalism and reveals the characteristic properties of its evolution and functioning (Figure 3).

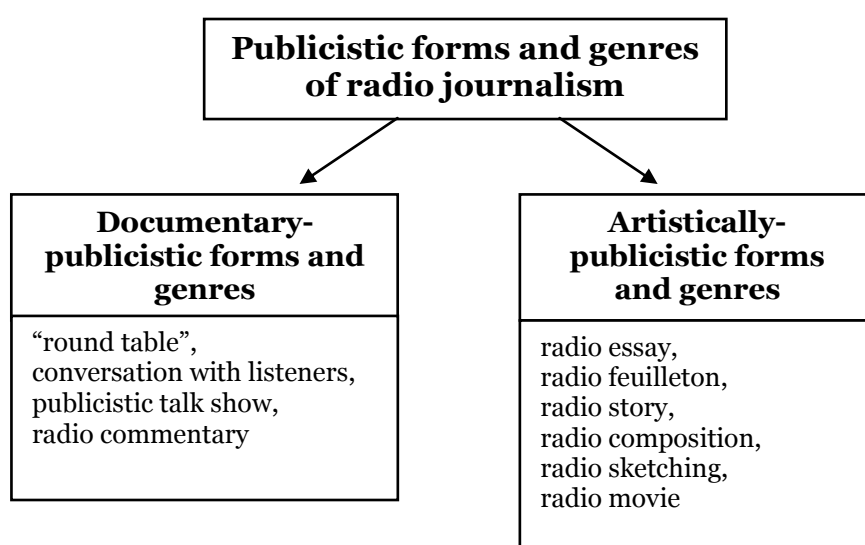


Fig. 3. Publicistic forms and genres of radio journalism

It seems productive to analyze the practice of successful implementation of journalistic broadcasting in two leading Russian universities – Lomonosov Moscow State University and St. Petersburg State University.

Publicistic broadcasting is successfully implemented through the joint efforts of students and teachers of the Lomonosov Moscow State University. Publicistic programs are posted on the website of the student radio channel *Mokhovaya*, 9. The site contains multimedia colorful publicistic longreads and podcasts under the headings: *Audio guide to the journalism department*, *Chronicles of the Time of Troubles*, *Bedtime Story* (headings: *Literary scandals*, *Secrets of Castles*) – radio stories, *Reports* (social journalistic reports), a series of special projects *To the Victory Day: Radio during the Great Patriotic War*, *Hero Cities*, *Front letters*. *Special Project*, *Voices of Children of War – Voices of Victory!* These are the programs in the genres of radio compositions, radio stories, portrait sketches.

At St. Petersburg State University, publicistic broadcasting is studied by student groups of specializations (radio/TV and radio journalism) within the framework of the courses: “Fundamentals of the creative activity of a journalist”, “Theory and practice of TV and radio journalism” and “Professional creative studios”. Students prepare, as compulsory assignments, publicistic radio material in the genres of radio commentary (2nd year), special publicistic radio reporting (3rd year), portrait essay (4th year). In addition, students have the opportunity to prepare a graduation creative diploma project at the radio studio. A student editorial staff consisting of interested students constantly operates at the radio studio. Audio materials are prepared under the supervision of teachers, then, if necessary, are recorded at the educational

studio of St. Petersburg State University (*MOST TV and radio channel*), and then posted on the website of the Higher School of Journalism and Mass Communications of St. Petersburg State University in the appropriate sections. In particular, in recent years, the following publicistic projects have been implemented on the radio of St. Petersburg University: “Those who are not indifferent” (discussion program), “Let's play in the cities” (travel essays), “Essays”, “Open test” (curriculum in the genres of special publicistic radio reportage, radio commentary, portrait sketch), “University Addresses” (radio stories).

The results of the work of the student editions of Moscow State University and St. Petersburg State University can be examples of successful teaching of students in publicistic radio broadcasting in higher educational institutions. Defining the criteria and content of the concept of “radio publicism”, updating the genre-format structure of publicistic radio broadcasting, identifying the leading genres of modern journalistic radio broadcasting and focusing on the practice of creating radio broadcasts by student editions of Moscow State University and St. Petersburg State University makes it possible to determine the competencies that future radio journalists need to master in order to work in publicistic genres.

Future radio journalists need to master the following general and professional competencies:

- Ability to create media texts, and (or) media products, and (or) communication products in demand by society and industry, in accordance with the norms of the Russian and foreign languages, the peculiarities of other sign systems (GPK-1).

- Ability to take into account the development trends of public and state institutions for their comprehensive coverage in the created media texts, and (or) media products, and (or) communication products (GPK-2).

- Ability to use the diversity of achievements of domestic and world culture in the process of creating media texts, and (or) media products, and (or) communication products (GPK-3).

- Ability to respond to the requests and needs of society and the audience in their professional activities (GPC-4).

- Ability to take into account in professional activity the development trends of media communication systems of the region, country and the world, based on the political and economic mechanisms of their functioning (GPK-5).

- Ability to use knowledge in the field of legal regulation of the domestic media communication system in the implementation of professional activities (GPK-6).

- Ability to take into account professional ethical standards in the implementation of their activities (GPC-7).

- Ability to use modern technical means and information and communication technologies in professional activity (GPK-8).

- Ability to take into account the effects and consequences of their professional activities, following the principles of social responsibility (GPC-9).

- Ability to carry out author's activity, taking into account the specifics of different types of media and other media and the available world and domestic experience (PC-1).

- Ability to participate in the development and implementation of an individual and (or) collective project in the field of journalism (PC-3).

- Ability to organize the process of creating a journalistic text and (or) product (PC-4).

- Ability to participate in the production process of publishing a journalistic text and (or) product using modern 10 editorial technologies (PC-5).

- Ability to take into account universal human values in the process of creating journalistic text and (or) product (PC-7).

In the process of drawing up work programs on the theory and practice of radio publicism, it is necessary to take into account a number of competencies, a significant part of which involves mastering the technologies for producing journalistic materials, focusing on the development of the principles of civic responsibility and civic consciousness of students.

5. Conclusion

Thus, the necessity of in-depth training of future radio journalists in the theoretical foundations of radio publicism and the processes of preparing publicistic radio programs was revealed. This article gives a systematic detailed definition of the concept of “radio publicism”, defines the criteria and properties of radio publicism, identifies its basic characteristics and development trends. The genre-format structure of publicistic radio broadcasting has been

determined. This structure includes two format-genre subgroups: documentary-publicistic and artistic-publicistic. Publicistic programs of a documentary nature predominate in the radio air: “round table”, radio commentary. Artistic-publicistic programs are presented to a lesser extent. At the same time, radio story cycles occupy a significant place in this subgroup.

In a large number of discussion programs and radio commentaries that promptly respond to socio-political changes, an increase in the discussion element is observed. At the same time, despite the general tendency to strengthen publicistic broadcasting, there is a refusal of radio editions to produce technically complex cycles of programs with a pronounced artistic origin, which may indicate a shortage of qualified personnel and the focus of radio editions on fast responsiveness of program release. These factors can lead to the loss of a number of genres and forms. The reason for this is also insufficiently effective training of students in knowledge and skills of working in publicistic broadcasting.

In order to modernize the sequence and technology of training future radio journalists in publicistic broadcasting, within the framework of academic disciplines, higher education institutions are invited to focus on the practical work of student radio editions of Moscow State University and St. Petersburg State University.

Results obtained from the study made it possible to determine the most important theoretical knowledge and professional competencies required by students for the production of publicistic radio content. These definitions and competencies are proposed to be used by universities in the development of courses on the theory and practice of modern publicistic broadcasting.

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