Media Education (Mediaobrazovanie)

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CONTENTS

Analysis of Media Literacy Among Students of the Journalism Training Program

Natalia Avdonina [a],[*], Lidiya Zaitseva [a], Nikita Kuprikov [b],[c], Mikhail Kuprikov [b]

[a] Northern (Arctic) Federal University named after M.V. Lomonosov, Russian Federation
[b] Moscow Aviation Institute (National Research University), Russian Federation
[c] Peter the Great Saint Petersburg Polytechnic University, Russian Federation

Abstract

In modern society, the issues of media literacy seem to be especially relevant due to the spread of fake information and unverified news. Analysis of the level of media literacy as a competence of future journalists seems to be a promising area of scientific and practical research. This is especially true, since journalists are both authors and consumers of information. Based on the analysis of scientific and pedagogical literature, the concept of media literacy is analyzed. As the main methods, a pedagogical experiment and a mass questionnaire are used. To achieve the goal of the study, the authors conducted a mass questionnaire survey to determine the level of media literacy of the first and fourth year students of the Journalism Training Program at Northern (Arctic) Federal University named after M.V. Lomonosov (Arkhangelsk, Russian Federation). The survey included three parts: media consumption habits, behavior as an author, and media trust. The survey was supplemented by a pedagogical experiment: students were asked to identify fake and real news. Only four of the seven proposed texts and two of the fake news were identified correctly by the students. As a result, the authors came to the conclusion that a special education in the field of journalism and initial experience in the media sphere does not guarantee a high level of media literacy.

Keywords: media literacy, media education, media competence, information literacy, education.

1. Introduction

The formation of digital literacy among the population is a long-standing problem facing society. The vulnerability of the individual to the World Wide Web is growing along with the Internet development, and the emergence of new Internet media and communication channels. Statistics show the growing number of Internet fraud (Lindel et al., 2020), fake information in the network (Interfax.ru, 2021), deliberate leaks of confidential data via the Internet (Barabanova, 2021).

UNESCO claims that media literacy is the most important competence in the modern world and calls for its integration into curricula and the educational process (UNESCO). A lot of modern research is devoted to teaching digital literacy in schools and universities (Shesterkina et al., 2021). For several decades there has been an opportunity to get a higher education in the field of journalism in Russia, which implies the formation of media literacy among students.

The research questions are as follows: does getting a higher education in journalism always mean the development of media literacy and what is the quality of its formation. The goal of this

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[*] Corresponding author
E-mail addresses: n.avdonina@narfu.ru (N.S. Avdonina)

study is to identify how a higher education in the field of journalism contributes to the formation of media literacy among students.

Research tasks are: to review the literature on the topic; to conduct a survey and a pedagogical experiment among students of the journalism training program and identify their ability to verify information.

2. Materials and methods

As the main methods, a pedagogical experiment and a mass questionnaire were used.

A mass questionnaire survey was conducted to achieve the goal of the study. Its purpose was to determine the level of media literacy of the first and fourth year students of the Journalism Training Program (42.03.02) at Northern (Arctic) Federal University named after M.V. Lomonosov. The authors used a quantitative method of data collection – the Media Literacy online survey, which was presented on the Google Forms service. We distributed the link to the survey on the social networks *VKontakte, Telegram, Instagram,* as well as through the postal service. 30 students aged 18 to 21 became the respondents.

The authors conducted a typical pedagogical experiment, which consisted in comparing the results of the survey in the experimental and control groups. The experimental group was the fourth year students, who almost completed his studies; the control group was the first year students, who began to master the profession. The experiment consisted in solving a professional task – to identify fake news from a group of proposed media texts and indicate the criteria the students were guided when determining.

3. Discussion

We live in a mediatized society (Gálik, 2020; Gálik, Oprala, 2021). If even ten years ago the concept of "mediatization" caused scientific discussions, today it is a given. John Corner believed that mediatization gives an idea of the process when the media accumulate and broadcast various knowledge, values and meanings, which entails a change in political and public life (Corner, 2018).

As James Miller suggests, "mediatization is an historical process by which social practices and institutional arrangements change through the introduction of new media technologies. It may often be the case that new media industries and occupations gain power by augmenting or supplanting existing media" (Miller, 2019).

Jean-Christophe Platin and Aswin Punathambekar note that media organize content in space and time, which indicates their pervasive impact (Plantin, Punathambekar, 2019).

We also note the impact of mediatization on the field of creativity, as H.-K. Lee writes (Lee, 2022).

We see the penetration of mass media into culture, politics, economics, religion and other aspects of public life. We list a number of features of modern media culture:

– interactivity, which means accessing and receiving information at any time, instant feedback, participation of people not related to the media in the production and dissemination of information;

– openness, transparency, which implies the ability to find any information on any topic, both in the accessible and invisible web;

– "explosion of authorship", that is, every person who has the appropriate equipment and access to the Internet can become an author, producing any content: audio, video, text, gaming, etc.;

– personalization, that is, any information today is focused not on a mass audience, but on a segmented one. The audience is no longer impersonal, its portrait takes into account specific socio-demographic and psychological characteristics, interests, behavior in social networks, media consumption habits. The modern audience is niche, in other words, preferring specific topics; it forms a request for a media text;

– mosaic thinking. Compared to linear thinking, which is illustrated by a simple book page, mosaic thinking is dynamic, objective and figurative;

– dissemination of fake, inaccurate information. With such an abundance of media texts of different volumes and formats, with constant clarifications and corrections, it can be difficult for an unprepared person to determine the exact factually reliable information;

– multimedia and convergence. We are accustomed to consuming content of different formats on the same device and on the same web page or in the same media text.

Magnus Frostenson and Maria Grefström, analyzing the role of media in representing business in the mass consciousness, came to the conclusion that "the media play an active role in paving the way for changing the predicament of being a company in an environmentally sensitive field of business. The actors – the media but also all others that are taking active part of creating the story over time – are involved through an ongoing and complex interplay. The conditions for how this interaction plays out are shaped by the media logic and the techniques of storytelling" (Frostenson, 2021).

Media culture, as Shakirova (Shakirova, 2020) notes, forms media consciousness. A person with such consciousness lives and acts on the basis of the experience received from the media. We can say that such a person lives by faith; everything that happens around him is seen as the media report about it. Media consciousness is an attribute of the modern post-truth society, in which the media sets the agenda that is trusted. Under such conditions, the issues of media literacy and the skill of critical thinking acquire undeniable relevance.

Media consciousness is supplemented by mosaic thinking, fragmentary knowledge (Kolychev, Simbirtseva, 2016). The semantic links between the streams of different information formats are weak or not established at all.

Media literacy is one of the tasks of media education. Thanks to media education, people understand how mass media and information are arranged, how media can be used, how to check published information. A.V. Fedorov considers media education as a process of personality development with the help and on the material of mass communication (media) in order to form a culture of communication with the media, creative, communicative abilities, critical thinking, skills of full perception, interpretation, analysis and evaluation of media texts, teaching various forms of self-expression using media technology (Fedorov, 2015).

Media education can be part of both professional journalism education and any other. In the classroom, you can explain the basics of journalism, the principles of media functioning, the genre system, format features and other issues. Based on the E.L. Vartanova's definition, media education in the professional field can be understood as the process of teaching future journalists in order to study the organization of the media, their essence, function and typology; as well as the development of media creativity skills (creation, editing of texts and programs for the media) for active participation in media culture (Vartanova, Zasursky, 2003).

Media education contributes to the development of critical thinking, understanding of the social, cultural, political and economic context, the development of communication skills and creative thinking. Critical thinking allows the individual to ask meaningful questions, make sound arguments, and make independent decisions. A person with developed critical thinking is able to evaluate judgments, both his own and those proposed by other people, put forward reasoned judgments and hypotheses, and formulate conclusions.

Media education is closely connected not only with pedagogy, but also with cultural studies, psychology, and history. Media education expands the range of methods for conducting classes with students. This also includes the study of different types of media, online media, fiction, and cinema. As a result of media education, individual perception and independence of thinking are formed. A person is immersed in the media sphere not as a professional, but as a reader, viewer, listener, and author.

There are currently several models of media education in Russia:
– the educational and information model: the study of theory and history, as well as the language of media culture;
– the practical-utilitarian model: the study of various media;
– the aesthetic model that is focused on the development of artistic taste and the analysis of materials;
– the model of developmental education that deals with the sociocultural, culturological development of a creative personality, with the development of perception, analysis and critical thinking (Tuominen, 2012).

Media education includes several stages:
– the level of development and perception of media culture materials;
– development of creative skills and formation of a full-fledged perception of media materials;
– analysis of media materials;
– acquaintance with the history of media culture.

The level of development and perception of media texts helps the teacher to determine a clear idea of the level of development of students in the field of media. The development of creative skills helps to identify new creative opportunities that include not only modern possibilities, but also traditional creative tasks, for example, writing media texts. After the second stage, you can proceed to the development of media analysis skills. Teachers analyze the logic of the author's thinking, and also reveal the author's concept. Media education is based on various creative tasks, that is, practice. Performing creative tasks, the audience masters the language of media, which includes an idea, theme, plot, etc.

One of the outcomes of media education is the development of media literacy as the ability to identify different types of media and understand the message. The basis of media literacy is understanding the reason why a particular text is published. In this way, the audience will be able to identify fake news (Allcott, 2017; Bronstein et al., 2019; Linden et al., 2020). As I. Celik and S. Dogan point out, "interactional use of social media contributes to justifying information, in turn, increasing new media literacy skills. This can serve as a strategy to combat misinformation on social media" (Celik, Dogan, 2021).

According to the Ministry of Telecom and Mass Communications of the Russian Federation, as of January 28, 2016, the level of media literacy in the country was 74 %, which was almost three times higher than the target for 2015 of 25 % (Digital.gov.ru, 2016).

Kazakov sees several levels of comprehension of the concept in media literacy: a benchmark in the information flow; protection from harmful content and its impact; educational opportunities of media texts; competencies of the author of media texts (Kazakov, 2017).

Kozyreva understands media literacy as competence or "the ability of a person who has the skill to adequately perceive the flows of media information in the modern information space, that is, to be able to search, analyze, create media texts and critically evaluate them" (Kozyreva, 2020).

The key figure in media education and the formation of media literacy is the media teacher (Ming, 2020). Its task is to monitor the role of the media in the socialization of children and teen-agers, to prevent its negative impact on the minds of young people.

In general, media literacy is defined as the ability of the audience to recognize the meaning of the media text and the media as a source of information according to certain criteria. Media literacy is expressed in the ability to work with media as an audience and as an author. It includes:
– the ability to search for the necessary information in reliable sources;
– the ability to determine the reliability of the source;
– the ability to verify information;
– the ability to work with different formats;
– the ability to apply information and communication technologies in the creation and dissemination of information;
– the ability to work in accordance with the law, ethical and value orientations.

These competencies are chosen as criteria for determining the level of media literacy among students.

4. Results

The media literacy survey includes three parts: media consumption habits, behavior as an author, and media trust. Most students consume information from online media (80 % of respondents) and Instagram (76.7 % of respondents). The answers for the question "What content in social networks is interesting to students?" are presented in the figure (Figure 1).

Respondents prefer short news, informational and entertaining videos, and memes. The most read media include *Meduza* (recognized as a foreign agent), *Novaya Gazeta*, *Lentach*, *Mash*, and *RIA Novosti*. It should be noted that these media offer information in the format of infotainment (*Medusa* (recognized as a foreign agent), *Lentach*, *Mash*), analytical journalism (*Novaya Gazeta*) and news reports (*RIA Novosti*).
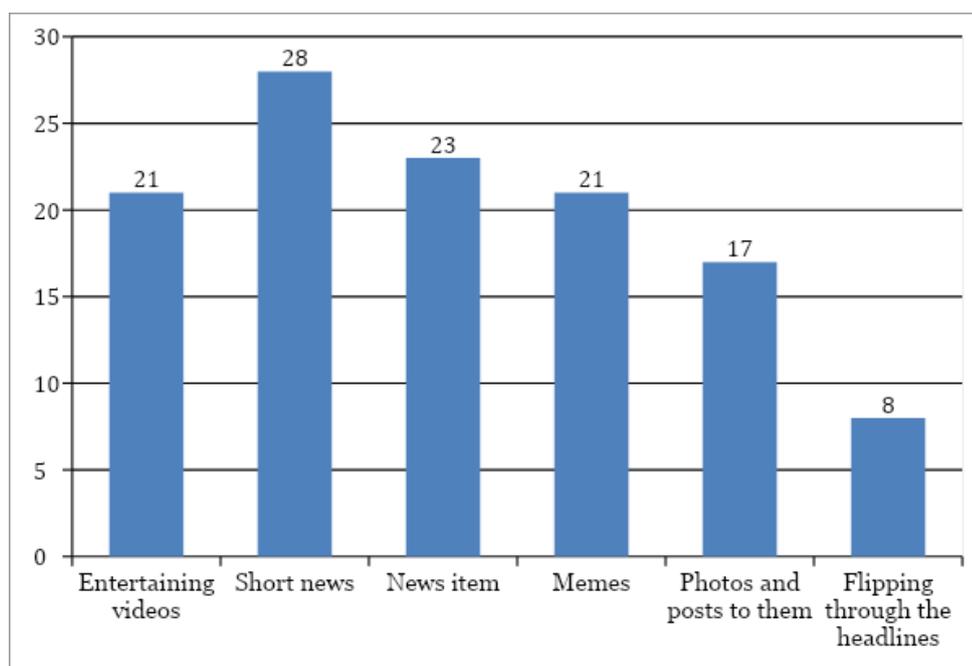
Fig. 1. Types of content that students consume in social networks

Respondents answered the question about malicious content in the following way (Figure 2):
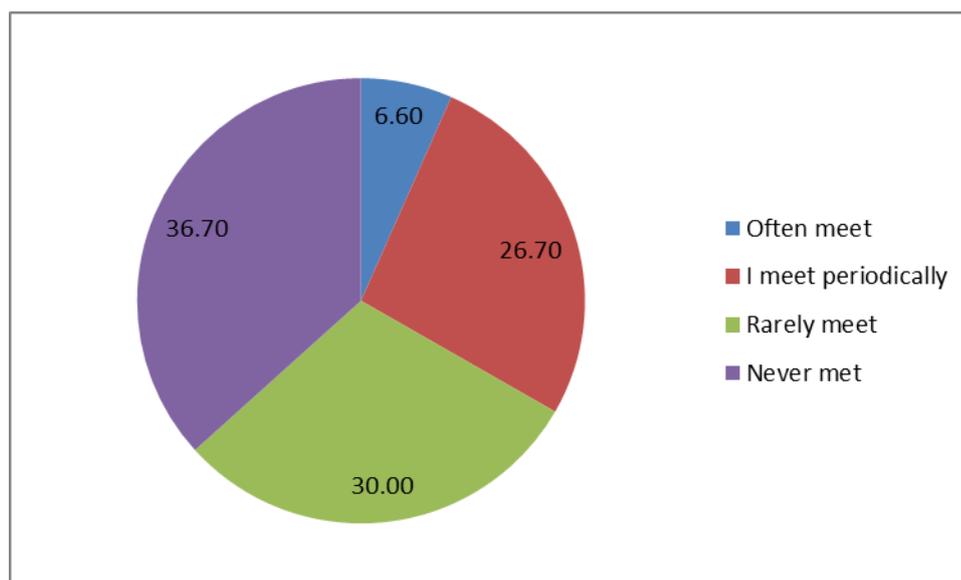
Fig. 2. Respondents' answers to questions about the Internet malicious content (%)

By malicious content, we meant, for example, extremist, suicidal or encouraging illegal behavior information.

Most students do not read foreign media, seven people read in English: *Bellingcat*, *BBC*, *Vogue*, *Euronews*, *The New York Times*. The answers to the question about foreign media allow us to conclude that students do not have access to alternative positions on current topics.

Thus, we see that students mainly receive information from Russian-language Internet media and social networks, preferring the formats of infotainment, news and analytical journalism, while periodically encountering deliberately malicious content.

The next part of questions was devoted to the behavior of respondents as authors. We found out that students quite often publish information (Figure 3): mainly photos, text posts and stories.
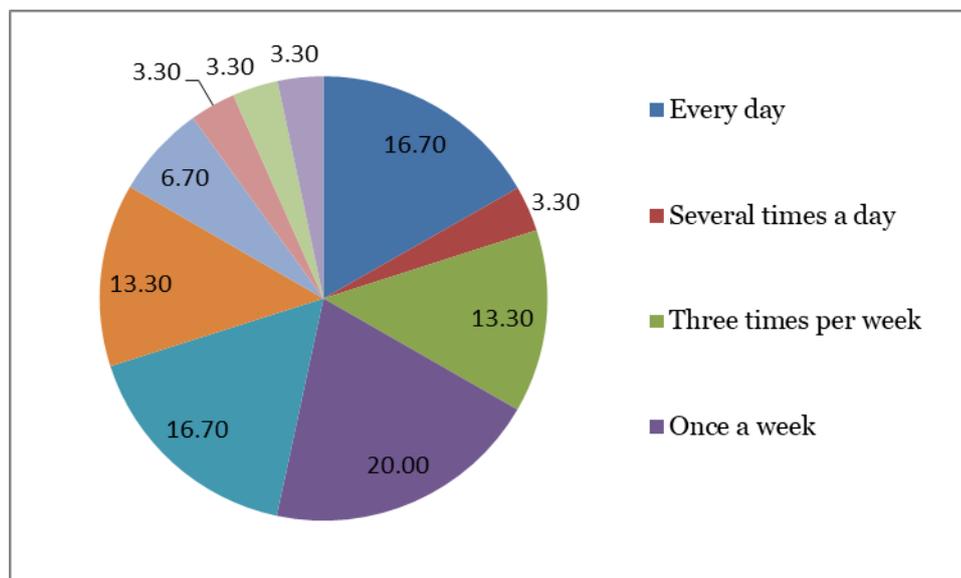
Fig. 3. Frequency of respondents' publication (%)

The answers in the third part of the survey give an idea of the attitude towards the information published in the media. 76.7 % of respondents rated the degree of trust in the media as "satisfactory". As for the mistrust, the students mainly pointed to the abundance of fake information, the lack of expert opinions, the publication of clickbait headlines, and unverified information. Students prefer to double-check information in other media (83.3 %) and in browsers (70 %). 90 % of respondents admit that the offered information may be deliberately false or unverified.

Respondents suggest the following steps to protect themselves from harmful content:
– do not respond to the media bubble;
– to filter information;
– to prevent such content from being shown;
– to check what you have read, heard, seen.

Separately, we asked the question of how to identify fake news. Respondents pointed to the following markers:
– media bubble;
– abundance of introductory structures;
– unknown source, lack of experts;
– a call for distribution;
– emotional style;
– double-check in other sources.

Students identified the yellow press, state media, individuals, and bloggers among those interested in spreading fakes.

Students named such fakes: the story of James Rogers, who was executed for the Massachusetts experiment; canned cat food; cattle burial ground near the village; news about the move of educational institutions to remote learning.

21 of the respondents cooperate with the media.

Next, we conducted a pedagogical experiment: we offered the respondents seven news and the task to determine fake ones. We selected three fake and four true news from the Internet media, which were still available in the sources; among non-fake news we deliberately choose those in which the facts looked like lies or absurdity.

Only four of the seven texts and two of the fake news were correctly identified by students. That is, in reality, the audience considers about 40 % of texts as fake or not-fake. First-year students did better than fourth-year students in identifying fake news (33 % of correct answers vs. 25 %). The real news was identified by students of different courses in the same percentage – 50 % of the respondents found them.

Identifying fake news is a difficult task for both first-year and graduate students, despite the fact that the latter have more journalistic experience and a deeper knowledge of journalism theory.

Additionally, the students were asked to name the criteria they paid attention to when determining the reliability of the news. The results are presented in the figure (Figure 4).
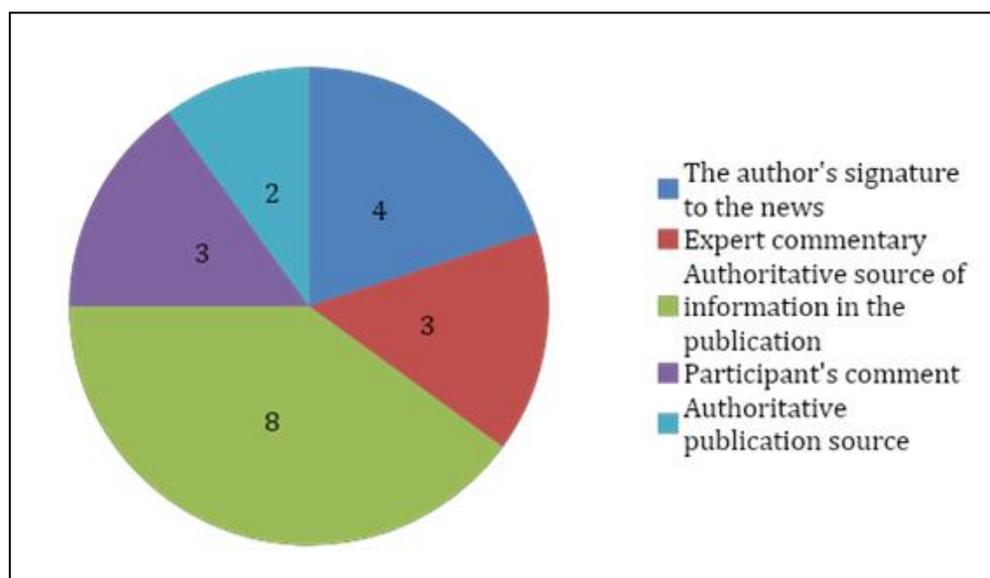
Fig. 4. Rating of news credibility criteria. Evaluation of reliability criteria on a five-point scale

Most of all, according to respondents, one should pay attention to the media that published the news and a commentary by a witness to the news situation. Additionally, the students named the nature of the news headline as the criterion they paid attention to.

At the end of the experiment, respondents were asked to rate the reliability criteria on a five-point scale, where a score of "1" meant that the criterion was not reliable, and a score of "5" meant that the criterion was reliable. The survey results are presented in the figure (Figure 5).
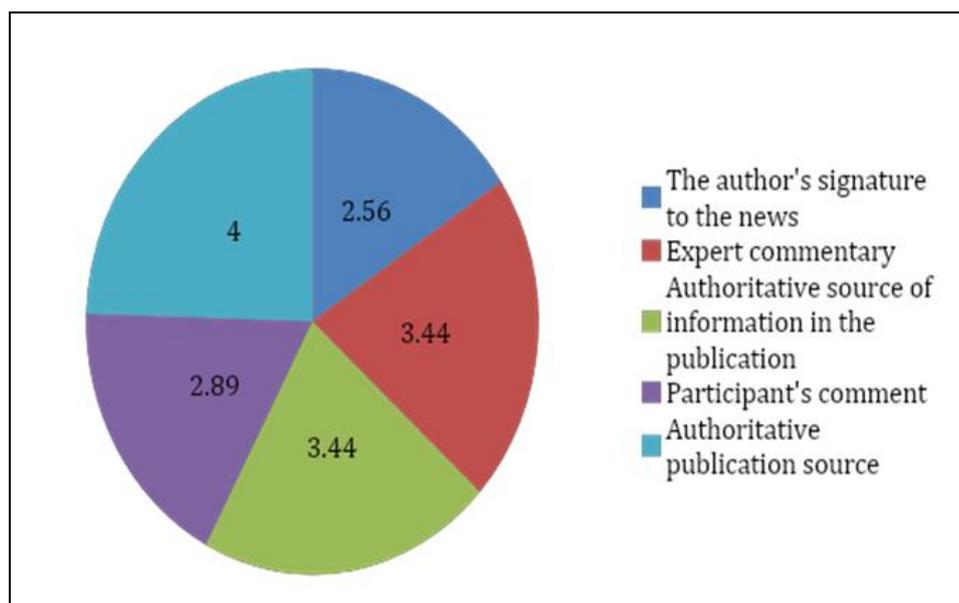
Fig. 5. Evaluation of reliability criteria by respondents on a five-point scale

None of the proposed criteria scored five points; respectively, according to the respondents, there was no reliable marker of fake or not fake news. Students believed that the most unreliable criterion was the presence of the author's signature in the news, and the most reliable was the authoritative source of the publication; and they paid more attention to it when determining the truthful news. However, the experiment showed that the benchmark for this criterion failed the respondents: the sources of fake news were such media as Channel One, the popular newspapers

Komsomolskaya Pravda and *Moskovsky Komsomolets*. At the same time, absolutely all respondents considered the publication of the online publication *7days.ru* about the illness of a famous actor to be fake, but the information was true. Probably, the scandalous nature of the fact, call and tabloid press caused doubt.

Respondents rated the criteria "Having an expert commentary" and "Authoritative source of information in the publication" at 3.44 points each, above average, but only 15 % were guided by them when determining the reliability of the news. 20 % of the students were guided by "The presence of a commentary by a participant in the events", while on a five-point scale they rated it only 2.89 points. At the same time, both first and fourth year students gave approximately the same points, i.e. the experimental group was almost equal to the control group.

5. Conclusion

The conducted pedagogical experiment clearly showed that the presence of a special education in the field of journalism and initial experience in the media sphere does not guarantee a high level of media literacy. The reasons for this result can be both the personal characteristics of the respondents, their limited lived human and professional experience, and the shortcomings of the educational program. In general, the media literacy level of the respondents can be defined as average. Students know about fakes, the technology of their creation and distribution, but recklessly rely on their own knowledge. When developing the content of education, this aspect should be taken into account, and students should be aimed at mastering the technologies and resources of content verification.

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Implicit Expression of Negative Evaluative Meaning in the Context of Modern Linguoconflictology (based on the Media Text)

Ludmila Brusenskaya [a], [*], Irina Belyaeva [a], Alina Kotaeva [b]

[a] Rostov State University of Economics, Russian Federation
[b] South Ossetian State University after A.A. Tibilov, South Ossetia

Abstract

The authors study linguistic units characterized only by contextually determined semantics of negative connotation, including in the broad context of the situation. It is proved that implicit evaluative statements, for example, using precedent nouns, do not always make the connotation lighter and help to avoid a conflict situation. In the article, based on the modern media sources, using cognitive-pragmatic analysis, the authors study the possibilities of implicit expression of negative evaluative meaning. The mismatch of the two plans of the linguistic sign (meaning/expression) determines the categories of implicitness and explicitness. Implicitness is also due to the absence of isomorphism of denotation and signification. It is possible with implicit components to express information compactly and dynamically, to actualize its rhematic part, and in the case of expressing negative connotative meanings, implicitness helps to observe social prohibitions and prevent conflict communication.

Keywords: linguoconflictology, conflictogenic language units, negative evaluation, implicitness, implicit evaluation.

1. Introduction

The mismatch of the two plans of a linguistic sign (meaning/expression) determines the implementation of the categories of implicitness and explicitness. At the same time, implicitness is also due to the absence of isomorphism of denotate and significate.

This is precisely a universal feature, and not a feature of some statements or texts, at least because not every thought needs verification (for example, almost always a large premise of inference is reduced in speech, and the information contained in it remains at the level of background knowledge).

It is possible with implicit components to express information compactly and dynamically, to actualize its rhematic part, and in the case of expressing negative evaluative meanings, implicitness helps to observe social prohibitions and prevent conflict communication.

Modern media discourse is conflictogenic, has a tendency to violate communicative, ethical, legal standards of communication in public discourse, to use means of speech aggression and manipulation, in this connection, the issues of linguistic security, communicative ethics, especially in Internet media, are especially urgent (Kačinová, 2019; Kulikova, 2020: 5; Vrabec, Bôtošová, 2020). Therefore, the study of different types of "soft", non-conflict evaluation is extremely relevant.

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[*] Corresponding author
E-mail addresses: brusenskaya_l@mail.ru (L. Brusenskaya)

Since the time of Sharl' Balli category of evaluation (and much more often – pejorative one) invariably attracts the attention of linguists. It is considered by the researchers to be a reaction to the surrounding world expressed by the word. The stable idea is that implicit evaluation is more positive, milder even in the expression of pejorativeness. However, the article will show that this, correct in whole, position under the influence of communicative conditions and the addressee factor can be changed significantly.

2. Materials and methods
In the article, based on the modern media sources, using cognitive-pragmatic analysis, the authors study the possibilities of implicit expression of negative evaluative meaning.

3. Discussion
It is a well-known fact, in the language implicitness can be more or less implemented (Baek et al., 2019; Deligiaouri, 2018), that is, these categories are parametrically graded. In this connection, the evaluativeness transmitted by these two ways (with their modifications, transitional, syncretic cases) may contain a different degree of negative expressiveness and, as a consequence, conflictogenicity. Explicit information directly expressed by a linguistic unit with a pejorative meaning is characterized by the highest degree of conflictogenicity. This negative expression reaches its maximum concentration in implementing an invective communicative strategy (Kulikova et al., 2021), when an obscenism is intentionally chosen from a variety of nomination options. For example, the statement of the People's teacher of Russia S. Rukshin: "a pedagogue is not a *whore,* he/she has a high social and state mission, he/she should not sell any services, he/she is a person working in a system-setting institute of society. A teacher who is dependent on the complaints of pupils and their parents will never be an authority. And any transferring values needs the authority of a person presenting them" (Rukshin, 2022: 10).

A lot has been said and written including at the state level that a teacher is not a provider of educational services, that teaching is a mission, not a service. For example, the title of the article "Putin gave an order to remove the concept *educational service* from the legislation" and the text: "The concept *educational service* will be excluded from the Russian legislation on education. This order was given by the President of Russian Federation Vladimir Putin following a meeting of the Presidium of the State Council of the Russian Federation. At the meeting of the Presidium of the State Council on General Education on August 25, Putin proposed not to apply the word "service" directly to the work of teachers" (Goncharuk, 2021: 1).

When discussing the "concept of educational services", as a rule, comparisons with the work of a seller or a hairdresser used. S. Rukshin (on the pages of the newspaper *Culture*!) uses the offensive invective and thereby sharpens the problem that has not been solved yet. It is a well-known fact that a teacher whose salary depends on the absence of complaints from pupils and their parents remains in the position of a service seller, and it is necessary to change this situation radically.

Hence the choice of a means (Lane, 2020; Tully, Vraga, 2018) for a negative evaluation – not only explicit (assuming the completeness of the manifestation, clarity and emphasized essence of the evaluation), but invective one. The widespread use of punctuations and omissions in invective and obscene expressions is placed in the transitivity zone between implicitness/explicitness.

It is interesting that a similar (in fact) technique can be used in a sounding text, for example: "I wrote the words, we together with the engineer showed them to Andrey, he liked them in whole. But what the engineer did with the obscenity when sounding: instead of the obscene word, either the goat bleated, or people laughed, and the viewer's hearing was not offended. Andrey came up with something like an ellipsis instead of an obscene word" (Bykov, 2019: 55).

We mean the movie by A. Tarkovsky *Andrei Rublev*, in which R. Bykov played the role of the Buffoon and himself wrote ditties for his character, which, obeying laws of the genre, could not do without obscene lexis. Of course, the implicit means of evaluation are the least risky in terms of conflict. If an explicit evaluation (Golan et al., 2019) follows from the very dictionary meaning of a language unit and does not need any transformations, but an implicit negative evaluative information is not expressed openly by a language unit, but it is derived through the interpretation of this unit itself and the context (Jang, Kim, 2018), including the broad context of the situation. The content plan in the implicit evaluation is more meaning-intensive and the recipient is forced to apply some intellectual efforts to detect hidden meanings (Boulianne, 2019). But it is these

expended efforts, according to A.N. Baranov (2011), that make implicit information more effective. Researchers believe it is possible to talk about the "phenomenon of implicit invective".

Thus, according to I.V. Zalozhnaya (Zalozhnaya, 2011) invectivity is considered to be a functional-semantic field, the periphery of which is an implicit invective (for example, such is the definition *fantasy* relating to news programs). The interest in implicit (hidden) invective is connected with the formation of linguo-legal expertise as an applied science at the intersection of language and law.

One of the means for transmitting implicit evaluative meanings are onyms, and "the precedence/non-precedence of an onym affects the volume, essence, and degree of representation of implicit meanings" (Yakovenko, 2013: 5). For example: "And let me smile, looking at how the gallant bearded Kekhman removes the portrait of Eduard Boyakov from the wall. Better late than never. Kekhman is also, you know, not a knight Lancelot, but at least he knows how to do and how not to do with People's Actor of the Soviet Union" (Moskvina, 2021: 19).

The name of the most glorious knight of the era of King Arthur saves the author from direct invectives, which in this context – approval (in general) of the actions of the new administration of the Gorky Moscow Art Theatre – would not be appropriate. *Not a knight Lancelot* is a soft and not definite evaluation: on the one hand, the onym is functionally attractive both in relation to the expressiveness of the text and in relation to the recipient, ensuring his/her participation in the recognition of invective implicatures. For example, a similar case: "The director of the film Igor Ugolnikov personally performs a role in his film, and not a small one, which very few persons have been able to do so far (Chaplin, Shukshin, Mikhalkov), and that Ugolnikov is not Chaplin, he knows himself" (Moskvina, 2022:15).

Often such evaluative onyms, including transformed ones, are placed in a strong heading position. N.A. Bakich points out three reasons for such use of onyms: "firstly, the need to attract the reader's attention, since it is the title that is connected in memory with a familiar phrase or phenomenon; secondly, a better explanation of the meaning; thirdly, the replacement of a direct statement, which may be undesirable in a media source" (Bakich-Samylicheva, 2018: 18).

Implicit evaluativeness (Van Duyn, Collier, 2019) can be realized through a lingual game (pun intended). Journalist Dmitry Popov, commenting on the news that Chubais has left the country, writes: it's just a pity that he *didn't sit down on the track* (authors' note: a pun intended is based on the Russian idiom meaning 'to sit a little before a long trip' and the word 'to sit' meaning 'go to jail') (Popov, 2022: 6);

As the author of the movie put it in a press release, "the original source includes a lot of reasonings that are completely impossible to present in a form of movie". However, the reasonings, as evidenced by the film, is quite *perenosimy* (transferred) to the screen, since its characters are engaged mainly in conversations. Another thing is that not all the viewers will be able to *vynesti* them (a pun intended is based on the verbs pere*nesti* and vy*nesti* with the same root morpheme) – just as not all the readers were able vy*nesti* (to endure) *vitievatyi* (intricate; in Russian the adjective looks like as if it is made from the diminutive form Vitya of the name Victor, but *vitie*vatyi in Russian is formed from vitiya – predictor) speeches of the book heroes, interspersed with the vampiric concepts of "discourse", "glamour" and "bablo" (dough, jargonism money)" (Matizen, 2022: 28).

Irony belongs to the spectrum of means of expressing implicit negative evaluative meanings (Kulikova, 2020: 203). Irony is a situational implicature, despite the fact that frequency images can become the basis of usual ironisms (for example *Cicero* about a tongue-tied speaker). Irony is considered to be an implicit means of expressing evaluation (Mihailidis, Viotty, 2017; Temmermanet et al., 2019; Wenzel, 2019) due to its veiling. Meanwhile, irony, no less than a direct mockery, is able to express both detachment, distancing from the object of irony, a difference, and a dismissive attitude.

For example, the global irony that can be caught literally in every phrase in T. Moskvina's review of the film of I. Ugolnikov *Fruits of Learning:* "Personal passions cannot reverse the initial drama – in the forest (somehow rare and well-visible for the Pskov partisan wilds), partisans ("as well as F. Bondarchuk") sit in eternal and complete readiness, ready to immediately exterminate the enemy. The occupiers are commanded by a fierce major (Michael Epp), believing, unlike Frau Schiller, that "culture has no place in war".

The *Fruits of Learning* are inhabited by clear, simple-minded inhabitants, with obvious and unambiguous reactions. If they have fun – they laugh at the top of their lungs, if they are scared –

they shout or stare, they are angry – they twist their face in a grimace, you can't make a mistake. This is obviously what a viewer with postcovid syndrome needs.

For three series S. Bezrukov was a semi-literate lefty, but in the fourth one his essence was revealed. On the bank of the river, looking into the Pskov wide valleys, he began to recite by heart *Eugene Onegin* to the fascist frau, but he pretended, the tricky devil, that he did not know anything and could not stand Pushkin, the white-handed gentleman, at all. And the stuttering immediately ceased. This was obviously to be an undercover job, an insidious legend that the narrow-minded Frau bought into. In fact, in the Mikhailovskoye, as we guess, a secret agent of Russian culture was acting, who had at last to defeat pompous gentlemen-monsters imagining themselves to be bearers of prosveshchenie (in Russian a lingual game is based on ambiquitas prosveshchenie – education and enlightenment) in backward peoples. To the Motherland, to Pushkin, as say" (Moskvina, 2022: 15).

Having avoided direct invectives, the author, nevertheless, gave a damning characterization of the new product of "cinematic design".

4. Results

However, it is impossible to say that techniques such as metaphorization, lingual play, and the use of precedent synonyms always reduce the negative expression of pejorative evaluation. For example:

Headline "Ukrainian Doctor *Mengele*": **"**I think he knows that there is international humanitarian law, and therefore he understands that his order is a war crime. And that is why, immediately after it became known that the head of the Russian IC announced the initiation of a criminal case against Druzenko, the "Ukrainian *Mengele*" passed back: he said that he had spoken out of emotion and no one did anything like that. And it is the most important thing, he realized that according to the laws of wartime, nobody would be delicate with him: they would find him and shoot him like a rabid dog. It's good if they don't castrate him beforehand" (Popov, 2022: 2).

The author of the article is a well-known journalist Dmitry Popov, who talks about Ukrainian doctors-sadists. No matter how terrible their crimes are, they are incomparable in scale (but quite comparable from a moral point of view) with the actions of Joseph Mengele, conducted inhumane experiments on prisoners in nazi concentration camps. Thus, the use of the onym maximizes negative evaluation, which has an emotional essence (and not a rational one, in which a logical comparison of the qualities of the nomination objects is carried out). Of course, super-strong negativity is adequately perceived by the reader shares the author's ideological platform. It is a well-known fact, the implicit semantic implicatures of an onym are dynamic, which is determined, in particular, extralinguistically. In Ukraine, where monuments to the Heroes of the Great Patriotic War are being dismantled and accomplices of the nazis are being rehabilitated at the state level, and the name of Doctor Mengele does not look ominous. This example clearly demonstrates how precedent onyms function in the modern media discourse: being correlated with current events of our time, they receive new semantic shades.

For example, also a metaphor that not only does not reduce pejorativeness, but greatly enhances it: "Now Western goods themselves have fled from our counters and markets. And that's great, because for all the convenience and pleasantness, it was a cultural poison that led to the destruction of our identity" (Chesnokov, 2022: 6).

In terms of the dynamics of the evaluative meaning, the word *optimization* is extremely interesting. Wikipedia explains that this is 'the process of maximizing advantageous characteristics, ratios (for example, optimization of industrial processes and production), and minimizing costs'.

Form deprived from Latin *optimum* is 'the best', this word is able to express positive pragmatics (for example the optimization of speech communication, etc.) But everybody knows what the reform in medicine, launched in 2010, which was called the *optimization of healthcare*, turned out for the population; the same was with the *optimization* of industry, education and culture.

Neologisms such as *optimized, optimizers* with bright pejorative pragmatics appeared in the Russian language. And that is why the original meliorative looks scary in such a newspaper headline: *Optimization of invalids*.

Subtitle: In Rostov Region, people with disabilities were deprived of free travel in public transport (Kolobova, 2022: 3). In the article we read: "The Russian citizens usually shudder at the word optimization. Because they remember how, for example, the healthcare system was optimized: and it wasn't very ..., but what became... Recently, the Ministry of Labour of Rostov Region applied this wonderful word to the most defenceless: invalids, including children".

The article contains the text with which the government of Rostov Region responded to the outrage of people: "Taking into consideration establishing the unified form for providing social support measures to preferential categories of citizens in Rostov Region (the introduction of a one-time monthly cash payment in the amount of 1000 rubles for regional beneficiaries) fare from 01.04.2022 for federal beneficiaries has been *optimized*". The word *optimization* especially angered the people: Who optimized? whom and where? – to parents of children-invalids, invalids and invalid children, it is clear, in whole … As we can see, native meliorative Latinism has become extremely conflictogenic due to got negative evaluation.

5. Conclusion

The phenomenological essence of a natural language consists in the asymmetry of the signifier and the signified, generating implicitness. The flexibility of a linguistic sign, the variability of its semantic valence and connotations provide variability in expressing of negative evaluative meanings.

Negative-evaluative information can be expressed with varying degrees of intensity. Implicitness is rightly recognized as the least risky way of evaluation in media communication, since it is able to smooth out negative evaluation and thereby reduce the conflictogenicity of the text. At the same time, as it has been shown, traditional means of implicit expression of negative evaluation can, under certain conditions, be not weaker, but stronger in terms of the degree of emotional expressiveness, in terms of the effect on the recipient.

6. Acknowledgements

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Schoolchildren's Family Values Formation in Russian National Cinematograph Works: Media Education Aspect

Irina Chelysheva [a], [*]

[a] Rostov State University of Economics, Russian Federation

Abstract

The problem of family, family relations and basic family values formation is very essential nowadays. The difficulties and problems of the modern families lie in unreadiness and unwillingness of young people to take the responsibility for the closest people, inability to cope with even slight obstacles in life, provoke a great number of divorces and don't promote strengthening and saving of the best family traditions characteristic for Russian family relations culture.

In the article media educational abilities of schoolchildren's family values formation in works of Russian cinematograph are displayed. The problem is viewed in the context of modern students' audience preparation (future teachers, psychologists, youth work organizers) for professional activity with schoolchildren in conditions of media clubs' activity, work in media studios, school media centres and so on.

The basic directions of media educational activity, aimed at modern scholars' family values formation are based on the complex approach to the analysis of audiovisual media text, including sociocultural context study, basic plot lines characteristics, main and optional characters' family relations models investigation, composition of comparative characteristics of family happiness principles, manifested in films of different years, study and analysis of professional materials of media critics and media educationalists, devoted to this or that work of cinematograph and so on.

In the process of feature films analysis, the main goals of media education are viewed, consisting in self-directed selection, analytical evaluation and media text interpretation realization, and also audiovisual space creative expansion with the purpose of modern schoolchildren's horizon, creative abilities, critical thinking development.

Keywords: media, media education, cinematograph, feature film, sociocultural aspect, schoolchildren, students.

1. Introduction

Family values, as well as the goals of their formation remain essential for many years. The traditions of family upbringing in the context of values formation in Russian science were established by N.G. Chernyishevsky, N.A. Berdyaev, P.A. Florensky, V.S. Solovyov, L.N. Tolstoy, K.D. Ushinsky and other scientists. There are widely spread family education conceptions of foreign researchers such as F. Bacon, T. Hobbes, J. Locke, de Montesquieu, I. Pestalozzi and others. The problems of family, family education and family values formation on the modern stage of sociocultural development are one of the most important problems of government policy, are actively raised in works on pedagogics, psychology, culturology, philosophy, become the subject of interdisciplinary investigations.

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[*] Corresponding author
E-mail addresses: ivchelysheva@yandex.ru (I. Chelysheva)

Nowadays, in the era of media communication, the problems of value orientation formation are actively transmitted in mass media, discussed in TV programmes, find reflection in the works of the cinematograph and so on. The problem of the values formation in the context of family education predetermines the interest to this aspect in media culture works of different kinds and genres. M.A. Mazuritskaya, giving the culturological analysis of the Russian youth's values orientation formation through the example of literature and cinematograph, determines them as "complicated system, including moral personality affirmations: ethical ideals, humanity, civic spirit and aesthetic taste, forming by means of drawing into national and world culture values. In these conditions the spiritual ideal is manifested in one's overview about personality, worthy of emulation" (Mazuritskaya, 2011). Preservation of the best family traditions, attitude to family values is sufficiently changed in modern society.

Media education aspects of schoolchildren's family values formation in works of Russian national cinematograph act as important educational factor, determining the branches of media pedagogical activity in the younger generation's upbringing, education and development. In media educational process the study, analysis and interpretation of cinematographic works, devoted to family values, not only promote analytical abilities, the audience's creative potential development, but also play the important part in valuable attitude to the family and family traditions formation.

2. Materials and methods

As the material for the investigation the scientific works on pedagogics, psychology, sociology, culturology on the problem of the research were used. The main methods of the investigation are analysis and synthesis of thesis works, abstracts, monographs, scientific articles, normative legal documents, having generalization, classification and content analysis.

3. Discussion

A great number of recent investigations deal with the problem of family values and orientations interpretation in different means of mass-media. Thus, in works of O.L. Lebed (Lebed, 2015), L.F. Adilova and V.A. Mishchenko (Adilova, Mishchenko, 2014) and others the problems of value orientations in mass-media are viewed, which to the great degree "determine the modern models of family behavior and create the significant family models which go along with a person throughout his/her life and basically affect his/her viewpoints" (Adilova, Mishchenko, 2014: 110). Moreover, as O.L. Lebed and V.A. Mishchenko point out, "the presentation of family-demographic events in press and other sources of MCT (Mass Communication Tools), work of culture and art is most notably connected with the change of the structure of traditional extended family, mainly its reduction to the nuclear family with one-two children" (Lebed, Mishchenko, 2015).

Today the most current problems of the modern society, connected with family problems, are the decrease of family value as the entity of like-minded people, correlated by common interests and ambitions. By the way, age boundaries for youngsters' readiness for family creation are shifted. If several decades ago young people created families in average before their 25-30 years old, on the modern stage many people think about it after achieving some particular success in career, acquire material welfare answering their personal ambitions.

All these problems find the reflection in films, resonating with younger generation. In works of scholars G.A. Abikeeva (Abikeeva, 2010), D.A. Davidenko (Davidenko, 2004), E.V. Zhelnina, L.N. Galiullova (Zhelnina, 2019), V.V. Tyulyunova (Tyulyunova, 2019) and many other Russian researchers it is emphasized that cinematograph as a great factor of socialization displays the image and the models of modern families relations. As G.A. Abikeeva puts it, this kind of media art "reflects the process occurring in the society, and also takes active part in moral-ethic values, behaviour stereotypes, citizens' cultural and national identity formation" (Abikeeva, 2010). Moreover, according to V.V. Tyulyunova, the great part in the most edgy social problems of family upbringing and family values coverage can be played by author cinematograph: "if commercial cinema uses the dominant among the audience models of thinking, thus, it is accused by film critics in the plot's predictability, the author cinema in contradiction to these limits opens the theme in an unpredictable and even shocking for the viewer way. As film directors themselves explain, this is one of the mechanisms of the audience affecting: its mood, norms, values. Consequently, the movies themselves can be viewed from the point of view of their family values affecting and forming" (Tyulyunova, 2019).

M.A. Mazuritskaya, characterizing the dominant vectors of youngsters' film preferences in different years, points out several stages. Thus, "dominating orientation of cinematographic and reading preferences of the youth from 1920-s to the first part of 1950-s reflected the significant for the Soviet society problems if Civil war (1920-s); collectivization, industrialization, struggle with "public enemies" (1930-s); the Motherland protection in the period of The Great Patriotic War (1940-s), that was manifested in the youth's interest to Soviet literature and film art. This orientation promoted the formation of such value system as altruism, patriotism, idealization of the current political formation. From the mid 1950-s till 1991 the greatest youth's interest was captured by movies and literary works, reflecting the characters' inner world and their moral strivings, in this connection the dominant values in the youngsters' value orientation were: the striving to political freedom, the search of the purpose of life" (Mazuritskaya, 2011). What about the contemporary state of the question, the author points out two key tendencies, one of them predetermines "the students' interest to the literary works and movies with deep psychological content, that is more peculiar for humanity students. The second tendency is to great extend peculiar to science students and consists in the focus to mass culture products and also westernization of the readers' and especially film viewers' preferences" (Mazuritskaya, 2011).

Media educational scope, connected with the cinematograph investigation is widely displayed in a great number of Russian and foreign resent works. Media educational aspect of media culture works of different kinds and genres usage acts as the subject of numerous Russian and foreign current investigations. Thus, the problems of investigation and analysis of the cinematograph in the context of media educational process are carefully studied in works of A.V. Fedorov (Fedorov, 2015; 2016; 2017; 2018), in works of I.V. Chelysheva and G.V. Mikhaleva the practical aspects of media education integration into students and young researchers' class and extra-curricular activity are investigated (Chelysheva, Mikhaleva, 2021; 2022). Particularly, the authors note the active development of media literacy in modern universities, register the new forms of their realization on the example of open media schools: "The transformation taking place today in these areas, the goals associated with the search for new forms, ways and methods of media education for the younger generation are being updated. Promoting and popularizing film and media education is an important factor in the success of this process at school and university" (Chelysheva, Mikhaleva, 2022).

The researchers S. Kayal and R. Saha (Kayal, Saha, 2022) introduce the analysis of film images representation in the context of social theory of identity; the problems of civic qualities formation by means of cinematograph are revealed in the work of Ju. Hallam (Hallam, 2012). M.W. Franciscon (Franciscon, 2020) and O. Gradinaru (Gradinaru, 2017) in their works deal with the problems of western countries' images and symbols in Soviet cinematograph. In works of D. Buckingham (Buckingham, 2014; 2015), S. Gáliková Tolnaiová (Gáliková Tolnaiová, 2021), S. Gálik, B. Oprala (Gálik, Oprala, 2021), V. Kačinová (Kačinová, 2018), S. Livingstone (Livingstone, 2018), D. Petranová et al. (Petranová et al., 2017), A. Silverblatt (Silverblatt, 2018), C. Worsnop (Worsnop, 2004) different aspects of modern audience's media literacy development in media education process are described.

4. Results

In the process of media educational cycle disciplines examination such as "Media culture and media education history", "Media competence basis", "Critical thinking development in the process of media education", "Creative-productive activity organizing on the material of media culture" and others, work with Russian cinematograph products, focused on family values formation, acts as an important aspect of future educators-psychologists and youth work organizers' professional preparation. It is caused by the sufficient decrease of family values importance in modern youth circles, by the change of enduring values, peculiar to traditional family, such as mutual trust, sympathetic understanding, common interests and so on. In this respect, it is necessary to provide future educators, psychologists, youth work organizers with range of tools for the work at young generation's family values forming, ones of the most efficient are lessons in cinema clubs, media studios, school optional classes and so on. For that purpose, in the process of media educational disciplines study this goal can be successfully included into professional preparation of modern students who are going to work with modern digital generation.

Working with the investigations of the Soviet period of family problems in audio visual media sphere, students come to conclusion that media texts of different kinds and genres were not free

from ideological keynotes of historical times of their creation, consequently, the theme of family and family values was viewed through the positions of the epoch political ideas coincidence.

The important part in this context is played by cinematographic material historic-pedagogical analysis accomplishment. For instance, the study of Soviet films of numb period on the family problems of 1920-s – 1930-s years of the XX century promotes the student youth's appeal to the analysis of propogandist function which was put high hopes on after the events of 1917. In the process of work with the films the audience pays attention at the fact that any topic of films of different genres is mostly viewed in the context of such notions as "revolution, Civil war and its consequences, the importance of young generation's inclusion into public and collective life and into the process of socialist construction" (Chelysheva, 2017).

Discussing the problem of family values in movies representation of the stage concerned, students are being convinced that the main accent of cinematograph creators is put on the relation of families to revolutionary events, that had become the basic family values of cinema works of those times. As the examples such feature films can be drawn as *Fedka's truth* (1925, directed by O. Preobrazhenskaya), *Mother* (1926, directed by V. Pudovkin), *Tanka – Tavern keeper* (1929, directed by B. Svetozarov) and others.

Working with key episodes of the pictures it is important to pay the audience's attention to the fact that the main conflict in major Russian movies is in contradiction of young generation and old-regime principles, which are reflected in family patterns. The settlement of this conflict often ends in children and teenagers' refusal of the existing old values, giving up the current family relations model. Thus, family and family values in this particular period are not viewed as the main ones in a person's life. This is proved by films where main characters sacrifice their families for the sake of professional or social goals, as, for instance, a young teacher from the film *Alone* (1931, directed by G. Kozintsev and L. Trauberg) or the chairwoman of collective farm Alexandra Sokolova from the film *A Member of Government* (1940, directed by I. Heifits and A. Zarkhi).

The work with films about families of 1930 – 1950-s on media educational classes is built according to the main principles of media education methodology, including different kinds of creative tasks. For instance, the analysis of mini-reviews on the problem of family values in fiction films reflection, prepared by students, confirm that the authors of the works distinguish ideological accents, as key ones which make sufficient impact on family representation, family relations and family values.

The study of statutory orders, executive orders and other regulatory documentation, devoted to cultural policy and this period establishment, which is realized on media educational classes, promotes the main idea accents revealing which were always present in audio-visual media texts. Thus, the main family values of that period were the family unity and its striving to be helpful to the society, especially during severe war years.

In the process of media educational activity, aimed at family values formation, the main factor is the investigation of children and teenagers' images representation in the context of family upbringing. The work with media material during literary-imitational tasks completion draws the students to the conclusion that the child in films of the 1930-s – 1950-s is represented not as the youngest member of the family, but as a fully established builder of a better tomorrow, coming together with other constructors of the communistic society.

The examples of these films are *Timur and his team* (1940, by A. Razumny), *First-grade Pupil* (1948, by I. Frez), *Guerrillaman's Children* (1954, by L. Golub, N. Figurovsky), *The Hero's brother* (1940, by Y. Vasiltchikov) and so on. The great part in cinematograph of that period is played by the principles of socialistic realism, where the problem of grown up characters, turning into free and self-sustained people due to the revolution, is raised. Here we can include such films as *Path of Light* (1940), *Spring Stream* (1940, by V. Yurenev), *Big Family* (1954, by I. Heifits) and others.

In general, the work with images and symbols in films of different years, is an integral part of media text spatial-temporal structure analysis and synthesis. Doing the creative tasks in this direction, student audience gets acquainted with the notion of stereotype imagination, where the family problems, its values and models also find reflection.

In the period of the end of 1950-s and 1960-s in Soviet cinematograph the process of family values transformation can be observed. Now they are "characterized by typical for this time appeal to personality, moral and worldview problems" (Chelysheva, 2019, p.20). The themes of youth and growing-up, humanity and life establishment become central ones in films on the family problems.

Media educational classes are devoted to particularly these problems, including oral and written discussions, negotiations, key episodes of this or that film preparation and acting out.

In contrast to the films of former stages, where any family could be substituted by government (commune, orphanage and so on), in "thawing" films of school theme the family is represented in a different way. Moreover, the family is displayed not only as the reflection of relative connections, but as a group of people, having their personal views, problems, difficulties" (Chelysheva, 2019: 75). To assure the audience, they were suggested to prepare little media projects with the analysis of historical context and the reflection of the basic family values in any cinematographic work, chosen by students.

The analysis of the projects, prepared by the students, shows that in the period of "Thawing" the viewer observes different and sometimes diametrically opposite family values from the screen, found reflection in the films *Tree Poplars on Plyushchiha* (1968, by T. Lioznova), *It happened in Penkov* (1958, by S. Rostotsky), *Seryozha* (1960, by G. Danelia and I. Talankin), *Your Son and Brother* (1965, by V. Shukshin) and others.

The problem of family values is still very prominent in Soviet films of the 1970-s – 1980-s. This period feature films analysis conduction also includes the work with reviews and texts of professional media critics and cinema historians. Family values and the notion of the family as social unit, which unites people with similar views and interests is not so often seen in feature films of that time. More and more often the viewer sees on the screen incomplete families, people, living in one family without any gentle feelings to each other, children and parents having nothing in common. As basic material for the analysis the students can be suggested such feature films as *Woodpecker does not have a headache* (1974, by D. Asanova), *School Waltz* (1977, by P. Lyubimov), *Married for the first time* (1979, by I. Heifits), *You never dreamed* (1980, by I. Frez), *Quarantine* (1983, by I. Frez), *Find guilty* (1983, by I. Voznesenskiy), *Scarecrow* (1984, by R. Bykov) and other. Actually, in these films "one character sees the value in personal prosperity and achieving his/her goals by any means, the other – in ability to gain independence, do his/her thing, help other people. Spiritual dullness, pragmatism and hardheartedness, indifference and meanness come across trust, generosity, kindness and nobility" (Chelysheva, 2018).

In the process of work at audio-visual materials students also face the other representation of family values. Together with serious family problems of that period the theme of inviolability of family principles is still raised. Firm Soviet family on the screen has to be the role model for youth. The analysis of family values, where the timeless values of trust and mutual understanding prevail, should be conducted on the material of such films as *Once upon a time 20 years later* (1980, by Y. Egorov), *Step-mother* (1973, by O. Bondarev), *The adventures of a yellow suitcase* (1970, by I. Frez) and others.

The special students' interest is shown to Russian feature films of "Perestroika" period and also to modern movies. The work with these films is also built on the complex approach to sociocultural context, basing on the main historical events, happening in the country and in the world. As the experience of media educational classes conduction shows, the audience is interested in psychological, interpersonal problems, raised in the films on family themes. The most actively the students are involved in discussion of films, where the problems of moral choice, best traditions of such family values as faithfulness, kindness, helpfulness preservation are viewed.

5. Conclusion

Thus, the study of media pedagogical aspects of schoolchildren's family values formation in works of Russian cinematograph drew us to the conclusion that the aims, connected with the young generation's focus on the problems, connected with family education, become extremely essential.

In the process of media educational work with Soviet and Russian films, devoted to family values and, in general, to family problems, the main part is played by the analysis of both the cinematographic material itself (investigation and interpretation of plot lines, main and optional characters' description, revealing of basic key episodes, the film idea and so on), and the work with artistic and sociocultural context of that historic period, the plot was created and the film was shot in.

In the process of work at Soviet and Russian feature films it's impossible to avoid investigation of Russian and foreign media educators and media critics' works, which covered the key vectors of Russian cinematograph development of different years. The work with professional media critical and media pedagogical materials allows not only to circle the main problems, which

were more prominent in the cinematograph of this or that period, but also to represent comparative characteristics of family values representation on different stages.

During media educational classes the work with feature films should be built on symbiotic relationship with key tasks, which had been put in front of the films' creators. In the process of work with feature films of family themes, great prominence is given to the media text main and optional characters' description, their behavior models in the family, the problem of children-parents relationship. The most optimal methods of work are expanded characteristics introduction, storytelling method, psychological portrait presentation and so on. Interesting forms of media educational activity can also be represented by screen workouts changing genre preparation, writing an essay on the basis of the film watched, making rating of the best and the worst family couples, presented in the film, with the following argumentation of their point of view.

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Ageism in Sports as a Cinematic Motif Based on Films by Charles Stone III

Piotr Drzewiecki [a], [*]

[a] Cardinal Stefan Wyszyński University in Warsaw, Poland

Abstract

The issue of old age in sports is rarely tackled by film directors, as one would be hard-pressed to see this juxtaposition as culturally justified. However, two films directed by Charles Stone III – *Mr. 3000* (2004) and *Uncle Drew* (2018) – both clearly focus on these issues, addressing the issue of ageism in sports, where an old person has to be excluded from participating in a competitions, as shown by the main message of both of the analysed films. The study was conducted on the basis of qualitative analysis of films as media messages, focusing on three levels of problems – historical and social, semiotic, as well as ethical. The author sought answers to a set of questions, including the historical and social context of the phenomenon of ageism in sports as depicted in the analysed films directed by Charles Stone III? In what manner is the issue of ageism framed in a symbolic way that reveals the myths and ideologies regarding perceptions of youth and sports, which prevail in the American society? In the course of the study, the author managed to challenge the cultural convention of the opposition of youth and old age by pointing to the psychological, rather than just physical, basis for discovering one's identity as a senior citizen.

Keywords: ageism, analysis of films as media messages, American sports feature film, sports ethics, Charles Stone III

1. Introduction

Physical activity and competition are the two foundations of sports, which gave rise to a common and widespread association with physical and mental effort, the desire to perform better, achieve increasingly better results and surpassing one's own weakness by competing with others. Due to the above, sports is widely seen as the domain of young people, as well as a form of self-growth, a way to improve one's own character by means of physical exertion. Various sports-themed audio-visual materials reveal our desire to achieve physical perfection, to be visually attractive, to have a well-looking body. While athletic lifestyles are becoming increasingly popular as a way to live among young people, which can be seen particularly well due to the growing popularity of fitness trends, in the case of the elderly population, we might be dealing with discrimination (Jenkin et al., 2017; Jenkin et al., 2018; Jin, Harvey, 2020).

One may wonder about the place of middle-aged populace, as well as the elderly in contemporary sports. Following the conclusion of their careers as competitive athletes, many decide to pursue training and coaching as their next professions, becoming mentors and sharing their own experience with young apprentices of a particular sport. However, one group remains, namely those who decide to continue competing, as well as those who due to various setbacks in their lives start their careers a little later than most athletes. They face a variety of issues – not only the lack of respect due to individuals, but sometimes they have to deal with openly manifested

[*] Corresponding author
E-mail addresses: p.drzewiecki@uksw.edu.pl (P. Drzewiecki)

social exclusion. In subject literature, this issue is referred to as ageism (Chang et al., 2020), and in this paper, it will be considered in relation to sports (Cousins, 2005).

In contemporary cinematography, in particular in motion pictures released in the United States, there are numerous examples of productions addressing the issue of ageing athletes or athletes starting their careers at an older age, including *The Natural* (1984), directed by Barry Levinson, *The Rookie* (2002) by John Lee Hancock, *Rocky Balboa* (2006) by Sylvester Stallone (Schnieder, 2014), as well as *The Wrestler* (2008) by Darren Aronofsky (Carlin, Cole, 2011). One could also mention motion pictures concerning the functioning of older people in sports organisations, such as *Trouble with the Curve* (2012) by Robert Lorenz. Indirectly, they reveal the stereotypes concerning the functioning of older people, which are still pertinent in the American society, focusing on the prevailing cult of youth and success. However, the author was primarily interested in films that directly address the issue of ageism in sports.

2. Materials and methods

The works by Charles Stone III, American film director and advertising producer, author of the famous *Whassup*? campaign advertising Budweiser beer (Watts, Orbe, 2002) is unique in this regard. The subject of the media analysis undertaken in this paper will be two of his sports comedies: *Mr. 3000* (2004) and *Uncle Drew* (2018) which constitute the body of source material for the study.

The author used the methodology of analysing films as media messages, developed by Grzegorz Łęcicki (Łęcicki, 2017), which takes into account three key research areas – historical, semiotic, and ethical. The following study questions were formulated: 1) What is the historical and social context of the phenomenon of ageism in sports as depicted in the analysed films directed by Charles Stone III? 2) In what manner is the issue of ageism framed in a symbolic way that reveals the myths and ideologies regarding perceptions of youth and sports, which prevail in the American society? 3) What is the outcome of the ethical evaluation of ageism in sports and in what way is it expressed in the analysed motion pictures – *Mr. 3000* and *Uncle Drew*?

3. Discussion

In the research on contemporary ageism we can point to both scientific projects on the occurrence of this phenomenon in sports, and the analysis of film representations of the problem of age discrimination. As for the first category, these include research on perceptions of ageing and manifestations of ageism as factors limiting physical activity for individuals in later stages of life. People who have been discriminated against emphasise in the qualitative interviews that this type of exclusion has a clear negative impact on them and makes it difficult to stay mentally and physically fit. However, such individuals often feel more motivated to engage in sports, contrary to prevailing stereotypes (Massie, Meisner, 2019). Another qualitative study identified the main motives for older men's participation in sports, both connected to well-being, as well as physical health. However, experienced difficulties resulting from declining body function and the social realities of ageing have also been distinguished (Hurd Clarke et al., 2020). Research also points to the need for the dissemination of more gender- and age-open categories of sports, which would promote greater social inclusion and eliminate discriminatory phenomena (Martínková, 2020). Analyses are also undertaken on the discourse of elderly athletes. Narratives about ageing are often negative, but the growing number of older adults participating in sports challenge these assumptions. Research shows how older athletes transcend their own physical limitations and challenge dominant discourses about ageing and managing the risk of pain and injury by actively participating in sports (Bowness, 2020).

The second category in the academic discourse on ageism concerns its cinematic representations. The analyses concern the image and social role of women in later life as presented in selected feature films and television series. An example of this is the study of the four-episode drama series Olive Kitteridge , directed by Lisa Cholodynko in 2014, starring Frances McDormand as an ageing high school teacher. The study included not only film studies analysis, but also the social context of film production and reception (Bernárdez-Rodal, Menéndez-Menéndez, 2021). Other analyses deal with the problem of sexual violence against the elderly portrayed in films, exemplified by the South Korean picture *An Old Lady*, directed by Lim Sun-ae (2020), based on the story of a 69-year-old woman raped by her physical therapist. The study highlighted the educational dimension of the film, especially for social workers caring for the elderly and the

possible pathological phenomena associated with this (Park, 2021). Contemporary research on ageism in audio-visual culture also highlights the need to develop a new methodology that broadly covers the problem of depicting masculinity and femininity at different stages of life. It points to the application of the feminist studies tradition in this area, the need to develop a new way of analysing texts, images, discourses, and communicative experiences (Gutierrez et al., 2021). Other times, the importance of queer theory is pointed out as a research tool for ageist assumptions about the life course, primarily enabling the analysis of non-heteronormative representations of ageing (Hess, 2021). One could also point to research on the depiction of elderly sexuality in contemporary comedies using the method of critical discourse analysis. Researchers point out that cinema has ignored the topic of sexual needs of the elderly until recently, avoiding audio-visual representations of intimate contacts, especially non-heteronormative ones (Gatling et al., 2017). Finally, one can go to the analyses of the ways in which the elderly are represented in animated films, targeted, by definition, at the youngest viewers. The negative connotations of old age in Disney productions continue to prevail, with even a slight increase in the representation of older adults portrayed as villains (Zurcher, Robinson, 2018). Children are particularly sensitive to the images conveyed by the media, and animated films represent privileged content for this group, which means that they can have a strong impact on the way they understand the world. Hence, it seems necessary both to develop adequate methods of film studies analysis (Nunes, Antunes, 2019) and social control of manifestations of discrimination in audio-visual productions, as well as educational and film activities in this regard.

4. Results

The historical and social context of the films Mr. 3000 and Uncle Drew

By analysing selected films by Charles Stone III, one can notice the presence of real historical figures, actual sports events, television personalities, as well as learn indirectly about American society, its ideologies and social stereotypes. The viewer is also dealing with the history of sports and its prevalence in American culture and media.

The very title of the first of the analysed films – *Mr. 3000* – points to the cult of the player, a major trend in American baseball. The batter who scores 3,000 hits in his Major League Baseball (MLB) career deserves a place in the National Baseball Hall of Fame and Museum, in Cooperstown, New York. The main protagonist – Stan Ross (a fictional character, played by Bernie Mac), playing for the real-life Milwaukee Brewers club, in Milwaukee, Wisconsin seems to meet these conditions. He has achieved the success he dreamed of and is now able to focus on business. He runs a 3000-themed mall, offering Chinese food, pagers – the use of the technology itself carries some ageist overtones – hairstyles, etc. However, a mistake in the sport's almanacs results in the former athlete having to return to the pitch at the age of 47, due to scoring only 2997 hits. His negative character traits, selfishness, lack of teamwork skills, as well as poor attitude towards women and friends are additional obstacles to his goal. Most notably, his former relationship with Maureen "Mo" Simmons (played by Angela Bassett), a sports commentator for ESPN – an actual and well-established American sports television station, and his friendship with Anthony (played by Michael Rispoli), whom he calls "Boca" – after the actual Boca Raton resort in the state of Florida, popular among retirees and pensioners. Stan Ross learns of the error after his official reception at the stadium, during which his number as a player (here 21) was reserved, also an acknowledgement of the historical traditions of American baseball. The gala features – despite being fictional and held solely for the purposes of the comedy narrative – real-life players who used to play in American MLB, including Robin Yount, Cecil Cooper, and Paul Molitor. Sports TV show hosts, including *The Best Damn Sports Show Period* (Tom Arnold) and popular satirical shows like *The Tonight Show* (Jay Leno) also exist in real life. In the plot of *Mr. 3000*, comedy and drama of a former athlete clashes with the real American media-marketing context, with the guiding principle that after a sports career comes time for business, there is no room for failure, and certainly not for a return to active sports.

A very similar historical and social context, as well as the media and marketing contexts, can be seen in *Uncle Drew*. The main character is played by Kyrie Irving, an Australian National Basketball Association (NBA) player, who was characterised as older for the film. However, the context for the making of this film, namely the Pepsi Max advertising campaign launched in 2012, directed by Charles Stone III, is also important. The campaign featured the same athlete in a similar costume. Right from the beginning of the film, the viewers are introduced to historical

figures, prominent players of the American NBA. They tell the story of the legendary Uncle Drew, an athlete who made dunks while holding a ham and cheese sandwich in his other hand. We see Pee Wee Kirkland, Rick Barry, Jamal Murray, Dikembe Mutombo and Steve Nash, among others. Uncle Drew's co-stars, the old men hidden under make-up, are established NBA players, in order of appearance: Chris Webber as "Preacher", leading The Calm Before the Storm Christian community with his wife Betty Lou (Lisa Leslie, a former American basketball player), Reggie Miller as diagnosed blind Wilbur "Lights" Wallace, Nate Robinson as the catatonic schizophrenic patient nicknamed "Boots," taken from a retirement home with the consent of his granddaughter (Maya, played by Erica Ash), and finally Shaquille O'Neal as "Big Fella," martial arts school leader who has a love affair with Drew from years ago. The historical event of the film – and the main plot point – is the basketball tournament held at Rucker Park, in Manhattan, New York, played since the 1950s. This is where Uncle Drew started out – however, this time it is also about $100,000, not just sports and friendship values. By analysing these historical and social references, however, the author aims to establish the symbolic framing of dramatic situations in Charles Stone III's films, including those concerning ageism and his ethical interpretations as a director.

The symbolism of sports ageism in the analysed films by Charles Stone III

An important research problem is to determine in what way is the athletes' old age is portrayed in *Mr. 3000* and *Uncle Drew*, primarily what are the cultural semiotics of these representations. One could point to several episodes, issues and visual presentations of the issue at hand. First of all, it is worth looking for signs of discrimination due to age in the film analysis.

Mr. 3000 – Stan Ross – when he learns of an error in the almanacs, makes the decision to return to the pitch. He begins an internal dialogue with himself and realizes that it may be too much effort for him, as evidenced by his first attempts to work out at the gym, as well as bets about his fitness. At every step, he hears things such as: "take it easy, grandpa, or you'll have a heart attack." What is particularly painful is not the bickering of younger players – most notably of "T-Rex" Pennebake (played by Brian J. White) – but the statement by Jay Leno: "his baseball card has Latin writing on the back, it's an old print." When he returns to the team in the locker room he finds a walker for seniors, so he can prop up and keep his balance. It becomes the symbolic topic of the film, used by the end by the athletes rejoicing over the result. At the bar, he hears that he does not have the focus and physical strength any more. Laughing at him, a regular at the bar drops a bottle of beer. "You won't catch it before it falls to the ground, it takes as long to hit the ball. 0.4 seconds." Ross managed to complete the challenge, but was not fully successful. The viewers see a close-up of a bottle with a slightly damaged bottom. It did not shatter, however, beer was dripping from it through the crack. Symbolic elements in the film also include references to products and television commercials for seniors, most notably Viagra – Stan Ross is to be the face of the campaign, though he expected to star in Adidas advertisement. We watch the transformation of the main protagonist, but we do not see his physical struggle to prove to himself and others that he is the best, but his efforts to come to terms with his own weaknesses – his "self-absorption", as his friend Boca puts it, and the chance lost years ago for a relationship with Mo. Coming to terms with his own shortcomings, he tries to give advice to T-Rex, consequently puts the common good before his personal one, appreciates the members of the team – with a particularly amazing Gus Panas played by the excellent Paul Sorvino, silently judging him, and pursues the love of the woman he loves more than his own aspirations to prove that he is Mr. 3000. Eventually, he becomes Mr. 2999, accepting his weaknesses and quietly tending to his ice cream food truck – a business that reminds him of the meaning of baseball, the tune that accompanied his childhood games.

Uncle Drew is – in semiotic and genological terms - a film fairy tale. The viewer realises that the elderly people depicted in it are actual athletes hidden behind make-up and costume, in particular Shaquille O'Neal, the NBA star. It would be hard to believe that the blind Lights can hit the basket and Boots, who is unable to get out of his wheelchair, can make dunks efficiently. The subversion of expectations and the perception of old age and youth is symbolic and constitutes a part of a semiotic cultural discussion about puer-senex, a boy who has the consciousness of a mature man. Here we are dealing with an additional symbolic aspect – old people who have young bodies, and their consciousness is shaped not by physical fitness but by mental conditioning, and the characters wear the masks. There are also symbolic objects in the film, with the aforementioned walker and a comment: "go ahead girls!" However, it is important to point out Drew's gifts to friends. The glasses that make Lights see and hit the basket, boots for Boots, who never changed them, that make him stand up. There is also a gift for Big Fella, a figurine – a prize from a

basketball tournament, trampled by the recipient. They loved the same woman, the night before the finals years ago Drew slept with Big Fella's girlfriend, they pulled out of the competition after the event. Nevertheless, Big Fella married his girl – after many years, she died due to illness. The two reconciled only by visiting the gravestone of their mutual sweetheart. "I need you for assists," Big Fella tells Drew. They reconcile – their love of basketball is a shared passion.

Semiotically analysing the two films – *Mr. 3000* and *Uncle Drew*, one can see common rules concerning old age and ageism. The American culture indeed seems to be geared towards success, something that is available to the young and fit. However, it is Dax Winslow (Lil Rel Howery), the coach of the senior team depicted in *Uncle Drew* who contradicts this attitude. He is still living with complexes stemming from a lost match with his rival Mookie Bass (played by Nick Kroll), who took everything from him – his team and girlfriend. T-Rex from *Mr. 3000*, on the other hand, repeats Stan Ross' mistakes. Dealing with his own shortcomings, Stan can only give him a wise message – that it is not worth it, because it is the team that counts. but he has a nice ride. Through the aforementioned symbolic depictions of the problem of old age and ageism, Charles Stone III makes his own interpretation of these themes, focusing on ethics.

A director's ethical assessment of ageism in sports

In seeking this ethical evaluation of the director, we will focus on two important statements. It is important to note that there is no blunt condemnation of ageism in these films, but criticism of discrimination against ageing athletes is clearly expressed. The author will focus on two such statements that contain important ethical messages.

At the end of his story about being *Mr. 3000*, Stan Ross says: "It is about coming to terms with yourself. We are getting old and we should get over it. It worked for me, I stopped being an athlete, but I did not disappear (here we see an ice cream truck with Mr. 2999 on it and with the protagonist's favourite tune) – you've probably seen my commercial (a picture of a sofa with Mo lying on it in lingerie, followed by a slogan: Viagra, the best is yet to come." Stan Ross is trying to become an athlete once again. He is trying to come to terms with everything, he wants to fix his errors of selfishness – he even took the 3000th ball from a child in the audience in the last game of his career. He was already creating his legend before he was recognised in the hall of fame. As it turns out, he is not who he says he is and what he was building his personal brand on. This touches upon an important ethical issue – the public image of a person and the facts that are supposed to underpin that image. It is ethically telling that a difference of only three points (rather than 50 or 100) makes all the difference in the character's story. One could build an image of a marketable athlete, create an almost perfect business project on a baseless story, where details are everything that matters. Charles Stone III's ethical evaluation also leads us toward the notion of internal agreement, the pursuit of proper relationships with oneself and others. In this pursuit, the others, the community and values become crucial. Stan Ross feels sadness watching critical coverage of himself in the TV. He feels the desire to be included in the community. Mo and Boca are close, but he needs to stop thinking in terms of self and start seeing the needs of others to be able to focus on the common good. It could be said that – as Charles Stone III intended – at the end, Ross not only accepts the one missing point, but he also receives added value. The things that were so much criticised about his age, what he denied in conversations with himself, becomes an asset. By coming to terms, he also gains back his intimacy and physical aspect.

In the story of *Uncle Drew*, the viewers see the following ethical belief, voiced by Boots, who was unable to get up from his wheelchair. When Big Fella ends up in the hospital after a heart attack – another semiotic reference to old age discovered, he says: "you don't stop playing because you're old; you're old because you stop playing." It is worthwhile to reflect on this quote, which is an important statement regarding ageism in sports. It challenges different audiences and confronts the viewers with questions about age. Ethically, one may have doubts about the onset of old age, as it is difficult to determine when this period starts. Boots hints that this is when values (including sports) no longer matter. "What matters is the love of the game", – this is mentioned in another conversation between Drew and Dax, when they acknowledge the sanctity of basketball, rather than focusing on winning money in the competition. This is because Uncle did not know about the expected prize, he participated only because of sports and camaraderie. The ethical sports teaching that follows these two implications boils down to the notion of competition. They are competing about their own sense of time, and the game is the internal struggle for values. The problem of ageism begins with one's own tacit acceptance of becoming infirm. Meanwhile, old age is an opportunity to share one's philosophy of life or sport with

younger people, to pass on one's own cultural experience as well – this is well-illustrated by the dispute over music between Drew and Dax in the van, in particular the playback technology (an eight-track cassette player) and remix culture ("rap-hip-hops"). Even in this dispute, the characters eventually find a common cultural denominator.

5. Conclusion

The above analysis of Charles Stone III's films – *Mr. 3000* and *Uncle Drew* reveals the stereotypes present in American culture regarding the perception of youth, especially in relation to sports.

In examining the above fictional film depictions, the author carried out a historical analysis, pointing to real-life athletes, television shows, as well as sporting events. The socio-historical context of Stone's films reveals the essential marketing and media principles guiding the world of contemporary sports, most notably undermining its axiological character, one's own pursuit of values and remaining faithful to one's ideals.

Semiotic analysis revealed this phenomenon in relation to ageism, the manifestation of discrimination against people based on old age. It is difficult to find a place for the elderly or seniors in today's marketing and media-oriented sports world. Stone III performs a semiotic transposition by turning young athletes into ailing old men, who are looking forward to a retirement in a retirement home or watching TV in their armchairs. At the same time, they are formulating an important message for a younger audiences. Everybody faces the time, where they have to make peace with physical ailments in favour of developing other skills, like mentorship.

Finally, the author tried to find ethical messages about sport and old age in the analysed films. Selected statements by the characters lead us towards the notion of coming to terms with one's age, health, and fitness However, the answers to these questions depend on individual effort, a personal struggle with one's own character. Above all, Stone III highlights the essence of competition based on one's love of the game and teamwork, while opposing individualism. He also points out that ageism stems out of young people's fear of losing their vitality – he sees the fear of time in their aggressive statements. By contrasting their discriminatory behaviour with the attitude of mature athletes, he encourages a rediscovery of the essence of sport based on timeless foundations.

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Soviet Cinema in the Mirror of *Crocodile* magazine

Alexander Fedorov [a], [*]

[a] Rostov State University of Economics, Russian Federation

Abstract

The analysis of the materials published in *Crocodile* magazine about Soviet cinema shows that under censorship the magazine often published critical reviews of the entertainment genres films, directors of which were not acclaimed by the officials. In those rather rare cases, when the work of renowned film directors were subjected to feuilleton criticism (for example, *Russian souvenir* by G. Alexandrov), most likely this had been previously agreed on by authorities.

Meanwhile, the unauthorized *Crocodile*'s attack on the "ideologically correct" Soviet film (the incident with the adventure film *Invisible Jan*) caused a negative reaction of the authorities and the corresponding reprimand of the magazine's editorial board.

The *Crocodile's* choice of films for its satirical arrows was largely random, since very often artistically very weak, but very popular Soviet films remained unnoticed by the magazine, while films which either failed to collect a large box-office, or were of true artistic value, for some reason became the subject of caustic ridicule of *Crocodile*'s feuilletonists and reviewers.

The era of perestroika spared the *Crocodile* from censorship, which significantly reflected on the topics of magazine feuilletons about Soviet cinema, but at the same time it marked the beginning of the crisis of both the satirical magazine, and the Soviet cinema.

Keywords: *Crocodile* magazine, Soviet cinema, criticism, review, feuilleton, film, cinema, USSR.

1. Introduction

Much work of film criticism issues (Andrew, 1976; 1984; Aristarco, 1951; Bazin, 1971; Bergan, 2006; Branigan, Buckland, 2015; Casetti, 1999; Gibson et al., 2000; Gledhill, Williams, 2000; Hill, Gibson, 1998; Metz, 1974; Villarejo, 2007, etc.) has been carried out, yet the specific subgenre of film reviews published in *Crocodile* magazine has not been given attention to by Russian or foreign film studies researchers. Most likely, this turned out to be due to the fact that cinematography as a whole occupied a rather modest place among the other materials of *Crocodile* magazine. And researchers were more attracted to the main – satirical and humorous side of this magazine, which, of course, was the main one.

2. Materials and methods

The satirical magazine *Crocodile* was chosen as the object of research, which (unlike other Soviet periodicals) considered films from a special critical and feuilleton angle. The subject of research is the evolution of articles about Soviet cinema in the magazine *Crocodile*. Methods include content analysis, comparative analysis, classification, analogy, induction and deduction, and generalization.

[*] Corresponding author
E-mail addresses: 1954alex@mail.ru (A. Fedorov)

3. Discussion and results

The satirical magazine *Crocodile*, published in the USSR and Russia from 1922 to 2008, not often addressed cinema issues, but when it did, it was done in a special perspective, significantly different from the traditional press, especially film magazines. Without seeking to be comprehensive in the analysis of the author's concepts and the peculiarities of the film language, the *Crocodile* journalists, as a rule, concentrated on ironic interpretation of the film plot and sarcastic conclusions regarding the ideological and/or artistic significance of the film under review.

It is well known that in the Soviet Union for many decades there was a kind of "untouchable caste" of cinematographers, whose films were to be only given positively appraising reviews. Therefore, *Crocodile* chose "minor" targets for its ironic reviews and articles about cinema – mainly films of entertainment genres made by film makers who were not on the list of authorities' favourites.

However, even in this case, the magazine sometimes "made mistakes". For example, the incident was caused by the article that dared to ridicule the military action film *Invisible Jan* (USSR, 1943), directed by I. Annensky and V. Petrov.

During the Great Patriotic War, the magazine *Crocodile* was not focused on cinema. However, sometimes the magazine still recalled the tenth muse with scathing notes. One of them was written in 1943 in connection with the release of the military adventure film *Invisible Jan.* by a well-known feuilletonist Evgeny Bermont (1906–1948).

Having assumed *Invisible Jan* a clumsy copy of American adventure films, E. Bermont acidly took it apart as a "collection of dilapidated cinematic clichés":

"Cliché No. 1. A handsome young man in a fashionable coat (actor E. Samoilov) unexpectedly receives an inheritance. However, not from a millionaire uncle, but from a patriot professor. The inheritance, of course, is poorer than the American one, as everything in this copy is poorer, dimmer and flatter than in the original.

Cliché No. 2. A young heir in an elegant racing car with an unknown, intriguing purpose sets off on a journey. Unfortunately, the goal is unknown only to the Committee on Cinematography and intrigues only the cast Garkusha-Shirshova and Alexeev-Meshiev, while an average film viewer solves the mystery earlier than Samoilov gets behind the wheel.

Cliché No. 3. A young eccentric girl (actress Garkusha-Shirshova) is being pursued by the police. The girl hides in the trunk of the young heir's car and goes with him to the unknown (for the actors and the Cinematography Committee!) journey. By the way, Garkusha-Shirshova, instead of performing the part of an ardent Czech patriot, is trying to act a kind of capricious billionaire's daughter from a Hollywood action movie. Of course, it's flattering to become Greta Garbo, but wanting is not enough, alas.

Cliché No. 4. The young heir and his Hollywood companion by the will of circumstances (and the poor fantasy of directors!) have to spend the night in one hotel room... Oh God! How many times have we already been present at the cinema ... in such a piquant atmosphere!

And finally, cliché No. 5. A frenzied car race is traditional for every adventure film. By the way, the car race in the *Invisible Jan* resembles the American one no more than Garkusha-Shirshova does resemble Greta Garbo..." (Bermont, 1943: 6).

The review concluded that in the Soviet press the film is "praised mainly for the fight against the German occupiers in the Czech Republic" (Bermont, 1943: 6), and not for any of its artistic merits, which are not present at all.

Crocodile issue with this article by E. Bermont was signed for publication on July 3, 1943, and on September 25, 1943, the Secretariat of the Central Committee of the Soviet Communist Party adopted a Resolution "On the errors of *Crocodile* magazine (Resolution..., 1943), where this publication was accused of serious mistakes on the topic of cinema. Firstly, the magazine got a caricature exposing the activities of the Committee on Cinematography in a negative light (it appeared on the pages of the magazine at the end of August 1943), and secondly, for the "cheeky and snarky review of the motion picture *Invisible Jan*, for which the executive editor of the magazine *Crocodile* G. Ryklin was severely reprimanded.

Four days later, the *Pravda* reacted very quickly to this criticism of *Crocodile* by the Secretariat of the Central Committee of the Soviet Communist Party in an editorial article "On Idealism in Cinema". It pointed out that "*Invisible Jan* can be seen as an example of a meaningful, ideological film.., very popular with the Soviet audience. The film correctly, in a fascinating way, tells about the heroic struggle of the Czechoslovak people against the Nazi

invaders. The Soviet press highly appreciated this useful, informative film. Readers are surprised by the film review, published in No. 24 of *Crocodile* magazine, in which Bermont in a cheeky and snarky form scolds a good Soviet film, its directors and artists. There is no need to say how wrong and erroneous *Crocodile*'s publication (About …, 1943: 3).

However, such criticism of *Crocodile*'s film reviews by the authorities was, rather, the exception than the rule. Usually the magazine *Crocodile* chose an "allowed" target.

For example, during the "thaw" period, the magazine bravely smashed the film *Save Our Souls* (USSR, 1960) directed by A. Mishurin.

Director Alexey Mishurin (1912–1982) directed nine full-length feature films during his career, four of which (*The Young Years, Save Our Souls, The Queen of the Gas Station, The Ballet Star*) were included in the thousand box office leaders among Soviet films. The main hit of director A. Mishurin was, of course, *The Queen of the Gas Station*, however, *Save Our Souls* – a touching story about how a brave Soviet sailor saved a drowning rich Englishwoman – had also considerable success with the audience.

After the release of *Save Our Souls*, the *Crocodile* magazine published a devastating review under the catchy title "Save yourself, those who can!.." (Vesenin, 1960: 11).

It sarcastically stated that after the premiere of the film, "screenwriters will be ashamed to offer studios raw and gray, insipid and just boring comedy scripts. The directors will only start releasing funny, fervent, witty pictures full of inventive plot twists and brilliant life situations observations. There will be no place for clichés, flat jokes, or stilted heroes in new films!" (Vesenin, 1960: 11).

And then, by a rather witty ironic rendering of the plot of the film *Save Our Souls*, the Crocodile's feuilletonist E. Vesenin (1905–1980) presented to readers this quite naive film as a parody of cinematic stamps.

Meanwhile, E. Vesenin recalled that "the path of the script *Save Our Souls* was not strewn with roses. … the action of the first shots took place in the Leningrad port, and the ship was called "Baltika". The script was clearly intended for the Lenfilm studio. But they did not understand the deep idea inherent in the script, and rejected it. The author was extremely discouraged by the failure. In despair, he grabbed his head and … offered a script rejected in Leningrad, to the Kiev studio. Of course, the script underwent a radical alteration taking into account local conditions. … It is not difficult to imagine what this scenario would look like if it were rejected in Kiev, and the author would have to offer his services to the Tbilisi studio. The hero would then be called Gaga, the heroine — Suliko, the ship would be called "Kazbek", and the captain, inviting the trainee Gotu Gagoberidze, would offer him, before leaving Batumi, to take a last look at the distant outlines of his homeland mountains. … this amazing movie made an indelible impression on everyone who has seen it. So indelible that there is no need to watch it for the second time. After watching, the audience can not recover for a long time and, leaving the cinemas, repeat with one voice: — Save our souls! Save yourself, who can!.. And this is the best proof that the film has reached everyone's heart!" (Vesenin, 1960: 11).

Crocodile also bited the film *Ten Steps to the East* (USSR, 1961). The cameraman of this spy movie, German Lavrov (1929-1995), received a diploma for the best cinematography at the All-Union Film Festival, but in 1962 the *Crocodile* magazine published a devastating review signed by a "group of viewers", who strongly advised not to watch this film, because after watching it, "you will lose an interest in adventure for good. … the film frames are flashing, as if in a kaleidoscope, one is more incomprehensible than the other. We do not undertake to retell the plot of the film, because even by collective efforts we could not understand what was going on and what it was about. … the question remains, what was the fuss about? The perplexed viewer…is waiting for something else. But the film is already over" (Gelfand et al., 1962: 4).

An even more caustic review in *Crocodile* was given to the spy film *Aqualungs at the bottom* (USSR, 1966). Its director Evgeny Sherstobitov (1928-2008) directed 19 full-length feature films, mostly "ideologically sustained" and designed for the children's audience, but only three of them (*We Take Everything Over, Andromeda Nebula* and *Aqualungs at the Bottom*) managed to enter the thousand highest-grossing Soviet films.

Young viewers in the release year watched *Aqualungs at the Bottom* with moderate interest. The Soviet press reacted to this film, as, in fact, to most of E. Sherstobitov's film works, with some irony and sarcasm. However, this kind of criticism did not affect the director, and later he managed to direct 15 more films of a similar artistic level.

But still, the main critical blow to the *Aqualungs at the Bottom* was inflicted by the *Crocodile* magazine in a witty review entitled "But the spy is naked!" (Repinskaya, 1966: 6). The title of the article is an allusion to *The Emperor's New Clothes* by H.C. Andersen where the child cries out "But he hasn't got anything on!" The review mockingly pointed out that the authors of the film "the spy is provided with a special sign. He appears on the beach with such a particular face expression that it instantly becomes clear to the viewer: this man hates the sun, the sea, and people on the beach. The boys playing at the beach are the first to recognize the morally undressed spy. This is where the authors of the film make ... – a decisive step in the fight against clichés. Of course, one is expecting: now the border guards will catch a spy. Nothing like that! The nearby border outpost, as well as the organizations responsible for our peace, are just assisting a group of boys. ... Without these children, our intelligence officers, firstly, would not have known that the enemy had intruded. Secondly, they would not have been able to identify him. Thirdly, they would not have found the spy equipment hidden at the bottom of the sea. And, in the end, apparently, they would have let the enemy easily escape abroad" (Repinskaya, 1966: 6).

The writer and journalist Lev Belov (1919–1996), with noticeable pleasure, criticized in his feuilleton another unsuccessful detective — *The Man in Civilian Clothes*, which told a story about Soviet intelligence officers operating in Germany in 1936. The film's director Vasily Zhuravlev (1904–1987) directed 14 full-length feature films, five of them (*Space Flight, The Border is Locked, Fifteen-year-old Captain, Black Business* and *The Man in Plain Clothes*) entered the list of the thousand most popular Soviet films.

After watching *The Man in Plain Clothes*, it seemed to L. Belov that "the laurels of the creators of *Seventeen Moments of Spring* deprive many cinematographers of peaceful sleep. One after another, the films are being made, in which a pale shadow of a television Muller appears, then a ghostly likeness of the courageous Stirlitz-Isaev, then someone else of that kind. In a word, there has appeared a cliché. Hence it is clear why ... D. Bystroletov and V. Zhuravlev in their film *The Man in Plain Clothes*... tried to get away from the well-known patterns as much as they could. And it should be noted with all delight that they succeeded. Our next residents in Hitler's Berlin named Sergei and Vsevolod must gain access to important enemy secrets. Of course, it was possible to follow the example of Stirlitz in a complex mental game with the Gestapo. But is it worth replicating? It is much more original to show opponents as such fools that a baby can easily outsmart them. ... In a word, a convincing anti-cliché has been created, which may well embarrass *Seventeen Moments of Spring* and many other films about the actions of our intelligence officers behind enemy lines" (Belov, 1974: 8-9).

Another quite ordinary action film – *Suspicious* (USSR, 1978) – also became a convenient target for *Crocodile*: "I'm speechless and so happy for the hero. How artistically he opens one safe after another with the help of foreign lock picks! How stylish he plays cards with bankers, generals, and counterintelligence officers, and always wins! He seems to be not a spy, but a habitual criminal! Then one is starting to wonder, where, in fact, the hero got this experience? Who sent him to Chisinau and why? There are a lot of questions. The creators of the film must have felt themselves that there was obviously too much of "raspberry" in their film ... However, it's not easy to astonish a cinemagoer today. The audience have seen it all" (Kvitko, 1980: 8-9).

In the fall of 1980, the detective film *Private Person* was released on Soviet television screen. A sarcastic review of this film under the headline "The detective with pathos" followed in *Crocodile*. It featured the proven technology of devaluing the film's plot: "An investigator with the rank of colonel behaves on the whole normally: fights with a dozen hooligans-bodybuilders; conducts difficult but successful psychological duels with his colleague and former classmate, who stopped overworking and bought a symbolically canary-colored Lada car; the colonel jumps from car to car on the move; and in the finale of the film, as far as can be understood by some signs, leads a large military operation to detain a criminal. At the same time he is constantly thinking (this is necessary: criminals are not fools either, one of them, for example, regularly reads the *Literary Newspaper*). These thoughts completely exhaust the colonel, he hardly sees his wife, but he unravels all the action-packed intricacies ten moves ahead. ... And yet... we have learnt and loved this outwardly mocking, but inside a kind, gentle and sympathetic person. He is so astute, so accurately knows everything that has happened, is happening and will happen, so able to immediately get on the trail and develops such activity that local police officers become exhausted when fulfill his instructions. On their own, they would have been solving this case for a year, if at

all... It has been a long time since the image of a detective was written with such a sweet simplicity" (Ustenko, 1981: 11).

Crocodile did not appreciate the film adaptation of A.N. Tolstoy's novel *Hyperboloid of engineer Garin* directed by Leonid Kvinikhidze (1937–2018) called *The Collapse of engineer Garin* (USSR, 1973).

The Soviet press met the *Collapse of Engineer Garin* with hostility. Yet the most offensive and scathing article was published in *Crocodile* magazine.

Writer and critic Mikhail Kazovsky literally destroyed Leonid Kvinikhidze's film in all aspects, claiming that he recognized Garin "by the beard. And by the eyes. The actor O. Borisov's eyes sparkled so it was immediately obvious that he was playing a villain. Otherwise, Garin turned out to be somewhat pale. A crook — and that's it. I can't even believe that such a hyperboloid could be built. Even if it was someone else's idea. It would be better for him to work as an insurance agent or manage an amateur theatre. The beautiful Zoya Monrose was also quickly recognized by everyone. The artist N. Terentyeva looked very impressive. Especially in a pantsuit and with a cigarette in her mouth. However, in the novel she was not only a beauty, but also the personal secretary of the billionaire Rolling, had her own counterintelligence and robbed passenger ships. But the film viewer forgave her such trifles. Moreover, at this time the audience was trying hard to guess what character the actor V. Korzun was playing. Unexpectedly for everyone, it turned out that it was Rolling, who according to the novel should be fat and flabby. And in the film he is so handsome that one may feel sorry for him because everyone deceives him. Then the open and too familiar face of A. Belyavsky appeared on the screen in the role of Shelga. Shelga in his performance is very simple and straight, and that's right. Because when an honest, but not very smart hero defeats the mean, but very smart villain, it feels satisfying. Meanwhile, the film gradually unfolds. Garin is running around with his hyperboloid, looking like a big flute. Zoya whimpers charmingly, Rolling is putting his brave face. And the viewer didn't believe in anything. What was happening on the screen did not touch him. One by one, new heroes appeared. They resembled their book characters not in the least. ... In short, the wide television audiences were watching the film and were more and more perplexed: "Is this really called a "new reading of the book"? How can you read like that? From right to left, or what?" ... The film ended, and the viewer sat dejectedly in front of the TV. "Why? he thought. — Why was it necessary to spoil the book if nothing was said as a result? Again, I was mistaken for a round ignoramus who eats such a pate from Tolstoy's novel with pleasure! Tell me, what did this film give to me, besides four ruined nights?" (Kazovsky, 1973: 5).

In my opinion, Leonid Kvinikhidze's film was far from as simple and banal as it was presented in M. Kazovsky's feuilleton. And I can safely call the performance of Oleg Borisov (1929–1994) in this film an outstanding work in its carnival, semi-mystical interpretation (the author's review: Fedorov, 2012: 101-110).

Crocodile "sharpened its teeth" not only on detective stories and other action films, but also on films about sports.

The director Yuri Chulyukin (1929–1987), who had worked as a documentaries director until 1959 later became a successful comedy genre director (*Unyielding, Girls*), and this, in my opinion, was the best period of his work. In total, he directed 14 full-length feature films, four of which (*Unyielding, Girls, Royal Regatta, Let's Talk, Brother* ...) are on the list of the most popular Soviet films. *The Royal Regatta* is the last of the three most famous comedies by Yuri Chulyukin. After the triumph of *Unyielding and Girls*, a new breakthrough was expected from him, but the sports comedy *Royal Regatta*'s box office turned out to be more modest.

The *Crocodile*'s feuilletonist Andrei Nikolsky mockingly wrote that in *The Royal Regatta* (USSR, 1966), "scriptwriters, directors, cameramen, and artists are gripped by a single desire to make the film as best as possible. Maybe even a masterpiece. They spare no effort. The actors fall into the water more often than necessary. Even a representative of the clergy is included in the film for more laughter. One must agree that nothing more could have been done. The colors, of course, are great. The film tape is good quality now. And yet you leave the cinema a bit perplexed. If it was just a documentary about rowers-athletes, everything would be fine. Probably, it would be captivating. ... However, the creators of this picture ... position the movie as a comedy. And this only makes it worse. Because a comedy should be at least humorous, and there is no humor whatsoever, except for the fact that the characters fall into the water" (Nikolsky, 1967: 8).

A. Nikolsky wrote one more acid review to another comedy on a sports theme — *The Ball and the Field* (USSR, 1962): "the hero wants to sneak from work to go to a football match. He asks a friend to send a telegram that his mother-in-law has died. Employees receive the telegram and come to express sympathy. Some, of course, even offer to "lend" their mother-in-law…When jokes about mother-in-law migrate from the pages of pre-revolutionary humorous magazines to the modern screen, it can safely called a disaster" (Nikolsky, 1967: 8).

Journalist and film critic Vasily Sukharevich (1912–1983) mockingly wrote about his impression after watching a sports theme film *If You Leave* (USSR, 1977): in a cinema theatre, "with 803 seats, only 80 tickets were sold. In an excellent, but almost empty hall, in silence, without interference, I am appreciating the film … A capable rower from a team of eight athletes was lured to another team but to row on a single boat. And no one understands why. The hero has no character, and his girlfriend is just a mask, a selfish one, and nothing more. It turns out that all the meanness, all the torment of treason are not demonstrated on screen. What remains? A dry statement of events" (Sukharevich, 1978: 4).

Film critic Felix Andreev, affiliated with the film studies journal *Soviet Screen*, also published in *Crocodile* a feuilleton article "How to make a sports film", where based on films *Eleven Hopes* (USSR, 1975) and *The Sprinter's Place is Vacant* (USSR, 1976) he sarcastically compiled a kind of unified framework of this kind of film production:

1. "Athletes are a young, unsophisticated people. All their actions are dictated by the apt expression: "Might goes before right!" To illustrate this thesis more clearly, the film characters laugh together at jokes like: "Here the English Queen's mother asks for your autograph. So go to this mom!" A little rough, of course, but the simplicity and unpretentiousness of the characters is obvious. It's not bad, also to make the film characters tongue-tied. …

2. Physical injury. You can't build a conflict without injuries. They are based on the collisions of the heroes with life, with each other. After all, trauma inevitably entails hospital wards, visits to friends, intimate conversations about the meaning of sports. Besides, where else but in a hospital the character can find a young doctor necessary for a love theme?

3. Training and participation in important competitions. International matches are desirable. Because only they allow the film crew to reliably get used to the atmosphere of alien sports mores. And also, importantly, it allows you to introduce huge chunks of sports battles into the film, saving the screenwriter and director from puzzling efforts to develop the plot, from developing a logical line of behavior of the characters. …

However, I think it makes no sense to continue the list of such framework components that have nothing to do with genuine sports life" (Andreev, 1976: 7).

Crocodile also critisized the works of talented filmmakers who were not among the "untouchables". So the director Nadezhda Kosheverova (1902–1990) staged 19 full-length feature films, 11 of which (*Arinka, Spring in Moscow, Cinderella, Cain XVIII, Honeymoon, Careful, Grandma!, Today is a new attraction, Old, Old Fairy Tale, Shadow, Tiger Tamer, Involuntary Driver*) are among the thousand highest-grossing Soviet films. Her circus comedy *Today is a new Attraction!* starring the legendary Faina Ranevskaya (1896–1984) was watched by almost twenty million viewers only in the first year of its release, but *Crocodile* clearly did not like the picture, and it ridiculed the film in its favorite genre of "open letter".

This time it was a letter from an imaginary group of tiger hunters: "Excited, we bought tickets to the comedy *Today is a New Attraction!* We expected to see a good movie, and our hopes were justified. We were shown magnificent nature shots of numerous wild animals. And the fact that these shots were made not against the background of the jungle, but in a noisy city, side by side with people — this only made the film more beautiful. Moreover, people did not interfere with the actions of the animals, who confidently went along the storyline to the end. … But not everything is fine in this movie. Clearly alien, in our opinion, is the episode with the wonderful actress F. Ranevskaya. After all, she plays so great that you want to cry. Especially when she is fired from the post of the director of the circus. We don't know about you, *Crocodile*, but we realized that this piece was from a completely different, feature film, and an inexperienced film editor, mixed the tapes and glued this sequence to a sciencefiction film" (Kandybov et al., 1967: 6).

However, there was also a case when *Crocodile* attacked the director, who was considered a classic of Soviet comedy — Grigory Alexandrov (1903–1983). It happened during the "thaw" times, when in 1960 the long-awaited comedy by Grigory Alexandrov *Russian Souvenir* was released on the screens of the USSR.

Grigory Alexandrov made this political comedy hoping to regain the former glory of a Soviet film comediographer No. 1. That's what he wrote about the *Russian souvenir* in the magazine *Soviet Screen*: "Laughter is the brother of strength," says a folk proverb. And, indeed, the weak don't laugh. But for the people living in our country, strong, confident in its strength and rightness, laughter is not a threat. Not accidentally does a joke, humor invariably permeate the most responsible political speeches of the head of our state, N.S. Khrushchev. ... Our comedy should be not only funny, satirical, but also life-affirming, contagiously cheery, joyful. ... After all, the comedy is devoted to the problem of coexistence and friendship between peoples. The film shows the rapid flow of modern life, into which a group of foreigners traveling around the USSR unexpectedly finds themselves. And all their tendentious ideas about the Soviet Union, formed under the influence of the propaganda machine of the Cold War, collapse facing everyday reality, which they witness" (Alexandrov, 1960: 10).

However, the planned triumph did not happen: the Soviet "thaw" press, freed from its former reverence for the maestro, literally routed *Russian Souvenir*. The audience, attracted to the cinemas by the fame of the director and the cast, as a rule, left the cinemas disappointed too ... The story told by G. Alexandrov was perceived as brightly colored cardboard, and the foreigners looked too caricatured.

Crocodile responded to the premier of the film with a really terrible review signed with the pseudonym "Kuzma Bluzhdayuschy-Maskin, Doctor of Cinematographic Sciences." Now it is difficult to detect who was hiding behind it, but there undoubtedly the review reflected the editorial position.

The review used a traditional *Crocodile's* technique: an ironic retelling of the film's plot: "By the powerful means of humor, satire, buffoonery, clowning and melodrama, the film tells us about an extraordinary tour of a group of foreign tourists. ... Having given the characters hard time in the very beginning, the authors continued leading them along the wrong path. On their own or all together, tourists drown and float throughout the film, fall down from steep mountains and conquer them, travel on rafts or in the bucket of a moving excavator, hide inside animal skins and even from time to time ride on each other. They are washed by the rains, showered with dust. Dump trucks dump them out of the body at full speed when they are awake, and bears, unequivocally licking their chops, crawl from under their beds when they sleep. The iron hand of the director inexorably pushes them into the steam room of the Siberian bath, then onto the rocket launch station, then into the mechanism of the clock of the Spasskaya Tower. But this is not all. Among all these fantastic rotations, the foreign tourists still manage to diligently spy on each other, insidiously put each other to sleep, exchange ringing slaps in the face, and, finally, they reach the point where they beat their fellow traveler — Dr. Adams — with their head against one of the Kremlin bells. The Doctor survives. The bell, too. But not every spectator. ...And the audience really laughs. Laughs at oneself for having queued up for a cinema ticket. ... It remains a mystery how, after all, the foreign tourists managed to find time for a real acquaintance with socialism, while the storyline was all filled with dates with bears and lovers, lightning-fast crossings and dizzying flights. And Siberian new buildings and Moscow avenues did flash somewhere on the turns, only flashed. And only on turns" (Bluzhdayuschy-Maskin, 1960: 7).

As we can see from the text of the review, G. Alexandrov was mainly reproached for the fact that he failed to properly present the achievements of the socialist system in *Russian Souvenir* and got too carried away with tricks and film gags.

Today, *Russian Souvenir* is perceived as a curious testimony of the famous director's attempt to fit into a new political and socio-cultural situation, relying on the stereotypes of the Cold War and his previous cinematic achievements.

Crocodile was still less merciless to comedies of less famous film directors.

For example, the journalist, screenwriter and cartoonist Svyatoslav Spassky (1926–2005) wrote very sharply about the comedy *Take Care of Men* (USSR, 1983) directed by A. Sery (1927–1987).

The director with a difficult fate – Alexander Sery – directed only five films (*Shot in the Fog, Foreigner, Gentlemen of Fortune, A Bargain for a Bargain, Take Care of Men*), but all of them made it into the list of the top 1000 Soviet films.

Some hold the opinion that Alexander Sery was actually the director of one hit film – *Gentlemen of Fortune*, but he directed at least two more successful box-office comedies – *The Foreigner* (1965) and *A Bargain for a Bargain* (1977). Paradoxically, the comedies director's

life was really dramatic: he served time in prison for a fight, was wounded by a harpoon, fell seriously ill, and in 1987, being deeply depressed, killed himself...

The reviewer S. Spassky ironically laughed at the fact that in the comedy *Take Care of Men* the main character "Vovik is a nonsense engineer of some kind of, humble to say, sewing machines, earning one hundred and twenty rubles a month. And, of course, Marfa is the deputy director of a large research institute that is creating something large-scale, extremely useful to the country, although the institute's employees are frankly idling, gossiping, showing off outfits, flirting, trying to get deficit products during working hours. Familiar surroundings. Isn't it the same one we've already seen in *Office Romance*? Thus the conflict has arisen: the discrepancy of the married couple in all aspects, family and social status. A timid Vovik is not a match for the brilliant Marfa. And Marfa does not satisfy her husband, because she is too business-like to create family comfort and delicious soups. ... "According to the laws of the comedy genre," probably the author of the script Marina Akopova and the director Alexander Sery will answer. — To make people laugh." OK. But then again, why is the film called so one-sided: "Take care of men"? What about women? And the children? And the old people? Wouldn't it be more accurate to call it: "Take care of the viewer!"?" (Spassky, 1983: 10).

In the same year, the same S. Spassky attacked another comedy in *Crocodile*. This time it was the film *Quarantine* (USSR, 1983) by I. Frez.

Ilya Frez (1909–1994) directed 16 films, 8 of which (*The Elephant and the Rope, First-grader, Vasek Trubachev and his Friends, Trubachev's Squad is Fighting, I loved You ..., The Adventures of the Yellow Suitcase, We Didn't Learn That, Could One Imagine?*) are included in the thousand most popular Soviet films.

The comedy "Quarantine" is a story about a five–year-old girl who, due to quarantine in kindergarten and busy parents and grandparents, has to spend time with strangers. From under the anti-pedagogical tutelage of a student janitor the girl runs away to the care of an eccentric circus cashier. From a clothes designer, who systematically starves herself, – to a strange hermit architect. And everyone is busy, busy... Mom's experimental mice need to give birth. Grandmother is impatiently being waited for by a long-time admirer. The grandfather-writer dedicates his time to his few readers. Her greatgrandfather-academician is busy with his staff. Her great–grandmother is teaching foreign students...

The director managed to find a charming performer of the leading role. She has a childish naive spontaneity, yet an extraordinary for her age wit. In my opinion, the dreams of the little character are the successful creative gain of the film. Frankly parody-like, evoking somewhat unexpected associations with Fellini films, they are made with a mischievous fantasy. For example: an aspiring writer (grandfather) ingratiatingly holds out the pages of his manuscript to... Leo Tolstoy! The latter, frowning, casting a discontented glance at the page, throws it away and majestically continues on his way... In short, the authors offer us a kaleidoscope of events, a lot of chases and tricks, funny songs by Alexey Rybnikov and quite a serious moral about how important it is to always find the time to raise your own child.

However, Svyatoslav Spassky's judgment of *Quarantine* was sharply negative. Having ironically rendered the storyline, S. Spassky moved on to the main goal of his feuilleton: "The most serious conflict, perhaps, is between the great-grandfather and the great-grandmother – he smokes secretly from her!... great-grandmother throws her husband's cigarettes from the balcony. A passerby picks up a pack, stops: maybe something else will fall? Hopes are justified — a lighter falls right into his hands. Then he greedily puts his palms together and waits. As a result, he catches a weighty drop of feces of a flying crow (the viewer has the pleasure of seeing this drop in close-up). Moral: don't expect anything to come free! Perhaps a scene with a girl who sitting on a potty (and this is shown twice), will cause tender emotion in some viewers, but the described episode with a crow is not able to cause anything but disgust. A drop of excrement in a barrel of syrup..." (Spassky, 1983: 5).

*Crocodile'*s review by Victoria Tubelskaya on R. Vasilevsky's rather weak comedy *Give us the Men!* was written much more wittily: "What would you think if you were offered to see a film called *Give us the Men*!? Probably, you would have thought, like I have, that this is a frivolous box-office film, French or Italian, with countless adulteries and beauties. Very intrigued, I got ready to have fun. Imagine my surprise when it turned out that the film was about the pioneers of the sixth grade. But I was not at all upset: being an experienced spectator, I immediately determined from the double toe loop, brilliantly performed at the skating rink by the counselor Igor, disguised as an old

woman, that this was a comedy. Fine, I am going to have fun! But actually I didn't. The further I was watching, the more I was overcome with envy, and envy does not mix with laughter. Remembering my school years, I desperately envied the completely rosy life of screen sixth graders: they did not do homework, they had no responsibilities and no troubles. ... I'm not sure if Igor will become a teacher. Apart from the fact that he can make a double toe loop and sing, nothing is known about him. Nor do the viewers learn about the other characters — both children and adults. They somehow do not have character. One thing for sure: the comedy is not hilarious. Fact!" (Tubelskaya, 1986: 9).

Much less frequent than about films of entertainment genres, the magazine *Crocodile* wrote about dramas.

In 1963, the USSR released the film of the then not yet so famous George Danelia *The Way to the Wharf* with Boris Andreev in the title role. The audience took this picture quite warmly, but the *Crocodile* magazine was dissatisfied with the finale of this movie and published a feuilleton (the author of which hid under the pseudonym "Reviewer") under the meaningful title "The Bell is tolling the alarm": "In a classical drama, everything was simple. Your relatives and neighbors have harassed you — take poison and die like Romeo. ... The dramas of our days are no less bloody. However, unlike Shakespeare, modern authors kill their characters not just like that —but at a high intellectual level, with an obligatory dose of philosophical fog. You won't even understand right away: who is who... In general, Shakespeare would not have been able to baffle the audience with the dramatic finale in vague innuendos. The classic was simpler. The author of the script V. Konetsky and the director G. Danelia left him far behind. *The Way to the Wharf* shows us not the first case of a dashing plot twist at the end of the work. But, apparently, the matter has gone far enough if the mentioned film ending caused confusion even among experienced film critics" (Reviewer, 1963: 2). As we can see, this article is based on just a petty quibble about the open ending of the film.

Director Yuri Egorov (1920–1982) directed 14 full-length feature films, eight of which (*A Simple Story, Volunteers, Freezing Sea, Fathers and Grandfathers, One Day, 20 years later, If You're Right, A Man from the Other Side, They were the First Ones*) belong to the thousand highest-grossing Soviet films.

Yuri Egorov's films of the 1950s – 1960s generally fit well into the thaw's context and never disappointed the audience's expectations. The fact that they did not reach the box office numbers of Nikolai Moskalenko's films (1926–1974), can be explained by the fact that the films of Yuri Egorov (especially the ones made in the 1960s) were more subtle, and more complicated.

The "thaw" period drama *If You're Right...* (USSR, 1964) with a wonderful duet by Stanislav Lyubshin and Zhanna Bolotova captivated the audience with the sincerity of its intonation. Today, alas, this quiet film is rarely remembered, although it has its own fans.

However, in the year of the film release, it was ridiculed in the *Crocodile* magazine. The author of the article, hiding behind the pseudonym "Reviewer", used a characteristic manipulative technique of an erratic, mind-numbing retelling of the storyline: "Alyosha Goncharov is a simple cute guy. And at the same time very active. He combines studying and work. He works and studies. During the day, he goes fixes telephones at people's homes. And in the evening he studies at the university. Alyosha Goncharov walked, worked, repaired phones and fell in love with one girl. Her name is Galya. Also such a simple and pretty girl. But not so active. Because she only works. As a technician-engineer. And she does not study. Once upon a time Alyosha had a problem with one client. At first, the client treated Alyosha badly. Then Alyosha reacted badly. To the client. And to his coworkers. And even to Galya. In despair, he decided to fix televisions. Then, however, he pulled himself together. Realized. Came to Galya. But she wasn't at home" (Reviewer, 1964: 12), etc. And then *Crocodile*'s feuilletonist tried to convince readers that the film authors should have made a short film instead of the full-length feature movie.

Director Theodor Wolfovich (1923–2004) made only eight films during his career, four of which (*The Last Inch, Tough Nut, Comrade General, The Procession of Golden Beasts*) were very popular at the time.

In 1963, T. Wolfovich's film *1, Newton Street* was released, which featured the problems that arise in the lives of young scientists.

Film critic B. Sukharevsky (the pseudonym of a film critic, journalist and poet Victor Orlov, 1929–1972) published a negative review of the film, but a graduate student of the Academy of Pedagogical Sciences of the RSFSR I. Logvinov (by the way, a future Ed.D. and a corresponding

member of the Russian Academy of Education) wrote an indignant letter to the *Crocodile* editors, in which he accused the film critic of the false interpretation of the film.

An open letter by B. Sukharevsky followed, in which he once again justified his negative attitude to the work of Theodor Wolfovich: "Dear Comrade I. Logvinov! I am writing to you because there is a conflict between us. I didn't like the film *1 Newton Street*, and you did. ... the film is made deliberately loud, with a clear desire for originality for the sake of originality. In the pretentiousness of the scenario twists and the director's work, in the tasteless "modernist" design. As a result, a certain way of life, which could become both interesting, and nice, and deep, became simply unpleasant. ... This is the essence of our disagreement with you, ... dear comrade graduate student" (Sukharevsky, 1964: 5).

Crocodile also attacked the drama directed by Frunze Dovlatyan (1927–1997) *Hello, it's me*! (USSR, 1966), which was strongly supported by the Soviet film press. *Crocodile* magazine however published a caustic feuilleton in 1966:

"A lot has already been written about the movie *Hello, it's me*!, and critics are extremely unanimous in their praise. They praise the script, the direction, the actors' performance, and the cameraman's work. If memory serves me correctly, only the work of the costume designers' was not praised. However, it seems to me that the reviewers inexcusably missed one important point that allows us to call a film a new word in cinema. I am sure that *Hello, it's me!* is the first successful experience of combining a feature film with a scientific documentary. Judge for yourself: almost half of the movie the characters walk. They walk in the literal sense of the word, that is, they move around the screen in an upright position, alternately exposing their right and left legs. ... Professional critics write about the moral purity of the characters, about loyalty, about poetry, about the twist, which is called the dance of youth, but not a word do they write about the main activity of the characters - walking! Yet, the audience follows the endless walking of the heroes with intense attention! I myself heard people whispering in the hall: "Look, here he goes again! Now he will walk for five minutes!". ... In fairness, it should be added that some viewers, indifferent to the walking method of movement on the screen, complained about the prolonged duration of this two-part film. Take away the endless walking of heroes, they say, and the film would turn from a two-part into a one-part. For them, perhaps, such logic is reasonable, especially since the ticket would cost twice as cheap" (Khodok, 1966: 14).

As one can see, having put aside arguments about the artistic merits of the film *Hello, it's me!*, the author of the feuilleton, in fact, found fault only with its duration, although he could easily find examples of films that are really weak in artistic aspects.

In fact, few positive reviews of films appeared in Crocodile, too. For example, a wonderful television film directed by M. Kozakov *Pokrovsky Gate* (USSR, 1982).

As a director, Mikhail Kozakov (1934-2011) often worked on television, he made 25 TV films and theatre plays. The most popular of them were *Nameless Star* and *Pokrovsky Gate*.

M. Kozakov's comedy *Pokrovsky Gate* has long become iconic, and a lot of characters' phrases have became popular sayings. But "in the beginning, the film was met with fury by the then TV-head Lapin, whose power was reinforced by his friendship with Brezhnev: "You and Zorin cannot say: "Down with the red Kremlin!" — and you make such pictures! It's disgusting!.. This is some kind of Zoshchenko!" (Rassadin, 2007).

In the year of the release of *Pokrovsky Gate* on TV screens, journalist Mikhail Kazovsky wrote for *Crocodile* that "Zorin and Kozakov's old house and an old apartment is a kind of a metaphor, it's a symbol of morals that are going away forever: philistinism, lack of spirituality, lack of will, inertia... At the same time, the 50s are the time of the youth of the film's authors, and a powerful lyrical line breaks into the comedy, line of memories, it is voiced by Bulat Okudzhava's songs, by the narrator's voice over... That is why the authors look into the past neither mockingly, nor nostalgically, but with cheerful irony, seeing a lonely tired man in an alcoholic and amateur song writer, and a confused woman in a middle-aged lady acting militantly possessive about her ex-husband. The combination of funny and sad, comedic and lyrical, laughter and tears helps to depict the film characters alive, juicy, made of flesh and blood. And, of course, as true artists, the authors do not divide the characters into negative and positive. ... The whole cast is wonderful ... — they act accurately, intelligently, and convincingly" (Kazovsky, 1983: 11).

With the advent of perestroika, *Crocodile* gradually began to get rid of censorship prohibitions and became much sharper. This, of course, also applied to its film reviews.

Thus in January 1991, an article by journalist Andrei Vavra was published, dedicated to the sexual revolution that overtook Soviet cinema with understandable delay.

A. Vavra began his feuilleton with a phrase that was quite hackneyed in the Soviet press of those years: "My God, how fast time flies! After all, not so long ago, the participant of the teleconference, I remember, decisively cut off her foreign opponents with a proud statement: "We don't have sex!". Well, if we don't, we don't. But only a couple of years have passed, and the era of erotic revelry, the sexual revolution is already here. Art reflects that. In any case, our theatre and film makers willingly switched from exposing the dark sides of life to exposing pretty actresses" (Vavra, 1991: 10).

And then the summary of I. Vasilev's film *Veniks. Floor brushes* (USSR, 1991) follows: "The author was going to entertain the viewer, tired of the screen "darkness". Moreover, he also meant somewhat sex education. Therefore, all the characters — a young artist, a rich heiress, her mother and father with his lover, an artist's mistress, a young maid — do not so much spend time in formal conversations over a cup of coffee, as they arrange their love affairs. A comedy, as you know, is a dynamic genre. Therefore, in Vasilev's film, the characters now and then hide in the closet or under the sofa, fall into bed, kick their legs, run upstairs, hug and kiss. At the same time, one or the other girl casually takes off various small clothes items. ... And in general, judging by his previous film — *Help, Brothers*!, director Vasilev only maintains his creative credo: if young pretty actresses act in a film, then let them actively engage in erotic education of the Soviet viewer! In general, this is a typical modern entertainment movie: directors want to film nudes, actresses don't particularly mind" (Vavra, 1991: 10).

Further, A. Vavra told the *Crocodile* readers about how the actress L. Velezheva, who starred in the film, protested about the filming of erotic scenes with the participation of an anonymous stand-in without telling her. And as a result, he came to the conclusion "about the mass procession of naked ladies on the screens": "Of course, I understand: freedom, democracy, emancipation. But this march began to acquire a very deliberate character. ... And won't it happen as a result that an actress who does not agree to act naked will soon have no place at all in Soviet cinema?" (Vavra, 1991: 10).

Time has shown that V. Vavra was pretty hasty with his forecast: the sexual film wave in the USSR came to naught pretty quickly. As, however, the total number of Soviet films made in the 1990s has sharply decreased. The *Crocodile*'s circulation was also steadily falling. In January 1991, the circulation of the magazine was 2.8 million copies, in January 1993 — 0.5 million copies, in January 1999 — 34 thousand copies...

Crocodile still managed to barely survive until 2008, when, with a circulation of 20 thousand copies, it finally ceased to exist due to its obvious unprofitability.

4. Conclusion

The analysis of the materials published in *Crocodile* about Soviet films showed that under conditions of strict censorship, the magazine mostly wrote critically about films of entertainment genres, directors of which were not acclaimed by the officials. In those rather rare cases, when the work of renowned film directors were subjected to feuilleton criticism (for example, *Russian souvenir* by G. Aleksandrov), most likely this had been previously agreed on by authorities.

Meanwhile, the unauthorized *Crocodile*'s attack on the "ideologically correct" Soviet film (the incident with the adventure film *Invisible Jan*) caused a negative reaction of the authorities and the corresponding reprimand of the magazine's editorial board.

The *Crocodile*'s choice of films for its satirical arrows was largely random, since very often artistically very weak, but very popular Soviet films remained unnoticed by the magazine, while films which either failed to collect a large box-office, or were of true artistic value, for some reason became the subject of caustic ridicule of *Crocodile*'s feuilletonists and reviewers.

The era of perestroika spared the *Crocodile* from censorship, which significantly reflected on the topics of magazine feuilletons about Soviet cinema, but at the same time it marked the beginning of the crisis of both the satirical magazine, and the Soviet cinema.

5. Acknowledgements

Filmography

1, Newton Street. USSR, 1963. Directed by T. Wolfowich. Scriptwriters T. Wolfowich, E. Radzinsky. Actors: Y. Ilyenko, L. Kadochnikova, E. Friedman, N. Kryukov and others.

Ball and the Field. USSR, 1962. Directed by K. Mgeladze. Scriptwriters: S. Zhgenti, K. Mgeladze (based on the story "The Fan" by E. Berdzenishvili). Actors: I. Khvichiya, V. Ninua, G. Talakvadze and others.

Collapse of Engineer Garin. USSR, 1973. Directed by L. Kvinikhidze. Scriptwriter S. Potepalov (based on the novel "Hyperboloid of Engineer Garin" by A. Tolstoy). Actors: O. Borisov, N. Terentyeva, A. Belyavsky, V. Korzun, G. Sayfullin, M. Volkov, V. Tatosov, E. Kopelyan, E. Romanov, A. Kaidanovsky, A. Masiulis, V. Nikulin and others. Premiere on TV: 15 October 1973.

Diving on the Bottom. USSR, 1966. Directed and written by E. Sherstobitov. Actors: A. Barsov, T. Klyueva, R. Sabirov, V. Bedunkevich, G. Yukhtin, L. Perfilov and others. 15 million viewers in the first year of the demonstration.

Eleven Hopes. USSR, 1975. Directed by V. Sadovsky. Scriptwriters: V. Ezhov, V. Sadovsky. Actors: A. Papanov, L. Virolainen, Y. Demich, A. Goloborodko, B. Shcherbakov, E. Leonov-Gladyshev, N. Ozerov, M. Vodyanoy, I. Gorbachev and others.

Invisible Jan. USSR, 1943. Directed by I. Annensky and V. Petrov. Scriptwriters O. Ziv, A. Stolper. Actors: E. Samoilov, E. Gorkusha, Y. Alexeyev-Meshiev and others. 15 million viewers in the first year of the demonstration.

Give us men! USSR, 1985. Directed by R. Vasilevsky. Scriptwriter M. Dymov. Actors: B. Shuvalov, V. Fedorov, A. Yarygin, A. Lazarev and others.

Hello, It's Me! USSR, 1966. Directed by F. Dovlatyan. Scriptwriter A. Agababov. Actors: A. Dzhigarkhanyan, R. Bykov, N. Fateeva, M. Terekhova, F. Dovlatyan and others. 10 million viewers in the first year of the demonstration.

If You Are Right... USSR, 1964. Directed by Y. Egorov. Scriptwriters E. Braginsky, Y. Egorov. Actors: S. Lyubshin, J. Bolotova, A. Krasnopolsky, G. Sokolova, G. Sayfullin and others. 20.7 million viewers in the first year of the demonstration.

If You Go. USSR, 1977. Directed by N. Litus and V. Shunko. Scriptwriters: H. Aronov, Y. Rybchinsky. Actors: I. Shkurin, T. Trach, I. Gorbachev, B. Khimichev and others.

Man in Plainclothes. USSR, 1973. Directed by V. Zhuravlev. Scriptwriters: D. Bystroletov, V. Zhuravlev. Actors: J. Budraitis, N. Gritsenko, I. Skobtseva, L. Khityaeva, V. Druzhnikov, A. Masiulis, V. Kenigson and others. 26.3 million million viewers in the first year of the demonstration.

Place of the Sprinter is Vacant. USSR, 1976. Directed by A. Ivanov. Scriptwriter S. Tokarev. Actors: S. Komarov, B. Bachurin, P. Butkevich, S. Stankevich, L. Perfilov and others.

Pokrovsky Gate. USSR, 1982. Directed by M. Kozakov. Scriptwriter L. Zorin (based on his own play of the same name). Actors: O. Menshikov, L. Bronevoy, I. Ulyanova, V. Bortsov, A. Ravikovich, E. Koreneva, S. Pilyavskaya, T. Dogileva, E. Morgunov and others. TV premiere: 11 February 1983.

Private Person. USSR, 1980. Directed by A. Proshkin. Scriptwriter I. Mengeritsky Actors: A. Kuznetsov, T. Tashkova, G. Polskikh, L. Merzin, N. Denisov, G. Yukhtin, B. Tokarev and others. TV premiere: 15.11.1980.

Quarantine. USSR, 1983. Directed by I. Frez. Scriptwriter G. Shcherbakova. Actors: A. Kremer, E. Simonova, Y. Duvanov, S. Nemolyaeva, Y. Bogatyryov, T. Peltzer, P. Kadochnikov, L. Fedoseeva-Shukshina, E. Solovey, N. Arkhipova, V. Antonik, A. Pashutin, E. Karelsky and others.

Royal Regatta. USSR, 1966. Directed by Y. Chulyukin. Scriptwriters: B. Vasilyev, K. Rapoport, S. Listov. Actors: N. Kustinskaya, V. Smirnitsky, A. Gruzinsky and others. 15 million viewers in the first year of the demonstration.

Russian Souvenir. USSR, 1960. Directed and written by G. Alexandrov. Actors: L. Orlova, A. Popov, P. Kadochnikov, E. Garin, E. Bystritskaya, V. Gaft and others. 16 million viewers in the first year of the demonstration.

Save Our Souls. USSR, 1960. Directed by A. Mishurin. Scriptwriter E. Pomeshchikov. Actors: A. Belyavsky, L. Fedoseyeva-Shukshina, V. Dobrovolsky, M. Orlov, S. Martinson and others. 16 million viewers in the first year of the demonstration.

Suspicious. USSR, 1978. Directed by M. Badikyanu. Scriptwriters M. Badikyanu, A. Grigoryan (based on the novel "The Mister from Istanbul" by Kh.-M. Muguev). Actors:

R. Nakhapetov, S. Toma, B. Ivanov, V. Nikulin, V. Glagoleva, B. Brondukov, Y. Medvedev, R. Gladunko and others.

Take Care of Men. USSR, 1983. Directed by A. Sery. Scriptwriter M. Akopova. Actors: N. Ruslanova, L. Kuravlev, A. Vokach, A. Lazarev, N. Selezneva, R. Markova, N. Agapova and others. 16.1 million viewers in its first year.

Ten Steps to the East. USSR, 1961. Directed by H. Agakhanov and V. Zak. Scriptwriters A. Abramov, M. Pismannik. Actors: A. Dzhaliyev, A. Kulmamedov, Y. Markov, F. Yavorsky and others.

Today, a New Attraction. USSR, 1966. Directed by N. Kosheverova, A. Dudko. Scriptwriters: Y. Dunsky, V. Frid (based on a story by K. Konstantinovsky). Actors: M. Polbentseva, O. Koberidze, F. Ranevskaya, I. Gorbachev, M. Gluzsky and others. 18.8 million viewers in the first year of the demonstration.

Way to the Wharf. USSR, 1962. Directed by G. Daneliya. Scriptwriter V. Konetsky (on his own story). Actors: B. Andreev, O. Jakov, L. Sokolova, A. Metelkin, V. Nikulin, B. Oya, G. Vitsin and others. 16.4 million viewers in the first year of the demonstration.

Veniks. Floor brushes. USSR, 1991. Directed and written by I. Vassilev (based on a farce by C. Mannier). Actors: E. Redko, O. Zhulina, S. Nemolyaeva, A. Lazarev, E. Durova, G. Milliar, L. Velezheva and others.

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Technical University Students' Media Literacy When They Choose Scientific Journals for Reading and Publishing

Svitlana Fiialka [a], [*]

[a] National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute", Ukraine

Abstract

The aim of the study was to identify students' attitudes to scientific journals as a source of scientific information and the platform for publishing their own scientific results. The study was conducted in National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute" (Kyiv, Ukraine). Quantitative analysis of 7 closed ended responses, and qualitative analysis of 20 open ended responses were done. The study population included students (n = 720) of the fourth and fifth courses. The survey questionnaire captured the attitudes of students about scientific journals and their role in professional development, found out what percentage of students reads scientific journals, revealed whether the students understand information from them, as well as their ability to identify predatory journals thanks to media literacy. Predatory journals use to disseminate falsified, plagiarized, manipulative information, conspiracy theories, deviating from the publishing standards of editing and reviewing. Predatory publishing threats science, scientific communication, and the reputation of authors. We evaluated the level of critical thinking of students when choosing a source to publish scientific results, found out the reasons why students use or do not use scientific journals for their educational purposes, revealed how scientific journal can be used for education, and collected opinions about barriers that may prevent students from publishing scientific articles.

Keywords: scientific community, scientific journal, media literacy approach, scientific information, review system, predatory journal, publishing standards, ethical principles, transparency, cooperation.

1. Introduction

For many years, National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute" has topped the rankings of Ukrainian higher education institutions. This research university, with a high level of autonomy, works simultaneously in three interrelated areas: education, research, and innovative technologies (technology transfer). This university does not use a conservative model "Repeat known," but creative model "Create new". D. Mendeleev, C. Timiryazev, E. Paton and other scientists have founded here a "science-production-personnel" model of teaching.

Today, students are immersed in the production process, and provided with the necessary general scientific and engineering knowledge related to the global and local economic, environmental and security challenges. The innovative environment of the university includes Kyiv Polytechnic Science Park, Sikorsky Challenge Startup School and Sikorsky Challenge Innovation Holding. Following the model of a research university, the university has become the largest

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[*] Corresponding author
E-mail addresses: fiyalka@i.ua (S.B. Fiialka)

developer of startups in Ukraine, with 100 to 150 startups annually in its 72 scientific schools in the fields of mechanical engineering, green energy, biomedical engineering, information technology, telecommunications, eco-friendly production, and others.

To implement innovative developments, students and teachers must be aware of current scientific achievements and constantly monitor the results of scientific research published in reputable scientific journals. At the same time, the university has high rates of publishing activity both among research and teaching staff and among students. According to the ranking of Scopus in 2021, KPI is ranked fifth in the ranking of the most cited universities in the country (Rating..., 2021). During the last quarter of 2021, KPI students and teachers published 212 and 127 articles in journals indexed by Web of Science Core Collection and Scopus, respectively (ELAKPI..., 2021).

This study was undertaken with an aim to identify students' attitudes to scientific journals as a source of scientific information and the platform for publishing their own scientific results. The objectives outlined are following:

- identify students' interest in scientific information published in scientific journals;
- identify the level of critical thinking of students when choosing a source to publish scientific results and attitudes to the principles of academic integrity.

2. Materials and methods

Theoretical methods were used in the work: analysis, generalization of scientific sources. To study the students' experience, the survey was used. Its results were interpreted with the methods of analysis, specification, and classification. Study sample consists of 720 fourth and fifth year students of engineering specialties of National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute" (Institute of Applied System Analysis, Educational and Scientific Institute of Telecommunications Systems, Publishing and Printing Institute, Institute of Aerospace Technologies, Institute of Energy Saving and Energy Management, Institute of Special Communication and Information Protection, Mechanic-Mechanical Engineering Institute, Physic-tech Institute). Their average age is 25.5 years (with a range of 20 to 31 years). A questionnaire survey was developed and distributed through university network during October–December 2021. The survey was piloted on the Printing and Publishing Institute of National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute" before launch. The questionnaire included 7 closed ended and 20 open ended items. The results of the survey were analyzed during January–February 2022. Quantitative data was analyzed by percentage distribution and qualitative data by categorization.

3. Discussion

There is a set of norms in the scientific community that regulate the professional activities of scientists, in particular publishing scientific results. Standard moral and ethical principles of the modern scientist are: 1) diligence for formulating goals, planning and conducting research, selection research methods and procedures, interpretation of conclusions, as well as identifying potential threats and opportunities (benefits), practical and other applications and predictions formulated more or less unambiguously; 2) trustworthiness; critical approach to own results; diligence in collecting, recording and storing data, as well as in presenting research results; 3) objectivity in interpretations and conclusions based solely on facts, logical reasoning and verifiable data; 4) impartiality in the process of interpretation of the problem or phenomenon, in the process of knowledge exchanging with other scientists; 5) resistance to any attempts to influence on the study by the people or organizations who commissioned it, or the expert whose opinions reflect the interests of the customer, as well as political, ideological or business pressure groups; 6) openness about their own scientific work in discussions with other scientists, which is one of the key conditions for progress in science; the desire to share knowledge with society; 7) transparency refers to the collection, analysis and interpretation of data, which is determined by the proper storage of empirical data and their availability through publications; 8) responsibility to the participants of the research and their objects, including the environment and cultural values; for research on living beings, which should be conducted only with respect to human dignity and animal rights, with the permission of the relevant bioethics commissions; 9) reliability, the recognition of the scientific achievements of other researchers through appropriate references to sources and the true recognition of the contribution of other scientists, regardless of who they are: colleagues, competitors or predecessors; 10) concern in relation to future generations of

scientists, which is manifested by teaching ethical standards and norms to students and subordinates; 11) courage in the defense of views that contradict traditional scientific knowledge and practice, as well as the principles of scientific reliability (The Commission…, 2012). Maintaining professional norms prevens the pseudoscience spread and suppors public demands for quality science coverage (Harmatiy, 2021). Some students as young researchers (readers and authors of scientific journals) found these norms challenging, others saw the benefits of looking at issues of censorship, privacy, racial, and gender description within that disciplinary framework (Friesem, 2019).

There are several business models of scientific journals: traditional (article submission – peer-review – publication by subscription), open access (article submission – peer-review – payment by authors – free access), hybrid (article submission – peer-review – decision on how the article will be distributed: if according to the traditional model, the publication is free for authors, if open access – the authors pay for the publication). A separate model is "predatory", when the article is published for the author's money without independent review. This practice causes a threat to science, scientific communication, and the reputation of the author (co-authors) and the institutions they represent.

Meanwhile, the media is actively spreading stories about how researchers publish pseudo-scientific articles in dispute or in the form of a hoax. This is, for example, the story of how D. Mazières and E. Kohler managed to publish an article that contained nothing but an almost endless repetition of the sentence "Get me off your… Mailing List" in the *International Journal of Modern Computer Technologies* (Mazières, Kohler, 2014).

J. Bohannon, submitting a fabricated article with fictitious data to about 300 open access journals, tried to test the effectiveness of peer-review. As a result, more than half of the editors accepted this article for publication without noticing the author's conceptual errors (Bohannon, 2013).

There is also a similar story about Dr. O. Szust, who sent 120 applications for the editorial position. Dr. O. Shust in his cover letter did not indicate any scientific qualifications. However, a third of journals offered him a job. In Polish, the word "oszust" (consonant with O. Szust) means "fraud". In fact, Dr. O. Schust was an experimental construct of four Polish social psychologists who set out to find out the editorial procedures of so-called "predatory" journals (Sorokowski et al., 2017).

Distribution of predatory journals, the editors of which are ready to publish an article in public access regardless of its quality, due to the struggle of universities and research institutions for high ratings and is a consequence of the ideology of "publish or die", which requires scientists to "bypass the system" (Hadi, 2016: 309). The adjectives "dubious", "dark", "parodical", "spoofy", "low credibility", "dodgy", are used as synonyms for predatory journals. The concepts "fake journals", "sham journals" and "pseudo journals" are also widely used (Memon, 2019).

In our opinion, money is the main purpose of predatory journal. They usually disseminate falsified, plagiarized, manipulative information, conspiracy theories, deviating from the publishing standards of editing and reviewing, and use the tactics of intrusive invitation and misleading of potential authors.

In the context of the 21st century and digital online media, the literature reveals a shift in conceptions of trust in media with a conflation of the traditional distinctions between source, message, and media (Fisher, 2018). Students need support in learning how to investigate sources, search relevant information about those sources, and synthesize what they learn to make judgments about an article's trustworthiness (McGrew et al., 2018). Previous findings have shown that it is extremely important to use media literacy approach, focused on the critical ability to process fake information (Jones-Jang et al., 2019).

J. Bill, a librarian and librarian at the University of Colorado (Denver, USA), has compiled a registry of predatory journals (1163 in 2018) (Beall, 2018). It is noteworthy that at first J. Bill did not support the creation of a regulatory body to oversee the publishers of scientific journals; instead, he believed that the best protection against unethical publishers was education and the ability to recognize publishing fraud through information literacy (Beall, 2012).

However, Bill's list turned out to be discriminatory and unproven (Berger, Cirasella, 2015), particularly because many of the articles in the journals were peer-reviewed and made valuable scientific contributions (Teixeira da Silva, 2017). In addition, the list did not include numerous non-English predatory open access journals. After receiving reasoned feedback, the author canceled this list.

Along with Bill's list, there have been other similar attempts, such as the Stop Predators Journals website (https://predatoryjournals.com) and institutional lists, such as those published by the Indian University Grants Commission (UGC) and several other commercial organizations. However, they are also criticized for several reasons, due to incorrect methodology and lack of transparency (Memon, 2019). The only well-known registry of predatory journals in the world today is the commercial project Predatory Reports from Cabells. In three years, 13.500 journals were included to this list. Although the editorial board of each of them has the right to file an appeal, since 2017 only 20 journals (0.15 % of all journals) have used this opportunity and only three appeals have been successful (0.02 %) (Predatory Report, 2020).

Sometimes predatory journals publish quality articles because misled authors to submit their work to such journals. Meanwhile, not all articles published in authoritative scientific journals are scientifically valuable, because even there, when reviewing, it is not always possible to identify falsified materials (Habibzadeh, 2017). Therefore, it can be assumed that the lists only draw the attention of participants in scientific communication to dishonesty in the field of open access and are a lesson for publishers, but do not claim to outline a complete quantitative picture of the situation with predatory publishing.

The threats to scientists posed by the publication of their scientific results in predatory journals were summarized by A. Buckery, P. Hornung, and T. Schindler:

the publication appears in a dubious environment alongside mediocre or even falsified scientific articles;

the name and institution of the researcher may be used for advertising by a predatory publisher without their knowledge or consent;

the researcher's name is constantly associated with the "predator" and his website, that can have negative consequences for his or her academic career;

there is no guarantee of constant archiving, tracking or availability of the article;

documents are not included in authoritative databases, as some databases actively remove links to articles published in predatory journals;

"predatory" publishers can use articles for advertising;

researchers may have to pay additional fees, especially if they want to withdraw the manuscript;

securing rights can be difficult because predatory publishers hide their whereabouts to avoid legal action. Even when their location is known, predatory publishers fall under a different jurisdiction than authors, which complicates legal action (Bucceri et al., 2019).

Common phenomena for predatory journals are plagiarism, manipulation of citations, falsification (fabrication) of data, and so on. Therefore, these publications are harmful to science, scientific communication, and scientists themselves. Meanwhile, data from the Northern German Broadcasting Network show that around 400.000 scientists worldwide have published in such journals at least once (Dossier, 2020).

Most of predatory journals are in developing countries (Xia et al., 2015), and the authors are young and inexperienced scientists from the same countries, including India, Nigeria, Turkey (Demir, 2018). A recent study published in *Nature* found that of the approximately 2.000 papers published in predatory journals, 27 % were from India, 5 % from Nigeria and 4 % from Iran. All these results are expected. However, it was surprising that 15 % of the articles were prepared by authors from the United States of America (Moher et al., 2017). Eastern Europe also has a significant contribution to predatory publishing (Beall, 2016).

One of the reasons of predatory publishing is ill-conceived government policy on research funding. For example, a lot of predatory journals are indexed in the well-known and respected database PubMed. As it turned out, the publications get there not because they meet the standards of the database, but because they are funded by the state. This potentially legitimizes research that has not been subject to proper peer review (Manca et al., 2020).

Predatory journals discredit scientific knowledge, as their lack of evaluation can provoke a deliberate violation of academic integrity by authors and lead to plagiarism, data falsification and manipulation of the illustrative series (Clark, Smith, 2015), and therefore to cause the spread of pseudoscience, unverified unproven theories. As for the threats to authors posed by predatory publications, it is primarily a question of reputational losses. Some scholars submit articles to predatory journals without realizing it, but most articles end up in such journals due to the low scientific level of articles. In addition to the author's, predatory journals also destroy the reputation

of the institutions where the authors work. And this applies primarily to countries that are not leaders in scientific progress, where there is a lack of standards of scientific communication (Urazova, 2014).

Unethical research with errors, plagiarized or manipulative data can undermine the quality of research based on the articles from predatory journals (Tsuyuki et al., 2017). Meanwhile a weak review system, and therefore distrust of predatory journals, lack of a reliable system of archiving scientific articles can lead to loss of quality scientific data for researchers who for various reasons published their scientific results in these journals (Sharma, Verma, 2018). So, it is very important to have media literacy program for students about the tactics of misinformation (Cherner, Curry, 2019; McDougall, 2019; Valtonen et al., 2019), the ability to use, understand, and create content in a variety of contexts (Purtilo-Nieminen et al., 2021). Media literacy develops abilities to decode key areas of message construction, dissemination, and its effects. Through media literacy students may not only cultivate more funds of knowledge, but also "complex thinking skills that represent their abilities to relate, connect, and extend their developing funds of knowledge" (Schilder, Redmond, 2019: 111).

4. Results
Categorization of responses to closed ended item
The questionnaire had 7 closed ended items (Table 1).

Table 1. Percentage of responses to closed ended items

No	Item	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Not Responded
1	Do you want to read scientific articles on your field?	1.2	6.5	4.0	53.2	34.3	0.8
2	Does reading scientific journals help you achieve better learning outcomes?	2.9	4.7	12.6	49.3	29.3	1.2
3	Do you think that reading scientific articles will help you in your further professional activity?	0.8	1.2	7.6	62.5	27.9	0.0
4	Do you always trust the scientific results published in scientific journals?	2.7	11.4	1.0	9.4	72.3	3.2
5	Do you consider the results of your research valuable for science and practice?	2.3	4.6	5.9	57.3	28.9	1.0
6	Do you consider the indexing of a scientific journal by international scientometric databases evidence of its quality?	8.3	6.3	4.0	24.7	52.1	4.6

7	Do you need to participate in seminars, trainings, etc. on the preparation of scientific articles in accordance with international publishing standards?	4.2	23.7	3.6	63.7	4.0	0.8

As we can see, 87.5 % of respondents want to read scientific articles in their field; 78.6 % agree, that reading scientific journals helps them achieve better learning outcomes; 90.4 % suppose that reading scientific articles will help them in their further professional activity. 81.7 % of the respondents always trust the scientific results published in scientific journals. 86.2 % consider the results of their own research valuable for science and practice. 76.8 % are sure, that the indexing of a scientific journal by international scientometric databases proves its quality, and 67.7 % still need to participate in seminars, trainings, etc. on the preparation of scientific articles in accordance with international publishing standards.

Categorization of responses to open ended item

The survey showed that 3.2 % of respondents have not read any article in the last year; 16.4 % – 1-2 scientific articles, 23.0 % – from 3 to 5, 13.0 % – from 6 to 10, 44.4 % – more than 10 articles.

53.5 % of respondents who have read scientific journals in the last year prefer Web of Science Core Collection and (or) Scopus indexed journals, 21.0 % – professional Ukrainian journals of category B, 15.5 % – Index Copernicus indexed journals, 10.0 % – archives Zenodo, arXiv.org and Figshare. Among the ranked foreign journals, the respondents noted journals in the field of physics, chemistry, medicine, mathematics and information technology: *Accident Analysis & Prevention, ACS Sensors, Acta Agrobotanica, Advances in Engineering Software, Annals of Pure and Applied Logic, Applied Nanoscience, Applied Surface Science, Bioelectrochemistry, Biosensors and Bioelectronics, Fusion Science and Technology, Journal of Electronic Materials, Journal of Environmental Chemical Engineering, International Journal of Energy Research, International Journal of Hydrogen Energy, Nature Scientific Reports, Nuclear Fusion, Physics of Plasmas, Specrtochimica acta*, etc.

The publication of scientific articles in journals included to the world's leading scientometric databases (Scopus, Web of Science Core Collection, etc.) is a measure of scientific maturity and professionalism of a scientist. At the same time, it is a highly competitive activity, which, in addition to achieving original and relevant scientific results, also requires authors to be able to communicate with the editors of these publications, as well as reviewers. Meanwhile, a significant number of respondents lack experience in such communication, what can be one of the main reasons for rejecting their articles, as well as leading to misunderstandings in the process of editorial and publishing preparation of scientific texts.

73.0 % of the respondents read articles on the recommendation of teachers, for the preparation of qualifying papers and course projects, and 23.8 % on their own initiative (3.2 % of respondents have not read any article in the last year).

90.4 % of the students believe that reading scientific publications in the specialty is a condition for successful professional activity and career development. In particular, respondents noted the following benefits of reading scientific publications: a great platform for learning brand-new technical information is available, many useful references, mastering new research methods and theories, proposals for cooperation (co-authorship, involvement in projects, etc.), support for scientific controversy, quick report on the latest research results, uniting geographically remote researchers based on common scientific and professional interests and feedback, drawing the attention of Ukrainian scientists to the most important problems and promising areas of world science, promotion scientific achievements in the world, self-development, the opportunity to improve academic writing, an opportunity for distance communication with Ukrainian and foreign scientists, inspiration by the achievements of peers from other countries, formation an integral system of knowledge, professional discussions and solving complex problems, etc.

7.6 % of the students did not support the idea to use scientific journals for their educational purposes and emphasized that scientific journals: (1) do not always give reliable and authentic information, (2) distract from learning, (3) give information difficult to understand, (4) give biased information, (5) give repetitive information, (6) give unsystematized information.

26.0 % of the respondents faced problems reading scientific journals. The problems put forth are categorized into: (1) it is difficult to find the articles related to my research, (2) it is difficult to cite articles in the right way, (3) teachers want to read their publications that I am not interested in; (4) I need moderators of information flows; (5) it is difficult to understand scientific information.

18.2 % of the respondents have published their own articles in scientific journals, mostly as coauthors. Motivation to write articles ranges from the intention to share their scientific results with colleagues, to gain recognition and trust, to gain the opportunity to self-development, to establish professional contacts. Motives determine the choice of the journal for publication of scientific results, and therefore – the speed of publication, the scale of the audience, the context in which the article will appear.

As coauthors students acted in the following roles (answers are placed in descending order of frequency of answers): author of the idea (formulation of ideas, goals and objectives of the study), conducting surveys (development of questionnaires, organization of surveys, processing of personal data), development of research methods research, creation of models), conducting experiments (performing experiments and other experimental research), processing the results of experiments performing calculations, compiling data), checking the results (checking the reproducibility of the results), visualization (preparation of illustrative material), writing an article, translation, editing the article (correction of logical, factual, linguistic, stylistic, compositional and other errors).

27.1 % of the respondents are aware of predatory journals and have identified the following features: mimicking the names of international peer-reviewed journals (the words "American", "International", "European", etc. are in the headlines, but the journals are not included to prestigious scientometric databases, in addition, members of the editorial board do not represent geographical diversity); sending spam invitations to authors; lack of a review procedure (promise of urgent publication); numerous mistakes on the website; proposals to publish articles in any field of knowledge (for example, Austria Science accepts unrelated material from anthropology, biology and demography to mathematics, medicine and pedagogy, all within one issue); lack of information about the founder of the journal, its owner, sponsors; "predatory" metrics that do not have legitimacy, validity and calculation methods (Global Impact Factor, International Impact Factor, General Impact Factor, Cosmos Impact Factor, Directory of Indexing and Impact Factor, etc.); the absence of well-known specialists in the field in the editorial board, as well as the lack of such specialists among the authors; duplication of the web page of famous journals; display of fake logos of authoritative scientometric indexes on the web page; the title does not correspond to the theme, mission of the journal and its true origin; the publishers of these journals send spam requests to young and unqualified scholars to review the submitted manuscripts.

Most of the respondents (72.3 %) understand that the defining indicators of the authority of a scientific journal are: the presence of international editorial boards and publications of foreign authors, support of communication with experts on thematic areas of the journal, the level of cooperation of authors, English language, importance of scientific issues raised in the articles for the international scientific community.

Meanwhile 81.8 % of the respondents have not published any articles in scientific journals. Having the opportunity to choose several answer options or specify their option, the students named the following reasons for the lack of publications: "it is expensive", "I am overloaded with study (study and work) and do not have time to write articles", "I do not know English", "I do not know how to write in accordance with the requirements of scientific journals", "my ideas are not interesting to anyone", "I do not know scientific journals from my field", "I'm not sure about copyright protection, other scientists can use my data", "I'm not paid for it", "I'm afraid the data will be misinterpreted", "I'm afraid that using my data, other scientists will find errors". Barriers for publishing also include: problems with choosing a topic; lack of theoretical basis for preparation of the publication; lack of reagents, technical means, etc. for empirical research; difficulties in complying with formal requirements for publications; inability to establish and maintain contacts with co-authors; lack of motivation; etc.

Among the reasons for the rejection of the articles, the respondents noted: low scientific value, lack of novelty; plagiarism; inconsistency of the subject of the publication; insufficient involvement of scientific literature; ill-conceived structure of the article.

5. Conclusion

The present study revealed that students are aware of the following advantages of reading scientific articles and publishing their own scientific results in peer-reviewed journals:

- development of international cooperation, promoting the interaction of research teams;

- drawing the attention to the most important problems and promising areas of world science;

-propaganda of the achievements of Ukrainian scientific thought in the world.

In general, the surveyed students understand the importance of acquaintance with scientific publications for their own professional development and are aware of the need to move to world standards of publishing research results. At the same time, the results of our survey showed a contradictory opinion on the publication of research results in scientific journals. On the one hand, it is the desire to reach the international level, to gain world recognition, the attempt to adhere to high standards, to improve their own skills and abilities. On the other hand, the pursuit of quantitative indicators, low motivation, violation of academic integrity, low level of proficiency in the languages of international scientific communication. In the second case, there is no place for such scientific values as novelty, uniqueness, informativeness. The survey showed that a significant part of student youth is still fragmentarily informed about the behavioral norms of the scientific community, traditions of academic integrity, motives and interests of editors, reviewers, and publishers. The diversity of research teams, their isolation does not allow to obtain a synergistic effect from the exchange of research results.

The spread of predatory journals poses a significant threat to science, scientific communication, and authors, leading to violations of the principles of academic integrity and reputational damage. In general, the characteristics of predatory journals are as follows: multidisciplinary journalism, urgent publication of the article, sending spam, lack of peer-review, errors on the journal's website, inconsistency of the editorial board with the subject of the publication, lack of citations of scientific articles in journals included to the leading international scientometric databases.

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Student's Media Competence: New Opportunities to Counteract Information Manipulations In Network Interactions

Elena Frolova [a],[*], Olga Rogach [a], Alexander Tyurikov [a]

[a] Financial University under the Government of the Russian Federation, Russian Federation

Abstract

The purpose of the study was to assess the media competence of students, to determine the possibilities and limitations for its formation in the context of the intensification of digital network interactions. The focus of the study is on studying the skills of students in terms of assessing the reliability of information sources, the adequacy and completeness of information, as a tool to counter information manipulations. The key research method was a questionnaire survey of students (N = 148). A low level of formation of media competence of students in terms of skills for assessing the reliability of an information source has been established, which becomes a factor in the vulnerability of students in the context of the spread of disinformation. Established the presence of dysfunctions that impede the formation of media competence: a test system for assessing knowledge, the absence of special tasks aimed at developing the skills of searching, evaluating using information. The functional weakness of higher education in terms of the formation of ethical principles of digital interaction of students has been established. The conclusion is made about the demand for a reflective pedagogical method, collective discussion of media texts, work on media platforms.

Keywords: media competence, student, higher education, information manipulation, trust, network interactions.

1. Introduction

The learning process in the digital age is associated with the need to form new competencies (Castañeda et al., 2021), which provide the ability to select, analyze and interpret data in the context of intensified information flows (Frolova, Rogach, 2021: 616-625; Kačinová, 2019; Vinichenko et al., 2020; Vrabec, Bôtošová, 2020). This is especially evident against the background of the growing confluence of online and social practices of young people, as digital literacy in social networks is becoming a key resource in everyday life (Festl, 2021: 249-271; Al-Msie'deen et al., 2021: 104-118). Digital resources and digital media today are an important part of a person's professional and personal life (Gudmundsdottir, Hatlevik 2018: 214-231; Vinichenko et al., 2021: 561-570), which actualizes the research interest in the formation of students' media competence in the context of digital networking. This conclusion is also confirmed in another study: it was found that media competence as a quality of life is becoming an essential condition for successful functioning in modern society (Lozovitskaya et al., 2021: 664-674). In the context of the spread of disinformation, "fake" news, and the growing popularity of conspiracy theories (Borkhsenius, 2021), the field of digital network interactions between the authorities and the population can ensure the timely filling of the information vacuum (Ilyinova, 2020: 132-137).

[*] Corresponding author
E-mail addresses: efrolova06@mail.ru (E.V. Frolova)

The results of international studies show that the ability to use information technologies, a sense of responsibility in the digital space can be factors in the formation of media competence in the context of digital networking (Zhu et al., 2021: 1425-1449). According to L.V. Alekseeva, the media environment and the dominance of digital content reduces the critical thinking skills of young people (Alekseeva, 2021: 189-200). Based on this conclusion, the authors conclude that it is necessary to work purposefully in the system of higher education to form students' media competence. In this context, the proposals of A. Levitskaya and A. Fedorov on the development of media competence of young people in the context of increasing media manipulative influences deserve special attention: involving students in regular media education activities, developing systematic awareness in the field of media and media education (Levitskaya, Fedorov 2021: 129-145). Complementing this point of view, some researchers conclude that digital networking has an impact on digital non-formal learning experiences (He et al., 2021: 1406-1416).

Noteworthy is the conclusion made by other scholars, that the extent to which learners can maximize the potential benefits of information from the online world depends largely on developing a set of skills that will make them effective users and decision makers (Atoy et al., 2020: 1015-1027). This conclusion can be supplemented by the results of a study conducted earlier by Y. Noh. In particular, the scientist emphasizes the role of skills such as: the ability to process information, recognize information, edit it, analyze digital network communities, and use cyberculture formation tools (Noh, 2017: 26-56).

2. Materials and methods

The purpose of the study was to assess the media competence of students, to determine the possibilities and limitations of the higher education system for its formation in the context of the intensification of digital network interactions. The authors focus on studying the skills of students in the process of assessing the reliability, adequacy and completeness of information as a tool to counter "fake" news, information manipulation in digital network interactions. The authors set the following tasks:

- assessment of the frequency of references to different sources of information, including trust in information received in the course of digital network interaction;
- analysis of the skills of student youth in assessing the information source, resources and limitations of their formation in the modern system of higher education;
- identification of socially approved aspects of communications on the Internet.

The article used a set of general scientific research methods (generalization, systematization, etc.), as well as empirical methods. The key research method was a questionnaire survey of students, a pilot study was conducted (N=148). The link to the survey was posted on the Google platform (https://docs.google.com/forms/d/e/1FAIpQLSesRd__qlZZ-xrLesZvby-2gbF3fl5Buh-Yu3iR4fPRLDjv5w/viewform?usp=sf_link). The respondents were recruited through social networks. The spontaneous nature of the sample, as well as the number of respondents, can be considered as limitations of the study. However, the data obtained made it possible to test the hypotheses put forward, to form conclusions and directions for further research.

The hypothesis of the study was the following assumption: in modern conditions, students do not have enough competence in assessing the source of information in terms of such criteria as its adequacy, completeness and reliability. During the study, additional hypotheses were put forward:

1. Official channels of information, like the press and television, are losing their popularity among students. Young people show a higher level of trust in digital channels of network interaction.

2. Such dysfunctions of the education system as a test system and the lack of an individual approach hinder the formation of media competence of a person in the modern education system.

3. Modern pedagogical practices do not fully contribute to the formation of skills for evaluating information sources.

3. Discussion

Modern global challenges orient the Russian education system towards the development of such student skills when working with the media as assessing the reliability of an information source. Other Russian studies also confirm a decrease in youth interest in such sources of information as television, the media, with the dominance of orientations towards social networks and digital communities (Vetrova et al., 2019: 370-377). In particular, some scientists note the

rapid integration of digital networks into personal and public environments, this process focuses the higher education system on developing the media competence of young people to improve the quality of interaction in digital networked communities (Zhu et al., 2020: 1935-1955).

A number of scientists note such destructive tendencies as the manipulation of public opinion (Kim, Read, 2021), the increasing influence of social networks on the behavioral patterns of young people (Goodyear et al., 2022). Of interest is the position of Y. Ma and X. Qin, who believe that social media use has been a negative predictor of student literacy across countries (Ma, Qin, 2022).

In conditions where young people find it difficult to complicate the reliability of the source of information, the risk of spreading fake news increases. The authors share the conclusion made by Schwarzenegger C.: "an alleged distrust in legacy media… (initiates) post truth-era-narrative». According to the scientist, the following skills can resist these trends: "(1) selective criticality, (2) pragmatic trust, and (3) competence-confidence were developed to analyze users' media and news navigation" (Schwarzenegger, 2020: 361-377).

The authors of the study ask themselves the question: is the modern system of higher education in Russia capable of forming an adequate response to new challenges, is it capable of providing the conditions for the formation of a student's media competence? The results of the study showed that every third student (29.1 %) answers negatively to this question. The results of other studies confirm that the digitalization of education has a negative impact on the cognitive skills of young people, narrowing the boundaries of communication between the teacher and students creates gaps in the process of forming analytical, creative competencies (Frolova et al., 2020: 313-336). In addition, it can be assumed that the reason for the dysfunctions of the higher education system in the formation of students' media competence is conservatism, the low rate of adaptation of the educational process to the rapidly changing practices of digital networking.

In modern scientific literature, a set of methods for increasing the media literacy of student youth has been developed as a response to the challenges posed. So of interest are research materials demonstrating the effectiveness of planned and organized practical activities of students in the digital media space, work on media platforms (Kuatbekov et al., 2021); actualization of the reflective abilities of students, the development of intuitive thinking (Troyanskaya, 2020: 23-28); widespread use of the Internet in the educational process, the relationship of electronic information resources with the content of academic courses (Al-Sawy, 2021: 43-49). These conclusions of foreign scientists indirectly confirm our results on the importance of Internet skills in the formation of young people's media competence, their ability to differentiate fake news and reliable information.

The connection with the needs, motivations and goals of young people is important (Han, Reinhardt, 2022), focusing not on the educational "product", but on the educational process (Havemann, Roberts, 2021). J.A. Young and R. Ronquillo note that increasing students' new media literacy is achieved through collaborative learning activities (Young, Ronquillo, 2022).

R.H. Leighton and D.M.E. Griffioen consider the role of digital curation (search, creation and mixing of digital content) in the development of student media competence (Leighton, Griffioen 2021). At the same time, the resources of the teacher can be graphics, photos, text, videos, templates, animation and other separate digital multimedia objects (Paskevicius, 2021)

The reflexive pedagogical method Media Life Study in the course "Transcultural Perspectives in Media Education", which was developed as part of the Erasmus+ project (e-Mel.org), showed good results in improving the media competence of students. This method included in the learning stages: individual storytelling, group production, video news and a study diary (Koponen, 2020: 151-164).

Recognizing the possible effectiveness of introducing gaming methods into the educational process (Vinichenko et al., 2020), the authors express doubts about the possibility of using them to form students' media competence. Game design can be seen as a way to improve the basic skills of computer literacy of students, develop motivation for learning and involvement in the educational process (Jenson, Droumeva, 2017: 212-225). In turn, media competence requires a deeper understanding of the principles of working with media texts, the formation of skills for critical perception of information content, and the differentiation of reliable and fake data. Selective and analytical skills of working with media text cannot be fully formed using gamification techniques. In this context, the authors agree with the opinion of I.V. Chelysheva, who draws attention to the effectiveness of such forms of work in the process of developing media competence as a collective discussion of media texts, creating a creative atmosphere (Chelysheva, 2014: 165-180).

The functional weakness of the higher education system in the process of developing media skills and practices is illustrated by the acceptance and approval of a number of destructive forms of interaction in digital communities. The results of the study showed a regression of ethical standards in the process of digital interaction (one in four approves the use of obscene language in digital communities, almost one in five – offensive statements), distortion of reality, impoverishment of the language. Similar conclusions were obtained in the study by M.A. Abramova, which raises the question of the development of speech, the simplification of texts, the reduction of the emotional component in the process of digital interaction, the distortion of communication models, the transfer of fictitious "I-concepts" from the virtual world to reality (Abramova, 2012: 96-101).

Limitations. The limitations of this study include its pilot nature. This approach to the organization of the study determined the small size of the sample, the spontaneous method of its formation. Practical recommendations for the development of students' media competence are based largely on foreign experience, which can also be considered as a limitation of this study. In the future, a deeper study of methods for the formation of media competence in the system of higher education and the development of evidence-based recommendations for the modernization of pedagogical practices are required.

4. Results

Almost half of the respondents experience difficulties with the initial assessment of the source of information in terms of the "reliability" parameter (41.9 %). This fact is of particular concern in connection with the dominance of the proportion of young people who express interest in news content on the Internet and social networks. In particular, 83.1 % of respondents fully or partially trust such a source of information as news on the Internet. In turn, official sources of information are rapidly losing their popularity among young people. Thus, 45.9 % of respondents trust television, 61.5 % trust the press.

The materials of the study showed that almost $^2/_3$ of students highly appreciate their skills in working with media and on the Internet. Thus, according to the survey, 33.1 % and 27.7 % of respondents rated their skills at 4 and 5 points, respectively. It is noteworthy that every tenth student has not developed such skills in working with media and on the Internet at all: a score of 1 and 2 points was given by a total of 9.5 % of the respondents. Thus, in the conditions of large-scale digitalization of higher education, students who do not have media competence become subject to the negative consequences of the digital divide.
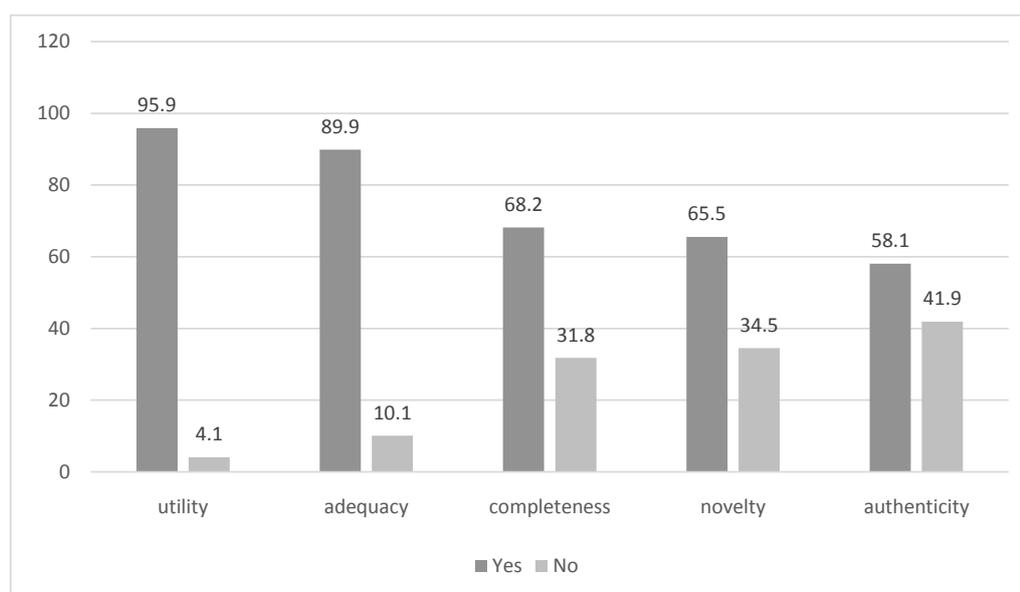
Fig. 1. Distribution of answers to the question: "Can you evaluate any source of information that you have come across according to the following criteria" (%)

Assessment of the usefulness and adequacy of the source of information, as a rule, does not cause difficulties for students (95.9 % and 89.9 %, respectively). As for the assessment of the completeness and novelty of information sources, there are difficulties of nature for every third student (31.8 % and 34.5 %, respectively). Students experience the greatest difficulty in assessing the reliability of an information source. Only 58.1 % of students express confidence that they can assess the reliability of the source. Then one in four cannot say with certainty that they are using relevant information (see Figure 1).

It seems important to identify sources of information that students express greater confidence in. Thus, according to the data obtained, there is a dominance of positive assessments in the segment «news on the Internet» (40.5 % – fully trust and 42.6 % – partially trust), as well as «social networks» (34.5 % – fully trust and 40.5 % – partially trust) (see Figure 2).
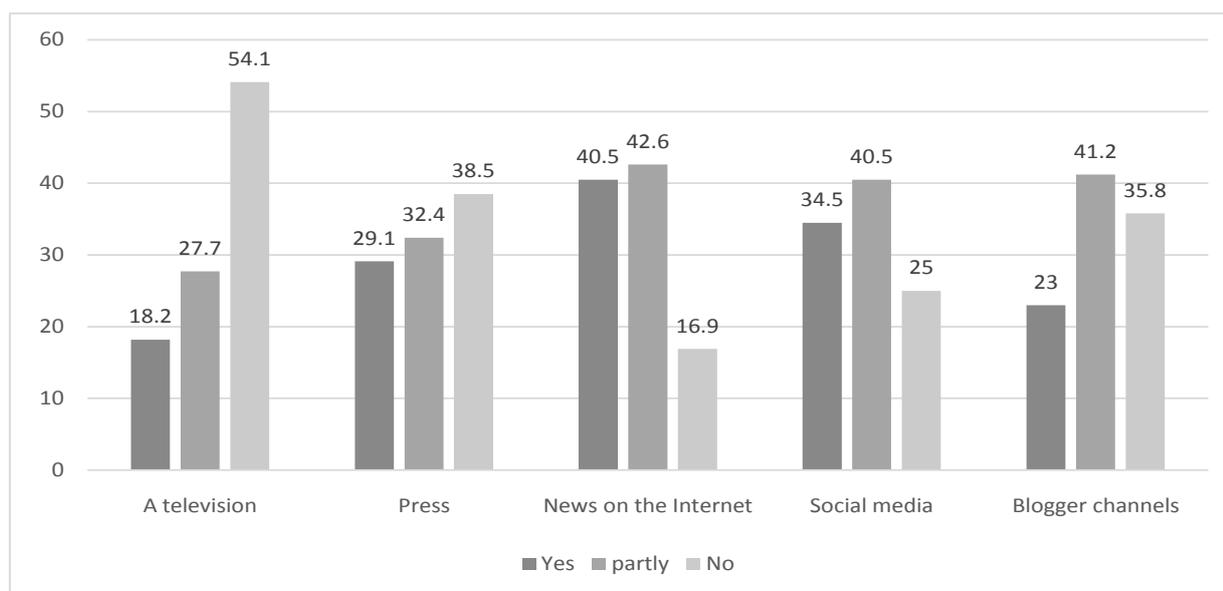
Fig. 2. Distribution of answers to the question: "Do you trust the following sources of information?" (%)

At the same time, the frequency of access to these sources is also significantly higher. 66.2 % of respondents access information on social networks several times a day and 25 % once a day. News on the Internet is viewed by absolutely all students: 39.2 % of them several times a day (see Table 1). It should be noted that the demand for official sources of information is extremely low: about half of the respondents less than once a month or never turn to such sources of information as television and the press (42.2 % and 56.1 %, respectively). While when referring to Internet news and social networks, only less than 5 % of respondents chose the answer "once a month or less" (4.1 % and 3.4 %, respectively). However, none of the respondents chose the answer "never".

Table 1. Distribution of answers to the question: "How often do you refer to information in the following sources?" (%)

Evaluation parameter	Evaluation criterion				
	several times	a day once	a day several times	a week	a month and rarely never
a television	11.5	18.9	13.5	25.7	30.4
press	16.2	21.6	20.0	20.9	21.3
news on the Internet	39.2	38.5	18.2	4.1	0.0
social media	66.2	25.0	5.4	3.4	0.0
blogger channels	33.7	29.7	19.6	9.5	7.5

In general, 45.9 % of respondents believe that the modern education system has created the necessary conditions for the formation of media competence of the individual. Only 29.1 % spoke negatively on this issue. At the same time, 81.1 % of students believe that in the course of studying at a university they have developed the ability to separate propagandistic, imposed information from the presentation of facts; 83.1 % – "knowledge about information resources, information systems, information and communication technologies". Restrictive barriers in the process of formation of media competence of an individual in the modern system of education, according to students, are: 20.9 % – the lack of an individual approach to the student on the part of the teacher; 49.3 % – a test system that hinders the development of analytical skills, as well as the absence of special tasks aimed at developing the ability to find, evaluate and effectively use information in personal and professional activities (26.4 %).

Taking into account that such students' skills as assessing the reliability of an information source are in the most critical zone, an attempt was made to find out what types of works during classes affect the development of this skill.

Table 2. Dependence between the ability of students to evaluate the information source according to the criterion of its reliability and the frequency of using analytical tables in teaching, pers.

Can you evaluate any source of information that came into your hands according to the following criteria: *reliability*	How often do you use in your training: analytical tables			Total
Possible answer	Often/constantly	Sometimes	Never	
Yes	60	20	6	86
No	40	16	6	62

The value of the Pearson's chi-square test is 0.567. At a significance level of $p < 0.05$, the critical value of x^2 is 5.991. The relationship between factorial and effective indicators is statistically insignificant, the level of significance is $p > 0.05$. The relationship between factor and performance characteristics is not statistically significant (see Table 2).

Table 3. The relationship between the ability of students to evaluate the information source according to the criterion of its reliability and the frequency of using videos in training, pers.

Can you evaluate any source of information that came into your hands according to the following criteria: reliability	How often in your training do you use: videos			Total
Possible answer	Often/constantly	Sometimes	Never	
Yes	44	36	6	86
No	25	26	11	62

The value of the Pearson's chi-square test is 4.543. At a significance level of $p < 0.05$, the critical value of x^2 is 5.991. The relationship between factorial and effective indicators is statistically insignificant, the level of significance is $p>0.05$. The relationship between factor and performance characteristics is not statistically significant. The results of the study showed that today new pedagogical approaches to the development of media competence of an individual are required. Working with analytical tables, videos does not allow you to successfully develop skills for assessing the reliability of an information source (see Table 3).

Interestingly, the results of the correlation analysis showed no relationship between the use of such forms of work in training as the analysis of videos, tables with data and the skills of assessing the reliability of an information source. At the same time, among students with high self-assessment of Internet skills, the proportion of those who answered affirmatively to the question about their competencies in determining the reliability of an information source is much higher (see Table 4).

The value of the Pearson's chi-square test is 6.940. At a significance level of $p < 0.05$, the critical value of x^2 is 5.991. The relationship between factorial and effective indicators is

statistically insignificant, the level of significance is p<0.05. The relationship between factor and performance characteristics is statistically significant.

It is interesting that among students with high marks for Internet skills, there is a higher proportion of those who answered affirmatively to the question: "Can you rate any source of information that came into your hands according to the criterion of reliability" (66.6 %, which is higher than the average values in the sample by 1.6 times).

Table 4. The relationship between the ability of students to evaluate the information source according to the criterion of its reliability and the skills of working on the Internet, pers

Can you evaluate any source of information that came into your hands according to the following criteria: reliability	Assessment of Internet skills			Total
Possible answer	4 and 5 points	3 points	1 and 2 points	
Yes	60	20	6	86
No	30	24	8	62
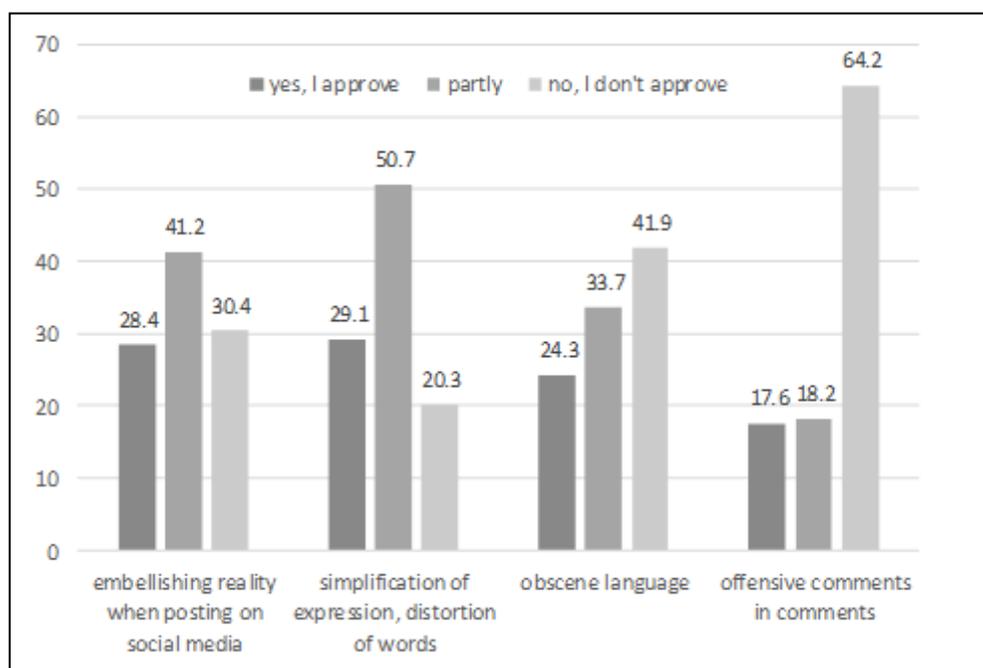
Fig. 3. Distribution of answers to the question: "Do you approve or disapprove of various aspects of communication on the Internet?" (%)

An analysis of the data presented in Figure 3 shows that modern students are rather superficial about the ethical principles of digital interaction. More than half of the students surveyed fully or partially approve of the use of obscene language. Most students have a very calm attitude towards the distortion of information in the process of digital interaction, embellishment of facts (29.1 % fully approve, 50.7 % – in part). One in three fully or partially approves of the use of offensive language in the comments. The results obtained also indicate that the modern education system does not fully cope with the implementation of the educational function, the formation of ethical principles of interaction in the digital space.

5. Conclusion
According to the results of the study, it was concluded that students' subjective assessment of their level of media competence (skills of working with information) is centered in the medium-high range. At the same time, the detailing of the respondents' answers showed the presence of difficulties in assessing such information parameters as reliability and relevance. Thus, the main

hypothesis of the study was partially confirmed. The competence of students in terms of assessing the reliability of an information source is formed to the least extent. This problem is of particular relevance with the intensification of the information flow, the expansion of digital network interactions. In the context of the spread of fake news, the insufficient level of media competence of students leads to vulnerability to information manipulation. The study confirmed an additional hypothesis that official channels of information (television, press) are losing their popularity among students, giving way to digital channels of network interactions.

It is concluded that the traditional practices of conducting classes in the system of higher education do not provide the required level of media competence of the individual. Thus, the hypothesis of dysfunctions in the higher education system was partially confirmed: the test system for assessing knowledge; lack of special tasks aimed at developing the ability to find, evaluate and effectively use information in personal and professional activities. The conservatism of higher education, the focus on mastering academic knowledge and skills, is facing new challenges of digitalization, distortion and falsification of information. In this context, it is necessary to modernize educational practices for the formation of young people's media competence, skills for assessing the reliability of information, and countering manipulative influences.

A correlation was established between the development of a student's skills in the Internet and the formation of his media competence. Internet skills determine a higher level of youth competence in the practice of information analysis, the ability to resist information manipulation, determine the degree of reliability of an information source, and establish the presence of falsification of news content.

In addition, the distortion of moral norms in the process of digital interaction (social approval of obscene language, embellishment of reality, offensive statements in the assessments of every fifth respondent) confirms the functional weakness of the higher education system in the practices of developing media skills.

The generalization of the positive foreign experience in the formation of media competence of students showed the possibility of its partial use in the system of Russian higher education. So of interest are: a reflective pedagogical method, collective discussion of media texts, work on media platforms.

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Theoretical Concepts of Film Studies in *Cinema Art* Journal: 1956–1968

Anastasia Levitskaya [a], [*]

[a] Taganrog Institute of Management and Economics, Russian Federation

Abstract

An analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) in the existence of the *Cinema Art* journal during the Thaw (1956–1968) showed that theoretical works on cinematic subjects during this period can be divided into the following types:

- theoretical articles written in support of the Resolutions of the Central Committee of the Communist Party on culture (including cinematography), "thaw" trends, but still defending the inviolability of socialist realism, Communist Party in cinematography (A. Anikst, E. Gromov, A. Karaganov, L. Kogan, N. Lebedev, G. Nedoshivin, D. Pisarevsky, V. Razumny, L. Stolovich, V. Tolstykh, E. Weitsman, R. Yurenev, M. Zak, A. Zis and others);

- theoretical articles opposing bourgeois influences, contrasting them with communist ideology and class approaches (N. Abramov, V. Bozhovich, S. Ginzburg, I. Katsev, G. Kunitsyn, A. Mikhalevich, V. Murian, G. Nedoshivin, A. Novogrudski, L. Pogozheva, N. Semenov, L. Stolovich, Y. Sher, V. Shcherbina, I. Weisfeld, E. Weitzman, A. Zis, etc.)

- theoretical articles devoted mainly to professional problems: an analysis of the theoretical heritage of the classics of Soviet cinema, directing, film dramaturgy, genres, the specifics of television, etc. (S. Asenin, E. Bagirov, J. Bereznitsky, M. Bleiman, S. Freilikh, S. Ginzburg, E. Dobin, I. Dolinsky, L. Kozlov, V. Kolodyazhnaya, A. Macheret, S. Muratov, E. Plazhevsky, M. Romm, A. Svobodin, A. Tarkovsky, A. Vartanov, I. Weisfeld, R. Yurenev, S. Yutkevich, V. Zhdan, etc.);

- theoretical articles balancing ideological and professional approaches to cinema (S. Gerasimov, I. Weisfeld, R. Yurenev, etc.);

- theoretical articles calling on the authorities to ensure an organizational transformation that would encourage the intensive development of film studies as a science, and the sociology of cinema (N. Lebedev, H. Khersonsky, R. Yurenev).

In general, the course toward de-Stalinization taken by Nikita Khrushchev at the 20th Congress of the Soviet Communist Party resulted in a noticeable updating of the content of the *Cinema Art* journal: its articles contained fewer dogmatic approaches, it generated lively discussion material, and the former harsh criticisms of the "formalistic" theories of S. Eisenstein, L. Kuleshov, V. Pudovkin and D. Vertov were revised. The journal began to actively support the most artistically brilliant Soviet Thaw films. The rude attacks on certain figures of Soviet cinematography that had been characteristic of the journal in the 1930s and 1940s almost completely disappeared.

At the same time, our content analysis of the *Cinema Art* from 1956 to 1968 showed that after N. Khrushchev was ousted from power, support for the "thaw" tendencies in the journal gradually

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[*] Corresponding author
E-mail addresses: a.levitskaya@tmei.ru (A. Levitskaya)

decreased, and a series of articles against the revisionism of socialist ideas and the harmful foreign influence on Soviet filmmakers was published in connection with the Czechoslovak events of 1968.

At the same time, the support of a number of artistically significant Soviet films that did not receive notable approval from the authorities and a rather diverse panorama of cinematic life of foreign countries in the pages of the *Cinema Art* journal eventually led to initiated "from above" strongly critical articles directed against it (in the *Ogonyok* magazine) and eventually to the removal of the editor-in-chief L. Pogozheva.

Keywords: film history, cinema art journal, 1956–1968, theoretical concepts, film studies, USSR, movie.

1. Introduction

In studies by scholars (Andrew, 1976; 1984; Aristarco, 1951; Aronson, 2003; 2007; Balázs, 1935; Bazin, 1971; Bergan, 2006; Branigan, Buckland, 2015; Casetti, 1999; Demin, 1966; Eisenstein, 1939; 1940; 1964; Freilich, 2009; Gibson et al, 2000; Gledhill, Williams, 2000; Hill, Gibson, 1998; Humm, 1997; Khrenov, 2006; 2011; Kuleshov, 1987; Lebedev, 1974; Lipkov, 1990; Lotman, 1973; 1992; 1994; Mast, Cohen, 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982 and others) have discussed film studies concepts many times. However, until now there has been no interdisciplinary comparative analysis of the evolution of theoretical aspects of film studies in the entire time interval of the existence of the *Cinema Art* journal (from 1931 to the present) in world science.

It is well known that theoretical concepts in film studies are fluid and often subject to fluctuating courses of political regimes. Hence it is understandable that the Soviet film studies literature (Lebedev, 1974; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982, etc.) tended to exhibit communist-oriented ideological approaches. As for foreign scholars (Kenez, 1992; Lawton, 2004; Shaw, Youngblood, 2010; Shlapentokh, 1993; Strada, Troper, 1997; and others), their works on Soviet and Russian cinema focused primarily on the political and artistic aspects of cinema and rarely touched on theoretical film studies in the USSR and Russia (one of the few exceptions: Hill, 1960).

In our previous articles on theoretical concepts of film studies in the *Cinema Art* journal (Fedorov, Levitskaya, 2022), we investigated the period of the 1930s and early 1940s and 1945–1955. In this article we analyze the theoretical concepts of film studies in the *Cinema Art* journal during the "thaw" period – from 1956 to 1968.

2. Materials and methods

The methodology of the research consists of the key philosophical provisions on the connection, interdependence and integrity of the phenomena of reality, the unity of the historical and social in knowledge; scientific, cinematological, sociocultural, cultural, hermeneutic, semiotic approaches, proposed in the works of leading scientists (Aristarco, 1951; Aronson, 2003; 2007; Bakhtin, 1996; Balázs, 1935; Bazin, 1971; Bessonov, 2012; Bibler, 1990; Buldakov, 2014; Casetti, 1999; Demin, 1966; Eco, 1975; 1976; Eisenstein, 1939; 1940; 1964; Gledhill, Williams, 2000; Hess, 1997; Hill, Gibson, 1998; Khrenov, 2006; 2011; Kuleshov, 1987; Lotman, 1973; 1992; 1994; Mast, Cohen, 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007 and others).

The project is based on the research content approach (identifying the content of the process under study taking into account the totality of its elements, the interaction between them, their nature, appeal to the facts, analysis and synthesis of theoretical conclusions, etc.), on the historical approach – consideration of the specific and historical development of the declared topic of the project.

Research methods: complex content analysis, comparative interdisciplinary analysis; theoretical research methods: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization; empirical research methods: collection of information related to the project topic, comparative-historical and hermeneutical methods.

3. Discussion and results

In this article we focus on the analysis of theoretical concepts of film studies in *Cinema Art* journal during the "thaw" (1956–1968) of its existence, when the editors in charge were Vitaly Zhdan (1956), V. Grachev (1956), and Lyudmila Pogozheva (1956–1968).

We also indicate in the Table 1 the names of the chief editors of the journal, the length of time they were in charge of the publication, and the number of articles on film theory for each year of the journal's publication.

Table 1. Journal *Cinema Art* (1956–1968): statistical data

Year of issue of the journal	The organization whose organ was the journal	Circulation (in thousand copies)	Periodicity of the journal (numbers per year)	Editor-in-chief	Number of articles on film theory
1956	USSR Ministry of Culture, USSR Union of Writers	14,1 – 15,2	12	V. Zhdan (1913–1993) (№№ 1–10) V. Grachev (№ 11) L. Pogozheva (1913 – 1989) (№ 12)	14
1957	USSR Ministry of Culture, USSR Union of Writers (№№ 1–5) USSR Ministry of Culture, Organizing Bureau of the Filmmakers' Union (№№ 6–7). USSR Ministry of Culture, Union of Cinematographers (№№ 8–12).	15,7 – 16,2	12	L. Pogozheva (1913–1989)	13
1958	USSR Ministry of Culture, Union of Cinematographers	19 – 20	12	L. Pogozheva (1913–1989)	11
1959	USSR Ministry of Culture, Union of Cinematographers	19,6 – 21,8	12	L. Pogozheva (1913–1989)	12
1960	USSR Ministry of Culture, Union of Cinematographers	19,4 – 21,3	12	L. Pogozheva (1913–1989)	8
1961	USSR Ministry of Culture, Union of Cinematographers	23	12	L. Pogozheva (1913–1989)	17
1962	USSR Ministry of Culture, Union of Cinematographers	23 – 26	12	L. Pogozheva (1913–1989)	32
1963	USSR Ministry of Culture, Union of Cinematographers	29 – 33	12	L. Pogozheva (1913–1989)	28

	(№№ 1–5) The State Committee on Cinematography of the USSR Council of Ministers, Union of Cinematographers (№№ 6–12)				
1964	The State Committee on Cinematography of the USSR Council of Ministers, Union of Cinematographers	26,3 – 28,2	12	L. Pogozheva (1913–1989)	21
1965	The State Committee on Cinematography of the USSR Council of Ministers, Union of Cinematographers	27,0 – 29,5	12	L. Pogozheva (1913–1989)	14
1966	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	33,4 – 35,4	12	L. Pogozheva (1913–1989)	11
1967	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	30,3 – 35,8	12	L. Pogozheva (1913–1989)	19
1968	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	30,4 – 32,3	12	L. Pogozheva (1913–1989)	20

The circulation of the *Cinema Art* (and it was still published monthly) from 1956 to 1968 ranged between 14,1 and 35,8 thousands copies, with a general trend towards a gradual increase. The peak circulation of the journal of the 1930s, 28 thousands copies (1931), was first surpassed in 1963, when the threshold of 29 thousands copies was first crossed.

The frequency of theoretical articles published in the *Cinema Art* during the Thaw period ranged from a dozen to thirty per year. Thus, if during the first decade of the journal's existence (1931–1941) 143 theoretical articles were published, and during the second decade (1945–1955) – 194, then in 1956–1968 – 220.

Since 1957, the *Cinema Art* journal became an organ of the Ministry of Culture of the USSR and the Union of Cinematographers, and from 1963 – the body of the State Committee on Cinematography of the USSR Council of Ministers and the Union of Cinematographers. From 1966 and for a long time after that it was an organ of the Committee on Cinematography under the Council of Ministers of the USSR (Goskino) and the Union of Cinematographers of the USSR.

From January 1956 to October 1956, the editor-in-chief of Art of Cinema was V. Zhdan (1913–1993). However, because he allowed a politically incorrect positive interpretation of a person

undesirable to the Chinese Communist Party in the publication he was entrusted with, he was dismissed from his position. The November 1956 issue was signed by acting editor-in-chief V. Grachev, and since December 1956 film critic Lyudmila Pogozheva (1913–1989) became the editor-in-chief of the *Cinema Art*.

Film critic Yury Bogomolov wrote about the "thaw" period of the *Cinema Art* as follows: "What was the journal under… editor-in-chief Lyudmila Pogozheva and her deputy Jacov Warszawski? A company of talented editors and authors who paid tribute to official rhetoric (about the Communist image, socialist realism, the problems of cinema, etc.) on the first twenty or thirty pages, and on the remaining one hundred spoke to the reader "for art, for cinema, and for life". Cinema in those years was as much a public tribune as literature and theater… Aesthetic considerations were easily transformed into ethical, civic and humanist. The framework of concrete socialist humanism was quite often pushed apart, and authors invaded the mined territory of abstract humanism. Abstract humanism… is like Bluebeard's locked room. The masters of Soviet culture were given the key to this room, but were not permitted to open it, on pain of death. An exception was made for especially verified masters, i.e. for the accomplices of Bluebeard's crimes. The further from October 1917, the more people risked unlocking it. And then the thaw and its consequences" (Bogomolov, 2001: 6).

Curiously enough, in 1960 the American magazine *Film Quarterly* published an article by the film critic S.P. Hill (1936–2010), in which he tried to analyze the content of the *Cinema Art* journal in 1958–1959. Without going into detail about the articles he reviewed, S.P. Hill noted, of course, that they were politically partisan (particularly the texts by the philosopher V. Razumny), but he praised the journal for its roundtable discussions and its attention to film classics (Hill, 1960).

"Thawing" tendencies

The "thaw" period in the history of the *Cinema Art* journal is usually associated with the appointment of Lyudmila Pogozheva (1913–1989) as editor-in-chief. This is true, but let us speculate that had Vitaly Zhdan (1913–1993), who held that post until October 1956, continued in office, a "thaw" would still have taken place in the journal. These trends can be clearly traced by comparing the issues of the *Cinema Art* that came out under V. Zhdan's editorship. These trends can be clearly traced by comparing the issues of the *Cinema Art* in 1951–1953 published under Zhdan's editorship with the issues of the pre-Thaw period and the beginning of the Thaw years (1954–1956). V. Zhdan reacted very quickly to the changes in the political climate in the USSR, and in 1954–1956 the *Cinema Art* journal became slightly less officious and propagandistic with each issue than before.

For example, shortly after the XX Congress of the Soviet Communist Party, where N. Khrushchev (1894–1971) made an anti-Stalinist speech, the *Cinema Art*, still edited by V. Zhdan, published an editorial in which there were very "thawed" lines: "In very recent times we have created a lot of parade, pompous, lacquering movies in which people again and again looked like a static and faceless mass, even though dressed in bright costumes. The cult of personality, deeply alien to Marxism-Leninism, had a particularly pernicious effect on our historical-biographical and military-historical films. In historical-revolutionary films and movies devoted to the Great October Socialist Revolution, the role of the Communist Party and the people's masses was often belittled. Even in such films as *Lenin in 1918* and *Lenin in October*, the outstanding role of the great V.I. Lenin, the founder of the Communist Party and the Soviet state, was not adequately reflected. The feat of the Soviet people during the Great Patriotic War was often portrayed on the screen from a false perspective, turning this or that figure into a miracle-creator hero allegedly capable of solving all military and state problems himself. The role of the people, the real creator of history, was pushed into the background.

In the postwar years, there were many movies of our collective farm village. But most of them depicted collective farm life superficially, in embellished form, as a solid holiday, as life without difficulties and shortcomings. These films abounded with merry feasts, mass festivities and dances. It gave the impression that nothing but minor misunderstandings overshadowed the life of the collective farm village. As you know, these movies were far from the real state of affairs in agriculture. … More than once, criticism has undeservedly highlighted weak, illustrative works, making an unjustified discount on the relevance and importance of the theme and material itself, viewing complex phenomena of life through the prism of templates and habitual schemes" (Source…, 1956: 3: 5-6).

And in this context they drew the readers' attention to the fact that the "program of great works adopted by the XX Congress of the Communist Party of the Soviet Union set the film-makers a serious task – to increase the production of films, to raise their ideological and artistic level, to ensure the production of at least 120 full-length films a year by the end of the Five-Year Plan" (Increase..., 1956: 3).

M. Papava (1906–1975) reflected the "thaw" in his article: "Speaking about the struggle against the consequences of the cult of personality, we must remember that the theses, the declarative nature of many scripts and films emasculated the real life content of these works. It was replaced by the life that the authors wanted to see in accordance with a preconceived answer. Cinema became as it were a front porch to our Soviet reality and many real processes of life were out of our attention. It goes without saying that works made according to such recipes did not correspond at all to our idea of the essence of the method of socialist realism. Moreover, they were blatant deviations from this method. It seems to me that a consequence of the cult of personality in art has been a strange, mechanical idea that the formation of the new man of our society does not require the same active and tense struggle as, say, the struggle for the material basis of socialism. And as long as life did not fit into this, I would say, fatalistic notion of the birth of a new man, we "corrected" life in art. It is no coincidence that the *Cavalier of the Gold Star* was at one time the benchmark of the Soviet artist's correct vision of life" (Papava, 1957: 86).

M. Papava's opinion was largely shared by film scholar M. Zak (1929–2011), who noted that "the cult of personality was hostile to the nature of artistic creation. Since truths were enumerated in advance, judgments about life were dictated and numbered, there was no need for revelations in art. The artist was destined to play the role of popularizer. However, contrary to the cult of personality, the vivifying process of discovery of the world captured in words, sounds, and colors did not cease in Soviet art. Recognizing this, we need not underestimate the damage done. The losses were not only in the past; they are also in the present. How, if not as a consequence of the cult of personality, can one explain the still-existing tyne of the artist who is concerned only with one thing: the supposedly "figurative" representation and transmission of the sum of the known ideas about life to the viewer? This "sum" is not accumulated by him. He is only its hasty dispenser. As a result, the study of reality is replaced by superficial description, and the unique intonation of the discoverer is replaced by the usual shorthand of the know-it-all artist" (Zak, 1962: 62).

The film scholar N. Lebedev, who was seriously criticized in the 1930s–1940s, also tried to build himself up to the "thaw" trends. In his article with the eloquent title "The Party Leads Us" he reminded us that there are quite a few questions that "to this day have not lost their urgency. These are the question of the struggle for ideological purity and irreconcilability with bourgeois ideology in our art; questions of artistry; questions of the development of such kinds of cinema (documentary, popular-science, educational and school cinema), which still do not receive sufficient attention; questions of research work on cinema art and a number of others. Living experience of history shows – always when the workers of the Soviet cinematography follow the path indicated by the Communist Party, they achieve tremendous creative victories. In the well-known decisions of the Central Committee of the Communist Party on issues of literature and art adopted in the post-war years, in the decisions of the 20th Communist Party Congress, in the speeches of Comrade Khrushchev, who on behalf of the Central Party Committee set before the Soviet artists the tasks most closely related to the struggle for communism, our filmmakers find ways to a new creative rise of the film art loved by the people" (Lebedev, 1958: 66).

In this, N. Lebedev's position fully coincided with that of the then USSR Minister of Culture N. Mikhailov (1906–1982), who argued that "the art of cinema has long been recognized by our Communist Party as a powerful ideological weapon. The task consists in ensuring that the entire army of Soviet film workers tirelessly improved this sharp and powerful weapon and served the Party and the people in the struggle for communism with their art, the art of high ideas and high skill" (Mikhailov, 1958: 1).

Film historian I. Weisfeld (1909–2003) also changed his views considerably. Whereas in the 1930s he sharply criticized S. Eisenstein (Weisfeld, 1937), in the "thaw" of 1962, on the contrary, he emphasized that as early as 1928 "Eisenstein, Pudovkin and Alexandrov made the famous "Application", in which they charted the way forward in the art of sound film. The theory looked into the future. Is this not an example of active invasion of aesthetic thought in the living, creative process! There are many such examples. These traditions of Soviet film theory... should be supported and developed in every possible way. Theoreticians and critics could analyze specific cinematic works

and at the same time suggest their own working hypotheses, working formulas which would be capable of fascinating the artist, revealing his individuality more vividly, suggesting to him interesting and not fully explored directions in his art. ...the meaning of our common theoretical work lies in a lively, fruitful, creative participation in the life of cinema" (Weisfeld, 1962: 11).

Of particular interest is the ideological transformation of the views of the film director F. Ermler (1898–1967), perhaps the most horrific expression of Stalinist ideology in his struggle against the "enemies of the people": *The Great Citizen* (1937–1939). In his "theoretical" article "The spiritual health of the artist" he first "thawed" asserted that "perhaps no form of art has not suffered from the cult of Stalin as suffered cinematography. One man determined the fate of all works and the fate of their authors. He decreed, allowed, forbade, planned, corrected, completed. It's safe to say that cinema lost a lot of talented young directors, because the right to direct was given to a small group of the "elite". The ridiculous theory of "less is better!" was introduced. "Fewer" went so far as to make nine pictures a year, and these nine, of course, were far from being masterpieces. The artist was afraid of not liking one person. And gradually he was losing faith in his own ability to understand what the people needed. "Just to please him!" It was difficult. But faith in the Communist Party helped us stand, and we stood our ground. Now everything is behind us, and for that our great gratitude goes to the Central Committee of our Communist Party! But words of gratitude are not enough – we artists must repay with deeds. Our duty is to praise in our works the creative power of the people building a communist tomorrow" (Ermler, 1962: 1-2).

However, further on in the same article F. Ermler convincingly proved that in fact he remained largely on his former political platform: "Film as we understand it was and remains a weapon of ideological struggle. And we have someone to fight with. ... when *The Great Citizen* was released and Nevsky Prospect was decorated with flag-banners, I was proud and happy!" (Ermler, 1962: 2, 5).

And here it is impossible not to admit that the screenwriter and film critic M. Bleiman (1904–1973), accused of cosmopolitanism in the late 1940s, was more self-critical, admitting that "the distortion of historical reality was a characteristic feature of a number of films. The author of this article, one of the authors of *The Great Citizen*, is also guilty of this. ... The aesthetics of the modernization of history, its distortion, ignoring real historical circumstances and the psychology of real historical figures was an expression of the cult of personality in our art" (Bleiman, 1963: 25).

Politics and ideology in thaw film studies

Despite the "thawed" tendencies, "ideologically aligned" articles retained a significant place in the pages of the *Cinema Art* in 1956–1968.

The base article of this kind in the second half of the 1950s was, of course, the article of the First Secretary of the Central Committee of Soviet Communist Party N. Khrushchev (1894–1971): "For a close connection of literature and art with the life of people" composed of his speeches delivered at the meeting with writers on May 13, 1957, at the reception of writers, artists, sculptors and composers on May 19, 1957, and with the Communist Party activist in July 1957.

In this article published in the *Cinema Art* it was noted that "in a number of cases under the influence of the general situation during the period of the personality cult in the works of literature and art a biased, one-sided portrayal of Stalin's personality, exaggerated his merits, while the role of the Communist Party, the role of the people did not receive a worthy display" (Khrushchev, 1957: 10).

However, N. Khrushchev went on not only to assert the inviolability of the method of "socialist realism", but also to sharply criticize "alien" and "slanderous" tendencies in Soviet culture: "The Communist Party waged an uncompromising struggle against the penetration into literature and art of alien ideological influences, against hostile attacks on socialist culture. ... We have resolutely and irreconcilably opposed one-sided, unfair and untruthful coverage of our reality in literature and art. We are against those who seek out only negative facts in life, who gloat about them, who try to slander and denigrate our Soviet order. We are also against those who create masculine, sugar-coated pictures which insult the feelings of our people who cannot tolerate any falsity. The Soviet people also reject such essentially slanderous works as Dudintsev's book *Not by Bread Alone*, and such sugary, sugary films as *The Unforgettable Year 1919* or *The Kuban Cossacks* (Khrushchev, 1957: 10, 14).

Khrushchev then moved on to the topic of fighting foreign ideological enemies, emphasizing the "lessons" of the 1956 anti-communist uprising in Hungary: "We would not be Marxist-Leninists if we stood aside, indifferent and passive to attempts to sneak bourgeois views alien to the spirit of the Soviet people into our literature and art. We must take a sober view of things, we must be aware

that the enemies exist and that they are trying to use the ideological front to weaken the forces of socialism. In this situation, our ideological weapons must be in good working order and must work without fail. The lesson of the Hungarian events, when the counter-revolution used some writers for its dirty purposes, is a reminder of what political carelessness, unprincipled and uncharacteristic attitude to the machinations of forces hostile to socialism can lead to. It should be clear to everyone that under present conditions, when there is an acute struggle between the forces of socialism and those of imperialist reaction, one must keep one's powder dry" (Khrushchev, 1957: 16).

Meanwhile, the "thaw" in the Soviet Union continued, as can be seen, for example, in the Resolution of the Central Committee of Soviet Communist Party of 28 May 1958 "On the Correction of Errors in the Evaluation of the Opera *Great Friendship, Bogdan Khmelnitsky* and *From the Heart*" (Resolution..., 1958).

A direct reaction to this decree was an editorial in the *Cinema Art* journal under the title "The Responsibility of the Artist", which stressed that this revision of the evaluation of musical works does not mean that the other Communist Party Resolutions of the postwar years were also incorrect: "The resolutions of the Communist Party Central Committee regarding literature and art adopted in 1946–1948 were of tremendous importance for the development of Soviet artistic culture. These resolutions, based on Leninist principles of the party and the people's nature of artistic creativity, helped our art to establish itself on the right positions. They were directed against apolitical and ideologeless, formalist tendencies, the separation of artistic creativity from life, guided Soviet writers and artists to the creation of samples of truly popular, realistic art" (Responsibility..., 1958: 11).

And then it was stressed once again that "the powerful force of the art of socialist realism is in its inseparable connection with life. Life in its revolutionary development moves this art, is to it the source of themes, subjects, and images. Socialist art, in turn, has an active influence on life, giving its full power to the cause of building the new world. In the age when socialism has become a world system, this new art has become an important and effective factor in the spiritual life of peoples. It is a sharp weapon in the ideological battle between two systems-the world of socialism, which belongs to the future, and the world of decrepit capitalism, which is clinging in futile rage to its place on the historical stage" (Responsibility..., 1958: 11).

One of the leading theorists of the *Cinema Art* journal in the 1950s and early 1960s was the philosopher and film scholar V. Razumny (1924–2011).

Ardently defending the basic principles of the "Marxist-Leninist doctrine" (often supported by quotations from N. Khrushchev's speeches) and socialist realism, V. Razumny was a prime example of a supporter of the "Communist party vector" of the "thaw".

On the one hand V. Razumny could allow himself to assert that "artistic truth is fundamentally different from the figurative illustration of general ideas. It is the result of a generalization of vital phenomena specific to art, which is commonly referred to as typification. The misunderstanding of typification by some of our artists is one of the main reasons why illustrativeness is so widespread in art. ... Having failed to study life deeply and thoroughly, having failed to accumulate sufficient observations of life, an artist creates a purely speculative sociological scheme (say, "innovator of production", "bearer of residual capitalism", "subversive", etc.) of the future image. From this scheme, he then proceeds to enliven the image, more or less skilfully, with details, details, and character traits. "Individualized" in this way the image is presented to the viewer. Once on this path, the artist gradually acquires a whole set of common clichés and limits his "creative" task to their virtuosic disguise. It is as if they stand between the artist and life, shutting out its real meaning, its real processes. ... Thus, the illustrative art creates images and schemes which function in standard situations and which are brought to life in a purely external way. Genuine art creates typical characters in typical circumstances, and its works are artistic discoveries and explanations of the world" (Razumny, 1956: 4-5, 10).

On the other hand, V. Razumny was convinced that "for the artist of socialist realism the ethical ideal is a man-fighter, a revolutionary, daring to transform the world, a hero in the full and highest meaning of the word. Critics, of course, are right to speak out against abstract idealization, against image schemes which concentrate all the virtues (or vices) in themselves. But criticism of idealization should not lead to the oblivion of the demand for the scale of the hero, of his feelings and deeds, the scale that distinguishes the majestic spiritual character of the builders of communism. ... The artist of socialist realism is above all a politician, able to approach political generalizations through ethical collision" (Razumny, 1959: 126, 133).

B. Razumny never tired of reminding us that "the partisanship of the artist of Soviet cinema is expressed in the worldview charge with which he saturates his film, giving it an explosive, revolutionary force. Such is the artist of socialist realism – he is a fighter always and everywhere! … Socialist Realism knows no thematic limitations. Any theme can become such an object of imaginative comprehension that allows us to put the fundamental problems of our life and struggle" (Razumny, 1961: 12).

At the same time, "a talented artist in his own way sees and reproduces reality, in his own way guesses, recognizes in it the features of the ideal – the features of the future. The dialectical interpenetration of the real and the ideal is the condition for realistic artistic creativity. There should be no hesitation in the artist – what to draw: authentic, though not ideal, reality or, for example, the sublime, perfect, but immaterial "ideality". To see in real life a movement toward an ideal, to recognize in our communist ideal the features that have become reality today, is the point" (Razumny, 1962: 10).

In full accordance with the political line of the Soviet Communist Party and the slogans of N. Khrushchev, V. Razumny fought against "harmful bourgeois influences" and "formalism" in his articles: "Borrowing external forms, structural features of art that exist today in capitalist countries, artists involuntarily come to shift the ideological emphasis in reflecting our reality in these forms. An instructive lesson in this is the unfortunate attempt to apply the imagery of neo-realism, born out of a critical rejection of the bourgeois world, to films about the Soviet man. … The great and socially significant content, the raising of civic issues, the truthful reflection of life are what make a work of art interesting and contemporary, exciting and passionate in the first place. Formal extravagance, even if it aggravates the viewer's interest, is fruitless, for in the final analysis it is an ersatz art" (Razumny, 1961: 133-134).

At the same time, as V. Razumny stressed, "the wretched troubadours of bourgeois propaganda, stunned by the success of Soviet cinema with the audiences of capitalist countries, are trying in every way to denigrate it, to slander it, to reduce the public resonance of our films. They tediously repeat the same thing: figures of the Soviet cinema are slaves of politics, deprived of creative freedom. They are echoed by the revisionists, who seek to confuse the minds of artists, to cut them off from the current political, moral, and social problems of the day" (Razumny, 1961: 11). That is why, V. Razumny believed, "we should not forget about the struggle against the corrupting influence of modern bourgeois decadence in all its forms and forms. We need to go boldly against all the winds of modernism, not to sidestep the sharp angles and contentious issues on which the decadents are attempting to give battle to realism, but to accept their challenge and denounce them, showing the creative futility of formalism of all stripes, its objective social meaning and anti-aesthetic essence. The figure of reticence does not suit us!" (Razumny, 1961: 64).

A. Karaganov (1915–2007), a film critic who was also one of the most notable theorists in the *Cinema Art* journal during the Thaw period, was on a similarly clear ideological position.

Following the Soviet Communist Party, Karaganov tirelessly defended the principles of socialist realism: "Recently there have been many statements abroad denying the very existence of socialist realism. In doing so, their authors commit direct violence both to logic and to history. … They do not recognize the right of the epoch of socialism to its own creative method in art, to its own artistic direction. Needless to say, both this "forgetfulness" and this "inconsistency" are connected with polemical passions, with a hatred of socialist realism, before which logic falls silent… Among the opponents of Socialist Realism there are those who do not deny its existence, but declare it a dogmatic code of art regulating creativity. … Socialist realism is a living creative method, not a set of fixed rules, as dogmatists have tried to make it, as some revisionist critics are trying to present it" (Karaganov, 1957: 85, 89).

"The principles of socialist realism, freed from the dogmatic layers of past years", A. Karaganov wrote, "are directed both against uncertainty, half-heartedness, vagueness of views on life, and against subjectivism, which claims to command life without regard to its real regularities, to arbitrarily decree ways and forms of its development, to consider true in art only what the bearers of voluntarist views like – without regard to what actually happens in real life. What is incompatible with such an understanding of socialist realism is the vanity of the conjuncture, the irresponsible fecklessness, the laziness of thought – the unwillingness to think independently and the associated readiness to hastily adapt art and the facts of life itself to any 'reorganization', to any transient slogan – without a thorough check and analysis of its causes and possible consequences" (Karaganov, 1966: 17).

At the same time, A. Karaganov, in full agreement with the line of struggle against the "cult of personality" initiated by Khrushchev, reminded that "for no one was easy transition from adoration of Stalin to criticism of Stalin. This transition was helped by the Leninist straightforwardness of the Communist Party in talking about the personality cult and its consequences. This transition was aided by communist ideology. And only people for whom the bureaucratic maintenance of the cult of personality has become second nature and weakened their inner, psychic ties with the people, only they resist the fight against the consequences of the cult of personality – if they do talk about it, then with a thousand reservations, reluctantly, obeying the general tone and rhythm of life, as if they were following a directive, without a counter movement of the mind and heart. It is no longer a problem for a Soviet artist to say once again with all the necessary determination about the mistakes and crimes of Stalin. The problem, and a very difficult one, is to convincingly, truthfully show and explain the people who preserved their revolutionary worldview in the very years when these crimes and mistakes were committed. To show how the people involved in the spread of the cult of personality became its resolute critics, practical fighters against its consequences. To show the historically developing, complex and nevertheless revolutionary integral psychology of today's builders of communism" (Karaganov, 1963: 12).

At the same time, A. Karaganov emphasized that "it is not about weakening criticism of the cult of personality. Our artists will often return to the themes and problems that are the subject of *Beyond the Far Away, Clear Sky, One Day in the Life of Ivan Denisovich*, the poets' anti-cult poems... It's about analysis. About a truly dialectical understanding of one of the most complex eras in our history, about a truthful portrayal of the people who formed in that era and continue to work now, about the connection, the "revolutionary baton" of different generations of Soviet society. ... The Communist Party criticism of the cult of personality, by analyzing comprehensively the development of Soviet society, opens up new possibilities for an in-depth depiction of life; it helps one understand how and why Soviet people carried the ideological conviction of builders of the new world through the most difficult years" (Karaganov, 1963: 12).

However, soon after N. Khrushchev's resignation the tone of A. Karaganov's theoretical articles changed significantly. A. Karaganov was well aware that the topic of the "cult of personality" had already been pushed into the deep shadows, and wrote that it was necessary "to assess the accumulated experience calmly and objectively, abandoning the former zigzags of opportunistic thought and the fiery one-sidedness of transient polemics. This was all the more important because many works of film studies of past years were written in a polemical state of mind that hindered analysis. In saying this, I want to be understood correctly: it is not a question of transforming the critic or film scholar into a chronicler who reviews the historical paths of cinema, paying indifferent attention to good and evil, forgetting about the dramas and prototypes on these paths. With an objective approach to what has been passed, polemics cannot be avoided. But it is important that polemics should not hinder, but help the analysis" (Karaganov, 1966: 14).

On the other hand, it was A. Karaganov who, in fact, called (with, of course, appropriate support for "partisanship", "revolutionariness" and "innovation") for the rehabilitation of the classics of Soviet cinema, cruelly and mercilessly accused of formalism in the 1930s and 1940s: "In the polemical heat of the recent past we often robbed ourselves of ourselves, we impoverished Soviet cinema – its history was presented as an alternation of errors and mistakes. The struggle against negative phenomena (for example, against formalism) often turned into a campaign which spread out in "divergent circles," lashing out critical blows not only against the negative phenomena themselves, but also against such works of Soviet cinema as were part of its traditions, its truly great history. At one time, influenced by this kind of campaign, our historians dissociated Eisenstein's early films from revolutionary art, regarding them as dangerous attempts to "correct" or "improve" realism, likening realist aesthetics to the Gospel or the Koran – its immovability was guarded not only by casuistic dogmatic formulas, but also by very transparent ideological threats. The polemics against some of Eisenstein's statements on the montage method and intellectual cinema led to the fact that the main thing in his work remained truly unappreciated. Something similar happened when discussing the early films of Vsevolod Pudovkin, Alexander Dovzhenko, and Dziga Vertov. But now the old debates are over. And it became clear to every thoughtful historian that it was thanks to the boldness and unusualness of the directorial quests of Eisenstein, Pudovkin, Dovzhenko, Vertov, that the realistic tradition received in the 1920's a development worthy of the historical changes which occurred in the country. The revolution came to the screen, causing a revolution in the art of the screen itself" (Karaganov, 1966: 14).

Rehabilitating the leading Soviet film directors of the 1920s, A. Karaganov immediately came out in defense of the "socialist realist" films of the 1930s: "In some of the art criticism works written after the 20th Congress of the Communist Party, the restoration of an objective attitude toward early revolutionary art coexisted with a very angry evaluation of the art of the 1930s: the critique of negative phenomena associated with the cult of personality often so fascinated and captivated those writing about film that a certain emotional barrier was placed in the way of objective reflection" (Karaganov, 1966: 15).

One of the brightest signs of the Thaw was the expansion of international contacts, including those in the cultural sphere. In this regard, in July 1967 the Union of Cinematographers of the USSR held an international symposium of film critics, at which a theoretical discussion unfolded.

Speaking at this symposium, A. Karaganov – in full accordance with the party policies of those years – emphasized, with all the encouragement of innovative approaches, "we must not talk about turning the whole Soviet film industry in purely experimental – only for "experts", but the activation of creative search in different areas of film-making, the increase and clarification of aesthetic criteria, the more rigorous and thoughtful separation of the talented from the untalented, the active support of films that solve their ideological problems at the level of high art, and more demanding criticism Freedom of creativity in socialist society presupposes free – by conviction, by the call of the heart – service to the people, a high sense of the artist's responsibility to society, the mutual interest of film-makers in each other's success" (Karaganov, 1967: 37).

Film critic R. Yurenev (1912–2002) structured his theoretical articles in a similar way.

On the one hand, he reasonably complained that attempts to "create a theory" of conflict-free works damaged Soviet cinema greatly by producing grey, dull or sugary works devoid of any real truth in their subject matter (Yurenev, 1957: 29).

On the other hand, from article to article he repeated (not forgetting to quote Khrushchev's speeches) the stereotypical "Communist party attitudes" about formalism, idealism, socialist realism and "bourgeois influences": "The new tasks that confronted the victorious people after the war were reduced to the restoration and development of the national economy, to the further movement along the socialist path. Not all cinematographers immediately understood these tasks correctly. Soviet films appeared characterized by cheap entertainment, a superficial attitude to reality, and a lack of ideology. The Central Committee of the Communist Party subjected works of literature, theater, music, and cinema that expressed bourgeois influences to harsh criticism in a series of resolutions. The Central Committee's resolutions on ideological issues helped Soviet cinema to overcome many significant shortcomings. ... No, our victories were not easy to obtain, not smooth, not easy was our forty-year road passed with honor. Bourgeois ideology had a corrosive influence on the masters of Soviet cinema. The method of socialist realism was forged in the struggle against formalism and naturalism. Various delusions and vestiges left their traces in many films" (Yurenev, 1957: 27, 32).

And, of course, he did not forget to remind the journal's readers that "the Communist Party consistently and irrefutably smashed all idealistic notions about the independence of art from life, about the supposed freedom of artists from politics, from social struggle, ruthlessly debunked those artists who imagined themselves 'superhumans' hovering over social processes, beyond the class struggle" (Yurenev, 1967: 1).

The theme of socialist realism was most fully represented in a theoretical article by the literary scholar A. Anikst (1910–1988). It stressed that "the struggle for socialist realism is for us the continuation of that constant struggle on the ideological front which we wage against the culture of decaying imperialism, against everything that is alien and hostile to us in the art of a dying bourgeois society. We are contrasting the decadent, misanthropic art of the imperialist bourgeoisie with a life-affirming art which truthfully reflects reality and consciously serves the interests of the masses in their struggle for socialism. ... Lately it has become clear to all of us that the cult of personality has indeed had very grave consequences for our art. It has led in artistic practice to deviations from the very essence of socialist realism, and the theory of socialist realism has at times been misunderstood and interpreted" (Anikst, 1957: 38-39).

A. Anikst argued that the following points of view on the concept of socialist realism have emerged: 1. Socialist realism is a worldview. 2. Socialist realism is a principle of artistic creation. 3. Socialist realism is a style. 4. Socialist realism is the method of our art. ... of the four current definitions of socialist realism, the one according to which socialist realism is a method is the most correct. ... Method in art is not the sum of obligatory methods and norms, but the means to the

achievement of creative ends, the way determining the essence of an artistic movement. ... method is the relationship of the artist to the creative tasks that confront him. The artistic method is the artist's approach to life and the way of processing the phenomena of reality in the process of creating a work of art. ... In socialist realism, the ideology of the revolutionary socialist proletariat constitutes the very essence, the very core of this new art. It did not grow up as the result of the discovery of some new technique in the field of the visual arts; it emerged as one of the results of a progressive social movement expressing the most advanced social consciousness of the age. It is on this basis that I think that, when speaking of the method of our art, we correctly call it the method of socialist realism. The method of our art is, of course, connected with socialist reality with all its essence, with the desire to comprehend its development and to contribute to the building of communism (Anikst, 1957: 40-41, 46).

Film critic J. Warszawski (1911–2000) was of a similar opinion, writing that "Socialist realism is the flowering of many artistic schools. We are now clearly convinced of this. We, too, as viewers, must be widely receptive to the infinite diversity of the language of cinema" (Warszawski, 1962: 116).

The philosopher V. Tolstykh (1929–2019) wrote in his article about the inviolability of the principles of socialist realism in his interspersed with quotations from Party resolutions and speeches of the then Secretary of the Central Committee of Soviet communist Party L. Ilyichev (1906–1990): "The highest truth of socialist realism is expressed not in the truth of details and atmosphere (although it presupposes it), but in the truth of the representation of the main conflicts and contradictions of the era, the clash of classes. Here, too, socialist realism always wins, for it was always possible for it to reveal the connection between the individual and society. For it is always a 'fighting' realism" (Tolstykh, 1963: 28).

Art historian G. Nedoshivin (1910–1983) fully agreed with this approach, and assured his readers that "we may polemize with Socialist Realism, we may not accept it for the time being, but we cannot discount its authority which it won throughout the world, its decisive influence on art, and on the masses in particular. No deformities of formalist decay, no excesses of subjectivism and aestheticism can obscure the triumphant rise of socialist art" (Nedoshivin, 1964: 18).

In this context, film critic E. Gromov (1931–2005) reminded us that "revisionists and dogmatists came into contact with one another because they parted a deep chasm between the artist's worldview and his work, thus metaphysically separating the artistic and imaginative structure of thought from the logical. As a result, they got a distorted picture of the creative process: ostensibly, the worldview was theory and normative thinking, while figurative thinking was concrete and sensual and emotional; it was the sphere of exclusive expression of a creative individuality. Disputes broke out, even arguments of little comprehension, for example, debated the question: from what the artist goes, from image to thought or from thought to image, as if artistic creativity does not include with absolute necessity both theoretical and concrete-image thinking, if only because the selection of vital material is impossible without analysis and synthesis" (Gromov, 1963: 28).

The philosopher A. Zis (1910–1997) defended socialist realism against revisionism in his voluminous article (quoting Lenin and Khrushchev), referring to Hungarian and other "revisionists: "The struggle against dogmatism and nachatism is inseparable from the struggle against revisionism. We have no right to forget that under the guise of criticizing dogmatism, renegades of Marxism – revisionists – often act in an attempt to denigrate the creative method of our art and, at the same time, the basic principles of Soviet ideology. ... These revisionist views are essentially a capitulation to bourgeois ideology. The mean and insidious role which the revisionist and essentially inflammatory speeches of the members of the Hungarian circle played in the ideological preparation of the counter-revolutionary revolt in Hungary in autumn 1956 has now been completely exposed. And here we are talking about the very discussions in the Petéfi circle about which Lukács said that they had a "positive significance" in the struggle against dogmatism. ... In the vicious attacks on the method of socialist realism, the political and aesthetic meaning of revisionist concepts in art is particularly fully revealed. The revisionists in aesthetics have widely picked up the word 'Stalinism' used by all the enemies of socialism to fight against the art of socialist realism" (Zis, 1958: 140, 136).

At the same time, A. Zis emphasized, the conscious mastery of the method of socialist realism presupposes that the artist has a Marxist worldview – the scientific basis of our entire socialist ideology. The facts convincingly prove that the indifference and indifference of the artist in matters

of worldview, the vagueness of ideological positions damage creativity, lead to the distortion of the truth of life, and destroy artistic talent (Zis, 1958: 140).

The philosopher E. Weizman (1918–1977) also fought against harmful bourgeois influences in the pages of the *Cinema Art*. This case concerned the Freudian concept of personality, which "has penetrated widely into literature, painting, theater and cinema, and claims to penetrate the soul of modern man. … The danger of Freudian concepts lies in the fact that they find expression not only in absurd, surrealist compositions. They also penetrate into the art that seeks to reflect life in the forms of life itself, which bears in itself, as has been said, progressive, denunciatory tendencies" (Weizman, 1962: 130, 132). Thus, according to Weizman, "the critique of Freudian concepts in ethics, psychology and art is a struggle against pessimistic ideas of man's powerlessness before the dark world of the 'unconscious' in defense of a philosophy of life, triumphant humanism and faith in the inexhaustible possibilities of the human mind. It is a struggle for a new man, a man of communism" (Weizman, 1962: 138).

E. Weizman wrote, that in film studies one is confronted with a one-sided tendency to consider the new phenomena of Western cinema mainly from the point of view of their stylistics, means of expression, techniques, in short, what is often called the 'language' of cinema, understanding by that only the external form. Unfortunately, analysis of cinema works does not always go as far as to reveal their ideological essence, to clarify what essentially a conception of life, a conception of man is contained in them. Meanwhile, only in deep connection with the analysis of the ideological content takes the proper place and consideration of graphic means and style. This, as everyone knows, is an elementary requirement of Marxist analysis. Maybe our cinematography should approach the evaluation of currents, trends, and tendencies of foreign cinema art with greater scientific rigor, specifying their objective foundations, and, most importantly, their connections with the general ideological situation in the spiritual life of the West. … … This is all the more necessary because some Soviet artists, without defining precisely enough their attitude to the phenomena of bourgeois cinema, get carried away by the new and sharp means of expression found there, by the sharpening of certain directorial techniques, without noticing that this sometimes carries into our cinema a world view alien to us in terms of philosophy (Weizman, 1963: 37-38).

In the second half of the 1950s, the stylistics of some Soviet films (*Strangers' Children* and others) were affected by the influence of Italian neorealism with great delay. In this regard, the *Cinema Art* published a theoretical article by the philosopher L. Kogan (1923–1997), in which he wrote that "the topic of the people in neo-realism organically grows into a theme of human solidarity, the unity of ordinary people. Many things in it bear the bright imprint of the main idea of our century – the idea of socialism; the spontaneous attraction to socialism is one of the main features of its works. That is why the critique of the bourgeois order is stronger in neorealism than in bourgeois critical realism of the past and the present. That is why, in very, very many ways, the makers of these films are our like-minded friends. That is why millions of Soviet people received the films of Italian neo-realism with sincere excitement and great warmth" (Kogan, 1958: 145).

However, friendship is friendship, but, as L. Kogan immediately emphasized, "we cannot fail to see the essential differences between the creative method of neorealism and socialist realism" (Kogan, 1958: 145), since one of the essential watersheds between neorealism and socialist realism is the presence in the latter of a militant revolutionary romance which is an organic part of socialist realism. It is this revolutionary romance, the romance of heroism and struggle that Italian neo-realism lacks. Its films are very human, but they do not glorify Man with a capital letter. … Therefore, the mechanical transfer of the artistic techniques of neo-realism to the art of socialist realism is in principle impossible (Kogan, 1958: 146-147).

Another one philosopher, V. Murian (1926–2004), concurred with L. Kogan in pointing out that: "However sharp a critique of the bourgeois world view and bourgeois way of life may be from within, it will not reach its goal if the artist abstracts from the living conditions of reality, from its social and class sense, if he views man and society in general. … The main trouble here is that the abstract-humanistic view of the world disarms man in the sharpest sociopolitical struggles of modernity" (Murian, 1965: 10).

The philosopher L. Stolovich (1929–2013), with references to N. Khrushchev's speeches and an emphasis on "socialist humanism" in the merciless terror-filled film *Lenin in 1918*, wrote in his theoretical article, traditionally warning filmmakers against "the harm of formalism," that "modernity … is the most important condition for the art content itself. But not only the content. In a truly artistic work must be modern form. Of course, innovation cannot avoid relying on artistic

tradition, but it must continue it in order to express its time. This is the main thing, since the concern for the novelty of form, being an end in itself, cannot lead to anything but pseudo-innovatorial, formalistic experimentation" (Stolovitch, 1960: 76).

Partially agreeing with L. Stolovich, film critic G. Kremlev (1905–1975) took a more "thawed" attitude to the subject of formalism: "Our cinema art endured a long and persistent struggle against ideologylessness and formalism, against the separation of content from form, against its fetishization. However, in defending the right positions, some participants in these discussions turned the form into a bugbear, instilled a kind of distrust and disdain for it, and artists who cared about improving their professional skills were often unjustly accused of the grave sins of formalism" (Kremlev, 1961: 117).

Ideological approaches also dominated many of the "thaw" articles of the *Cinema Art* journal devoted to film criticism.

Thus director S. Gerasimov (1906–1985) insistently persuaded readers that during the Thaw "criticism has an especially important role to play now. But it is precisely here, it seems to me, that there is still the greatest discord, randomness and superficiality of judgment, and at times even outright irresponsibility. The outward "courage"... of other speeches, in the end, have no goal other than the rejection of the "traditional" positions in evaluating works of literature and art. Comparison of one's own critical position with social criterion, with social experience in such cases is consigned to oblivion and replaced by the pathos of subjectivist evaluations... The negation and exclusion of the rational element in artistic creativity and opposition to it by spontaneous intuitionism have been the basis of all anti-realism for centuries. Any proponent of subjective idealism would undoubtedly subscribe to the thesis from image to thought" (Gerasimov, 1963: 8-9).

With the appointment of film critic L. Pogozheva (1913–1989) as editor-in-chief of the *Cinema Art*, the journal's format changed in many ways: readers' letters began to be published, topics of film education of schoolchildren and film amateurism were discussed, the number of film reviews increased and reports on "round tables" held by the editors appeared.

One of these round tables, held in 1957, was devoted to film criticism. The political direction the participants adhered to at the time was clearly marked.

Film director I. Kopalin (1900–1976) lamented that the *Cinema Art* has not yet "published significant articles, which would have promoted the decisions of the XX Congress of the Soviet Communist Party on issues of ideology. It is necessary to take a new look at the path our cinematography has taken, to develop its best, revolutionary, fighting traditions and to cast aside everything that restrained the creative forces of the Soviet artist in the years of the spread of the cult of personality. One cannot approach new pictures with outdated critical standards, nor must one put up with the slightest sign of lacquering, of simplifying life" (For..., 1957: 1-2).

Film scholar N. Lebedev (1897–1978) set several tasks for the journal: "A daily, implacable, unrelenting struggle against the still very tenacious psychology and "creative method" that became widespread among filmmakers during the years of Stalin's personality cult – against unscrupulousness in life and art, detachment from the people and withdrawal from the truth, obsequiousness and fear of criticism. The tireless, persistent, qualified explanation of the Leninist, truly Bolshevik tendencies in the field of art, their daily – through concrete examples – implementation in the practice of Soviet cinema. A return to these guidelines is a guarantee of a new, powerful rise of artistic creativity" (For..., 1957: 6).

Film scholar D. Pisarevsky (1912–1990) believed that "the most difficult problem of merging and interacting in the single fabric of an artistic work of different arts, of their complex impact on the emotional perception of the viewer, has fallen out of sight of researchers. ... Our film studies up to now have lacked a taste for exploring the history of the birth of major works, for digging deep into the material, for comparing variants, for that which constitutes the most interesting side of many of the best works in literary studies, which helps to reveal creativity "from within", precisely as a process" (Pisarevsky, 1961: 94).

One of the former editors of the *Cinema Art*, N. Semionov (1902–1982) (in 1957 he was Deputy Minister of Culture of the Russian Federative Socialist Republic), insisted that "it is necessary to engage in polemics with our foreign critics as well. We know that our films are criticized in other countries sometimes from friendly and sometimes from hostile positions. The struggle against enemy ideology in the field of art is one of the most important tasks of the journal" (For..., 1957: 4).

During the All-Union Conference of Soviet Cinematographers (February 28 – March 4, 1958) another round table of film scholars and critics took place at which L. Pogozheva reminded that "the modern period's characteristic activation of what might be called positive and progressive forces is simultaneously accompanied by a more reactionary and hostile to us forces. These forces continue to attack the foundations of our art – the method of socialist realism. Quite apart from the various guises with which this attack is disguised, its essence consists in attempts to revise the provisions of Marxism in art, in the propaganda of idealism in philosophy and aesthetics, and of individualism in morality. We cannot ignore these peculiarities of contemporary life without being concerned about them, and we cannot remain passive and indifferent, sometimes engaging in criticism with narrow and particular problems, with a limited "review" of certain phenomena in art and literature. Criticism is strong when it is connected with the people, when it defends in a Bolshevik-like rigorous, principled, exacting way those cultural values which today the people and the Party are armed with" (Toward..., 1958: 3).

Similar opinions of film scholars and film critics were expressed at the discussion "The Party's Art and the Artist's Individuality" held in 1962.

Of course, as before, the *Cinema Art* paid enough attention to the ideological struggle against Western film concepts.

Thus, the film historian and screenwriter N. Abramov (1908–1977) spoke out against the distortion by foreign film critics of the history of Soviet cinema, drawing the attention of the journal readers to the fact that "not too numerous, but still an influential group of reactionary bourgeois film critics are hostile to Soviet cinema and openly seek to denigrate its historical role and significance. ... When bourgeois film historians turn to Soviet cinema in the 1930s, they turn as much against the method of socialist realism as against the principle of partisanship in art, and against the manifestations of the personality cult of Stalin. It was precisely under the conditions of the personality cult that the method of socialist realism was often dogmatically interpreted and distorted. It sometimes leads to a peculiar paradox: a foreign critic who sincerely admires the best works of Soviet cinema but at the same time vehemently disputes the method by which they were created. Why? Only because the method was formulated by some art critics in a narrowly dogmatic way and as such became famous abroad" (Abramov, 1963: 10, 14).

In the same vein an article with the militant title "You Lie, Mr. Berest!" was written in which the monograph by B. Berest on the history of Ukrainian cinema, published in the USA (Berest, 1962) was severely criticized.

Film historians N. Kapelgorodskaya (1932–2005) and N. Tritinichenko believed that, "standing on the reactionary positions of bourgeois nationalism, Berest furiously denies the commonality in the material and spiritual development of the Russian and Ukrainian people, trying to prove the closeness of Ukrainian culture to the 'Western', that is bourgeois, at all costs. He repeats on every page that Ukrainian cinema art chose a particular path, rather than developing as part of the entire Soviet cinematography... But these attempts by Berest are in vain. Even foreign critics do not share this view of the development of the Ukrainian Soviet cinema; they feel the same displeasure from Berest. ... Berest's book is one of the samples of talentless falsification of Ukrainian cinema's history, intended for those who hate Ukrainian people and do not want to notice their victorious movement towards communism" (Kapelhorodskaya, Tritinichenko, 1963: 97, 100).

On July 19, 1962 another Resolution of the Soviet Communist Party Central Committee called "On measures to improve the management of the development of artistic cinematography" was adopted, which noted that "there were major shortcomings in the development of cinematography. Soviet cinematography does not yet fully fulfill its role in the communist upbringing of the people. The film-makers do not always take into account the ideological and artistic power of the influence of cinema, the most popular of the arts, on the shaping of the views and convictions, the aesthetic tastes and behavior of millions of people, especially the young. The number of films screened in the country is severely limited by ideological and artistic content, and the audience is rightly condemned. ... The Soviet cinema is called upon to exercise its ideological and artistic influence to educate the working people in the spirit of the principles of the moral code of the builders of communism, to wage an implacable and merciless struggle against bourgeois ideology, against parasitism, an unscrupulous attitude to work, violations of the rules and regulations of socialist society, all forms of mismanagement, red tape – everything which prejudices the interests of the Soviet state and our socialist society" (Resolution..., 1962).

A kind of positive reaction to this decree can be seen in the theoretical articles of the film scholar I. Weisfeld (1909–2003), who noted that "naturalism, superficial fixation on fleeting impressions, and the loss of a progressive philosophical stance are the dangers of the artist" (Weisfeld, 1963: 108), while "individualism and subjectivism manifest themselves in aesthetic snobbery, a lack of interest in reality, in such self-centeredness and self-destruction that the artist is consumed. (In socialist countries there have been and are artists who have been influenced to one degree or another by this bourgeois decadent 'tradition')" (Weisfeld, 1966: 8).

The degree of politicization in the theoretical articles published in the *Cinema Art* was particularly high in the last "thaw" year, 1968, marked by the May "student revolution" (partly Maoist and Trotskyist) in France and the temporary victory of "socialism with a human face" in Czechoslovakia, which was crushed by the invasion of Soviet troops.

In connection with these events, the *Cinema Art* published a number of theoretical articles whose essence could be summed up in a single slogan: "Revisionism will not pass!"

Thus, the philosopher G. Kunitsyn (1922–1996), who worked in the apparatus of the Central Committee of the Communist Party of the Soviet Union until 1966, based on quotations from speeches of the then Secretary General of the Central Committee of the Communist Party of the Soviet Union Leonid Brezhnev (1906–1982), wrote that "under the pretext of 'alphabetical', 'outdated' or 'not applicable' political criteria in evaluating works of art, some simpletons are willing to abandon the party and class criteria in creativity or to downplay their significance. In literary criticism, notions that are sometimes hijacked by the bourgeoisie "without adjectives" – "simply" citizenship, "simply" realism and humanism, etc." (Kunitsyn, 1968: 1), the problem of exploring the links between politics and art became more complicated "because, along with openly bourgeois ideologues and revisionists, Chinese dogmatists and sectarians opposed Leninist teachings on artistic creativity. They vulgarize in an unprecedented way the connection between art and politics, ascribing to artists, each and every one of them without exception, a conscious desire to represent life only in an aspect that is purely politically advantageous to this or that class. It would seem that here the polar opposites are strikingly similar. After all, it is precisely the bourgeoisie that has sought and is seeking to impose a similar one-sidedness, a political lie on artists" (Kunitsyn, 1968: 4).

This position of G. Kunitsyn was shared in 1968 by director S. Gerasimov (1906–1985). In his article "The Offensive Power of Our Art", interspersed with the words "Soviet Communist Party, Communist ideals, plenum, enemies, ideological diversions, events in Czechoslovakia," etc., he argued that "the concept of an angry, or rather, irritated view of the world has long been the only criterion of artistry in contemporary bourgeois aesthetics and criticism. … [Foreign] critics, in their subversive pathos aimed at destroying socialist realism … call us wretched applied artists, servants of the state, contrasting our purposive art with 'free' art, which reflects the chaos and cruelty of existing human relations in the world around them" (Gerasimov, 1968: 9, 20).

C. Gerasimov was echoed by critic A. Mikhalevich (1907–1973). Referring to the decisions of the April 1968 Plenum of the Soviet Communist Party Central Committee, he once again reminded us of the exacerbation of the ideological struggle with the West and the dangers that might lie in wait for Soviet "epigones" of foreign cinematic trends: "Isn't it offensive to 'catch up' with bourgeois provincialism, forgetting or in no hurry to develop the golden vein of what is fundamentally new that asserts itself in socialist reality and the new man? Isn't it a shame to waste oneself on dubious pursuits! "Alienation?" – And us! "Uncommunicativeness?" – And us! "Deheroization?" – And us! "Sexual revolution?" – And us! That's not hard science, is it? Of course, one cannot turn a blind eye to the fact that there are processes, problems, and concerns shared to some extent, but only to some extent. All of these must be dealt with soberly, intelligently, consistently" (Mikhalevich, 1968: 7).

Theory and history of cinematography

At the same time, much less politicized theoretical articles were also published in the *Cinema Art* journal of the "Thaw" era. In particular, articles (Bleiman, 1961: 66-78; Freilich, 1968: 69-87, etc.) that largely rehabilitated the theoretical concepts of S. Eisenstein, L. Kuleshov, and V. Pudovkin were criticized in the 1930s and 1940s.

For example, an article by the film scholar S. Ginzburg (1907–1974) was devoted to an analysis of the theoretical legacy of S. Eisenstein and V. Pudovkin, in which he asserted that "our film studies and criticism owe a debt of gratitude to S.M. Eisenstein and V.I. Pudovkin. The creative and theoretical pursuits of these remarkable artists, cinematographers who laid the foundations of revolutionary cinema, for a number of years either perverted or hushed up.

For years, our critics have written almost nothing about the search and achievements of the cinematographic innovators. If it did mention these masters, it was most often to condemn the mistakes made by them. There were even specialists in "working through" the artists whose work constituted the national pride of Soviet cinematography. ... Now, together with all Soviet art criticism, our cinematographic theory is being liberated from the dogmatic strata that prevented not only a proper comprehension of the path traversed, but also a proper resolution of new, contemporary tasks of Soviet cinematography. Now film historians and critics are obliged to reconsider the experience of the Soviet cinematography of the 20s from a genuinely Marxist standpoint, without any group bias, relying on a broad and objective study of the facts of artistic life in their concrete historical meaning" (Ginzburg, 1956: 82-83).

In the "thaw" conditions S. Ginzburg apparently decided that Eisenstein's theoretical concepts should be rehabilitated under the banner of socialist realism and nationality understood by his superiors: "Party affiliation, communist ideology is a specific feature of the art of socialist realism. It is these qualities which distinguish Eisenstein's creative and theoretical search and determine the importance of his best films as milestone works of Soviet cinema on the way to mastering of the new, revolutionary artistic method. ... Eisenstein's work on the embodiment in cinematography of the image of revolutionary people, Eisenstein's work on the theory of montage as a means of realistic representation of reality by means of cinema, his research on the establishment of connections between the montage principles of cinema art and the artistic means of realistic prose and poetry – all this played an enormous role in the struggle for the approval of the socialist realism method in the art of cinematography" (Ginzburg, 1956: 85-86).

At the same time, S. Ginzburg by no means meant a complete rehabilitation of the theoretical views of the classics of Soviet cinema: "We know about the mistakes of the theory of editing attractions, and about the mistakes of the theory of intellectual cinema, and about the mistakes of the layout theory outlined in the article Behind the Scenes, and many-many other mistakes of Eisenstein. In his articles, Pudovkin did not succeed in fully overcoming his overestimation of montage. He saw montage not as a means of directorial creativity in cinematography, but as an artistic method. This error is equally reflected in the articles of different years. ... Equally mistaken was the experience of using the "magnifying glass of time" proclaimed by Pudovkin in the article "Time in close-up" (Ginzburg, 1956: 86, 88-89).

Film historian I. Dolinsky (1900–1983) also tried to defense of the theoretical views of S. Eisenstein (although with reservations): "Take, for example, the presentation of Eisenstein's theory in studies on the history of cinema ('montage of attractions', 'emotional screenplay', 'intellectual cinema'). This is a ridiculous paradox, which even the youngest students of the All-Russian State Institute of Cinematography can see with a smile. Eisenstein is vaunted as the founder of Soviet cinema, as the head of an innovative movement, but his theories and the films produced according to these theories turn out to be almost entirely formalistic" (Dolinsky, 1960: 102).

Film scholar S. Freilich (1920–2005) was even more positive about Eisenstein's theoretical legacy, emphasizing that "Eisenstein's works are strikingly relevant. He was prescient, his arguments about art will retain not only historical interest – they will long remain advisers in addressing issues of living cinematic practice" (Freilich, 1964: 35).

Film historian L. Kozlov (1933–2006) argued that "Eisenstein's supreme virtue as an artist-ideologue, artist-theorist is revealed precisely in the consistency with which he put ideas in order in his artistic world. The firmness and confidence with which he each time recreated and resolved the contradiction between the idea and the object, the ideal and reality. In the consistency with which he sought to bring his idea – the idea of unity – to its true content and meaning" (Kozlov, 1968: 76).

Several theoretical articles in the Thaw period journal were devoted to the topic of the nature and specificity of cinematography.

Film historian A. Vartanov (1931–2019) wrote that "foreshortening, editing and planning make no sense in and of themselves, much less are specific to cinema. All of these are means of realizing an image, a cinematic form. The notion of a cinematic image is inseparable from formal resources which include not only those that differ from those in other art forms, but also those that are common to them, yet appear in a new quality. The use of verbal forms or forms of spatial-compositional solution is fundamentally different in cinema art than in literature or painting, even though the material from which these forms emerge is the same. The specificity of an art form (e.g. cinema) is in the existence of the image in the work of art (film). Therefore, the specificity of art is the content in close unity with the form – the unity of content and form. The specificity of the

content (it is the dialectics of art!) consists in the fact that it is expressed in the work with no other means than the material specific to the given kind of art and is cast into a specific form corresponding to the given content (and, at the same time, in a specific form). Thus, the specificity of cinematography manifests itself in the being of a film image" (Vartanov, 1956: 83).

The Hungarian film scholar K. Nemes entered into a polemic with A. Vartanov's views: "So Vartanov's thought process is as follows: the specificity of an art form is the sensual and cognitive limits of approaching the content of the objective world; the content, that is the artistic image, expresses this specificity most fully; therefore the conclusion – the specificity of cinema is manifested in the being of the image. Is this definition really a specificity of the art form? It seems that it does not. The point is that the discovery of interconnections is only a moment on the road to cognition of the essence. It is still necessary to grasp the cause, which in the final analysis is the determining one. Vartanov put the specificity of the content, i.e. the artistic image, in dependence on the sensual and cognitive limits of the given type. However, firstly, this is only a quantitative definition which cannot explain the specificity of the content without elucidating the qualitative transition; secondly, it is not clear what these sensory-cognitive boundaries are determined by. ... The artistic image is not at all equal to the content, as it appears to Vartanov, but is already a completed artistic reflection of reality. That is why it is possible to clarify the specificity of artistic cognition (art) only through it" (Nemes, 1956: 83-84).

Continuing the discussion, the critic K. Piotrowski wrote that in general the articles of A. Vartanov and K. Nemes "make it possible to consider henceforth finally broken the point of view of those who deduce the specificity of cinema from its formal means, who do not wish to see the specificity of the very content of cinema art, who, finally, do not understand that the problem of the specificity of the subject matter of cinema not only has the right to exist, but is determinative in developing a film theory if it really wants to pursue a materialistic aesthetic" (Piotrowski, 1956: 74).

As part of this discussion, film scholar I. Weisfeld (1909–2003) attempted to support his point of view with "Marxist-Leninist doctrine" by identifying "three varieties of the vulgar sociological approach to script and film: denial of the individual life phenomenon as an art object, 'straightening' of character, and mechanical copying of literature. The peculiarity of vulgar sociology in cinema today is that it has taken on new, not always easily identifiable forms, and filmmakers succumb to its influence most often unconsciously, because remnants of harmful aesthetic attitudes remain outside criticism. The time-honored Marxist-Leninist criteria for evaluating artistic phenomena, which had given Soviet cinema unprecedented victories and placed it at the forefront of world artistic cinematography, must be restored completely in order to clear the way for the new" (Weisfeld, 1956: 16).

Film scholar L. Kozlov (1933–2006) reminds us that "the task of developing a theory of cinema art and studying its aesthetic specificities necessitates an appeal to a theory of the arts that feed cinema; more broadly, to the general aesthetic heritage. The second source is the testimony of contemporary cinema practitioners. They have accumulated a wealth of observations. These observations retain the living breath of art, but have significance far beyond the empirical" (Kozlov, 1956: 90).

Film scholar S. Freilich (1920–2005) generally agreed with these theoretical approaches: "Cinema is a synthetic art. It is similar to painting and sculpture by the direct effect of the visual image, to music by the feeling of harmony and rhythm through the world of sounds, to literature by the ability to depict the world in all its connections and mediations, to theater by the art of the actor. At the same time, to each of these arts cinema leaves its material and its expressiveness. And cinema knows the art of the performer, but there cannot be in it the direct performance of the actor; and cinema is the art of painting, but there is not in it the unique, really tangible brushstroke of the artist. None of them can not replace the cinema, because it combines only their opposite qualities. It is a synthesis, not a mixture. In its various qualities cinema is close to theater, painting and literature, but it is neither the one nor the other nor the third: cinema embraces all of these arts and at the same time expresses all their differences. Otherwise cinema would not be able to solve the problem of depicting reality on its own" (Freilich, 1961: 110).

A number of other theoretical articles published in the *Cinema Art* in the second half of the 1950s and 1960s (Altshuler, 1957: 119-124; Bleiman, 1961: 117-120; Dzigan, 1958: 123-131; Kandelaki, 1956: 90-93; Klado, 1962: 90-102; Kozlov, 1961: 115-117, Vartanov, 1967: 60-65; Weisfeld, 1967: 19-29; Zhdan, 1964: 48-59, etc.).

Against this academic background stood out an article written by director A. Tarkovsky (1932–1986) in lively, vivid language, in which he boldly asserted that "cinema is first and foremost a depiction of time": "But in what form is time depicted by cinema? – I would define this form as factual. An event, a human movement, or any real object can be a fact, and that object can be presented in stillness and immutability (since this immutability exists in a really current time). This, I think, is the root of the specificity of cinema. ... Time captured in its actual forms and manifestations is, for me, the main idea of cinema and cinema art. This idea allows me to think of the richness of cinema's untapped possibilities, of its enormous future. ... Why do people go to the cinema? Because cinema, more than any other art, expands, enriches and concentrates man's actual experience, but it not only enriches it, it makes it longer, significantly longer, so to speak. That is the real power of cinema-not in 'stars,' not in formulaic plots, not in entertainment" (Tarkovsky, 1967).

A theoretical article by M. Markov was devoted to the laws of perception of art, in which he argued that "the final result of perception of art is action, a change in consciousness, and hence in the behavior of the perceiver. This is precisely the special quality of art with regard to the ideas it carries within it. Another conversation is that these ideas can be wrong, disorienting. In such a case, a talented or at least simply "cleverly" created work of art can do great harm to society. It must be said, however, that the interest shown in certain ideas, the considerable public need for them can in some way and by itself greatly enhance the perceptibility of works of art that contain these ideas, if such works create at least minimal conditions for transfer" (Markov, 1957: 98).

L. Gurevich (1932–2001), a scriptwriter and film director, also discussed special perceptions of cinema among mass audiences. He wrote that "in their dispute with proponents of emotional, poetic cinema, adherents of reticence and fluency argue about an elevated level of spectators who do not need prompting, who are 'able to understand everything' themselves. We are talking about counting on the imaginative thinking of the viewer, about the active co-authorship of millions. ... Although, frankly speaking, box office statistics do not yet give us reason to rejoice at the increased demands or the increased taste of the mass audience. ... Moreover, more than once or twice the primitive and mediocre cinema is covered by the flag "the viewer likes it". ... Therefore, we can only hope for the imaginative thinking of the viewer by awakening this thinking. S.M. Eisenstein's expression is not at all outdated nowadays: "The viewer creates an image from the fabric of his associations according to images precisely guided by the author. Such mobilization of the viewer's activity, his involvement in co-creation are possible if the artist relies on associative thinking, which is characteristic of man of our days, whose circle of interests and connections is diverse, and whose ability to compare is infinite" (Gurevich, 1961: 37).

Film scholar E. Dobin (1901–1977) tried to understand the differences between poetic and prose filmmaking: "The prose (or more accurately, the narrative) beginning is driven by a desire for versatility. ... The poetic or, in other words, 'metaphorical' beginning does not have this impetus. We observe here an orientation toward brevity, condensation. The multiplicity of phenomena is reduced to a single focus. Distant phenomena and things are brought together in a blink of an eye. The whole and the complex is expressed in a single "snatched" detail. The narrative is "extensive". It speaks about many things: the external environment and circumstances, events and relationships, the inner life of man and the patterns of social life. The "metaphorical" beginning, on the contrary, is intense. Certain sides, features, facets are condensed, pedaled. On them the figurative vision is concentrated. In the metaphorical beginning the generalization is brought to the forefront. But this generalization is significantly different from the narrative. In his famous article "Montage 1938" Eisenstein contrasts two artistic principles – montage and representation. Eisenstein is a supporter of the former and an opponent of the latter. The "montage" way is "genuinely figurative." The "pictorial" way is "flat," "protocol," "informational." This division generally corresponds to the dividing line between the "poetic" and the "prose"" (Dobin, 1960: 94).

However, E. Dobin believed (and in our opinion, rightly so) that "carried away with their grandiose discoveries, Eisenstein, Pudovkin and others overestimated the possibilities of "poetic" language. They fell prey to the illusion that it was possible to create a coherent film work where the artistic core would be metaphor and the narration would be a supplement to metaphor" (Dobin, 1960: 97). Indeed, it is hard to disagree that "poetry" in cinema does not exist without "prose". The metaphorical beginning is not sovereign, not all-encompassing. With all its power, expressiveness and beauty on its own, without reliance on narration, it is unable to create a coherent human image, a multifaceted reflection of reality" (Dobin, 1960: 100).

Moreover, E. Dobin subtly notes that in Soviet cinematography in the 1920s "the power of metaphor was derived from its revolutionary pathos. When the illusion arose that the power lay in the reception itself, metaphor began to slip into allegorism, far-fetched and cold" (Dobin 1960: 102).

As in previous decades, the *Cinema Art* in 1956–1968 published quite a few articles on the subject of film dramaturgy.

Film scholar A. Vartanov (1931–2006) defended his point of view on the screenplay as a work of cinema art rather than literature, emphasizing that "the main danger is not the increased size of the screenplay, not the tendency of some screenwriters to make their work easy to read, but the predominance of literary thinking over cinematic thinking" (Vartanov, 1959: 50).

Film scholar S. Freilich (1920–2005) argued with him: "The cross-cutting idea, the pathos of A. Vartanov's article. Vartanov is that he contrasts literary and cinematic expressiveness. He sees them as antagonistic. The author gives many examples of bad literary expressiveness from modern script practice and subjects them to a harsh and, let us note, fair criticism. Indeed, the script is entirely composed of literary beauty, reminiscences, causes much trouble for the film factory: the literary husk flies away, and there is very little left for the production. But we do not share Vartanov's generalizations and conclusions. The screenplay, the author concludes, cannot belong to the kind of fiction, to the creation, whose weapon is the word – the cinematographic expressiveness is in another. Aren't these conclusions hasty? ... The word is not opposed to cinematographic expressiveness. It is the means to achieve it, it is the screenwriter's weapon. To neutralize it means to disarm the screenwriter, not only as a writer but also as a cinematographer. The screenplay is equally a cinematic and literary work" (Freilich, 1959: 71, 74).

The screenwriter L. Zhegelenko (1903–1970) held a similar point of view: "Understanding, however, what cruel verdict he passes on screenwriters, expelling their work from the confines of literature, A. Vartanov hastens to console them by declaring the screenplay "a complete work, but not of fiction, but of cinematic art". ... But for Vartanov the literariness of the script and the bad "literariness" are synonyms. And instead of a just war against literary figures unable to produce a plastic image on the screen (this is, indeed, a common flaw in our scripts), he attacks any literary imagery, whatever possibilities of plastic realization it may have" (Zhezelenko, 1959: 60, 64).

Screenwriter and film scholar M. Bleiman (1904–1973) was less categorical, believing that "in vain some of Vartanov's opponents, defending his 'corporate honor', reproach him for operating with examples from undeniably bad scripts. On the contrary, Vartanov should be reproached for excessive piety for our screenwriting. Even in the scripts of our best masters one can find cinematically inexpressive episodes, which, by the way, are inexpressive from the literary point of view. There is nothing to argue about. We need to learn to write better" (Bleiman, 1959: 67).

But then M. Bleiman reproached A. Vartanov for not distinguishing between the experience of silent and sound cinema in his article and "says nothing about the nature of the cinematic plot, about the principles of cinematic characterization, about the components of the image, without which the art of cinematography cannot be imagined. ... Hence the polemical inflections and mistakes of the theorist" (Bleiman, 1959: 75).

M. Bleiman believed that "the literary quality of a script is in some cases not a sign of its high cinematographic quality, while in others these concepts are equally important. ... It must be said that because of the dogmatic and normative approach to questions of screenplay form, we sometimes refuse to produce interesting works on the grounds that they are supposedly insufficiently developed" (Bleiman, 1960: 93-94).

Film scholar I. Weisfeld (1909–2003) spoke quite sharply against both the downplaying of the role of the screenplay and against "weakened film dramaturgy": "The theoretical justification for mediocrity in cinema these days is the thesis that the screenplay is neither literary, nor completed, nor any work at all. This thesis justifies the undemanding work of talented writers in cinema, opens the floodgates to potboilers, weakens the responsibility of directing, and introduces an atmosphere of complacency into our environment. ... The slogan of the leading role of film dramaturgy in film-making, the union of literature and film, friendship with writers, high exactingness toward the work of the screenwriter must be opposed to the dilatory "theories" that deny the artistry of the literary script" (Weisfeld, 1960: 88, 93). "It is now considered good form to 'cancel' the plot, the dramatic construction in world cinema..., I. Weisfeld continued his discussion of film dramaturgy in his next article. – Well, advanced, courageous filmmaking will somehow survive this as well... But can we be content with that? How will cinema win if theory and criticism help us to creatively grasp the meaning of the "destruction" of dramaturgy and the meaning of its

creation, which is taking place right in front of our eyes! Awareness to help improve cinema" (Weisfeld, 1962: 88).

I. Weisfeld would return again and again to this protest against "dedramatization": "Cinematography does not need standardized works or "anti-romances," but novels with their endless variety of characters, types, relationships, not "dedramatization," but a dramatization which opens up new worlds, complex historical events, the formation of characters, the movement of thought before the viewer" (Weisfeld, 1964: 38). "Modern film masters and theorists now often say something like this: for art to be authentic, remove all obstacles, including the plot, remove what you see, show on the screen an unprejudiced, unorganized, unconnected course of events, facts or a jumble of instinctive urges without any selection, without any influence of the author's logical position, without any intrusion of social motives in characterizing the psychological state of the character, etc., etc. We can respond to this, relying on the historical experience of realist literature and cinema, that such "approximation" means in reality a removal from the individual, from his real struggle" (Weisfeld, 1965: 118).

Contrary to I. Weisfeld's opinion, film scholar E. Dobin believed that "dedramatization" was not without some positive aspect. It is a protest against banal dramaturgy, clichéd plot devices, and Hollywood standardization. We must also constantly fight against hackneyed schemes, flat, tired illustrative plots (Dobin, 1964: 74)

In the theoretical section of the *Cinema Art* in 1967 there was an amazing event, we think, unparalleled either before or after. The debut book by the then young film critic V. Demin, "Film without Intrigue" (Demin, 1966), became the basis for two solid theoretical articles reflecting on the peculiarities of the structure of film plots.

The first lines of an article by the venerable film scholar I. Weisfeld were as follows: "Let's start with literary stylistics. How often do we read theoretical books written with fervor, colored by the charm of youth, immediacy? Recently I read such a book – it is "Film without Intrigue" by Victor Demin, a graduate of Institute of Cinemagraphy. Its stylistic feature – the freedom of narration, ease of "montage" transitions, sometimes quite unexpected. Reading the book, you gradually get used to them. You are no longer surprised, that after a paragraph of artistic perception is the story of how the first year old son watched TV author, and what thoughts it has prompted a young father and an equally young writer. Nor will you be surprised by the "juxtaposition" of, say, a parodic description of a chess sketch, the definition of the plot and the evaluation of Fellini's interview. This stylistics is not from the imitation of the now fashionable critical manner of Anninsky or Turbin, but from the author's own temperament. He writes as he thinks. The literary style coincides with the mood of the book. Victor Demin is simultaneously captivated by his idea and as if surprised by his own findings, wants to captivate the reader with his enthusiasm and is a little ironic about himself. ... "Film without Intrigue" explores the ways of modern drama, freed from the rigid iron structure of events, from the standards of the playful details, from the refrains. The author is fascinated by the novelty of the dramaturgical construction of such different scenarios as *Nine Days of One Year, Courage for Every Day, or Hiroshima, My Love* – they do not fit into the framework of the cinematic representations of earlier days" (Weisfeld, 1967: 30).

And then in this lengthy article there was a detailed argument about dramaturgical and directorial searches and the breakdown of aesthetic canons in cinema: "Read the pages devoted to overtones of dramaturgy. Drawing on the concept put forward by Eisenstein – "overtone editing" – Demin parses and compares works of prose, drama, and film dramaturgy. Overtones are the author's native element. He is at home here. ... shows the significance of human characteristics, colors, details that lie beyond the event structure. ... One can dispute Demin's division of dramaturgy into "tonal" (Vishnevsky, Bill-Belotserkovsky) and "overtone" (Bulgakov, Babel), each of which has its own strong points. But the very course of the analysis of overtones is undeniable" (Weisfeld, 1967: 31-32).

However, I. Weisfeld believed that "the correct observation (the craving for the reliability of the image) is transformed by the critic into an all-encompassing truth, and this is already a delusion. A delusion all the more dangerous because a superficial mind can (and does!) draw from it: a strange conclusion, one that 'cancels' dramaturgy as an anachronism" (Weisfeld 1967: 31). In addition, according to I. Weisfeld's thought, V. Demin's authorial style sometimes became "sprawling, losing both his sense of proportion and tact. Demin's argument with the proponents of the screenplay adaptation of the silent film *Mother* is conducted in the swashbuckling spirit of the

Saturday feuilleton (Demin, 1966: 27). This is not a manner of polemic that disposes of itself" (Waisfeld 1967: 32).

Weisfeld's conclusion, however, was major and insightful: "An interesting and largely controversial book, "Film Without Intrigue", announced to us the appearance of yet another temperamental, promising researcher" (Weisfeld, 1967: 33).

Film scholar E. Levin (1935–1991) practically echoed I. Weisfeld in his theoretical article, arguing that "the theory of the film plot today is perhaps the most dramatic area of film studies. It is shaken by passions. Axioms firmly established yesterday are being disproved today in order to reassert their former greatness tomorrow. Many things here are defined before they are established, and change without being defined" (Levin, 1967: 33).

He then moved on to an analysis of V. Demin's article "The Rebellion of Details" (Demin, 1965), which, in fact, was later included in the book "Film Without Intrigue".

Here, too, V. Levin entered into a sharper argument with V. Demin than I. Weisfeld did: "V. Demin is wrong in thinking that exposé. Demin is wrong in his opinion that the exposition of a drama is a static, inactive, eventless element, an evil which the "plot of the story" has to put up with. The exposition is also an event of a kind, with its own composition, its own plot, and its own plot. It is not at all inactive, it is not only informative. ... Exposition, like every other component of composition, is multivalent, multifunctional. ... V. Demin understands the efficacy of the event too poorly and narrowly, and interprets the event in a one-sided manner. ... And it is not by chance that where Demin forgets about his schematics, he gives examples of magnificent, profound analysis – what a joy to read pages devoted to the consideration of the concept of "norm" and the analysis of supposedly fabulist films of Fellini from the perspective of this concept – from a very important, fruitful perspective! Demin is animated with the best of motives, but when he fights against facial schematism, against standard, crippling facial templates, he spills the baby out with water: his concept of "fabulist dramaturgy" is only the reverse side of facial dogmatism" (Levin, 1967: 38, 40).

Honestly, even today, half a century later, the argument of these film scholars is fascinating for its unconventionalism, argumentation, combined with a benevolent attitude toward a colleague.

In theoretical articles devoted to cinematic editing, as in previous years, the tone was set by directors. M. Romm (1901–1971) wrote that "the montage method of shooting inevitably leads to a number of purely cinematic conventions. Any editing interruption destroys the continuity of actually current time; time is inevitably condensed or stretched out. It is the same with space. The sense of direct observation disappears. The perception of the spectacle changes dramatically. Montage scene requires the viewer to work vigorously to connect and make sense of the frames, that is the work of 'extra imagination'. Montage method of shooting compels the viewer to construct in his mind a general outline of the event, which he judges the individual colliding details, parts, angles it. Thus, the perception of the montage is more complex, more creative, active and constructive. ... Montage is not only the ability to cleanly, accurately and delicately glue shots together, montage is the artist's thought, his idea, his vision of the world, expressed in the selection and juxtaposition of pieces of cinematic action in the most expressive and most meaningful way" (Romm, 1959: 123, 137).

Hinting at the title of one of Eisenstein's most famous theoretical articles, director S. Yutkevich (1904–1985) titled his article "Montage 1960". In it S. Yutkevich wrote that Eisenstein "established new laws of sound cinema arising from the counterpoint combination of image and sound. It seems to me that now comes the era of what I conventionally define as horizontal editing, because for the first time the possibility of simultaneous, i.e. simultaneous, projection of three different images on the screen has arisen before cinema, and we can mount pieces of film not only in their "vertical" sequence, but also by their "horizontal" juxtaposition. ... the possibilities contained in multiscreen editing open up new, broad horizons in the field of film editing dramaturgy, and the qualitative leap that filmmakers will have to make will obviously be similar to what happened in the history of world cinema with the discovery of the close-up. ... And then the art of film editing will open up unprecedented horizons, which previously could arise only in the most daring dreams of the cinematographer" (Yutkevich, 1960: 122-123).

As the cinematic practice of the following decades showed, the multiscreen cinema remained at the level of experiment and attraction, and S. Yutkevich's assumptions were not justified.

Meanwhile, at the turn of the 1960s S. Yutkevich was not alone in his predictions. For example, the film scholar D. Pisarevsky (1912–1990) wrote that "the technique makes it possible to narrow or expand the image, and all of this raises the question of the "mobility" of the

screen and the possibility of diversifying the spatial resolution of individual scenes and shots within one film, then narrowing the screen horizontally or vertically to the size necessary to show an expressive close-up or detail, then expanding to the limits of the all-round view of the surrounding environment. This kind of "spatial montage" – let's call it conventionally – will become a new means of artistic representation of the infinitely diverse picture of the world around us, a new means of emotional impact on the viewer. And this expressive means, we think, lies on the main paths of development of the realistic creativity, corresponds to the nature of the artistic knowledge of reality, the ability of human perception and thinking to focus attention on details and specifics, or to go through a wide coverage and generalization" (Pisarevsky, 1959: 17).

During the Thaw, the *Cinema Art* paid quite a lot of attention to the discussion of cinematic style.

For example, the director and film scholar A. Macheret (1896–1979) wrote that "the struggle against attempts to ascribe to style a fundamental significance for the history of art entailed a wary attitude toward the problem of style itself. The place cleared by advanced thought from formalist debris is still only waiting to be filled by Marxist theory" (Macheret, 1956: 6), so it is necessary "to consider style, first, as typical properties of art belonging to a certain historical interval of time; second, as an artistic current and, third, as the ideological and artistic features individually inherent in the artist" (Macheret, 1956: 25).

In addition, A. Macheret categorically spoke out against the utterance of a voice-over text in feature films: "I will list again the arguments on which I base the artistic "illegality" of the reception of thoughts sounding from closed mouths. First, it simplifies and vulgarizes the depiction of a complex mental process. Second, he artificially circumvents the organic difficulties of finding truly artistic solutions, replacing living diversity with a dead standard. Third, not only does he ignore the difference between oral, communicative and inner speech, but he does so in an open and primitive way, without even trying to find the necessary artistic justification. Fourth, he interrupts the portrayal of objective reality with information stylized as a character's reflections in a number of cases. Fifth, he impoverishes the pictorial side of the film. Sixth, it is physiologically unnatural and associated with ventriloquism" (Macheret, 1965: 62).

Macheret summarized his theoretical views in his monograph "Artistic Trends in Soviet Cinema" (Macheret, 1963). This book raised many objections from film scholar S. Freilich (1920–2005): "A. Macheret defines socialist realism not as a method but as a direction. This, of course, is incorrect, and the author pays the price for his methodological error more than once. … Because there is no sense of Socialist Realism as a method unifying styles, as a fundamentally new stage in the philosophy of art, the basic, general line of development of Soviet cinematography is not drawn" (Freilich, 1964: 89).

This context also includes a theoretical article by the film critic J. Bereznitsky (1922–2005), who writes that "the authors of numerous articles and notes on the so-called 'contemporary style' in art have appeared in recent months. Although they often take mutually exclusive positions, they use much the same concepts: brevity, expression, psychologicalism, and so on. The vulnerability of this approach lies not only in the fact that it sometimes overlooks the genre diversity of this or that kind of art, but also in the fact that each of these notions is often taken in polemical passion as something absolute. The way in which the inner meaning of a theoretical concept changes, sometimes literally over the course of a few years, with reference to concrete artistic practice is demonstrated by the ongoing process of the "disintegration" of subjectivity in the habitual sense of the term" (Bereznitsky, 1961: 52-53).

However, the most interesting and weighty regarding the analysis and systematization of film language and cinema of the turn of the 1960s on the pages of the journal Cinema Art was an article by the Polish film scholar and film critic J. Płażewski (1924–2015).

By means of analysis J. Płażewski came to the conclusion that the cinema of the late 1950s and early 1960s were characterized by the following changes in the sphere of film language:

- lengthening of the montage frame;
- the twilight of montage (the less film glues, the less importance montage plays in it...; the associative, semantic montage (Eisenstein called it intellectual) decreased sharply;
- active use of actor's movement in the frame and movement of the camera itself; various camera movements fulfill many functions which previously belonged to editing;

- The decline of the close-up... [because] the close-up (André Bazin was the first to emphasize this), as a means of coercion, deprives the viewer of freedom of choice. Throwing everything that seems superfluous beyond the screen, the director commands, "Look here!"

- the rejection of objective narration... While total subjectivization (combining the camera lens and the hero's eyes) proved inconvenient and essentially aimless, subjectivization through the commentary of the author or hero, unrelated to the time of the events depicted, made a staggering career in the postwar years;

- the advent of the open plot, devoid of the conventions of theatrical drama (Płażewski, 1962: 160-161).

In these trends J. Płażewski saw the following positive possibilities: for reality, the hero, and the audience:

"There is no doubt that since the emergence of neorealism, the innovators of cinema have sought to return reality to its multiple meanings. We never know all the causes and all the consequences of even the simplest events, we never know what's going to happen in a minute. So the authors refuse to orchestrate cinematic reality too explicitly. ...

There is, however, also a reverse tendency to "subjectivize" cinema. Isn't Resnais' *Hiroshima, My Love* a constant transformation of the past into the present, the creation of a subjective cinematic space in which Nevers and Hiroshima are united into a unique whole, depending on the heroine's thought processes? ...

Do these "objectivizing" and "subjectivizing" tendencies cancel each other out, and do they prove that the new poetics, having taken a step forward, immediately takes a step backward as well? Not really. Both tendencies move cinema away from the third position, that of the self-satisfied but undetectable author who abuses his position as the cinematic Creator. ...

Here cinematography has hit a major barrier. Until now nothing has appeared on the screen that would be a genuine penetration into the human psyche, that would free it from its obligation to show the human being only through a gesture, a word, a deed. What would be a drama of thought. This is probably why cinematography, to a much greater extent than literature, feeds on "types", "characters"...

New trends can finally benefit the viewer, of course, the viewer experienced, aware of the stylistics of today's cinema and dissatisfied with it. "Objectivizing" tendencies contribute to transforming the viewer from a creature passively subject to the hypnosis of an invisible author who "knows better" into one who not only watches, but actively participates... "Subjectivizing" tendencies also demand a great deal from the viewer. Introspection into the field of someone else's psyche requires a new armament – the ability to read the complex movements of a person's inner life on the screen" (Płażewski, 1962: 162).

At the same time, J. Płażewski noted, "the rejection of montage jumps, close-ups of the human face and other forms of cinematic expression can produce monotony, a sudden return to theatrical aesthetics. ... 'Subjectivization' can become an escape into the psyche of the third person, 'objectivization' can become an escape into impassioned narrative. Here and there lies the danger of the loss of social tendentiousness, of the conscious concealment of the author's face. ... "Objectivization" can lead to the spectator believing the author, but ceasing to experience him. "Subjectivization" can lead to the viewer becoming excited but ceasing to understand. The viewer, who has lost contact with the author, will cease to understand what is happening on the screen and will become bored. Many films made by members of the new trends are considered "boring" – a formidable signal that is carelessly ignored. ... Perhaps cinematography should develop its own artistic capacities and in the future move away from literature, not closer to it, but on the contrary" (Płażewski, 1962: 162-163).

Theory of film genres

Part of the theoretical articles of the "thaw" period of the journal Art of Cinema was devoted to film genres.

Film scholar S. Freilich (1920–2005) was convinced that "genre is always a phenomenon of style. Without an analysis of style it is impossible to transcend the empirical study of individual genres and their history in order to approach the development of a theory of genre. But if this is the case, another problem arises in the way of research. Since the modern screen has mastered the possibility of the direct embodiment of the author's subjective beginning, which has become a feature of the modern film style, it is naturally very important to understand what this authorial attitude toward the world consists in and what the world itself is that the artist portrays.

Contemporary cinema, even in its stylistic unity, reveals a difference in method. In other words, the problem of genre is insoluble without clarifying its relationship to the problem of style and method" (Freilich, 1966: 70).

As part of his research into specific film genres, the scriptwriter Y. Shevkunenko (1919–1963) wrote that in adventure films "the regularity of events is expressed chiefly in the structure, solidity and logic of the plot, the basic spring which organizes all the events taking place, all the actions and deeds of the characters, and the tension of which must rise upward. ... [which] is routinely ignored. Deviating from the logic of the plot, the authors immediately turn to side paths, begin to deal with secondary circumstances, introduce unnecessary characters, and if they sometimes achieve some success in this "second" plan, they unwittingly distract from the main direction, loosen and crush the main action, weakening the power of its perception. Whatever complicated problems and tasks the authors of the adventure film solve, whatever cunning and original tricks they use to achieve their goals, no matter how logically solid and grounded the plot is, a successful "shot" will not happen if the image of man is forgotten. ... We are for the equality of genres in the face of criticism. Taking into account genre peculiarities of adventure film we wanted it to have the same high demands to artistic perfection as works created in other genre varieties, be it novel or tragedy. Discounts and indulgences for specificity could never become a stimulus for the further development of our cinema" (Shevkunenko, 1956: 27, 40).

Analyzing Soviet adventure films of the 1950s, film scholar V. Kolodyazhnaya (1911–2003) regretted that such films as *Ghosts Leave the Peaks, Traces in the Snow, The Case of Sergeant Kochetkov, In Square 45* and others "appeared as a reaction to the previous undervaluation and denial of the adventure genre, but proved to be primitive and low-key. They portrayed Soviet people superficially. These are light, "entertaining" films; their educational value is not great, in fact they discredit the genre. ... The defect of these films is largely due to the fact that not only the laws of the adventure genre have been violated in their scripts, but even the generally binding rules of dramatic construction. ... Why are there so few good films? Often the reason lies in the neglect of screenwriting techniques. The weakness of most films is due to their faulty dramaturgical construction too cursory, superficial descriptions of events, undeveloped action, lack of interesting roles for the actors, etc." (Kolodyazhnaya, 1956: 34-35).

Further, in our opinion, V. Kolodyazhnaya rightly complained that many authors of Soviet adventure films of the 1950s believed that "as the complex plot prevents from giving a detailed psychological analysis of the characters' behavior, it should be simply ignored, but then the basis on which characters are created in adventure films is lost. In most recent adventure films the characters are schematic and colorless. And the problem is not that they don't show complex character development, but that the characters have no characters at all. The concentration of the action, its rapid development, intriguing changes of positions, most unexpected turns of action, braking, inversion, mysteries-all these features of the construction of the adventure plot not only do not harm, but, on the contrary, help create informative and entertaining films with strong, interesting characters" (Kolodyazhnaya, 1956: 37-38, 43).

Analyzing the peculiarities of the comic genre, film critic R. Yurenev (1912–2002) reminded readers that "the theory of comic incongruities is not a comprehensive, exhaustive one. A subtle play of wit and a state of joyful merriment based on a feeling of freedom, harmony, and righteousness can also provoke laughter. But still, in order to realize and explain the occurrence of laughter, it is best to look for inconsistencies. Inconsistencies of form and content, of feeling and its manifestation, of intention and the results achieved. Mismatches between the goal and the way it is achieved, between the action and the circumstances in which it is performed, between the inner state and the outer appearance. Inconsistencies that reveal the contradictions between the new and the old, the good and the evil, the clever and the stupid, the useful and the harmful, the beautiful and the ugly, the sublime and the low. Inconsistencies that reveal deviations from norms: people too big and too small, too fat and too skinny, people scattered, awkward, half-dressed, slovenly, soiled" (Yurenev, 1961: 126).

At the same time, R. Yurenev argued that "the funny and the comic are not the same. The distinction between them is subtle, not always perceptible, but nevertheless essential, especially for art. Laughter can be provoked not only by comic incongruities, but also in other ways, from joy (for example, when meeting friends) to tickling. Laughter can be induced by wine, by drugs, by laughing gas, finally simply by feelings of physical pleasure, satiety, warmth, health. This makes it possible to view laughter as a physiological state. ... The concept of the funny is

broader than the comic. But the comic is higher than the funny. The comic evokes laughter through thought and emotion. ... The funny is a psychological category, the comic is an aesthetic category, along with the tragic, the beautiful, the sublime. The ridiculous may not have any educational functions, the comic has them. The comic may or may not have a social coloring. The comic is always social" (Yurenev, 1961: 126).

Further, R. Yurenev insisted that comedy "long ago ceased to be a single genre, having divided, multiplied into a significant number of genres. It is more correct now to call comedy not a genre, but a genre or a field of art" (Yurenev, 1961: 132). R. Yurenev also reminded that "the terms 'satire' and 'humor' have different contents. ... Satire prompts us to laugh at a comic character, evokes a sense of superiority over him. Humor prompts us to laugh along with the comic character, sometimes causing a desire even to imitate him" (Yurenev, 1961: 128).

Further, in a quite "thawed" spirit, R. Yurenev drew readers' attention to the fact that "the opponents of satire reason roughly as follows: the sharp, satirical contradictions of society are of a class nature and die out with the victory of socialism. Hence, satire also dies out, giving way to joyful, affirming comedies – extravaganza, vaudeville, carnival – that are more in accord with the happy moods and harmonious outlook of the people of socialist and communist society. But reasoning in this way, one can come to a conclusion about the stoppage of movement, about the cessation of human society's development... Can one imagine a stopped society, devoid of struggle, devoid of conflicts? What a terrible, dead picture! What an object for satirical creativity!" (Yurenev, 1961: 131).

Referring again to the genre of comedy in one of his following theoretical articles, R. Yurenev noted that "justly advocating the ideological content of our film comedy, many critics come down on lyrical, humorous works, considering them thoughtless, decorating, varnishing, denying them educational and cognitive value. Wrong is this. Conflictlessness, cheerfulness, lacquering are indeed inherent in some of our lyrical comedies, but this is their illness but not their essence. The essence of light, lyrical comedy is the joy of life, the affirmation and singing of that new, good, happy thing that life generates, that every day becomes more and more" (Yurenev, 1964: 93). And then he returned to his reflections on satirical comedy: "But even more wrong are those critics who think that with the development of socialist society satire will die out, that with the elimination of classes, exploitation, wars the need for sharp, scathing, evil satire, for exposing, for destroying evil by artistic means will also disappear. It's not right. A misunderstanding of the laws of the development of life" (Yurenev, 1964: 93).

Film scholar and culture expert A. Kukarkin also reflected on the nature of the comic, stressing that "the fact of the revival of the comic in our days deserves attention and comprehension. Means and receptions of the comic, akin to the folk art of the skomoroshy banagan and circus, applied on a new aesthetic basis, proved capable of satisfying certain needs of modernity" (Kukarkin, 1967: 106).

The writer G. Gurevich (1917–1998) devoted two of his theoretical articles to film sci-fiction (Gurevich, 1964; 1966). He was convinced that the successful development of the sci-fiction genre in Soviet cinematography was hindered by three prejudices: 1) there are genres honorable, serious, deserving praise and awards and there are second-rate, unserious, unworthy of a respectable director, and science fiction among them; 2) the pride of the cinematographer not wanting to screen popular fantasy novels in the hope of creating his original film work, dramatically different from literature; the desire to find one single, supersimilar, universal script, solving all kinds of problems at the highest level: cognitive, educational, political, psychological, etc." (Gurevich, 1964: 68).

In this regard, G. Gurevich rightly remarked that "the film practice of the times of the cult of personality will remind us of what happens when one looks for comprehensive masterpieces. Six films a year comes out – and not a masterpiece and not all-encompassing. So it is with science fiction. Neither are there comprehensive masterpieces" (Gurevich, 1964: 68).

Theory of Popular science and documentary film

In the "thawed" times, the *Cinema Art* paid a lot of attention to the theory of popular science and documentary cinema.

A. Zguridi (1904–1998) and B. Altshuler (1904–1994) believed that scientific cinematography includes three main types of films: a) scientific research films, b) educational films, and c) popular science films; the division of scientific films is based on their objectives. The basis for the division is the purpose of scientific films, the purpose of their application. "Thus, there are various popular science films – essays, posters, magazines, lectures, novels. Among

educational films there are films for universities, for technical colleges, for schools, for workers' circles, for professional development courses. There are also sequence films, film-series, etc. Finally, both are divided by fields of study. There are films on biology, geography, astronomy, physics, chemistry, and other sciences" (Zguridi, Altshuler, 1958: 141).

Director and screenwriter E. Yakushkin (1901–1961) was convinced that "a popular science film fulfills its tasks when the basis of the film production and the source of the viewer's interest in it is directly the scientific idea itself. Everything else depends on the creative solution. The brighter and more original it is, the better the film serves the cause of propaganda of advanced science and technology, development of a materialistic worldview, the stronger its educational role" (Yakushkin, 1956: 31).

Film scholar V. Zhdan (1913–1993) noted that "the popularization of knowledge by means of the art of cinema requires the use of all its broadest expressive possibilities, for what already exists in our life, when communism has become the living, creative work of millions, in the age of atomic energy and space speeds, strikes the imagination requires for its expression a form no less vivid and exciting. Otherwise there is no reason to impoverish what in life is so beautiful and fascinating!" (Zhdan, 1961: 51).

Film directors G. Nifontov (1922–1991) and G. Fradkin reasonably emphasized that "the high quality of popular science films has long been hindered by one old and dangerous disease – the illustrative thinking of screenwriters and directors. Watch any of our bad films, and you will see that the trouble is usually always the same. The visuals, illustration after illustration, are lined up with the narration" (Nifontov, Fradkin, 1963: 90).

The screenwriter and film critic M. Arlazorov (1920–1980) was quite emotional in his defense of the status of art for popular-scientific cinema: "Workers in the popular-scientific film industry may remember the bitter dispute that took place several years ago. Its essence can be formulated very briefly – is the popular science film art or not art? Those who tried to deprive this huge field of cinema of the right to be called art were defeated" (Arlazorov, 1962: 246).

In this context, screenwriter and film scholar I. Vasilkov (1910–2003) wrote that "films that popularize the spider by didactic and artistic-shaped means (way) are similar and different at the same time in many ways. They share the same subject matter (science) and function (popularization of scientific knowledge), they use the same pictorial techniques of cinematography, and their language has the same requirements – it must be light, elegant, and figurative. At the same time, films of the first type differ fundamentally from films of the second type. First of all, this difference lies in the attitude of the author and the director toward the object of popularization. Perceiving the phenomena of real life, the processes taking place in the world around us, one can tell about them either through logical concepts or through their artistic and figurative comprehension, ideological and aesthetic evaluation. In this case, stressing the fundamental differences between the two types of works, it was not meant to oppose logic to poetry and vice versa. There is beauty and poetry in the consistency of logical thought itself. But only the artist who figuratively comprehends reality can feel and convey this poetry" (Vasilkov, 1962: 89).

V. Arkhangelsky (1932–1983) was "convinced that the history of the scientific film as a work of art is just beginning. The way of knowledge of reality by a film drama or a film comedy is one. The way cinematography cognizes reality through direct observation is different. The scientific cinema is a truly synthetic cinema, combining in itself the first two ways and also having its own specifics: the diverse and constant mediation of reality by the materialistic scientific worldview. ... This species has varieties: educational, scientific and artistic, and special research. Each develops according to its own laws – some according to the laws of art, others according to the laws of didactics. So – scientific instead of popular science" (Arkhangelsky, 1966: 75, 77).

Screenwriter and director L. Gurevich (1932–2001) intervened in the debate with Arkhangelsky's article: "Arkhangelsky suggests replacing the notion of popular-scientific cinema with a broader notion of scholarly cinema. He believes that, unlike fiction and documentary films, science films have their own specifics: "a diverse and constant mediation of reality and a materialistic scientific worldview" (!). Here we have to stop, because the words are loud, but not very intelligible. What is this special mediation? ... [Arkhangelsky] insists on imagery! And he insists correctly. Here we can only support him. Only this does not require inventing a specificity which is little understood, thus throwing other genres into the swamp of anti-science, or, worse still, into the swamp of immateriality – non-materialism" (Gurevich, 1967: 78-79).

Reflecting on the problems of documentary filmmaking, director V. Osminin (1941–2013) lamented that "the script problem still largely hinders the development of our documentary cinema. Some writers come away with the conviction that writing a script for a documentary is not difficult, if only there were an interesting subject. The fetishization of the fact itself leads to a description or, more often, to a simple list of phenomena and events that should be shown, exactly shown, in the picture. And much less often do authors think about the artistic methods by which a particular episode should be resolved. Moreover, authors often have no sense of the genre of the thing, nor of its rhythm, and hence of the volume of the film. How I would like to see scripts where the sound score of the film is thought out, moreover, where the authors think about the strength of the emotional impact of a sudden pause in the text or in the music, which sometimes completely deafens the audience" (Osminin, 1963: 95).

And film scholar I. Weisfeld (1909–2003) emphasized the ideological aspects of documentary cinema: "Anyone who has read Dziga Vertov's book "Articles, Diaries, Conspiracies" can be convinced that ... Vertov wanted to promote and express ideas of the communist present and future in that personal intonation, with the passion and conviction that was inherent in him. ... [to have] the rights to the emotional multicolor and philosophical richness of communist film publicity" (Weisfeld, 1968: 62).

The Theory of cartoon cinematography

Appealing to the theory of animated film, film scholar S. Asenin was quite positive in his opinion, emphasizing that "animation is now posing more and more daring tasks. It was possible to use it to speak about such acute problems of the time as the struggle for peace, to deeply and caustically expose the social and artistic failure of abstractionism, to ridicule lazybones, slackers and bureaucrats and to assert new principles of morality and human relations" (Asenin, 1964: 63).

On the other hand, animation director D. Babichenko was much more critical, lamenting that "with all the external variety of genres in our [cartoon] films the range of themes is still limited, which is reduced mainly to the struggle of good and evil in different variations that differ little from one another. Moralizing films with standard endings have no effect on anyone and do not educate anyone because of their excessive, "frontal" edification. It has become increasingly rare in recent years to see significant films that would define new milestones in the development of the art of animation. Films of recent years in the majority repeat the discoveries made once. A number of our films still suffer from a tendency to imitate nature. ... Our long-standing love affair with Walt Disney has done us a disservice. Even now both the manner and methods of animating characters are captive to Disney standards" (Babichenko, 1961: 33-34).

Cinema and the spectator

A small part of the theoretical articles of the "thaw" period of the *Cinema Art* was devoted to the relationship of cinema and the audience.

Screenwriter and film critic H. Hersonsky (1897–1968) rightly believed that "the Union of Film Workers, without delaying, need to make efforts to create a center for the study of the viewer. It doesn't matter what it will be called at first: a "section" of the Union, or a "study" at the Union, or a "sector" of a future film research institute (this institute has to be created by all means). It's important to start!" (Khersonsky, 1962: 15).

Film historian N. Lebedev (1897–1978) fully agreed with him: "Where are the sociological studies, monographs, dissertations illuminating and generalizing the practice of distributing films by type of film, by group of films, by individual films? Where are the scientific works on the specifics of the activity and the role of different types of cinema enterprises – city commercial cinema theaters, specialized cinemas, trade union clubs, rural installations, etc. – in the aesthetic education of the audience? Where are the studies on such a general problem of the near future of our cinematography as "Cinema and School"? – about the place and role of cinematography in the education and upbringing of students at different levels of secondary school, vocational schools, universities, and extramural studies? And who can answer these questions: what part of the population of the USSR attends cinemas, and what part does not go to them? What can and should be done to expand the contingent of movie-goers?" (Lebedev, 1964: 49).

"And here – as N. Lebedev believed – it is necessary to emphasize with all his might that these are not narrowly economic, "distribution" issues, as it seems to some film scholars, hovering in the empire of pure art history, but are acutely political, sociological and aesthetic problems that should be addressed from a broad film studies point of view. ... It is high time, long ago, that we set out to create a great science of cinema, to found a special research institute and, later, an Academy

of Film Studies. If properly organized, they can be of immense help both to the management of cinematography and to all the creative and practical workers in our most complex field of culture and art" (Lebedev, 1964: 49).

Television theory

If for the *Cinema Art* in the 1930s was very relevant theoretical discussion about the then new sound cinematography, but for the "thaw" period of this journal the relevant material for discussion was television.

It all began with an essay by M. Romm (1901–1971) entitled "Let's Look at the Road" (Romm, 1959), in which he touched on the specifics of television.

A little later, screenwriter and television journalist A. Yurovsky (1921–2003) joined this theme, believing that "television and cinematography have a common language, and it will always be common in its basis. After all, the wide format, stereophonic, stereoscopic nature of the future cinema does not change the basics of its language, does it? And whatever technical improvements may be made to television in the future (equal to the named improvements of cinematography), the basis of its language will remain the same as it is today" (Yurovsky, 1960: 126).

Screenwriter A. Wolfson (1914–2000) also believed that "by the nature of its expressiveness, by its figurative language, by the means of creative organization of material, television is identical to cinema. … It … demands a quieter montage (not emotionally calm, just the duration of each plan should be longer than in cinema), prefers large and medium shots, and does not tolerate general long shots with complex compositions. … These are, in fact, the main peculiarities of television, its most essential peculiarities. But there are some peculiarities of color cinema and widescreen cinema as well, they are taken into account when creating movies, but they do not constitute a special artistic language. They are merely, I would say, different dialects, dialects of one common film language. In its aesthetic basis, television is cinema. It's very important to understand this. Those who believe that they flatter television by titling it as a new, special, "independent" art only confuse it. By shutting it off from cinema, they lead it astray from its only right path, dooming it to roadlessness" (Wolfson, 1961: 89-90).

The film director O. Remez (1925–1989), referring to the fact that television plays in the USSR in the early 1960s were not yet videotaped, but were broadcast "live", wrote that "editing as the final stage which synthesizes the performance of actors, creating a whole – an image – from the disparate actions of the performer, occurs in films after the filming is completed. In television, editing takes place simultaneously with the very process of the actor's creativity. This obliges the actor to have a special "sense of editing", just as in theater the actor has a sense of mise-en-scene. Developing this kind of control over oneself in the process of acting is necessary for the television actor" (Remez, 1961: 120).

In this connection L. Muratov wrote that "if in a film set an actor behaves all the time as if the spectator does not exist, in a television studio he addresses the spectator. He comes into constant contact with them. This feature of television does not seem too significant at first. What a big deal, making contact. A small thing, not worthy of attention. But this trifle blows up the fourth wall" (Muratov, 1964: 49).

I. and M. Andronnikov's article also laid emphasis on "live" television: "There is always one essential difference in the approach to material broadcast on television "from life" and recorded on film. It is conditioned by time: always real on television, in live broadcasting, and, as a rule, conventional – in cinema" (Andronnikov, Andronnikova, 1963: 100).

"Live broadcasting" and the role of the word in it were seen as the basis of the specificity of television and L. Tarasov: "The practice of 'live' television programs daily asserts the special importance of the word on the blue screen. The internal tendencies in the development of television, which is essentially documentary art, lead to the fact that the word more and more powerfully makes its way to the viewer. Not only that, it subordinates the image, becomes the leading component" (Tarasov, 1966: 73).

TV experts E. Bagirov (1928–1984) and I. Katsev (1922–?) agreed with this: "We see the preservation of television spectacle not in the external "non-selectivity" of the audience (which in film does not exclude, but rather suggests the strictest selection), but above all in the consideration of perception conditions to create a more direct contact between author and viewer. … The presence of commentators in the frame, the appeal directly to the viewer create the necessary element of trust, which determines a high degree of credibility of the spectacle, allows cinematic freedom to operate with time and space" (Bagirov, Katsev, 1966: 115).

In the early 1960s, the first book in the USSR devoted entirely to television was published. It was a work by the journalist and critic V. Sappak (1921–1961), who passed away early, entitled "Television and We" (Sappak, 1963).

The film critic A. Svobodin (1922–1999) wrote in this regard on the pages of the *Cinema Art* that "Vladimir Sappak noticed many phenomena, principles and laws in television. He dwelled on some of them in detail, passed over others in passing. You can disagree with him, but you cannot do without his book in television criticism from now on. ... soon there will be new books, dozens of books. But the first book will still be "Television and We", and it will always be useful (I am sure that TV critics will develop even such a habit) to look "into Sappak" – hasn't he already written about it, hasn't he noticed it in passing, hasn't he thought about it? And for years to come, we will note with amazement: yes, he wrote, noticed, thought... He had understood the authenticity of television. Sappak saw a new quality of television authenticity in something else – in the possibility of observing the movement of life at the moment this movement takes place, synchronously. ... the effect of presence" (Svobodin, 1963: 129).

A. Svobodin reminded us that "the television screen has discovered a terrific sensitivity to all kinds of falsehood: from the falsehood of behavior arising from inexperience, "stiffness" or imaginary improvisation, to the falsehood nesting in the very character of the writer, artist, artist. Sappak profoundly and psychologically subtly explores this feature of the television screen. And he comes to the conclusion that in the final analysis "telegenicism" is not the quality of the speaker's appearance, not the quality of his behavior in front of the camera, but the quality of his human personality. Here aesthetics merges with ethics" (Svobodin, 1963: 131).

Film scholar and screenwriter S. Muratov (1931–2015) believed that "television is just embarking on the path of the great mastery of life. But it is looking for the road by groping. Instead of comprehending new methods, of anticipating unexplored possibilities, instead of being ahead of the curve, its critics remain for the most part in a state of extreme torpor. Even as they insist on live television and call for it to invade the depths of our vivid, multifaceted reality, they often accompany their appeals with so many caveats that they discourage rather than encourage the search" (Muratov, 1966: 119).

Theoretical articles on foreign cinema

For all its "thawing tendencies", the *Cinema Art* actively struggled against the harmful influences of Western cinema between 1956 and 1968 (Abramov, 1965: 86-89; Buryak, 1964: 26-36; Furtichev, 1968: 80-89; Weisfeld, 1963: 77-80; Yutkevich, 1964: 68-80, etc.).

Thus, in 1957, L. Pogozheva (1913–1989), editor-in-chief of *Cinema Art*, reminded us "of the intensification of reactionary bourgeois propaganda and the worsening of struggles on the ideological front; of the errors and mistakes of certain Polish art critics who made groundless attacks on socialist realism; of the political carelessness and unscrupulousness of certain Hungarian writers whom the counter-revolution used for its dirty ends" (Pogozheva, 1957: 2).

Literary scholar V. Scherbina (1908–1989), who attacked "cosmopolitans" in 1949, referring to Khrushchev's speeches, warned readers that "the dehumanization of art, the distortion of the human image, comes in many forms and is caused by many reasons. But no matter how fanciful these forms and no matter how complex these causes may be, one must not lose sight of the basic goals pursued by the ideologues of reaction in dehumanizing and distorting the image of man. The modernism of our day encompasses seemingly completely opposite phenomena. Abstraction, which reaches the point of absolute "geometricism," here exists alongside both an emphatically anti-aesthetic naturalism and mystified psychologism, which absolutizes the chaos of man's private inner states, with the "flow of the subconscious. ... The demonstrative denial of all ideals and the inability to put them forward is a universal feature of modernist movements" (Shcherbina, 1963: 1).

The philosopher G. Kunitsyn (1922–1996), who worked from 1961 to 1966 in the apparatus of the Soviet Communist Party Central Committee, wrote that "here and there bourgeois 'theories of de-dramatization, of the notorious flow of life' went into action, which were a by-product of Freudism with its morbid interest in the 'subconscious' and pathology of morally broken people. And some homegrown gore-innovators even began to experiment in the field of abstractionism and formalism, mimicking the creators of the true culture of socialism. It did not immediately become clear that this most heinous trend of bourgeois decadence is also a kind of denigration and ideological desertion in our conditions. ... We should also realize that it is unwise, even as imitators, for these lovers of deathramatization to take their cue from West European bourgeois art. After all, its best examples, too, which are free of overtly reactionary ideas, do not save

anything. In the life of bourgeois countries which have hopelessly lost their former political and economic power, pessimism and despair inevitably reign. Those who do not connect their hopes with the struggle of the proletariat and its party are inevitably locked in a circle of unsolvable problems. That is why these countries' screens are almost exclusively filled with images of life's hopeless dead ends" (Kunitsyn, 1963: 14, 22).

Turning to the analysis of Western entertainment film N. Vasilyeva argued that "the harm and evil of commercial bourgeois cinema is not only that it floods the screen vulgarity and handicraft, not giving way to talent and truth in art and instills millions of viewers bad, vulgar taste. No, the true aim of bourgeois cinema is a certain ideological education of the masses. Through a variety of means the spectator is indoctrinated into thinking that the bourgeois order is unshakeable and perfect. Using all means, commercial cinema teaches man to be patient, to see in the fundamental shortcomings of the social system only the sad circumstances of this or that human destiny and to wait for his happy fortune. It is the idea that everyone can win his happiness if he does not grumble that is preached by hundreds of films – melodramas with heartwarming romances of millionaires and girls from the "lower classes," comedies where characters become rich and happy thanks to a lottery ticket, etc. The gigantic "dream factory" distracts people from real life with its plagues and troubles, stultifies and dumbens them down" (Vasilyeva, 1962: 106).

Film critic S. Ginzburg (1907–1974) wrote roughly the same thing: "Escapist films are films which take the viewer away from the modern problems that worry him into a world of pure fiction. The erotic and criminal themes of bourgeois cinema are essentially of the same order. The sharper the contradictions tearing apart bourgeois reality, the more frequently the reactionary circles in power in capitalist countries make use of every opportunity, along with direct propaganda of reactionary ideas and slander of democracy, to distract the masses from the pressing problems of reality. ... But the desire to distract viewers from actual social problems only partially explains the propaganda role of films on criminal, erotic and psychopathic themes. The fact is that by depicting pathological experiences, by explaining all human behavior through physiological motives, reactionary art seeks to prove that human behavior depends exclusively on the mental properties inherent in each individual, and not at all on social conditions. Thus, capitalism tries to absolve itself of responsibility for all the troubles it has brought to humanity" (Ginzburg, 1959: 114).

Film critic Y. Sher frightened journal readers that Hollywood's film noir were a conscious corruption of the viewer's psyche because in them "the murderer became attractive. Even with a magnifying glass you cannot tell good from evil. The criminals are transformed into the most ordinary people who, in between the crimes they commit, appear as good fathers of families, gentle lovers, sentimental admirers, recalling their childhood in the lap of nature. The victim of the crime has become no less suspicious than the perpetrator, to whom all sympathy is directed by the authors. The heroine is flawed, she is capable of murder, she is necessarily a drug addict or an alcoholic. ... The neuropath and the mentally ill become desirable actors. The film turns into a bad dream, and the worse the dream, the more sympathetic it is to those who in Hollywood give work to directors. Everything is put in the service of creating a sense of mental malaise and sickness in the viewer" (Sher, 1957: 141).

The screenwriter and film critic A. Novogrudsky (1911–1996) drew colleagues' attention to the fact that "a huge flow of works of modern bourgeois cinema, designed for hundreds of millions of viewers, is designed in a spirit of mimicry of realism, in a spirit of imitation of artistic truth, sometimes crude, sometimes quite skillful. Daily and hourly, these pseudo-realist films of various genres influence the mass spectator, educating him in the spirit of bourgeois, bourgeois moral precepts; they seek to denigrate the socialist world, thereby maintaining a "cold war" climate; they promote the bourgeois way of life by all means, propagating militarism and racism. They glorify their hero, the knight of free enterprise who, elbowing everyone and everything, at times stepping over corpses, achieves personal prosperity in life or accomplishes incredible feats in the struggle for the interests of the bourgeois state. There are innumerable such pseudo-realist pictures, and among them are quite a few made with high professional skill. And we should, of course, fight against this kind of pseudo-realism with the full force of our theoretical thought" (Novogrudsky, 1963: 120).

Further, A. Novogrudski reminded the audience that "bourgeois film aesthetics willingly supports and adopts some so-called 'innovations' in cinema art: from extreme subjectivism, where the figurative picture of the world on the screen is replaced by cloudy and incoherent visions extracted from the depths of the artist's subconscious, to equally extreme objectivism, extreme

naturalism, where the artist's thought and position with respect to reality completely disappears, and the film-maker is assigned the role of a kind of mechanical robot, passively capturing on film random, incoherent fragments of "life caught unawares." The deeply reactionary philosophy of these works is camouflaged as something "new", "progressive," and the anti-realist artistic method by which they are created is presented as a "pioneering search" for artistic truth. Bourgeois film aesthetics seeks to declare such works as the main, leading phenomena of contemporary cinema art" (Novogrudsky, 1963: 121).

And here A. Novogrudski goes to the most important thing, to the fact that "part of Western democratic film criticism – and some of our comrades, for crying out loud! – have been confused by this question and have also begun to admire various 'latest screams' of bourgeois cinematic fashion, mistaking them for a new stage in the development of world art. All of this taken together disorients some really talented filmmakers and leads their work into modernist dead ends. These fashionable pseudo-innovative currents, presented as something progressive and archaic, have a certain influence on the cinema of socialist countries. Moreover, their echoes permeate our Soviet cinema, they sometimes make themselves felt in the work of young filmmakers who, as they say, hear a bell, but do not know where it rings" (Novogrudsky, 1963: 121).

A. Novogrudski paid considerable attention to the Western attempts to lead cinema "away from big social themes, from showing social contradictions under the pretext of 'going inside the human personality', to "theoretically prove" the futility of the search for artistic truth in art and justify the decay of artistic form, corresponding to the decay of thought; to substantiate that philosophy of skepticism, despair, doom, disbelief in man that pervades the most fashionable Western film movements of recent times. This muddy philosophy, declaring the powerlessness of man in the modern world, gave rise to the concept that is commonly called the "deheroization" of art and which, to a certain extent, is reflected even in the creative practice of some of our film artists" (Novogrudski, 1963: 121).

This position of A. Novogrudsky was supported by film historian V. Bozhovich (1932–2021): "The theories of 'spontaneous', 'direct' or 'direct' cinema are an expression, an aesthetic statement of the scarcity of ideas to which modern bourgeois consciousness has come. Never has the bourgeoisie been as hostile to art as it is today. Contemporary bourgeois consciousness has no positive ideas, no positive conception of the world, and this absence of positive ideas is what its ideologists are trying to establish as the aesthetic norm. This is the source of all these theories of the "direct" and "immediate" cinema and theories of the artist's self-abandonment and artistic neutrality (which actually conceal a certain position in the ongoing class struggle). ... Modern bourgeois consciousness tries to affirm its confusion, its fear of life, its sense of the disintegrating bonds of life as the norm of human existence, to affirm these qualities under the sign of eternity. ... One example of this art is the film *The Source* by Swedish director Ingmar Bergman. The film is full of horror, violence, murder in the most brutal, disgusting forms. ... It is not by chance that Bergman is the embodiment of aesthetic ideals of reactionary film critics. He is now somewhat overshadowed by Antonioni, whose theme of the collapse of the bourgeois individual, its spiritual depletion and emotional lethargy is also seen as a universal phenomenon from which no exit can be seen. ... The pseudoscientific terms "magic realism," "phenomenological realism", "authorial self-effacement" – these are the words with which reactionary ideology mesmerizes artists, convinces them that they have not and never will have the opportunity to penetrate the depths of life. ... They are hypnotized by disbelief in man, disbelief in his powers and the possibilities of art" (Bozhovich, 1963: 122-125).

Film critic J. Warszawski (1911–2000) reminded us that "in Poland a film called *Eroica* was staged to show that heroism is a fiction, a fiction, a legend, a burden on the conscience of the common man. Artists in many countries argued that there are no heroes, and presented "hero-less" plays, films, and novels, sullenly proving that the most natural human condition is indifference to everything in the world, except one's loneliness, longing, and elementary physiological sensations" (Warszawski, 158: 28).

Film scholar S. Ginzburg (1907–1974) wrote with sadness that "influences of alien ideas, alien morals, and especially often alien tastes for one reason or another penetrate the works of Soviet film artists as well. It is perfectly natural that these influences are bound to be reflected in those, even progressive, works of bourgeois cinema, which we have no reason to refuse to show on our screen" (Ginzburg, 1959: 111).

And film critic I. Katsev concentrated on the harm of bourgeois film studies, arguing that "in the West such a multitude of theories concerning film aesthetics was presented that it might seem as if bourgeois art criticism and criticism were trying to put this matter on an assembly line. Countless systems of proof were used for the sole purpose of making people believe that only those works which ignored reality and its laws of evolution could be classified as true art. The fierce attacks to which many foreign bourgeois publications on cinema subject the most advanced artistic method of our time – the method of Socialist Realism – serve the same purpose" (Katsev, 1963: 120).

Literary scholar N. Anosova (1918–2005), analyzing the theoretical concepts of film scholars published in the French magazine *Cinema*, wrote that in it "there are still theory and criticism clinging to the illusion of objectivity and imaginary freedom of judgment, sincerely striving to 'become above' the modern ideological struggle. ... Cinematography admits to its pages a criticism that attempts to evaluate artistic processes from the point of view of their social content. But the general tendency of the magazine (and this tendency exists despite its declarations of rejection of all tendentiousness) is manifested in a constant striving, sometimes more directly, sometimes more veiledly, to subordinate the meaning of content to the meaning of form" (Anosova, 1961: 116, 119).

In the year of the most active struggle of the USSR against the "Czechoslovak revisionists", the *Cinema Art* published an editorial under the deceptively positive title "In the interests of friendship" (In..., 1968: 1-3), which drew readers' attention to the fact that "one cannot remain silent about the emergence in Czechoslovakia of erroneous ideological positions among some figures in film and literature that lead directly to a total rejection of the principles of socialist art. This began quietly, not immediately. Since the end of the 1950s, there was already a tendency in art and literature toward deheroization, toward a one-sidedly critical portrayal of life, to show man standing as if on the sidelines of the main path of life... Then came the more distinct idea of a reassessment of values. This also touched on contemporary themes and the depiction of war. Remember the film *Carriage to Vienna*..., which appeared a few years ago. In that film, the authors told the story of the last days of the war with the sole purpose of condemning all war, including the past one, as the senseless violence of man against man. "War is only a motor of death", Jan Procházka stated in his explanation of the film. In the film, the heroes of the resistance, the partisans, are even more brutal murderers, rapists than the Nazis. ... *Carriage to Vienna* insulted the feelings of those who had fought in Czechoslovakia for the victory over fascism, for the sake of happiness and peace in the world" (In..., 1968: 2).

On the problems of film criticism and film studies

As in previous decades, the *Cinema Art* repeatedly addressed the problems of film criticism and film studies in its pages. Approaches here were quite diverse.

For example, the film critic R. Yurenev (1912–2002) 'naively' believed that "the study of N. Khrushchev's speech will teach us – critics and art and literature theorists – a great deal. An unshakable and passionate conviction in the fruitfulness of the principles of socialist realism, the ability to articulate accurately and fully the tasks of art in connection with the tasks of communist construction, with the aspirations and ambitions of the Soviet people, with the policy of the Communist Party, open and unequivocal condemnation of any and all deviations from the principles of ideology, nationality and realism and at the same time infinite goodwill, concern for the father, a desire to help, correct, encourage – all these instructive features of the speech of N. Khrushchev. Khrushchev's speech should be firmly rooted in Soviet criticism. ... Criticizing the materials of the film *Zastava Ilyicha* Khrushchev, without any impersonations demanded from the film ideological clarity and faithfulness to the truth of life. He helped the authors to think more deeply about the future of the film. This is the kind of directness, certainty, and exactitude we need to learn" (Yurenev, 1963: 10-11).

"I have been working in film criticism for a very long time, – R. Yurenev wrote "thawed", – and have experienced all the difficulties and mistakes in the development of this important, necessary work. For years, film executives said and wrote only that there is no film criticism. At the same time, they were inclined to blame the "absent" critics and theorists for all the problems and shortcomings in film production. They were not allowed to listen to critics; they were denied the right to have their own opinion and were obliged only to explain and popularize the opinions they had heard from on high. This situation, and especially in the situation of "little-karting", when ten or fifteen films a year were quite similar to each other, made the work of film critics almost impossible. After the XXth Congress of the Soviet Communist Party, the situation changed drastically. The explosive development of the film industry, the appearance of many new young and

talented artists, the growth of the international prestige and influence of the Soviet cinema – all this provided film critics with the widest possible field of activity, made our work respected and necessary and reminded of our special responsibility to the people. And it must be said that not all of us and not always remember this responsibility" (Yurenev, 1963: 10-11).

The philosopher V. Tolstykh (1929–2019) lamented that "too often in practice, criticism, especially in newspapers, turns into a handout of marks according to a five-point system, into a well-meaning commentator of plot, images, stylistics, etc. And it rarely, if ever, becomes a public rostrum from which, through the prism of art, the pressing problems of modernity and communist construction are discussed. Criticism often lacks civic pathos and the ability to spot and reveal the laws of life itself and how they are portrayed in cinema. Too much of our criticism is still engaged in stating well-known truths that do not go beyond the infantile formula what is good and what is bad" (Tolstykh, 1963: 64).

Meanwhile, V. Tolstykh continued, "the role of criticism in the development of the artistic culture of communism, in the ideological and aesthetic education and upbringing of both masters of cinema and spectators is great. And it will fulfill this task if it goes beyond the narrow aesthetic shop to the broad road of life" (Tolstykh, 1963: 65).

Then, interspersing his article with quotations from Khrushchev's speeches, V. Tolstykh predictably reduced his demands to film criticism to "Communist party feeling", "socialist realism", "aestheticism" and "formalism": "Principledness and goodwill toward a talented artist are the main qualities which define the face of true Communist Party criticism. This principled approach consists in defense of the methodological foundations of Soviet art, of the method of socialist realism, of the principles of Communist Party and peoplehood, in irreconcilability with any kind of deviation from the ideological and aesthetic foundations of our society, in strictness and exactitude in artistic evaluations. Today it is clear that our criticism and aesthetics have not given timely and resolute resistance to such "discoveries" of bourgeois art and art criticism as theories of "one style," "dematrization," "flow of life," and the tend toward deheroization of cinema. ... Discourse about art outside of a profound social and class analysis of modernity inevitably leads to aestheticism, to a formalistic interpretation of its nature. The rejection of sociology has even become a sign of good taste. At the same time, the bias towards aesthetics took place under the sign of the struggle against vulgar sociologism, which was indeed widespread in the recent past" (Tolstykh, 1963: 66).

On the other hand, V. Tolstykh was right when he wrote that the Soviet film critics and critics of the 1960s were largely focused on "works of art, even the most talented, but those least used as ideological weapons by those in power. ... those known to cinematographers and critics and those completely unfamiliar to millions of viewers" (Tolstykh, 1963: 66), while popular Western entertainment films were often not analyzed in the Soviet press.

V. Tolstykh was indignant about this state of affairs: "By shying away from a serious critical review of such films, we seem to be guided by the simplest syllogism: if it is mediocre, if it is fake art, then it is also safe. But in reality this kind of production does its job, infecting a solid part of the audience with an ideology and morality that is foreign to us. Yes, it is certainly less interesting to analyze The *Unknown Woman* than, say, to analyze the aesthetics of Godard or Fellini. Nevertheless, in choosing an object to apply its forces to, criticism should proceed from what is of real importance in the ideological struggle against bourgeois ideology. To help millions of people develop a clear appreciation of and immunity to false art is not this an interesting and fascinating task for the critic?" (Tolstykh, 1963: 66-67).

The article by the philosopher E. Weizman (1918–1977), who argued that in Soviet film criticism in the 1960s there were few "articles about film that would become events, that would be talked about, argued about, and that would be most likely to be read" (Weizman, 1967: 55).

However, when E. Weizman further insisted that "a sociological approach must form the core of Marxist criticism, with all its varied genres and a keen ability to uncover all sides and qualities of a work of art, that is, the establishment of causal links between artistic discovery and life, a rational grasp of the dialectics of human and social development through artistic production" (Weizman, 1967: 56), it probably became clear to many Soviet film critics that the ideological templates he offered would be virtually impossible to produce event-oriented articles.

Against the background of such instruction by E. Weizman, even the reasoning of one of the main ideologues of Soviet film criticism, V. Baskakov (1921–1999), one of the chief ideologues of Soviet film criticism, seems quite reasonable: "Fortunately, this approach to film criticism is fading away, seeing it as designed to 'serve' the film-makers. To serve and at the same time to ask:

"Doesn't it bother the client? If it does, then the client will be dissatisfied and say, Bad article, wrong, this guy who wrote it didn't understand me, didn't appreciate it properly. Less frequently from the rostrum of cinematic meetings one hears cries: Who dares to criticize me? Who but the artist himself can evaluate an art phenomenon? Does this critic know how to make movies like I do?" Yes, such cries, which we often heard in the past, are now less common" (Baskakov 1967: 30).

Relevant, isn't it? True, with a correction: today it is not the directors and scriptwriters, but the producers who compel (using, of course, not ideological but financial arguments/subsidies) other Russian film critics to "serve" their interests. But the same phrases are still heard from the stands (including on the Internet)…

The philosopher B. Meilach (1909–1987) in his article called for a comprehensive study of cinema because "an approach to the study of film as a dynamic process involving all the links – from conception to perception – would lead to interesting and useful results in the field of creative theory and practice" (Meilach, 1968: 79).

In October 1968, rich in "revisionist" events, the last "thaw" year, philosopher and film critic V. Razumny (1924–2011) published an article in *Ogonyok* magazine (published in two million copies at the time!), which smashed film criticism and film studies approaches to the *Cinema Art* journal (Razumny, 1968: 26-27).

As we remember, in the 1950s and early 1960s V. Razumny was one of the most active theorists published in the *Cinema Art*, but in the second half of the 1960s his articles virtually disappeared from the pages of this publication. Now we can only guess what happened. Perhaps V. Razumny had a falling-out for some reason with L. Pogozheva (1913–1989), the chief editor of *Cinema Art*. Perhaps V. Razumny had been urged to write a sharply critical article "from above"…

But the fact remains that V. Razumny accused the *Cinema Art* that "the criterion for determining the creative height of new films here is most often not their success with spectators, but just the opposite – 'fashion' inspired by Western 'models' with their modernist indistinctness, pessimism and despair, with their inability to see in life around them a man with a capital letter, a hero, inseparable from his people, a fighter for the happiness and well-being of people. It is precisely such "fashionable" films that are in the spotlight of *Cinema Art* journal, even if they have not been accepted by the audience. They are considered here as the true spokespeople of modernity and its demands. And this point of view has been literally imposed on the journal's readers in articles and reviews for many years now" (Razumny, 1968: 26).

"It is impossible not to pay attention, – V. Razumny further wrote, – that this mixing is a noticeable tendency of the *Cinema Art*. The editors are very diligent in forcing a 'fashion' for storyless documentaries on Soviet cinematography. It imposes it in every way possible: either by praising the filmmakers' rejection of plot, or by outright declaring plot, the very adherence to the principle of plot to be an anachronism" (Razumnyi, 1968: 27).

V. Razumny criticized an article by G. Kunitsyn (1922–1996), who had recently been fired from the Central Committee of the Communist Party of the Soviet Union, and who was known for his commitment to "thawed" sentiments. Having chosen for himself an "easy target," V. Razumny wrote that Kunitsyn's "theorizing" allowed the journal to become even more entrenched in his favorite position of a hostile and critical attitude toward our reality. The praise of all films that paint Soviet life and the Soviet people in a black light receives, albeit very confusingly, some 'justification' nonetheless!" (Razumny, 1968: 26).

The finale of Razumny's article brought to mind the times of the Communist Party's struggle against "cosmopolitanism": "Isn't it time for the Committee on Cinematography under the USSR Council of Ministers and the Union of Cinematographers of the USSR to pay serious attention to the position of the *Cinema Art* journal?" (Razumny, 1968: 26).

The *Ogonyok* magazine, whose editor-in-chief at the time was the playwright A. Safronov (1911–1990), published an open letter from the People's Artist of the USSR N. Kryuchkov (1911–1994) in which he emotionally supported V. Razumny's article: "If you collect all the articles in recent years about Fellini, Antonioni, De Sica, Bergman (no doubt talented masters) and some other directors and actors of the bourgeois West, printed in the *Cinema Art* journal, you could compile several volumes of monographs of praise and delight about each of them. But, unfortunately, the Soviet cinema professionals – directors, actors, cameramen, screenwriters – who created the world's most revolutionary cinema art, are rarely mentioned in this journal. … Often the pages of the journal glorify films with bourgeois grumbling, pessimistic overtones, and a strange erotic licentiousness. All this is presented as "artistic courage" and "innovation". … In many

articles you find statements to the effect that a film's talent is not determined by the number of spectators, as if films are made not for a mass audience, but for a handful of snobs from the House of Cinema" (Kryuchkov, 1968: 17).

In response to this attack, *Cinema Art* journal, in its January 1969 issue, tried to justify itself in an editorial which noted that V. Razumny's accusations concerning the journal's praise of "all films which paint Soviet life and Soviet people in a black light" were insulting "not only to the editorial board, but also to the entire creative collective of Soviet filmmakers", as was "an equally ridiculous and unfounded accusation of 'aversion to Soviet reality. ... Such 'polemical methods' cannot be tolerated in the Soviet press. They do not do honor to their authors and are of no use to the cause" (Criticism..., 1969: 10).

But it was already too late ... The problem of the "too thawed" *Cinema Art* journal was apparently already solved "upstairs" by that time: in the spring of 1969 Ludmila Pogozheva was fired from her post as editor-in-chief of *Cinema Art...*

5. Conclusion

Our analysis of film studies concepts (in the context of sociocultural and political situation, etc.) of the existence of the of *Cinema Art* journal during the Thaw (1956–1968) showed that theoretical works on cinematic subjects during this period can be divided into the following types:

- theoretical articles written in support of the Resolutions of the Soviet communist Party Central Committee on culture (including – cinematography), "thaw" trends, but still defending the inviolability of socialist realism and Communist Party in cinematography (A. Anikst, E. Gromov, A. Karaganov, L. Kogan, N. Lebedev, G. Nedoshivin, D. Pisarevsky, V. Razumny, L. Stolovich, V. Tolstykh, E. Weitzman, R. Yurenev, M. Zak, A. Zis, and others);

- theoretical articles opposing bourgeois influences, contrasting them with communist ideology and class approaches (N. Abramov, V. Bozhovich, S. Ginzburg, I. Katsev, G. Kunitsyn, A. Mikhalevich, V. Murian, G. Nedoshivin, A. Novogrudsky, L. Pogozheva, L. Stolovich, Y. Sher, V. Shcherbina, I. Weisfeld, E. Weitzman, A. Zis, etc.)

- theoretical articles devoted mainly to professional problems: an analysis of the theoretical heritage of the classics of Soviet cinema, directing, film dramaturgy, genres, the specifics of television, etc. (S. Asenin, E. Bagirov, J. Bereznitsky, M. Bleiman, S. Freilikh, S. Ginzburg, E. Dobin, I. Dolinsky, L. Kozlov, V. Kolodyazhnaya, A. Macheret, S. Muratov, M. Romm, A. Svobodin, A. Tarkovsky, A. Vartanov, I. Weisfeld, R. Yurenev, S. Yutkevich, V. Zhdan, etc.);

- theoretical articles balancing ideological and professional approaches to cinema (S. Gerasimov, I. Weisfeld, R. Yurenev, etc.);

- theoretical articles calling on the authorities to ensure an organizational transformation that would encourage the intensive development of film studies as a science and the sociology of cinema (N. Lebedev, H. Khersonsky, R. Yurenev).

In general, the course toward de-Stalinization taken by Nikita Khrushchev at the 20th Congress of the Soviet Communist Party resulted in a noticeable updating of the content of the journal *Cinema Art* journal: its articles contained fewer dogmatic approaches, it generated lively discussion material, and the former harsh criticisms of the "formalistic" theories of S. Eisenstein, L. Kuleshov, V. Pudovkin, and D. Vertov were revised. The journal began to actively support the most artistically brilliant Soviet Thaw films. The rude attacks on certain figures of Soviet cinematography that had been characteristic of this journal in the 1930s and 1940s almost completely disappeared.

At the same time, our content analysis of *Cinema Art* from 1956 to 1968 showed that after N. Khrushchev was ousted from power, support for the "thaw" tendencies in the journal gradually decreased, and in connection with the Czechoslovak events of 1968 a series of articles were published which were directed against the revisionism of socialist ideas and the harmful foreign influence on Soviet filmmakers.

At the same time, the support of a number of artistically significant Soviet films that did not receive notable approval from the authorities and a rather diverse panorama of cinematic life of foreign countries in the pages of the *Cinema Art* journal eventually led to initiated "from above" strongly critical articles directed against it (in the *Ogonyok* magazine) and eventually to the removal of the editor-in-chief L. Pogozheva.

6. Acknowledgments

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Appendix

Key dates and events relevant to the historical, political, economic, ideological, sociocultural, and cinematographic context in which the *Cinema Art* journal was published in 1956–1968

1956
February, 14–25: 20th Congress of the Soviet Communist Party. N. Khrushchev's speech denouncing Stalin's cult of personality.

April 17: dissolution of the Kominform.

June 30: Publication of the Soviet Communist Party Central Committee Resolution "On overcoming the cult of personality and its consequences".

October 23 – November 9: the anti-communist uprising in Hungary and its suppression by Soviet troops.

October 30 – December 22: The Suez Crisis in Egypt.

1957

January 12: the first issue of the renewed *Soviet Screen* magazine was signed for publication; the circulation of this fortnight was then 200 thousands copies.

February 27: All-Union Conference of Soviet Filmmakers, Moscow.

May 13: N. Khrushchev's speech at a meeting with Soviet writers.

May 19: speech by N. Khrushchev at a reception of Soviet writers, painters, sculptors and composers.

18–21 June: a meeting of the Presidium of the Soviet Communist Party Central Committee, where V. Molotov and G. Malenkov, dissatisfied with the policy of de-Stalinization, made a failed attempt to deprive N. Khrushchev.

June 28–29: the first plenum of the Organizing Bureau of the USSR Union of Cinematographers (chairman – I. Pyrev), Moscow.

July 28 – August 11: the World Festival of Youth and Students in Moscow.

August 21: Test of the first Soviet intercontinental ballistic missile capable of reaching U.S. territory.

October 4: the USSR launched the world's first artificial satellite into orbit.

December 12–18: the first conference of filmmakers of socialist countries (Prague).

1958

February 28 – March 4: conference of workers of the Soviet cinematography.

May 18: the film of M. Kalatozov (1903–1973) and S. Urusevsky (1908–1974) *Cranes are Flying* awarded the main prize of the Cannes Film Festival, the Palme d'Or.

May 28: Resolution of the CPSU Central Committee "On correcting errors in the assessment of the operas" Great Friendship "," Bogdan Khmelnitsky "and" From the Heart ".

June 16 – July 4: All-Union Film Festival, Moscow.

October 4: Resolution of the Soviet Communist Party "On the note of the Propaganda Department of the Soviet Communist Party Central Committee in the Union republics On the shortcomings of scientific and atheistic propaganda" of October 4, 1958, which obliged Communist party, Komsomol and public organizations to launch an attack on "religious vestiges" in the USSR.

October 23: Awarding the Nobel Prize in Literature to Boris Pasternak: "For significant achievements in contemporary lyrical poetry and for the continuation of the traditions of the great Russian epic novel" (*Doctor Zhivago*).

October 23: Resolution of the Presidium of the Soviet Communist Party Central Committee "On the defamatory novel by B. Pasternak".

October 25: meeting of the party group of the Board of the Writers' Union: N. Gribachev (1910–1992), S. Gerasimov (1906–1984), V. Inber (1890–1972), L. Oshanin (1912–1996), S. Mikhalkov (1913–2009), S. Sartakov (1908–2005), M. Shaginyan (1888–1982), A. Yashin (1913–1968) and others demanded after "nationwide discussion in the press" to exclude B. Pasternak (1890–1960) from the Union of Soviet Writers, deprive him of his citizenship and deport him from the USSR.

October 27: a joint meeting of the Presidium of the Union of Soviet Writers, the Bureau of the organizing committee of the Russian Socialistic Federative Republic Union of Writers and the Presidium of the Moscow branch of the Russian Socialistic Federative Republic Union of Writers decides to expel B. Pasternberg. Pasternak from the Union of Writers of the USSR (this decision was supported by V. Ajaev (1915–1968), S. Antonov (1915–1995), N. Chukovsky (1904–1965), G. Markov (1911–1991), S. Mikhalkov (1913–2009), G. Nikolaeva (1911–1963), V. Panova (1905–1973), N. Tikhonov (1896–1979), Y. Smolich (1900–1976), L. Sobolev (1898–1971), and other writers).

28 October: Note of the Department of Culture of the Soviet Communist Party Central Committee on the results of the discussion at meetings of writers on the question "On the actions of a member of the Union of Soviet Writers, Boris Pasternak, incompatible with the title of a Soviet

writer," according to which the recommendations of the party group of writers was joined by V. Yermilov (1904–1965), V. Kozhevnikov (1909–1984), V. Kochetov (1912–1973) and others.

October 31: All-Moscow meeting of writers, chaired by S. Smirnov, at which against the novel by B. Pasternak's *Doctor Zhivago* and the awarding of the Nobel Prize to him were made by: S. Antonov (1915–1995), S. Baruzdin (1926–1991), A. Bezymensky (1898–1973), L. Martynov (1905–1980), L. Oshanin (1912–1996), B. Polevoy (1908–1981), B. Slutsky (1919–1986), S. Smirnov (1915–1976), V. Soloukhin (1924–1997), A. Sofronov (1911–1990), etc.

December 2-12: second conference of filmmakers of socialist countries (Romania).

1959

January 1: pro-Communist revolutionaries come to power in Cuba.

January 27 – February 5, 1959: XXI Congress of the Soviet Communist Party.

April 11 – 26: All-Union Film Festival, Kiev.

July 24 – September 4, 1959: holding an American exhibition in Moscow.

August 3–17: Moscow International Film Festival. Main Prize: *The Fate of Man* (USSR, directed by S. Bondarchuk).

September 15–27: talks between N. Khrushchev and D. Eisenhower in the United States.

1960

February 16–19: The Plenum of the Organizing Committee of the Union of Soviet Cinematographers.

May 1: In the skies of the USSR shot down an American spy plane.

May 4: N. Mikhailov (1906–1982) was released from the post of Minister of Culture of the USSR. E. Furtseva (1910–1974) was appointed Minister of Culture of the USSR.

May 14–25: All-Union film festival, Minsk.

May 18–23: The Third Congress of Soviet Writers.

May 30: death of the writer B. Pasternak (1890–1960).

July: withdrawal of Soviet specialists, working in China on a program of international cooperation in connection with the deterioration of relations between the USSR and the China.

August 17: the plenum of the Organizing Committee of the Union of Soviet Cinematography Workers, at which I. Pyrev (1901–1968) was deprived of his status as chairman of the Organizing Committee. He was succeeded by the director L. Kulidzhanov (1924–2002).

November 15-20: The Third International Conference of Cinematographers of Socialist Countries (Bulgaria).

1961

February 24: "Resolution of the Council of Ministers of the USSR on measures to increase the material interest of film professionals and studios in the production of films of a high ideological and artistic level".

April 8: N. Khrushchev sent a note of protest to U.S. President J. Kennedy against the landing of the anti-Castro landing in Cuba.

April 12: The USSR launched the world's first human spacecraft into Earth orbit (cosmonaut Yuri Gagarin).

July 9–23: Moscow International Film Festival. Top prizes: *Naked Island* (Japan, directed by K. Shindo) and *Clear Sky* (USSR, directed by G. Chukhrai).

August 13: Beginning of construction of the Berlin Wall.

October 17–31: the 22nd Congress of the Soviet Communist Party, which approved the slogan that by 1980 the USSR would have a base of Communism and approved the second wave of de-Stalinization (in particular, the removal of Stalin's body from the Mausoleum followed – October 31).

1962

February 6–9: Plenum of the organizing committee of the Union of Soviet Cinematography Workers.

July 19: Resolution of the Soviet Communist Party Central Committee "On measures to improve the management of the development of artistic cinematography".

September 8: *Golden Lion of St. Marco* at the XXIII International Film Festival in Venice was awarded the film *Ivan's Childhood* (directed by A. Tarkovsky).

October 14 – November 20: The United States announces a naval blockade of Cuba after Soviet missiles are installed. The politically tense Caribbean crisis begins, forcing the USSR to remove missiles from Cuba in exchange for a U.S. promise to give up its occupation of Liberty Island.

November: The publication (approved by N. Khrushchev) of A. Solzhenitsyn's (1918–2008) novel "One Day in the Life of Ivan Denisovich" in the magazine *Novy Mir/New World* (№11, 1962), the first direct reflection of the Stalinist camps.

December 1: N. Khrushchev's visit to an exhibition of avant-garde artists of the "New Reality" studio in Moscow, which served as the beginning of the Soviet Communist party and government campaign against formalism and abstractionism.

December 17: N. Khrushchev meets with the creative intelligentsia at the Communist Party Central Committee Reception House (Moscow), where he again speaks out against abstractionism and other "bourgeois influences".

1963

January 5: The first issue of the weekly *Soviet Cinema* (supplement to *Sovet Culture* newspaper) was published.

March 7–8: Meeting of N. Khrushchev with the Soviet creative intelligentsia.

March 23: Decree of the Presidium of the USSR Supreme Soviet "On establishment of the State Committee on Cinematography of the USSR Council of Ministers". A. Romanov (1908–1998) is appointed the chairman of this Committee.

June 19: The USSR temporarily suspended the jamming of *Voice of America, BBC* and *Deutsche Welle* programs in Russian on USSR territory.

June 18-21: The Plenum of the Soviet Communist Party Central Committee, which criticized N. Khutsiev's film *Zastava Ilyicha* (*I am 20 years old*).

June 20: The conclusion of the treaty between the USSR and the United States on the establishment of a "hot" telephone line between Moscow and Washington.

June 21: Resolution of the Plenum of the Soviet Communist Party Central Committee "On the next tasks of the ideological work of the Party".

June 25: F. Ermash (1923–2002) approved the head of the film section of the ideological department of the Soviet Communist Party Central Committee.

July 7–21: The Moscow International Film Festival. Grand prize: "8½" (Italy-France, directed by F. Fellini).

November 24: The assassination of U.S. President J. Kennedy (1917-1963) in Dallas.

1964

May 14: The Resolution of the Central Committee of the Soviet Communist Party "On the work of the *Mosfilm* studio" is published.

August 2: The USA starts the war in Vietnam.

July 31–August 8: All-Union Film Festival, Leningrad.

October 14: The Plenum of the Soviet Communist Party Central Committee relieved N. Khrushchev (1894–1971) of his position as First Secretary of the Soviet Communist Party Central Committee and removed him from the Presidium of the Central Committee. Leonid Brezhnev (1906–1982) was elected First Secretary of the Soviet Communist Party Central Committee on the same day.

October 15: Decree of the Presidium of the Supreme Soviet of the USSR: N. Khrushchev relieving of his position as head of the USSR government.

1965

January: The first issue of the illustrated advertising monthly *Cinema Viewer's Companion* was published, its circulation initially was 50 thousands copies.

April 5: The USSR supplied North Vietnam with missiles.

July 5–20: The Moscow International Film Festival. Main prizes: *War and Peace* (USSR, directed by S. Bondarchuk) and *Twenty Hours* (Hungary, directed by Z. Fábri).

October 9: The State Committee on Cinematography of the USSR Council of Ministers was renamed the Committee on Cinematography under the USSR Council of Ministers.

November 23–26: The 1st Congress of Cinematographers of the USSR. Film director L. Kulidzhanov (1924-2002) becomes the head of the USSR Union of Cinematographers.

December 10: Awarding of the Nobel Prize for Literature to M. Sholokhov (1905–1984) for his novel *The Quiet Don*.

1966

March 29 – April 8, 1966: XXIII Congress of the Soviet Communist Party.

May 21–31: All-Union Film Festival, Kiev.

June 20–July 1: French President De Gaulle's visit to Moscow.

October 6: France withdrew from the military organization of NATO.

The films *Andrei Rublev* (directed by A. Tarkovsky) and *A Bad Anecdote* (directed by A. Alov and V. Naumov) are banned from distribution.

1967

April 21: Resolution of the Council of Ministers of the USSR "On the economic results of the work of enterprises and organizations of the Committee on Cinematography for 1963–1966".

May 16: A. Solzhenitsyn (1918–2008) distributes his open letter to the IV Congress of the Union of Soviet Writers, scheduled for the end of May, in which he opposes censorship and confiscation of his archive.

May 22–27: IV Congress of Soviet Writers, Moscow.

July 5–10: Six-day war in the Middle East, the rupture of diplomatic relations between Israel and the USSR.

August 14: Resolution of the Soviet Communist Party Central Committee "On measures for the further development of social sciences and increasing their role in communist construction".

July 5–20: The Moscow International Film Festival. Grand prizes: *The Journalist* (USSR, directed by S. Gerasimov) and *Father* (Hungary, directed by I. Szabó).

1968

January 4: A. Dubček (1921-1992) becomes the first secretary of the Central Committee of the Communist Party of Czechoslovakia, initiating reforms aimed at liberalization and democratization of the country.

April: The leadership of the Communist Party of Czechoslovakia begins a program of reforms, including "ideological pluralism" and "socialism with a human face".

April 9–10: Plenum of the Soviet Communist Party Central Committee. Report of L. Brezhnev. The Soviet Communist Party Central Committee Resolution "On current problems of the international situation and the struggle of the Soviet Communist Party for the unity of the world communist movement".

May: the mass unrest in France, the reason for which was the dismissal of the director of Paris Cinémathèque. The unrest involved, in particular, young people of anarchist, Trotskyist, Maoist and other left-wing political orientations.

May-September: Publication in the West of Solzhenitsyn's novels *In the First Circle* and *Cancer Ward*.

May 18–27: All-Union Film Festival, Leningrad.

August 20: The USSR resumed jamming *Voice of America* and other Western radio stations in Russian on Soviet territory.

August 21: Soviet invasion of Czechoslovakia.

The films *Commissar* (directed by A. Askoldov), *Intervention* (directed by G. Poloka), and the film almanac *The Beginning of the Unknown Age* are banned from distribution.

Using Maslow's Hierarchy of Needs to Analyze the News Media in the Republic of China: Newsreel

Jinchen Liu [a],[*]

[a] Southern Federal University, Russian Federation

Abstract

China's newsreel was born in the year before the founding of the Republic of China, and developed rapidly during the Republic of China, becoming the mainstream news media at that time. Before the appearance of television, newsreel was the only news media with both audio and video, which had the characteristics of news and movies, was very popular with the audience and was highly valued by the government and personages of all circles. The function of newsreels in the Republic of China is far more than providing news and entertainment. It's more important function is to serve as the propaganda weapon and educational tool of the government. However, the most important reason why newsreels were so popular at that time was that they met the needs of audiences to a greater extent than other news media. This paper uses Maslow's hierarchy of needs and news psychology to study how newsreels in the Republic of China educated audiences, explore the potential relationship between news media and audiences, and analyze how newsreels met the needs of audiences. Studying the influence of newsreels on audiences in the Republic of China can promote the development of current news media.

Keywords: newsreel, news media, audience, education, propaganda, Maslow, Republic of China.

1. Introduction

Throughout the world of history of film, films in every country begin with documentary film, newsreel is a form of short documentary film, which can be said to be the initial form of films. In 1910, French newsreels entered the German newsreel market and then German productions followed the trend. The First World War encouraged the production of newsreels, as film was recognised as an effective and influential medium for presenting military success (Lehnert, 2018: 4). But, The First World War brought the first major test to the newsreel's ability to cover war; however, it did not succeed because of the many restrictions placed upon camera work, editing, and distribution, not least through censorship (Deaville, 2019). However, the function of newsreels aroused great interest from governments and people of all countries. After World War I, newsreels gradually became the mainstream news media and entered the public's field of vision.

Similarly, during the Republic of China, newsreel was one of the most popular news media. It was not only an excellent media to educate people, but also a powerful propaganda tool of the government. However, in the study of news history and journalism in China, few scholars study newsreel, and they don't even regard it as a news medium like newspaper or broadcast. From the perspective of audience, this paper finds that newsreel is easier to meet the needs of the audience

than other news media in the Republic of China. This is an important reason for the popularity of newsreels in the Republic of China. Maslow's hierarchy of needs theory is one of the theories of behavioral science, which was put forward by American psychologist Abraham Maslow in his paper *A Theory of Human Motivation* in 1943. In this paper, human needs are divided into five categories from low to high, which are physiological needs, safety needs, love and belonging needs, esteem needs and self-actualization. This paper finds that newsreels in the Republic of China highly meet the psychological needs of the audience in terms of safety needs, love and belonging needs, esteem needs and self-actualization.

2. Materials and methods

The research materials of this paper mainly come from newsreels, documentaries, mass communication, news psychology and other related books, as well as related papers, theses and articles about these studies. This paper mainly uses content analysis and literature analysis to collect and compare the literature, objectively and systematically analyze the newsreels of the Republic of China, and study the psychological needs of the audience at that time.

3. Discussion

The beginning of newsreels (1911-1920)

The first batch of Chinese newsreels were produced during the war in the late Qing Dynasty and the early Republic of China. During the Revolution of 1911, Liankui Zhu, a famous Chinese acrobatic artist, went to the front of the war and filmed several major battles after the uprising of Wuchang New Army, and then dited them and showed the newsreel in Shanghai Moudeli Theatre on December 1 of the same year. This is the earliest newsreel *Wuhan War* in China, and it is also the only film in China that records and celebrates the revolutionary military activities of Wuchang Uprising. It quickly and timely showed Wuchang Uprising, a news event of great historical significance, to the audience with the film as the play media. In 1913, Shanghai Asia Film Company filmed a newsreel called *Shanghai War*, which denounced YuanShin-Kai. It was shown in Shanghai on September 29th, 1913, showing the audience the military action of Shanghai Revolutionary Army besieging Gaochang Temple and Wusong Fort.

At that time, the way for the audience to receive news mainly came from newspapers. As a new news medium, movies didn't attract the attention of the government and capital, because the movie industry was still in the exploratory stage as a whole, and there was no artistic expression at all. It was just treated as a novelty. Even so, these few newsreels still achieved excellent box office. Before the newsreel *Wuhan War* was released, the audience already knew the result of the war, and the ticket price of the film was very expensive, but the audience was still very large when it was released. The newsreel *Shanghai War* was shown for three days in a row. At that time, it was called "the unprecedented activity movie". After the success of these two newsreels, more and more capital is invested in newsreel. For example, newsreels filmed by the Commercial Press: *The Commercial Press gets off work and The American Red Cross Parade in Shanghai*; newsreels filmed by China Film Manufacturing Co., Ltd.: *Jizhi Zhang's Style*, *St. John and Nanyang Ball Game* and so on. However, at that time, China's national capital was very weak, and its ability to produce films was very limited. In the book *A History of Chinese Documentary Films*, Wanli Shan mentioned: "There were only over 30 films made in China from 1905 to 1920, except for a few feature films, most of which were newsreel" (Wanli, 2005: 6). In foreign countries, newsreels developed better., "the newsreel was the creation of cinema, coming into existence when cinemas first started to appear, and thriving on the essential regularity of an audience who would come back to see a film show, generally once or twice a week. Each time they did so, the new edition of the newsreel provided a disparate collection of topical stories bound up in one five-minute issue" (Luke, 2018).

Safety needs

Although newsreel was the simplest form of news report at the beginning of its development, it not only lacked any technology and art, but also was far less timely than newspapers, but it still met the safety needs of the audience with great advantages. Physiological needs are the lowest needs, such as food, water, air, sexual desire, health, etc., which are the basic needs of human survival (except sex). When people meet their physiological needs, they will start to seek safety needs, so as to obtain a long-term, stable and safe living environment. Safety needs are also low-level needs, including personal safety, life stability and freedom from pain, threats or diseases.

If people can't grasp the basic situation and changes of their own environment, their safety needs will inevitably be threatened, resulting in bad emotions. "The main reason why audiences need news lies in the fact that news can provide them with the objective existence of a certain space-time environment. This kind of visible, visible and touchable person or thing is the reality of reality, which is different from the reality reflected by literary works that is higher than life. The reality of reality can meet the news audience's cognitive needs for the fact of closeness (or change)" (Jinglin, 2014: 314). Simply put, the audience's desire for survival stimulates their thirst for knowledge and urges them to pay attention to news. But this kind of attention was beyond the reach of newspapers at that time, for the following reasons：

(1) Literacy rate

In the social environment of the Republic of China, the educational level of Chinese people was relatively low. Many people couldn't read, so they couldn't get news from newspapers in time. Many times, the information source of the audience was social communication between people, for example, listening to other people's talk when drinking tea in a teahouse or going to a vegetable market, and the information was passed around by many people, so rumors or misinformation easily appeared, because the audience's perception and understanding of news information was limited by their own cognitive world. In the social communication between people, it will inevitably be influenced by other people's evaluation, emotion, attitude, etc. On the other hand, with the influence of communication such as continuity and interactivity, the way of news communication with newspapers as the medium was limited at that time. But newsreel is different, it can be aimed at everyone. Newsreel relies on pictures and sounds to spread. Whether literate or not, you can see the real news scene intuitively. The audience doesn't need to have a certain level of education, and it also avoids the deviation of the spread content caused by the second spread.

(2) Authenticity

During the Republic of China, the news reported in newspapers could not be trusted, which was related to the social environment at that time. Gongzhen Ge, a well-known modern Chinese journalist and pioneer of Chinese journalism history, commented on the press at that time: "Except for some magazines, the spirit of newspapers since the Republic of China is far inferior to that of the late Qing Dynasty" (Tingjun,2008: 306). At the end of the Qing Dynasty, the modern newspaper industry developed rapidly and confusedly, there were more than 100 kinds of official newspapers published nationwide, forming a system of official newspapers from central to local. Only from 1895 to 1898, there were 120 kinds of Chinese newspapers published nationwide. Journalism received full attention from all walks of life and became a tool for political parties to compete. "…as all media outlets will necessarily present a filtered version of complex realities, due to institutional and resource constraints, as well as information gaps and the knowledge of those producing the news content. What is more relevant are instances of politically or economically motivated bias, as when media outlets report on news stories in particular ways because such reporting serves the institutional interests of the owners or managers of a news organisation. An example of such bias would be reporting favourably or unfavourably on particular government policies that could benefit or harm the profitability of a commercial news media business" (Fisher et al., 2020).

In 1912, Sun Yat-sen founded the Republic of China, but Yuan Shin-Kai soon stole the fruits of the revolution and became the new president. The journalism in the early Republic of China seemed to be developing rapidly, but in fact it was very chaotic. Within half a year after Wuchang Uprising, the number of newspapers in China increased rapidly from 100 to 500, and more than 90 newspapers registered with the Ministry of Internal Affairs by various parties (Tingjun, 2008: 264). Yuan Shin-Kai's policy of "traitorous to foreign countries and autocratic to domestic countries" caused dissatisfaction and opposition from the people and the Kuomintang. In order to control public opinion, he used various means to destroy journalism. Many journalists lost their journalistic professional ethics under pressure, and many journalists who adhered to their principles were assassinated.. In this case, newspapers, as the government's propaganda tool, have no powerful supervisory power, and the news is bound to have a serious problem-losing its authenticity. At that time, the political parties held the right to speak in the news. It was difficult to determine whether the words in the newspaper were true or false, and the credibility was not high.

Newsreel appeared at that time, and its authenticity was easier for the audience to accept than newspapers. *Wuhan War* and *Shanghai* War won an unprecedented welcome when they were released. As mentioned above, although the audience knew the war situation in advance, they were

still willing to go to the cinema to watch it. Because newsreel had a very important advantage at that time-authenticity. Compared with words and language, there is almost no possibility of falsehood in real moving pictures, and the captured war scenes are authentic and reliable, which can gain the trust of the audience. In addition, newsreel has movie attributes at the same time, its special viewing mode has a sense of ritual and dedicated experience, and the recorded picture of movement can provide the audience with the strongest visual impact, which has a sense of realism like being on the spot. Therefore, as soon as *Wuhan War* and *Shanghai War* were released, the audience immediately realized the superiority of newsreel, and more film companies and government agencies began to invest money to shoot newsreel, and the news film era in China also started. During the period of the Republic of China, with the turbulent situation at home and abroad, people's demand for news and attention to the situation increased, which greatly stimulated their thirst for knowledge, and they all had a desire for in-depth understanding of the inside story, dynamics, speech or activity interviews of certain events or figures. Therefore, the audience's demand for newsreel is getting deeper and deeper.

The development of newsreel (1921–1937)

The Republic of China was from 1912 to 1949, which was a turbulent time. Internationally, it included the First World War and the Second World War (including War of Resistance against Japan), and domestically, it included the warlords' scuffle, the Northern Expedition, the Kuomintang-Communist Civil War and other major battles. During the 38 years from the establishment of the government of the Republic of China in 1912 to the overthrow of the government in 1949, there were 21 people in power. It can be said that during the Republic of China, the country was in an extremely chaotic state of civil war and aggression. Such living environment seriously weakened people's sense of security and self-esteem, and made people need to keep abreast of social information and war trends."In the traditional conception of the documentary, cinema was understood as a reflection of reality and became a key tool of war propaganda" (Arnau Roselló, 2020). Whether at home or internationally, the war has provided newsreel with too much material. In the 1920s, with the national capital investing in the film industry one after another, Chinese films achieved initial development. During this period, many new film companies were established, most of which focused on shooting newsreel. At the same time, many foreign filmmakers, such as those from the Soviet Union and the United States, also came to China to shoot newsreel. This period is a period of rapid development of newsreel. According to the statistics of *China Film Yearbook* published on January 30, 1927, "there were 179 film companies established around 1925, including 142 in Shanghai, 6 in Hong Kong, 1 in Kowloon and 4 in the United States … Many companies first filmed newsreel after their establishment. According to incomplete statistics, about 20 film companies filmed more than 100 newsreels in the 1920s" (Wanli, 2005: 16).

With the improvement of the film industry, newsreel began to be used by governments and political organizations in various countries to promote social modernization. In this process, newsreel have developed specific media concepts. With the popularity of cinemas, watching movies became a part of daily life, which also promoted newsreel to truly become a mainstream media and pushed the level of global communication to a new height. At that time, regarding the wartime newsreel's evaluation, a German officer said: "Those who can compete with the best cameras can win" (Barsam, 2012).

At the beginning of the Second World War, the Nazis forced all existing newsreel productions to join as the central propaganda-instrument *Deutsche Wochenschau* (Lehnert, 2018: 5). In 1930s, almost all governments in developed countries attached great importance to documentary films, and newsreel was used as a tool to enter the political arena. On September 18th, 1931, Japan invaded China and occupied three northeastern provinces. In the following fourteen years, China's biggest political struggle was to fight against Japan, which was also mixed with the internal struggle between the Kuomintang and the Communist Party. In this political environment, a large number of newsreels have appeared, whose content is to reflect the Chinese people's War of Resistance against Japan. The function of newsreel has changed, and they have become tools for the government and progressive intellectuals to publicize and educate. Newsreel was first produced by private film companies.

Since 1930s, the government began to set up government-run film companies to film newsreel. "From 1931 to 1937, more than 20 film companies produced more than 200 newsreels

and documentary films, some of which were larger in length and could be released separately, which was unprecedented" (Weijin, 2013).

Love and belonging needs

Love and belonging needs belong to higher-level needs, such as the needs of friendship, love and affiliation. Esteem needs includes not only personal feelings about achievement or self-worth, but also others' recognition and respect for themselves. Based on the advantages of newsreel mentioned above and the popularity of cinemas, the number of newsreel audiences has been greatly improved. Among all the news media at that time, newsreel can not only meet people's safety needs to the maximum extent, but also meet Love and belonging needs to the maximum extent. The reason is not only the impression that newsreel itself brings to the audience, but also other stimuli caused by the news information in it."Other stimuli caused by news information mainly refer to interpersonal interaction among audiences around receiving news information. The influence of this interpersonal interaction on the audience psychology is direct, extensive and profound, but it is often not easily perceived by the subject" (Jinglin, 2014: 142).

The psychology of news audience itself is a kind of social psychology, which is produced in social life and the product of mutual influence between people. The audience's discussion of news content during and after watching the movie is a kind of group interaction, which is an act of subconscious strengthening the sense of collective belonging. Especially in the face of other people's aggression and harm to the same race, the audience will inspire the national unity psychology under the direction of the director's lens. Therefore, many scholars at that time strongly urged the Chinese press and film industry to attach importance to the production of newsreel.

The two world wars made newsreel gradually become the mainstream media to spread news and knowledge. Influenced by other countries, the government of the Republic of China became more aware of the importance of newsreels as political propaganda and national education. Newsreels and short public information films were in many respects propaganda; they portrayed how the government wished the population to behave rather than the multiple, varied contradictory responses individuals had towards their circumstances in wartime (Andrews, 2018).

"In the 1920s, the movie coach appeared in Britain, and the newsreel distribution company cooperated with the railway department to build a special mobile cinema for newsreels and short films on trains, which was specially designed for passengers" (Junjian, 2020: 51).

In the United States, "President Wilson personally ordered the establishment of a public information committee to be responsible for the propaganda activities during the war and set up a special shooting department to shoot newsreel. In 1933, shortly after Roosevelt took office, the "Visualized Documents" of the American Film-Photography Alliance and Parr Lawrence's documentary explaining the "New Deal" were supported by the president" (Wanli, 2005: 36). Meanwhile the industry increased efficiency to reduce the time lag between the actual event and its presentation in the local theater. It became customary to ship negatives of footage by air, allowing the newsreel to compete with the print media (Deaville, 2019: 35).

Newsreels were shown in movie theaters around the world as a key element of the short-subjects reel that accompanied every feature film. Young or old, in Boise or Berlin, every person who went to the movies was shown a newsreel, and the high levels of incidental exposure to public affairs information accounts for the newsreel's importance as a communication medium in the pre-television era. One historian claims that because newsreels were so widely seen, and because they were uniquely positioned as the only moving image news medium in the pre-television era, by the 1930s (Althaus et al, 2018). "Newsreels had joined the newspapers as suppliers of the sum of information and the range of interpretation upon which public opinion formed itself" (Pronay, 1972).

People's understanding and support for the country's fighting is crucial to the influence of the war situation. Qingyu Jin, who established the national defense film system, believes that the route of establishing the national defense film lies in "education for all", which regards people's recognition of the country and basic knowledge of politics and economy as an important guarantee for the victory of the Anti-Japanese War. Only in this way can they have strong faith and indomitable spirit. Newsreel can not only make people know the current situation, but also enable people learn knowledge and technology. Fuli Wen, president of *United Pictorial*, said: "Intelligence and knowledge are the weapons of modern war. In this war, which side is best at using manpower, material resources and financial resources, the victory belongs to that side. But to be good at using manpower and material resources, you must have sufficient knowledge and technology, as well as an understanding of the purpose of fighting, friends and enemies ...Educating Chinese people and

arousing Chinese people in war depends on audio-visual education means including newsreels and slide show movies" (Junjian, 2020: 53).

During the Republic of China, people's life was very bad, and they were invaded by other countries, and their dignity suffered a severe blow. When they were unable to fight against foreign enemies, this self-esteem needed to be maintained by another means in disguise. When people face common enemies, their desire for a sense of group and belonging will be particularly strong. The audience can watch newsreel and vent their emotions or project them on the enemies or soldiers in the film. At that time, newspapers often published the full-house situation of audiences watching newsreels.

The newsreel *Shanghai War*, which was released in 1932, was shown for 12 days. Patriotic overseas Chinese from Nanyang sent special personnel to Shanghai to buy from the film company, and some even specially prepared Cantonese explanations. After the September 18th Incident, newsreel, the theme of the Anti-Japanese War, became the mainstream film, and Chiang Kai-shek's non-resistance policy aroused the indignation of the masses. The masses put forward the advice of "waking up to save the country" to the film studio, demanding to see the anti-Japanese films made by the film company. At that time, *Shadow Play Life* magazine received more than 600 letters from readers, asking the film company to make anti-Japanese newsreels (Wanli, 2005: 61).

The glory of newsreel (1937-1949)

During the period of the Republic of China, the country was in a situation of opposing civil war between the Kuomintang and the Communist Party. On July 7th, 1937, China's comprehensive War of Resistance against Japan broke out, and the Kuomintang and the Communist Party stopped the civil war and United against Japan. After the end of War of Resistance against Japan in 1945, the Communist Party won the battle between the Kuomintang and the Communist Party and founded the People's Republic of China in 1949.

During the period of the Republic of China, the Kuomintang government established four government-run film organizations, and filmed a large number of newsreels, especially *Anti-Japanese War Special Series* and *Movie News Series*, which were welcomed by the vast audience in Chinese mainland, Hongkong and Macau. However, due to the lack of funds, although the Communist Party organized the left-wing cultural movement and sent its members to join private film companies, it was not until 1943 that the Communist Party successfully produced and Released the first newsreel *Combining Production with Combat*. Until the end of the Anti-Japanese War, there were not many newsreels filmed by the Communist Party. In addition, the two political parties also attach great importance to the screening of newsreel, and both have set up grass-roots screening stations to show newsreel to ordinary people. In addition to what was filmed in China, foreign newsreels will also be broadcast. The Kuomintang government was greatly influenced by Britain, America and other countries, and often played American newsreel. The Communist Party was greatly influenced by the Soviet Union, and often played Soviet newsreel.

The establishment of the grass-roots screening station has greatly improved people's level of watching newsreel. People's living standard was very low during the Republic of China, especially farmers, and there were no cinemas in rural areas. Grass-roots screening stations can show newsreel to the lowest people free of charge, so as to maximize the scope of influence of anti-Japanese war consciousness. Junjian Liang, an associate professor at the School of Journalism and Communication, Tsinghua University, wrote in his paper that on October 10th, 1943, the Kuomintang government showed the scene of newsreel on the open-air screening platform: "There were more than 9,000 people in the audience that night, and even a lot of girls who didn't go out on weekdays came to watch … At the end of the screening, it began to rain, but the vast majority of the audience still persisted to the end. Among these newsreels, *Winter Farm* is similar to American Rural Life, which is an imported newsreel showing American rural life and agricultural technology. *Desert Victory* comes from Britain, praised the British army's victory over the Axis powers in African colonies. *Beiping Duck* is one of the educational films produced by the Film Department of Jinling University before the Anti-Japanese War, which shows the human geography and products of all parts of the country" (Junjian, 2020: 49-50).

Proletkult (broadly defined) and socialist realism, which became the official vision of art in the late 1920s when Stalin consolidated his power in the Soviet Union, seem to represent conflicting aesthetic visions: one modernist and experimental aimed at an elite intellectual audience and the other realistic and didactic aimed at the masses (Zumoff, 2019). In the book News Films: *The Years we experienced*, Yinxian Wu wrote about the scene when the Yan 'an projection

team was playing newsreel, "Soon after we returned to Yan 'an from behind enemy lines, the projection team of the film group was also set up, and two cameras and a generator were sent by the Soviet Union, and the films were also sent by the Soviet Union, including *Lenin in October*, *Lenin in 1918*, *Chapaev* and so on, because these films were shown too many times, there were no contiguous holes, so the screening of one night was interrupted many times. Moreover, the audience had to walk more than ten miles to see the movie, but they still enjoyed it"(Siji, 2002).

Self-actualization from people to citizens

At the early stage of the development of newsreels, film companies and the government realized the unparalleled role of newsreel in propaganda and education, which was emphasized by the production policies of many film companies. For example, Star Film Co., Ltd. has always adhered to the tenet of "educating society" and the idea of combining films with national cultural traditions, and unified the film production policy of "making up for the deficiency of family education and school education" (Wanli, 2005: 24).

In 1919, the Commercial Press (the oldest publishing institution in China's publishing industry) applied to the government for tax exemption for filming, saying: in view of the fact that foreign films staged in China are "frivolous and treacherous, which is very harmful to people's hearts ..." Therefore, they are going to make films and distribute them to the provinces for screening. "In this way, we can resist foreign films that are indecent and use them to help popular education. On the one hand, we can sell them to foreign countries, commend our culture and slightly reduce the contempt of outsiders" (Wanli, 2005: 12).

An important concept of the international documentary movement is to use movies to promote public interests and social progress, especially to promote people's awareness of social issues. Under the influence of these ideas, the practice of news documentary in wartime China not only needs to go deep into the grass-roots level in screening and be close to the masses in content, but also needs to enhance the citizens' awareness on the basis of popularization. Both the film company and the government hope to use newsreel to spread news and knowledge, improve the cultural level of the audience, enhance the sense of national responsibility and mission of the audience, and make the audience aware of their social value. Jian Yao, the director of the state-owned film studio, published *Newsreels and Documentary Films-Some Inspiration from Film Work in Recent Years* in February 1943, in which he regarded newsreels as "the most powerful national defense propaganda" (Junjian, 2021). Citizens can engage in journalistic practices on their own, or may participate jointly with professional journalists in news-making processes where citizen contributors check facts, correct errors, and update content that professional journalists may have missed (Nah, Yamamoto, 2018).

From the audience's point of view, becoming a citizen with social and national responsibilities means the realization of self-worth in a sense. Self-actualization is the highest level demand, including the demand for truth, goodness and beauty to the highest realm of life. The first four demands can be met, and the highest level demand can be generated one after another. It is a derivative demand, such as self-realization, exertion of potential and so on. "What kind of person a man can be, he must be. This need we can call Self-actualization" (Maslow, 1943).

War has destroyed people's living environment and self-esteem. When personal needs are threatened, people often have a strong desire for such needs. The authors of the book *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, regards the nation as "a kind of political community-and it is imagined as a community that is limited in nature and also enjoys sovereignty." In his book, he discussed the role of media technology in shaping national identity, and believed that novels and newspapers in the 18th century provided technical means for "reshaping the imaginary community of nations" (Anderson, 2006). If a person needs to activate a specific self, he or she can use media content to do so. This need may be momentary, as with a person who wishes to activate a given self-concept in a given situation. Alternatively,this need may also be habitual, driven by one's chronically accessible self-concept (Dvir-Gvirsman, 2018). In the 20th century, with the development of film technology, newsreel has become a means and medium to shape national identity. After the government's conscious publicity and education, combined with its current environment, the audience is inevitably inspired to fight against foreign enemies and restore equality and independence. This kind of personal values converge into collective values and national values, forming a powerful force.

4. Results

The reason why newsreels in the Republic of China can become the favorite news media and meet the needs of the audience to the greatest extent is due to the environment at that time.

(1) The Republic of China has been in a state of war. This state has greatly improved people's thirst for knowledge of the outside world, and greatly endangered people's sense of security, resulting in their greater demand for news. At that time, the credibility of newspapers was in crisis, and the audience couldn't judge whether the news was true or false through words. However, newsreels were different. It was the only news media with both visual and auditory features at that time, and the real audio-visual language made news films more convincing.

(2) In the Republic of China, people's education level was too low, and teachers were weak. At that time, the whole country was in a very poor state. People who could receive education were often rich people with better family economy. For a larger number of poor people, they could not read, so they could not get information from newspapers. Compared with the traditional teaching mode, newsreel is more suitable as a tool of "education for all". It can be accepted by people with any education level, and it can also greatly reduce the cost of teachers.

(3) Compared with other news media, the artistry of newsreels can greatly enhance the audience's empathy. Newsreels not only have the characteristics of news, but also have the characteristics of movies, which makes newsreels more appealing. In the war-torn Republic of China, people's national self-esteem and sense of value were frustrated, and the unique charm of newsreels can better help audiences communicate with each other, vent their emotions and awaken themselves.

To sum up, it can be seen that newsreels can become the news media to meet the psychological needs of the audience to the greatest extent during the Republic of China, which is the special background of the Republic of China that gives it its greatest advantage. It was the only audio-visual news media at that time. It was the most convenient tool for the government to promote education and politics, and it was the easiest way for the audience to receive knowledge and news. With the development of the times, when television and internet became more and more popular, people's education level became higher and higher, and newsreels gradually lost their advantages, so they gradually disappeared.

5. Conclusion

Newsreel developed rapidly and had far-reaching influence in the Republic of China, which is very rare in the history of Chinese news films. During the war, newsreel not only played an unparalleled role in propaganda and education, but also superimposed the expectation of improving the modernization level of the country and national identity on the basis of persuading the public to support the war. Although newsreel has strong news features, it has formed its own unique artistic charm in the process of development, which is gradually different from ordinary news reports, and undertakes the functions of spreading and recording people's social practices and meeting people's psychological needs. Although the function of newsreel is not so magical, from the result point of view, newsreel is undoubtedly successful in meeting the psychological needs of the audience. The success of newsreel in the Republic of China still has a strong reference significance for today's media. We can also learn that Maslow's hierarchy of needs is an effective method to analyze the psychological needs of the audience in a specific social environment, so as to make communication content.

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Terms of Digital Communication in the Media Education Process

Boris Misonzhnikov [a], Alla Teplyashina [a,*], Victor Borschenko [b]

[a] Saint Petersburg State University, Russian Federation
[b] Russian Academy of National Economy and Public Administration, Russian Federation

Abstract

The article investigates the process of formation of the conceptual and terminological apparatus of the new segment, whose activities are based on the use of digital information and communication technologies – Internet media, websites, forums, multifunctional web portals, blog platforms, wiki projects, search engines, social networks, audio and video hosts, messengers, service applications, and much more.

The research focuses on the problem of digital media terminology in the paradigm of the media education process. It is important to identify the genesis, typology and functioning of the system of terminological usage, and to analyze it in the framework of terminology studies.

Considerable attention in this article is paid to the sphere of knowledge of media educators.

The concept of "special vocabulary" is considered as a scientific definition. The most important and relevant concepts, representing methodological terminology, are identified.

The article reveals the content of the requirements for the terms of new media. The pragmatic requirements, conditioned by the term specific functioning, are singled out; they include the following ones: adaptability, modernity, internationality and euphony of the term. With regard to the problem in question, the aim of text-based professional vocabulary teaching is to develop students' language competence in the context of media education. The study showed that students can successfully complete professional media thesaurus tasks in the classroom. They gain experience by studying professional media language in the Journalism for Schoolchildren unit and by independently producing vocabulary articles on new digital media communication terms.

Keywords: digital media communications, new media, terminology, media educator, media education process, professional vocabulary.

1. Introduction

The world's media systems have begun to change technologically, structurally and functionally, and the changes brought into them by digitalization have had an impact not only on the media environment, but also on the world order as a whole. Media systems include a new segment whose activities are built on the use of digital information and communication technologies – including media, websites, forums, multifunctional web portals, blog platforms, wiki projects, search engines, social networks, audio and video hostings, messengers, service applications and much more. Digital technologies create new formats of communication, new semiotic systems, including linguistic ones. This is also relevant to media education. These tasks include mastering the terminological apparatus, considering aspects of its methodology and application. Genesis identification is important as well as, typology and functioning of the system

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* Corresponding author
E-mail addresses: a-nik@list.ru (A. Teplyashina)

of terminological usage. Also it is important to analyze terminological usage in the framework of terminology studying.

2. Materials and methods

The problem of digital media terminology is at the center of attention in various fields of knowledge. Despite the diversity of scientific research areas most publications show a single research logic, they consider comprehension of the phenomenon of digital media communications, attempts to develop a generally accepted definition of "digital media" (Vartanova et al., 2021). In our view the main difficulty in identifying the concept, lies in the fact that the scope and content of the key term "media" have not yet been defined. According to E. Vartanova, "the problem of interpreting the concept of 'media' lies, on the one hand, in the complexity, multifacetedness and contradictory nature of the object itself and, on the other hand, in the identification and use of empirical indicators and indicators that characterise it" (Vartanova, 2019: 9). In Dictionary presents modern interpretations of the key concepts and notions that form the terminological apparatus of domestic media studies in Russia. They are based on the long-standing traditions of journalism and mass communications studies. The list of terms is formed taking into account current trends in the development of media and communication space and theoretical developments of Russian and foreign authors. Another problem arises from the fact that "forms of exclusively economic-technical thinking are starting introduced into the media sphere" (Misonzhnikov, Teplyashina, 2019: 14).

The monograph integrates theoretical developments of the author who made it in the course of implementation of the Russian Science Foundation research project "Development of Fundamental Foundations of Domestic Media Theory in the Context of Transformation of Public Practices and Digitalization of Mass Media". The book makes an attempt to identify the theoretical foundations of media studies as an interdisciplinary field, it tries to define its main research paradigms and key concepts of the thesaurus, theoretical approaches to the role of media technologies, factors influencing the development of media studies. Domestic media as a subsystem of society are examined through the prism of academic analysis of the concepts of media system, media industry, media policy and media regulation, media and audience feedback, journalism, media education. Profound integration processes have affected all media, and it is a positive factor of their evolution. At the same time, "it is becoming increasingly difficult to separate journalism as an institution that provides the public with objective and reliable information about reality from other flows of mass communication (advertising, PR, the entertainment industry and political propaganda) (Melnik et al., 2016: 764).

The authors state that journalism in today's world has become an integral part of the digital media ecosystem. Although the digitalisation of media began more than twenty years ago, the process of conceptualising a new direction has not ended. Researchers highlight the methods that are now used by scholars to analyse digital content and digital ecosystems (Steensen, Westlund, 2021).

It is likely that for most of the authors, the term formation was based on the main word in the word combination (media) in its original meaning – mediator – which was generally a factor in the instrumental and technological semantization of the concepts of the digital media communication field.

The scholarly discourse intensively discusses sources, channels and audiences, key narratives of digital media communications. Multimedia potential of professional journalism, its interactive qualities and institutionalism are being comprehended. The communication strategies of new media in the digital environmen are being analysed.

With the emergence and penetration of effective digital technologies in all areas of communication, the semiotic basis of the media text has changed and an integral textual continuum has emerged, the complex perceptual nature of which requires detailed study with appropriate methods of identification. This is reflected in the approaches of U. Eco and C. Bazalgette "based on key media studies concepts such as 'media agencies', 'media/media text categories', 'media technologies', 'media languages'. As these definitions are directly linked to ideological, market and structural-constructive aspects of media analyses" (Fedorov, 2021: 89).

In addressing the tasks of media education, it is necessary to prioritise aspects of analytical practice. A positive result can be only achieved by prioritising "the analysis of language and the expressive means of film, radio, press, photography and television" (Fedorov, 2009: 173). We can

also add the language of educational and training publications. An analysis of scholarly and educational literature shows that over the past decades a certain system of basic terms has developed, they are used in mass communication. In the 2000s, due to the expansion of access to the Internet, the increase in the speed of data exchange and the development of various technological platforms, the terminological apparatus of this segment began to develop. At the same time, there is no uniform terminology accepted in all countries of the world. As a rule, not only national schools of thought, but also individual scientists from different countries propose their own versions of the formulation of key concepts. Mass communication theorists consider the general issues of classification and indication of media systems, historical stages of development and formation of the domestic media system. They characterize the legal field in which it operates and study various segments of the Russian media system. Also they analyze the technological, economic, organizational, structural and content aspects of each segment and pay special attention to the media audience. Against this background, studies of the special vocabulary of digital media communications are relatively poorly represented.

In contemporary linguistic literature, recognisable universally name has not yet been established for the special language used to denote concepts in digital media communication. This undoubtedly hampers the learning of professional media language for students. The issues of teaching professional-oriented vocabulary are considered by many domestic and foreign researchers.

Recently, there has been a rise in the publications highlighting the importance of media pedagogy and media socialization (Ivanova, 2019). These aspects of training young media professionals, school students facing a career choice or simply digitally literate young citizens are ever more crucial in view of such complex and fast-paced advancements as ubiquitous social media tools, media ecosystems, and smart cities. The go-to media innovations are described by specific terminology, with either old terms reinvented or words coined anew. Media terminology penetrates every aspect of life. An effective use of media-related terminology is a key to the effective performance of an industry or an economic cluster that embraces the new media terms. In this regard, special research focus has been given to the harmonization of digital terminology in different professional domains. Thus, Battershill et al., 2017, have developed A Glossary of Digital Humanities Terminology that ensures an effective understanding between the stakeholders involved in the Modernist Archives Publishing Project (Battershill et al., 2017). Sainty et. al. write about the potential of digital care records in occupational therapy (Sainty, Middlewood, 2017). They see a special add-on value in the proper and effective use of professional terminology within electronic records highlighting its contribution to service user care and higher profile of occupational therapy. Numerous media-related terms have developed several definitions and are used differently by media professionals and laymen alike. Balestrieri et.al., taking the evidence from jitter terminology, assume that such multiple interpretations of a term can lead to misconceptions and, in their study, setup dependent results of measurements (Balestrieri et al., 2019).

One of the media-related terms that has risen to prominence recently is a media ecosystem. Current interdisciplinary research in media ecosystems attempts to define and operationalise the concept to use it effectively further both in theory and practice (Zuckerman, 2021). Another area of fast-paced growth that will inevitably embrace media-related terminology and will actually depend on how successfully media and ICT covers its needs is smart cities. Aldegheishem provides a list of drivers and success indicators of smart cities. Among them are smart economy, environment, governance, safety, energy, living, technology, buildings, education, and people. It is only natural that all the listed indicators of a smart city cannot do without proper media communications in place (Aldegheishem, 2019). Similarly, the modules that convert a traditional city into a smart one listed by H. Ali et. al. require the efforts of multiple stakeholders. Here, smart media platforms may come in handy to consolidate their efforts and ensure effective communication (Ali et al., 2019).

3. Discussion
1. What the media educator should know about trends in contemporary terminology

In linguistics, special vocabulary refers to the vocabulary that is not in common use, available mainly to representatives of a particular field of science, profession: terms – professionalisms – professional jargonisms. The main difference between professionalisms and terms is their non-codification, non-inclusion into the officially accepted terminological system. Unlike terms, professionalisms are expressive. The largest group, which is the basis of special vocabulary,

is terms. The Encyclopedia "Linguistics" presents the explanation of a term: "a word indicating a conception of a special area of awareness or activity". A term is fragment of the universal lexical system of a language, but then only through a specific terminological system. The structures of a term contain: 1) systematicity; 2) availability of meaning; 3) trend to monosemicity in its terminological area as a terminology of a given science – is a discipline or scientific school; 4) absence of expression; 5) stylistic neutrality.

Normative requirements for a term were first formulated by D.S. Lotte, the founder of the Russian school of terminology. In a few years, these demands made the source of methodological research on terminology in the Committee for Scientific and Technical Terminology of the Academy of Sciences and were brought together. Let us elaborate on each of these requirements.

The requirement of fixed content (one sign corresponds to one concept) consists in the provision that a term must have a limited, clearly fixed content within a certain terminosystem at a special age of development of this field of knowledge (the latter clarification seems important, because as knowledge deepens the content of a concept may evolve and over time the same term may get a different meaning). It should be emphasized that here is a logical requirement for a term - the constancy of its meaning within a certain terminosystem.

The next requirement is the precision of the term. Accuracy usually refers to the clarity, the limitation of meaning. Different degrees of accuracy are inherent in different terms.

A term must not be polysemous. Particularly inconvenient in this case is categorical polysemy, when within the same terminological system the same form is used to denote an operation and its result, an object and its description. By arranging the terminology, i.e. fixing the meaning of each term of the given system of concepts, the unambiguity of the term is established.

A term must not have synonyms. Synonyms in terminology look like diverse nature and have a various function. Synonymy in terminology regularly refers to the phenomenon of doublets. They are similar with each other, each of them refers directly to the denoted thing. Synonymy (reduplicity) is especially characteristic of the initial stages of terminology formation, when the natural (and conscious) selection of the best term has not yet taken place and there are several variants for the same concept.

The term must be systematic. The systematicity of terminology is based on a classification of concepts, with the necessary and sufficient features to be included in a term are identified, and then the words and their parts (therino elements) are selected to form the term. Closely related to the systematicity of a term is its motivation, i.e. its semantic transparency, which allows for an idea of the concept referred to by the term. Systematicity makes it possible to reproduce in the structure of a term its certain place in the given terminosystem.

The term should be concise. There is a contradiction between the desire for a precise terminological system and the desire for brevity of terms. The modern era is particularly characterised by the formation of extended terms, in which a greater number of features of the concepts they denote are sought to be conveyed. There has been a tendency for the structure of vocabulary terms to become more complex, with the emergence of long, cumbersome names that are closer to descriptive terms. The need for more complex constructions is explained by the fact that by means of expanded collocations a greater number of features of a special concept and thus increases the degree of semantic motivation of the term, which is very important for it. In addition, in expanded terms, it is possible to combine a detailed concept with a term that would make the concept clear out of context, i.e., it would be unambiguous.

Recent writings have highlighted the pragmatic requirements of the specific functioning of the term, among which are the following: embeddedness, modernity, internationality and euphoniousness of the term.

The term is characterised by its commonality, or usability. This quality plays an important role because a term that is firmly rooted, even a falsely motivated one, is very difficult to replace. As a result of gradual practice, an unsuccessful term may be superseded by an accurate one.

In modern terminology, as already noted, the position of convergence of the term and the common word dominates. However, the fundamental possibility of the term – to receive different interpretation in meta-speech: meta-dialects and meta-idiiolects distinguishes the term from the common word. At the same time, any term continues to be a word, and it, "on the one hand, reflects elements of human experience and evaluation of reality and is a repository of knowledge. On the other hand, it should be convenient and simple in speech, should observe the rules of

economy, compactness, requires correct packing of knowledge – in forms, convenient for speech activity" (Golovanova, 2011: 9).

The Federal Agency for Technical Regulation is currently dealing with terminology issues. According to the terminology policy of the National Standard of the Russian Federation – terminology planning is seen as part of language planning.

All terminology involves an obligatory and ongoing effort to streamline it. The streamlining of terminology involves its unification, i.e. the systemisation in accordance with the linguistically objective requirements of an ideal term and with the system of scientific concepts.

Terms of digital media communication fall into three groups in terms of etymology: 1) derived from Russian words; 2) derived from Greek-Latin roots; 3) lexical borrowings from Western languages (mainly English).

In terms of morphological structure, terms can be divided into three main groups: 1) terms of simple structure; 2) terms of affix-derivative structure; 3) terms with a complex morphological structure.

When considering the morphological structure of a term, it is necessary to note the interdependence between the level of structural complexity of the term and the nature of its semantics. For words of simple structure, complex semantics is characteristic, which is expressed in word polysemy.

In terminology, polysemy is understood as the ability of one term to correspond to several different concepts in a given field.

As a rule, terms are homonyms of common literary words and are formed by expanding or narrowing their meanings based on metaphor or metonymy, as well as by means of semantic calquing. The most productive way to form terms of digital media communication is by borrowing words from a foreign language through literal translation, in which the equivalent words of the borrowing language acquire new meanings under the influence of the source. Almost any word can be involved in this process, including foreign borrowings that have been sufficiently adapted in the language. Examples of semantic derivation are the words: bookmark, screen saver, zone, window, user, mouse, application, scroll, net, connection, message, link, page, counter, host, keywords, search engine optimization.

The following are examples of words that have added to the language of digital media communication through direct lexical borrowing from the English language: directory, diskette, display, distributive, domain, domain, driver, duplex, interface, content, site, server, scrinshot, pixel, plag in, update, content, ancor and others. First of all the most widespread are names of types of computers; names of types of portable personal computers: laptop, tablet, basic computer (used as a server and called server); names of external devices, for example, input-output devices: keyboard, scanner, printer, disk drive, port, display/ monitor (and also names of its types: liquid-crystal, CRT), touchscreen, light pen, webcam; names of computer and peripheral device communication devices, for example: touch-pen, webcam.

There is a tendency to complicate the structure of the phrase-phrases, there are long, cumbersome names, approaching to the term-descriptive. The need for more complex constructions is explained by the fact that by means of expanded collocations a larger number of features of a special concept is transmitted and thus the degree of semantic motivation of the term increases, which is very important for it. Furthermore, in expanded terms, it is possible to combine a detailed concept with a term that would make the concept clear out of context, i.e. unambiguous. The complexity of the use of terms also manifests itself on the level of the dichotomy of the formats in which scientific knowledge is reflected: the structures of different term categories are, for example, the categories of concepts and anti-concepts. In turn, the anti-concepts appear as categories of structures "verbalised in special spheres of language in two main ranks: anti-concepts expressing the idea of non-compliance (with norms, rules, definitions, etc.) and anti-concepts profiling the absence of a significant attribute" (Golovanova, 2013: 15).

In today's world there is a tendency to increase the influence of new terminology. In this case, terms should not be considered as an independent means of influence, but as an instrument of mythological and ideological influence. The continuous process of cognition, the creation of new branches of science and culture, politics and other socially significant processes are reflected in the cognitive function of language, transforming into a system of concepts to which terms correspond. Their use to define a field of knowledge, in turn, allows us to judge whether the term has a definitive function, the ability to clearly define a scientific phenomenon.

It seems clear that terminology plays a significant role in discourse, fulfilling in addition to its basic functions (definitive and nominative) some other functions specific to media communication. Such functions include ideological, propaganda and identification functions.

The propaganda function consists in disseminating certain information, knowledge, perceptions, values or attitudes in as concise a form as possible, since the impact function in digital media space is realized through the delivery of large amounts of information in a smaller unit of time. The ideological function of terminology is realized through the inclusion of ideologically marked concepts – ideologemes – in the conceptual content of the term.

The third function of terminology (identifying) is also inextricably linked to the previous ones, as it is a way of identifying members of the same group.

2. Terminology as a means of conceptualising digital media communications

At the beginning of the 21st century, post-industrial civilisation has entered the era of electronics and informatics. The Internet has revolutionised communication systems. In contemporary linguistic literature, there is no universally accepted name for the special language used to denote concepts in digital media communication. As is well known, national projects are today the leading, though sometimes controversial, driver of the development of the Russian economy. One such project, the Digital Economy, envisages the implementation of the Smart City programme, which includes the introduction of modern technological solutions into the urban environment and its digitalisation.

The concept of "smart city", or "smart city", is a trend in the development of information and communication technologies used to construct comfortable urban spaces in order to better support the population of a particular territory. A "smart city" is a set of integrative digital technologies for effective management of the urban environment, launch and implementation of urbanisation processes.

The notion of a 'smart city' is increasingly associated with the term 'ecosystem' borrowed from biology. Without the formation and development of a media ecosystem, improving the quality of life in a megacity is hardly possible. Approaches to the definition of "smart city" are presented in a number of articles, at the same time the problems of the impact of digitalization on the functioning of urban media space are poorly developed in the scientific discourse. There is an urgent need to develop the concept of a media ecosystem of digital media in a smart city, where the effective management of investments in people (social capital) and the city's IT infrastructure will ensure sustainable growth and improved quality of life. A review of scholarly articles whose key themes are digitalisation and quality of life in smart cities shows that there is no clear definition of the smart city itself. Nevertheless, all available definitions refer to cities whose communities are aware of the need to make the city more livable and environmentally friendly in a broad sense. It is impossible to talk about the media system in smart cities without mentioning the major transformations experienced by new media journalists who cover life in digital megacities. Journalists in traditional media who produce a single product (newspaper/TV programme/radio programme) in the course of their activities will not be able to fully meet the demands of the smart city society, as one of the main characteristics of digital megacity residents is the active use of the World Wide Web. Mono-products in journalism no longer meet their demand for fast, high-quality and visualised information.

It should be noted that the new term 'media ecosystem' also raises questions. Media are actors in the ecosystem of social networks, the Internet of Things, voice assistants, but no longer the communication channel that owns the audience, owns the ability to distribute information. We can assume that the media ecosystem is a set of conditions for the successful creation and development of media space in a megacity, region, etc., whose defining characteristic is self-organization. A media ecosystem can consist of four main components: an idea, an editorial experience, a funding source and a community that unites them into a coherent whole. By being part of an ecosystem, media organisations can effectively distribute all functions among themselves in developing an information product: platform development itself, finding a niche and target audience, launching the product and marketing it. Obviously, the development of any ecosystem, including the media ecosystem, involves the development of user-friendly applications and the use of mobile phone features.

Under these conditions, any digital communication project must be integrated into the smart city ecosystem without changing the overall focus of the information-communication infrastructure. The creation and application of digital formats of the communication product of the

communication industry, first of all, the advertising product which develops and identifies the urban space within the Smart City concept seems to be no exception. Technological versions of the ecosystems of such segments of the media communication industry as Digital Audio Ad, Digital Video Ad, DOOH are emerging. Classic media channels are being transformed into digital ones, which changes not only the appearance of urban spaces, but also implies the development of new technologies – both in the introduction of digital communication products into the urban environment and in the processes for measuring the effect of this introduction.

One system of organising journalistic processes, which has been called "convergent newsrooms", can be an answer to the question of how to organise a session more effectively.

Currently, a new understanding of the term "community" is being gained. Digitalisation is changing not only the infrastructures but also the people who live in them, creating new opportunities to receive and perceive new information, to know and interact with the media environment.

3. Terminology as a subject in the Journalism for Students programme

Terms as a reflection of the concepts of the profession ensure informational understanding and professional communication among professionals at the international level.

Updating the text base, incorporating new forms, technologies, methods and techniques is a constant challenge for teachers who teach students professional media terminology. A term is the semantic core of the profession's language. But learning the terms and using them in speech is a challenge for students in journalism classes. The sloppy use of terms and concepts in instructional communication leads to disorganised thinking, and students lose the ability to clearly define concepts. Great attention must therefore be paid to selecting learning materials that meet such criteria as authenticity, informativeness, functionality, problem-solving, and consideration of a professionally-oriented aspect.

In recent years, interest in this topic has increased, as evidenced by the appearance of new research. However, the problem of insufficiently developed methods of teaching professionally oriented vocabulary as part of journalism classes is still relevant.

One of the problems is to identify ways and means to optimise the teaching of vocationally-oriented vocabulary using all the advances of modern technology.

In this context, the goal of text-based vocabulary teaching is to develop the language competence of students in the context of media education. It is impossible to achieve this goal without knowing the terminology of one's profession.

As an example, here is an outline of how a Master's student can work on a specific vocabulary when studying the topic "Newest terms in digital media communication".

Terminology learning methods are primarily perception learning methods. Information perception is realised by teaching the perception of textual information. In the block of Journalism for Pupils, textual information as a source of new information is contained in authentic media texts. The student must develop an analytical attitude towards the textual information being absorbed. Students need to be able to read texts visually so they can quickly assess the relevance of a text source and be able to find information that is relevant to them in order to identify terms in their field of specialisation and to find out the meanings of terms used in a text. Information for term identification can be provided both by authentic texts taken from the media and by authentic texts written in the genres of essays and dictionaries.

There are several stages in the use of authentic media materials for the identification of professional media terms and their subsequent learning in dialogue and monologue classes: reading an authentic text; listening to an authentic text. At this stage, the reader is introduced to the text as a whole and the professional media terms are identified in the text. At the stage of terms interpretation it is necessary to match the term with the explanatory dictionary, to identify the phenomenon of multiple meanings, intra- and inter-industry synonymy and antonymy of terms. We believe that systematic and well-designed work with dictionaries of terms in the specialty contributes to the task of improving students' terminological speech. It is therefore important to compile a thesaurus of professional media vocabulary in the course of working with the text. In the final stage, the students should use their own vocabulary for professional communication situations in the classroom.

The importance of a terminological dictionary in the media education process stems from the fact that it unifies and systematizes scientific knowledge, is an authoritative source of professional information and is a model media text in the subject area under study. Students' reference to the

vocabulary of a term for educational purposes is especially justified if attention is paid to media genres and the regularities of the construction of such a text are studied. However, the use of dictionary-type reference literature in the learning process presents a number of difficulties, the main one being the lack of dictionaries for new terms, which presupposes accuracy and quick retrieval of the necessary information.

As a model for compiling a glossary of terms, we can suggest a reference dictionary, Media Linguistics in Terms and Concepts. Reference to a terminological dictionary on journalism enables you to grasp the meaning of a term, to understand its role and place in the professional terminological system. The conscious use of terms ensures a constructive dialogue in professional communication; media texts cannot be read without knowledge of terminology; the ability to refer to a journalism dictionary expands professional opportunities in the use of methodological authentic literature and teaching aids. We should note, however, that while the dictionary defines many media terms and concepts to help make sense of the pragmatic situation of media communication, it does not include the latest terms in digital media communication. This is because digital media communication is a relatively new field of media education, and the terminology of the new branches of knowledge is in its formative stage.

The proposed methodology for training professional terminology is founded on the associative-reflexive theory of teaching, the purpose of which is to remember what is being learned. So as to memorise terms it is essential to fix the links between 2 suggestions – the term and the concept indicated by it – definitions.

The following exercises can be suggested as part of the communicative approach:
- find synonyms/antonyms for the term;
- express the definitions of the terms;
- arrange the terms according to a particular characteristic or principle;
- identify a term that does not fit into this meaning group;
- the reverse translation of a word from English into Russian and vice versa;
- asking questions about the highlighted terms in the sentence;
- writing questions to which these terms may be the answers;
- complete the following sentences;
- putting disparate parts of a sentence together into a coherent text;
- read the statements below and state your views on the issue;
- complete the sentences. In the right-hand part using the sentence parts in the left-hand ones;
- create sentences with the new terms;
- create a few groups of terms in the article.

It is necessary to make sure that the meaning in all types of exercises are used. The type of meaning is founded on the needs of the learners and also on their interests, that are trained by the context of the professional activity.

In the first lesson, dedicated to the block of special media vocabulary, it is important to explain to pupils that the essence of word formation through semantic transfer of meaning lies in the synthesis of scientific thinking and the formal expressive means of language.

The main principle underlying the semantic way of terminology is to express a generalised image of a named object through a specific characteristic, i.e. to move from the private, subjective to the universal, objectified. The learners must be able to distinguish between two types of terminology: explanatory terms and recognisable terms. Explanatory terms are essentially condensed definitions of concepts according to some highlighted characteristics. Such terms are created by scientists at nominating new concepts, at studying new processes, at working out theoretical concepts. Identifying terms are part of the thesaurus of the scientific and practical field of study of a new process. Metaphor in communication allows the teacher to formulate and the student to understand the meaning of the term and at the same time to build new strategies for interpreting the phenomenon under study. When a word is a part of the terminological system or technical area of knowledge, it takes on a terminological meaning and becomes unambiguous within a specific context.

4. Results

One of the key trends has been the emergence of new words derived from the lexeme 'media', which has proved phenomenally productive. The concept of 'social media', an umbrella term that

draws on the widespread concepts of 'social network', 'technology platform' and 'user-generated content', has come into use. Also used are the notion of 'digital media', emphasising the digital nature of content collection, creation, distribution and storage, and the term 'media communication', describing the process of communication by means of modern digital media technologies. These terms draw attention not so much to the scale of communication – interpersonal, group, mass (in this case, it does not matter in principle), as to such characteristics as technological determinism and media mediation of communication and information activity, information exchange. In addition, all the concepts imply the presence of significant amounts of non-professional, user-generated content in the digital media environment, the interactive nature of interaction between its creators and consumers, and the active role of the audience in the processes of its production and distribution.

Social media is an umbrella term that has come into use, The concept of "social media" has come into use as an umbrella term platform", "user-generated content".

The notion of "digital media" is also used, drawing attention to digital character of collecting, creating, distributing and storing content, and the term "Media-communication, which describes the process of communication by means of modern digital media technologies. These terms draw attention not so much to the scale of communication – interpersonal, group, mass (in this case it is not of fundamental importance). These terms pay attention not so much to the scale of communication – interpersonal, group or mass (which is not crucial here) – as to such characteristics as technological determinism and media mediation of communication and information activity, information exchange. In addition, all the concepts of the digital media environment presupposes the presence of significant amounts of non-professional and user-generated content, the interactive nature of interaction between its creators and consumers, and the active role of the audience. In addition, all the concepts imply a significant amount of non-professional, user-generated content in the digital media environment. The terminological space can be imagined as a digital media environment, with the producers and consumers of such content interacting and the audience playing an active role in the processes of their production and distribution.

The terminological space can be represented as a systematically organized set of interconnected blocks of interconnected content. terminological space can be presented as a systematically organized set of interconnected blocks whose boundaries are flexible and their permanent fixation is not possible. The specificity of terminological blocks is due to extra-linguistic factors, peculiarities of terminological subsystem language as a whole.

The results of the study allow us to conclude that the block of the term "media" should be included in such format of multimedia text, as longreed. In turn, A multimedia longread is related to storytelling as a form of presenting a large volume of The multimedia long storytelling, in its turn, is related to storytelling as a form of presenting a large amount of information in a digital environment, using the capabilities of different media platforms, media platforms and their characteristic expressive means and genres. Longreed can as a natural consequence of the continuous transformation of media space, which implies a synthesis between journalistic genres and technological innovation. But the interpretation of the term is not limited to this. Longreed has also been interpreted as a method of creating convergent journalism which includes audio, video, photo, interactive and hypertextual elements. However, this interpretation narrows its possibilities and does not cover the important component – the content part, which involves investigative journalism, archives, documents, quotations, which are shown in the material both as text and audio-visual components. Nevertheless, in spite of its terminological ambiguity, the applied side of the longreed proves to be an effective way of immersing the reader in the material.

5. Conclusion
A study of the terminological apparatus of digital media communications has shown that, despite the diversity of disciplines, theories, concepts, approaches, traditions of analysis, and scientific schools of journalism, the media, mass communication, and the media, an integrated approach is optimal. Through the efforts of scholars of various fields, conditions have been created for an integrative, interdisciplinary study of digital media communications (multisubjectivity, active participation by users in creating content) and journalism (using all the possibilities of multimedia). Students can be successfully involved in this process and perform in-class tasks to compile a thesaurus of professional media speech. Experience is gained through their study of

professional media language in the Journalism for Students unit and their own production of vocabulary articles on new digital media communication terms.

The interest in the terminology of digital media communications is closely linked to the development of mass communications, mass media theory and communicativism. Western theorists have long proposed their terms, and the internationalization of terminology has led to the predominance of the Anglo-Saxon naming system. All this has influenced the process of generating terms along the lines of Anglo-American media culture. The Russian media thesaurus, on the one hand, has become closer to international standards, but, on the other hand, has become less comprehensible. In the context of classes for schoolchildren on the Journalism for Schoolchildren programme, it is important to clarify and systematize the terminology. The term "media" is relatively new, but its block includes even newer terms that can be interpreted by students themselves.

A study of the terminological apparatus of digital media communications has shown that, for all the diversity of disciplines, theories, concepts, approaches, traditions of analysis, scientific schools of journalism, the media, mass communication and the media, an integrated approach proves to be optimal.

Through the efforts of scholars of various fields, conditions have been created for an integrative, interdisciplinary study of digital media communications (multisubjectivity, active participation by users in creating content) and journalism (using all the possibilities of multimedia). Students can be successfully involved in this process and perform in-class tasks to compile a thesaurus of professional media speech. Experience is gained from studying professional media discourse in the Journalism for Students unit and from their own production of vocabulary articles on new digital media communication terms. In the context of the curriculum, the terms of the media block receive a differentiated interpretation, depending on how old they have been in scientific and practical use. For instance, the term "media text" is regarded as a hyperonym for a number of previous terms. It is fundamentally important not to limit the scope of the media text to a journalistic product, since the tendency towards integrativity is an active trend in contemporary media.

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Portrayal of Schoolteachers Presented by Newspaper *Izvestia* in Late Soviet Union and Contemporary Russia

Olga Pechinkina [a],[*], Tatiana Vepreva [a]

[a] Northern (Arctic) Federal University named after M.V. Lomonosov, Russian Federation

Abstract

Public image of people of different jobs is constantly changing in the course of time. Newspapers have always played a crucial role in representation of teachers, but the role of mass media in this process these days is hard to overestimate. To trace the transformation of teacher representation in national newspapers the authors speed-read 760 issues of the Russian broadsheet *Izvestia* in three different years. As a result, a final sample of 205 articles containing the word "teacher" in their headlines was chosen. The current study applied qualitative media and content analysis. The data received were analyzed and calculated with the help of statistical method. The use of these research methods allowed the authors to classify topics communicated to the readers into several groups and count the percentage of teacher concerned articles from the total number of mentioning in a year. Despite the fact that the number of selected articles over three time periods increased greatly, this research demonstrates the deterioration of schoolteacher representation by the newspaper studied. The present findings may help solve the shortcomings of teacher portrayal in mass media coverage and propose media to highlight more positive and optimistic news to restore and boost the profession status.

Keywords: news media, media studies, newspaper representation, schoolteacher, school education.

1. Introduction

For a couple of decades, the world has been fascinated by the Boy Who Lived and Hogwarts School of Witchcraft and Wizardry. Thousands of children, teenagers and even adults dreamed to enroll to Hogwarts. Such prominence captured the attention of scientists in the attempt to scrutinize skills, competences, and expertise of Hogwarts' professors. Who were these teachers inspiring children to counteract evil forces, to share all joys and sorrows with their friends, to adhere to spiritual values? This question attracted attention of a number of scholars worldwide. Researchers strived to investigate and evaluate different aspects of the book series and movies. The results of the analyses turned out not to be optimistic. Thus, A. Đumlija (Đumlija, 2015) studied Hogwarts from several angles: the structure of the boarding school, educational principles, streaming students, as well as curriculum, etc. She paid particular attention to teachers' evaluation classifying them into three categories: polarities (morally good or evil, wise or incompetent in their area of expertise, lenient or strict in terms), complexities (combination of incompatible or hardly compatible features), and paragons (an example of teaching and virtue, very amiable and trustworthy). The researcher claimed that Hogwarts teachers' depiction was rather stereotypical and reflected the real education and teachers.

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[*] Corresponding author
E-mail addresses: o.pechinkina@narfu.ru (O.V. Pechinkina)

Another contributor, R. Lukk (Lukk, 2018), resorted to the model created by J.A. Muchmore (Muchmore, 2012). The model includes identity themes that are based on the analysis of 44 literary works: (a) teacher as nurturer, (b) teacher as subversive, (c) teacher as conformist, (d) teacher as hero, (e) teacher as villain, (f) teacher as victim, (g) teacher as outsider, (h) teacher as immutable force, (i) teacher as eccentric, and (j) teacher as economic survivor (Muchmore, 2012: 8). Analysing *Harry Potter* series, R. Lukk complemented the model with two additional themes: a) teacher as objectionable and b) teacher as fraud (Lukk, 2018: 28). She concluded that the popularity of the book is conditioned by two factors. The first one is the use of quite stereotypical features of the characters, the second one is a novel combination of those stereotypes in each of the characters (Lukk, 2018: 31).

One more researcher, K.-L. Näär, evaluating the teacher-characters of the book noted that they are archetypes that readers project onto their own teachers (Näär, 2019) giving them either high praise and admiration (to good professors) or hatred (to evil ones). Having read the series several times the researcher noticed that some teachers appeared to be liars, abusers, and manipulators, and she set the goal to pinpoint the abusive and manipulative tendencies of some Hogwarts professors. According to K.-L. Näär (Näär, 2019), most of Hogwarts' teachers turned out not to be so positive and professional as the readers believed.

For instance, Professor Sybil Trelawney was mentally unbalanced, Professor Lockhart showed up as a selfish narcissist, Master Slughorn proved to be a master manipulator, etc. A kind and open-hearted Professor Hagrid didn't have appropriate education and had no ideas about making lesson plans. Even Headmaster Dumbledore being a good teacher was a mediocre school administrator. Almost all Hogwarts' teachers should not have been allowed to work with children. This very idea was also shared by G. Bassham who declared that there were too few qualified teachers in Hogwarts and students did not get comprehensive education (Bassham, 2010). Such conclusion relied on the analysis of Hogwarts education through the educational research of such prominent scientists as Plato, J. Locke, J.-J. Rousseau, I. Kant, J. Dewey, M. Adler, and others. Thus, it was proved that Hogwarts teachers are neither ideal nor flawless although they reproduce some stereotypical images of real teachers pertaining in the society. Subsequently, it led to another question and nowadays many researchers across the world have been discussing the interdependence between media, educational discourse and public opinion. What is pivotal? Do the media determine public opinion or, vice versa, the latter govern the media?

Some researchers claim that media play a significant role in shaping public opinion and can affect educational policy (Duanprakhon, 2012; Fenech, Wilkins, 2017; Gálik, 2020; Hyndman et al., 2020; Shine, O'Donoghue, 2013; Sokolova, 2014; Whitley et al., 2020). News media discuss the issues that are acute at the moment, widely debated and attract policymakers and public interest. Media also determine the extent to which a phenomenon is perceived as a public problem and how the society conceives the solutions offered by policymakers (Powers, Chapman, 2017).

It should be noted that news media reports specify public beliefs and trigger public actions (Whitley et al., 2020) as they strive to emphasize what is important and what is not. Moreover, media affect the design, adoption, and implementation of the educational policy (Ulmer, 2016:44).

Researchers support the idea that the relationship between school and society is mediated by images and representations disseminated by media (Stack, 2006: 49). Media are considered to be the main source of information about "good" and "bad" schools. Broad audience as well as policymakers recourse to this source to get their understanding and evaluating of the educational system in general. For instance, a group of researchers focused on the representation of physical education (PE) profession and PE classes in popular movies and its perception by the audience (Hyndman et al., 2020). They investigated international media for a five-year period using Computer Assisted Qualitative Data Analysis Software (CAQDAS). The outcomes demonstrated that the prevalent educational discourse was associated with a crisis and had negative or inadequate connotation. Thus, the researchers concluded that media shape PE knowledge that general public and authorities acquire.

According to Kachorsky et al. (Kachorsky et al., 2020), the democratic news media fulfil the following functions. Firstly, they inform citizens about current public affairs to enable them to participate in the democratic society. Secondly, media probe those with powers to protect people from the wrongdoing. Thirdly, they ensure a platform for debate to form public opinion. Finally, media represent the community views and their shared aims (Kachorsky et al., 2020). So, news

media should seek to provide coverage of actual and disputable issues. But researchers should understand how media construct and employ such coverage reaching the audiences.

Issues concerning school education and teachers regularly emerge in various media worldwide. Along with the development of modern technologies media messages become ubiquitous due to numerous devices, platforms, applications, etc. The reasons for news reports can be different whether they are standardized testing, assaults from both sides, innovative technologies, lack of expertise or others. Goals and target audiences of news reports can vary as well. Thus, we get the aim of the current research - to comprehend the representation of the teacher image by one of the widely spread periodicals in Russia in three different years. The objectives are: analysis of the research literature on the subject, quantitative and qualitative analyses of the newspaper teachers' representation and comparison of the obtained results with findings of previous studies.

Newspaper analysis was chosen relying on Fenech and Wilkins' arguments for the choice of print media (Fenech, Wilkins, 2019), although they applied these reasons for Australian newspapers. Firstly, in Australia a few years ago major daily newspapers still determined the media agenda. Secondly, Australian adults over 14 read national newspapers, in print or online, at least once a month. Thirdly, newspapers gave more detailed information and opinions in comparison with other media. Finally, the print format allowed a more profound analysis of text-based materials in contrast with video or audio formats (Fenech, Wilkins, 2019). We hypothesize these inferences can be disseminated to other countries.

2. Materials and methods

The current research was carried out relying on qualitative media analysis that includes providing an accessible comprehensive information base, a rationale for comparative research over time, listing shifts and trends, investigating denotative and connotative shifts, formulating meaningful patterns and themes (Altheide, 2000: 293). The ultimate component of the analysis, expanding patterns into other mass media, was beyond the scope of our research but it can be pursued in further research.

In the present research we followed the parameters approved by Russian scholars (Levitskaya, Seliverstova, 2019: 24). Namely, we studied historical context of the years when the chosen articles were published. As for social, cultural, ideological, and religious contexts, we should mention they were quite different in the mentioned periods. In 1980 it was a period of the Soviet Union with its planned economy, belief in the promising future, abandoned churches, social competition, etc. Year 2000 was the year when the country has already survived a few post-Soviet crises but still retained some features of the predecessor although the economical paradigm has changed, the Russian Orthodox Church regained a significant place in the society and the ideology was in the process of change. In 2020 likewise all the countries of the globe the country underwent pandemic COVID-19 transformations. We left behind the worldview of the characters of the 'school and student world' depicted in media texts as within the framework of our research only headlines were analysed.

The headline analysis was chosen as the headlines act as a forerunner to the news report, they attract readers' attention, provide a brief summary, and determine the way the newspaper appeals to its readership (Duanprakhon, 2012: 3). It is after skimming the headlines, the reader decides what to read or even without reading the article itself the person gets their individual overview of the current situation.

To determine the portrayal of teachers presented in newspapers we took the newspaper *Izvestia* as it is one of the most influential and widely spread dailies in the Russian Federation. The first issue was published in 1917 in St. Petersburg under the name of *Izvestia of Petrograd Council of Workers' Deputies*. Then it was renamed *Izvestia of the Council of People's Deputies*. In the USSR it used to be an official organ of the Supreme Soviet and advocated the government policy and political views. In 1991 the paper became autonomous. Nowadays it is a significant independent mass media covering domestic and international news in all life spheres. The newspaper's issues also include analytics and comments, overviews of business and economic problems, cultural and sports events. The newspaper comes out both in print and electronic versions during weekdays.

As mentioned above, the choice of dates was specified by three periods in the history of Russia: Soviet, post-Soviet and contemporary ones. According to newspaper's files in 1980 there

were 306, in 2000 – 246, and in 2020 – 208 issues of *Izvestia*. The study involved content analysis research method. We looked through all the issues and searched for mentioning of the word "teacher" or its derivatives and synonyms in any of the materials presented. Since in 1980 and 2000 there were no electronic versions of the paper, we read paper versions. The search of the same information in 2020 was made electronically on the website of *Izvestia*. After that we reviewed the articles found, analysed them and grouped into several categories according to the topics represented to the readers. Then we calculated the percentage of teacher concerned articles from the total number of mentioning in a year. The research done allowed formulating outcomes presented in *Results* section.

3. Discussion

An array of studies devoted to school, teacher and education representation in newspapers has been published in Australia, Britain, Canada, Germany, Thailand, the United States, and others. Researchers focused on various aspects of education and teachers' coverage and portrayal in the media, namely, standardized testing (Shine, O'Donoghue, 2013), teacher characters as heroes or villains (Shine, O'Donoghue, 2013), the PISA results (Stack, 2006), etc. For instance, according to K. Shine and T. O'Donoghue (Shine, O'Donoghue, 2013), the West Australian newspapers portray school teachers as being against standardized testing and any accountability measures. The researchers highlight that although there are teachers doing a job perfectly, the majority claims the decline of educational standards owing to inadequate teaching. The most newspaper content conveys negative attitude to teachers' practices with a few attempts to focus on teachers' overload and work under pressure. As a consequence, teachers' profession is presented as negative one. The fact to emphasize is that the negative information and opinion about teachers and teaching mostly come from union representatives, politicians, bureaucrats and academics, those almost neglecting any teachers' achievements and rewards or advantages of being a teacher (Shine, O'Donoghue, 2013: 394). It is not surprising that teachers could become disappointed by such a negative focus of the media towards teachers and their work. The same researchers (Shine, O'Donoghue, 2013) find out that little is portrayed about the teaching profession itself that actually has become more complex, demanding and difficult. This fact is totally ignored by media.

Following the research (Shine, O'Donoghue, 2013), it can be noted that the attitude to teachers is not the same throughout the time. Thus, in the 1980s in Australia because of teaching strikes many teachers were claimed not to meet a fundamental professional requirement, namely, the devotion to community and service to it. In the 1990s in Britain high expectations were charged to teachers and those who did not keep up these moral norms were blamed. In cases of mistreatment, psychological or physical abuse, teachers were proclaimed as "demons, villains or deviants" (Hansen, 2009). Later on, British, American and Australian media depicted teachers as giving all their knowledge and efforts to children but not their own ones because of working hard, demonstrating their commitment to work and students and becoming exhausted.

The comparative analysis of four metropolitan daily Australian newspapers over a 10-year period was carried out by K. Shine (Shine, 2015: 501). The researcher identified 249 articles from metropolitan Australian newspapers covering teachers and teaching. Firstly, the scholar read all the articles for several times. Secondly, the articles were studied to find out actions and events to classify them later. Thirdly, continuous comparison allowed to identify several patterns and themes and their change over the time. Finally, key concepts and categories were revealed to develop understanding of newspapers' portrayal of teachers (Shine, 2015: 504). Topics touched upon in the articles included teachers' working conditions, stress, workload, payment and job security as well as difficult and abusive students. But the most prominent message was teachers' dismissal or their wish to quit the profession. It concerned not only older teachers but those who were at the start of their career. The reason quoted by both inner and outer respondents was teacher dissatisfaction of low pay. The teachers interviewed were assured that media could shape public opinion concerning schools and teaching, thus, influencing their relationship with narrow and wider community, sometimes making them leave teaching profession. But they highlighted that the image of a teacher was mostly created by those who were not directly involved in teaching, and teachers were deprived of their voice. Such attitude influenced teachers' enthusiasm and their readiness to continue their job (Shine, 2015: 510). Moreover, it could influence the enrollment to the teacher education programmes at the universities that was the case in Australia in the 2000s.

A few years later K. Shane pursued the research and delved into schoolteachers' perception of news coverage of education in Australia (Shine, 2018). The education coverage was found to be mainly negative and critical. Most of the Australian teachers interviewed concluded the predominant negativity in news coverage, although they admitted that sometimes some positive stories portraying schools and teachers appeared. They also believed that the public, especially, parents would be glad to read more positive news.

At the same time the researcher noted that the situation was different in big cities and small towns. So, newspapers in small towns more often wrote about positive contributions from schools and teachers. The possible explication could be the idea that local media had less material and they welcomed all kinds of news available and local schools and their members had higher chances to contribute to media coverage themselves. Further on, K. Shane mentioned the research carried out by different scientists in 1965, 2001 and 2016 and proved that in all the cases negative news "remained a key requirement in contemporary news selection" (Shine, 2018: 11).

According to the same research (Shine, 2018), schoolteachers' portrayal highlighted teachers to be accused of most shortcomings of the educational system, for example, of a decline in educational standards. They were also blamed for poor performance and inappropriate professional education and training. Teachers emphasized their news portrayal as low achievers academically and professionally and that any crime or misconduct of a teacher attracted enhanced attention of the media. The consequence was that such news led to generalisations affecting all representatives of the profession.

One more deduction to focus on is superficial reporting of education. Quite often news is based on a single interview or conversation when a principal or someone involved in the school process narrates the circumstances. Such coverage does not reflect the realities of school life. Even when the stories are supported with facts and statistics, they do not obligatory reveal the reasons underlying the process. One of the teachers states: "They seem to think education is black or white. There is a multitude of issues that need to be dealt with sensitively from different angles. I don't see a lot of that in education journalism" (Shine, 2018: 16).

Interestingly, teachers are faulted for not explaining their roles properly (Shine, 2018: 16). This situation seems ambiguous. On the one hand, usually teachers are not actively interviewed. When the case is concerned, journalists interact with the school authorities or/and one or two teachers. In most cases media rely on official and influential stakeholders (on the local, regional and national levels) and sanctioned press-releases and all pieces of news are nothing but interaction of journalists and officials serving dominant interests (Stack, 2006: 51). That is why not all teachers have a chance to contribute to circumstances' explanations and coverage. On the other hand, the interviewees cannot always manage to explain all intricacies of the schooling.

The final remark of K. Shine's research concerns the lack of coverage about changes in teaching throughout the time (Shine, 2018: 17). News does not compare the increased teachers' workload or faster pace with the situation occurred ten, twenty or more years ago. All these details contribute to the inaccurate portrayal of school education and, consequently, to teachers' considering quitting the profession or applicant's entering the field.

A group of researchers studied how *Time* magazine covers communicated ideas concerning education throughout almost a century, from 1923 till 2019 (Kachorsky et al., 2020). The researchers did not examine the published articles, their aim was to explore the visual representation of education in the United States. They claim that in our digital age "the world told" has been replaced by "the world shown" where visuals and graphics prevail. Moreover, the world is not reflected as it is but as news makers consider it to be relying on their knowledge, experience, interests, context, resources and tools available.

Analyzing magazine's covers, the researchers resorted to an array of analyses, namely, compositional analysis, ideational analysis, interpersonal analysis, ideological analysis, intermodal analysis, and data analysis. The researchers found out that education media coverage does not exceed 3 % of the total US news coverage and this coverage turned out to be superficial, biased, uninformed, and, predominantly, negative. For instance, television broadcast news coverage of education is triggered by some accidents such as shooting at school, inappropriate relationship, teacher strikes, etc. Another finding showed that the distinction between education and schooling evident to scholars is very vague and uncertain for journalists and the audience. Summing up, the researchers identified five categories among which four are of interest to the present research: learning and schooling presented as having not changed over time; overgeneralized and metonymic

representations can stand for broad categories of education stakeholders; schools are presented as in need of fixing; and schools are perceived as sites for larger, sociopolitical debates (Kachorsky et al., 2020).

In June 2014 the US media published the court's decision on the Vergara v. California lawsuit which dealt with a child's right to education and instruction by an effective teacher. The suit was filed in May 2012. Powers and Chapman (Powers, Chapman, 2017) analyzed 42 print news media articles concerning that lawsuit published between 2012 to 2014. They concluded that journalists, spokespeople, philanthropists, education celebrities, and research firm representatives often relied their judgments on the idea of helpless public-school children taught by an inefficient teacher. Such teacher was depicted as a villain who resisted to educational reform and such portrayal predetermined the public opinion. The researchers claimed that similar cases are theatrical acts of the political spectacle which key elements include: a) the use of metaphorical language; b) the casting of political actors in character roles (e.g., heroes, villains, and victims); c) dramaturgy or the staging of events; d) efforts to create the illusion of rationality via the use of numerical data, opinion polls, and research to justify policy claims or decisions; and e) a disconnection between means and ends, or indicators that there is a mismatch between the goal of a policy proposal and the possible outcomes (Powers, Chapman, 2017: 168). Throughout the Vergara v. California coverage, the term "teacher" was used predominantly negatively. It was paired with such adjectives as "ineffective", "bad", "insufficient", and "lazy". Positive evaluation was less prevalent and there were few cases when the teacher was referred as "average," "probationary," "tenured," and "more and less effective". Thus, news media appealed to value added models for measuring teachers' performance as one of the debate provoking topic.

Similar claims appeared much earlier. So, in the United States *A Nation at Risk* report released in 1983 launched changes in contemporary American educational history that still echo throughout media and policy. The main aim was to attract paramount attention to the issues of qualifications and performance of education professionals as the system of education was considered to be in danger due to inappropriate teaching staff (Ulmer, 2016: 44). The analysis showed that media represented school teachers as caring but professionally ineffective, as those who needed reform but resisted to it at the same time. Teachers were depicted in the context of derision, deficit, disgust, and crisis. Such setting highlighted declining teacher quality and creates panic (Ulmer, 2016: 45).

In Canada the PISA results coverage was analysed by M. Stack (Stack, 2006) and he concluded that, firstly, headlines predetermined readers attitude to the issues. Secondly, portraying the PISA results journalists primarily and exclusively relied on government sources instead of professionally oriented institutions such as teachers' federations or associations. Thirdly, all students were treated as one group without paying attention to inequality among groups, such as aboriginal people and inclusive students. Fourthly, parents', students' and teachers' opinions were not taken into consideration. Therefore, the emphasis on the official data undermined the opportunity for wider discussion involving significance of test results for various groups, results' interpretation for further educational policy, emerging and persisting stereotypes in the society, etc. (Stack, 2006: 65).

Education, schooling and teachers' portrayal over a 20-year period was analysed in the West Australian newspapers and later on these representations were compared with those found in research literature, news media and other sources (Thomas, 2015). Namely, five sustained aspects were paid special attention to: unit curriculum, industrial dispute, the introduction of standardised testing, teacher shortage and outcomes-based education (Thomas, 2015: 525). The findings were in line with other researches – teachers were portrayed predominantly negatively, resisting to any changes in the educational system, being very conservative, and being one of the main reasons for decreasing educational standards. Although, the research highlighted a few sympathetic news reports depicting teachers as important, dedicated and hardworking, even overworking but having little influence in the society. Unfortunately, those representations could not be recognized as reliable as no details and explanations were provided in the media.

Abtahi and Barwell (Abtahi, Barwell, 2020) studied news reports on mathematics education. The portrayal covered such topics as methods of teaching mathematics, the content of the subject, results of pupils' mathematical performance, etc. The findings were quite opposing. From one point of view, a new method of teaching, discovery learning, was found to be confusing for students and parents. From another point of view, return to basic teaching methods meant nothing but the

learning of basic facts and the use of standardized methods. So, progressive positions collided with conservative ones that led to "math wars" (Abtahi, Barwell, 2020). Moreover, the situation was complemented by PISA results giving arguments for the opponents. Actors involved in the debate embraced governments, ministries and ministers, teachers, parents, students, researchers, university professors, etc. Teachers and students turned out to be subjects to the powers of others as they were acted upon by the money invested in them, imposed curricula, insufficient training at the university, etc. And again, in most cases, teachers were portrayed as non-knowledgeable, unprepared, and ill-equipped.

According to Levitskaya and Seliverstova (Levitskaya, Seliverstova, 2019), German media texts disclosed teachers' role as being a victim resulting from sexism, homophobia, disrespect and aggression from some of the students. That is why some Federal Lands in Germany published special recommendations for teachers concerning harassment of teachers on the Internet. Meanwhile, German researchers created the "good teacher" model in accordance with which a "good teacher": seeks to create strong working relationships with their students; knows how to use didactic and methodological tools; combines deep scientific knowledge and a high level of competence in the subject taught; tries to develop democratic culture in the educational process; combines theory and practice in the classroom and exhibits "pedagogical tact" in the understanding of J. F. Herbart; realises that some tasks may contain contradictions and tries to balance them; respects pupils and demands respect for themselves and for each other; enjoys working in a team and feels like a member of the professional community; upgrades qualifications and is willing to develop their own skills; develops political professional understanding (Levitskaya, Seliverstova, 2019: 24). But studies proved that the prestige of the teaching profession in Germany is constantly decreasing and the image of a teacher confronting permanent demands from students, parents and society is persisting.

Russian researcher Sokolova (Sokolova, 2014) studied media portrayal of a school teacher in a national provincial newspaper for over 10 years. The stereotypical portrait represented a female teacher over 40 with a certain level of expertise. That female teacher was keen on her profession and was happy at work and in the family. News reports described professional achievements of a teacher highlighting experienced teachers and ignoring novices. The theme of school and teachers was paid rare attention – one news report every one to two months in a weekly newspaper. The range of topics embraced preparation for the beginning of the academic year (usually the last week in August), school meals (throughout the year), teachers-veterans (before the Victory Day and The Day of Elderly), and the portrait of a school director (once a year). The researcher concluded that such news reports were informative but not analytical, incorporated conventional characteristics and headlines. She also claimed that current news accounts in the provincial newspaper seemed to be positive as they were in the Soviet epoch, they recured to some stereotypes hiding real problems and disputable issues in professional and personal spheres.

4. Results

During the current research we skimmed 760 issues of the newspaper *Izvestia* within the time frame and settled on a final sampling of 205 articles and news reports mentioning the word "teacher" including its derivatives and synonyms. The number of selected articles over three time periods differs greatly (Figure 1).
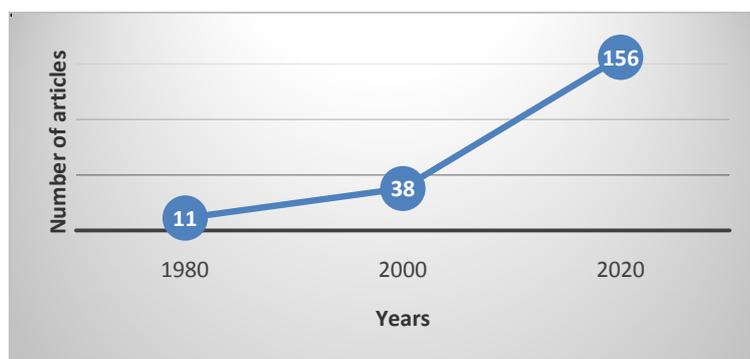

Fig. 1. The number of articles concerning teachers in *Izvestia*

The line graph shows the changing trend in the number of articles concerning teachers. Starting with 11 in 1980, there was more than three times rise in 2000 followed by a dramatic increase in 2020.

Further analysis made it possible to group all the materials into seven most often occurred categories: 1. Salary. 2. Housing. 3. Prestige and role in society. 4. Skill contests, incentives. 5. Offences and crimes against teachers. 6. Offences and crimes committed by teachers. 7. News from other countries

However, the situation with the pandemic forced us to add in 2020 one more category titled COVID-19 as *Izvestia* could not but wrote about it.

Let us consider the results of each period in more detail. In 1980 we noted only 11 mentioning, eight of which were referred to Prestige and role in society and three ones to the News from foreign countries. The national articles covered such news as creation of mass pedagogical universal education for parents as one of the effective forms and methods of pedagogical education; congratulations with the beginning of the school year; a story about a family of teachers working in a village; some ideas about teachers' training in universities and institutes; and considerations about the essence of teacher's job. Interestingly, all the articles created an image of a good, skilled and inspired teacher with an active life position. Foreign news turned out to be not so positive as domestic ones. The piece of news from France described a teachers' strike against job cuts in educational institutions as the government wanted to save money. A reporter from Kabul, Afghanistan, wrote about the first All-Afghan Congress of Teachers. This news being quite optimistic in general recollected a fact of murdering a teacher in this country a year ago and two facts of printing photos in *New York Times* and *New York Post* with the captures "Shooting of teachers", "Afghan rebels hunt for teachers". The main idea concentrated there was that Afghan teachers were ready to fight for the better future of their country together with the government. As for the third foreign news, it was quite neutral telling about the first graduation of teachers from a state pedagogical college in Kampuchea (now Cambodia).

In 2000 we found 38 articles about teachers which covered all the categories (Figure 2). The most discussed issue was salaries since Russia experienced hard times due to the economic situation. Teachers as well as people of other professions did not get their salaries and had to make some money on the side. They could not bear the lack of money, food and goods in the shops anymore and organized strikes during which they did not conduct lessons. The next most debated problem was Prestige and role including some articles dedicated to the professional holiday with the congratulation of teachers and considerations about educational system. Two articles discussed advantages and disadvantages of classical national education, centered on the teacher compared to the American one, where in the center was a student. Others two were devoted to the memory of a German teacher who helped people during the Great Patriotic war and to the situation when students had achieved a draft deferment for their favourite teacher. Naturally, there were also two negative news about the staff reduction due to a decrease in the birth rate, and about the failure of teachers' dreams. Articles about skill contests and incentives were the third in number and told about prize money for the best representatives of the profession. Five news from other countries informed about a teachers' strike for higher salary in Ecuador, young Germans not willing to work as teachers, North Korean communists interested in studying English to communicate with the outside world, and training of Estonian and Ukrainian teachers. In 2000 we also came across three cases of crimes against teachers: one case of kidnapping, a case of harassment of a talented teacher introducing innovative methods of education, and an authorities' reaction to the publication of a chapter from the Weiner story. In the latter case the authors discussed the reasons and consequences of a real incident when bullies had beaten a teacher. But since that article came out just before the professional holiday the authorities considered it as an insult to all teachers. Two cases about crimes committed by teachers comprised an episode about Physical education teacher accused of lewd acts towards children and a teacher beating a student.

Our search in 2020 revealed 156 mentioning (Figure 3). On the top there were articles concerning Skill contests and incentives. Among contests there was "Teacher of the Future", a team competition to find people who apply unusual and modern approaches in their work and "Teacher of the Future. Students", aiming to discover talented and ambitious youth willing to devote their lives to education. "Zemsky Teacher" and "Teacher for Russia" programmes attracted teachers to faraway towns and villages in Russia, and those who agreed to participate in them received cash grants.

The authorities also provided teachers with tablets, equipment for distance learning and launched an all-Russian educational platform to solve the most pressing requests of teachers, schoolchildren and parents. Then there came News from other countries, 21 pieces of which were related to the unprecedented case of murdering a teacher in France. The third most popular item was COVID-19 with the statistics of sick teachers, vaccination and problems of distant learning forced due to the pandemic.
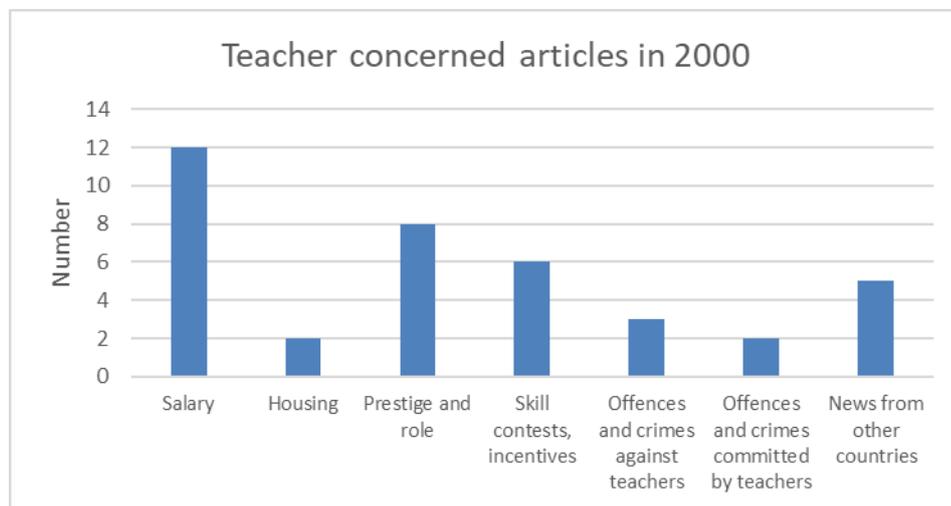
Fig. 2. Newspaper topics concerning teachers (the year 2000)

The number of articles about Prestige and role equaled 22. The paper wrote about a flash mob of gratitude to teachers, the authorities' congratulations on the Day of Knowledge and professional holiday, praised the work of teachers, schoolchildren and parents during the pandemic. Together with this an article based on the survey of the analytical center claimed that almost a quarter of Russians (23 %) believed that modern teachers lacked professionalism, patience, politeness and sociability. Its respondents also considered the level of digital literacy of students higher than of their teachers.
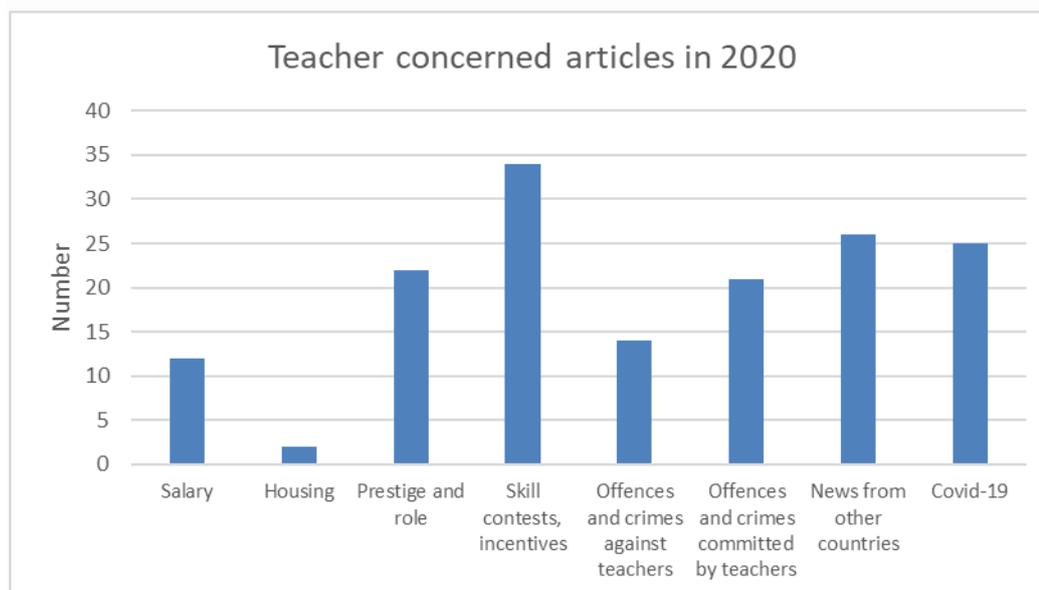
Fig. 3. Newspaper topics concerning teachers (the year 2020)

Experts interviewed by *Izvestia* noted that many teachers did not strive for self-development but preferred to teach their subject according to the old scheme. In addition, they often failed to build a dialogue with either parents or students. Offences committed by teachers totaled 21. Among

them we could read about a teacher who came drunk to the lesson, some examples of cruel treatment of children, a teacher suspected of having an intimate relationship with a student, a teacher who masturbated in front of the students, a director appropriated the salary of another teacher, and a teacher lowered the grade because of the personal opinion of the student. Then there came Offences and crimes against teachers with 14 cases involving money thefts, students' threats to teachers due to low grades, and condolences over the murder of a French teacher. Salary was mentioned in 12 news with the information about the average salary, an idea to change the system of remuneration, raising the salaries, and introduction of a special bonus for classroom guidance. The least mentioned category was Housing with two positive events informing about building accommodation for teachers.

While comparing the total results we excluded the category COVID-19 as it existed only in 2020. To find out the frequency of the topics highlighted each year we calculated the percentage of teacher concerned articles from the total number of mentioning in a year (Figure 4).
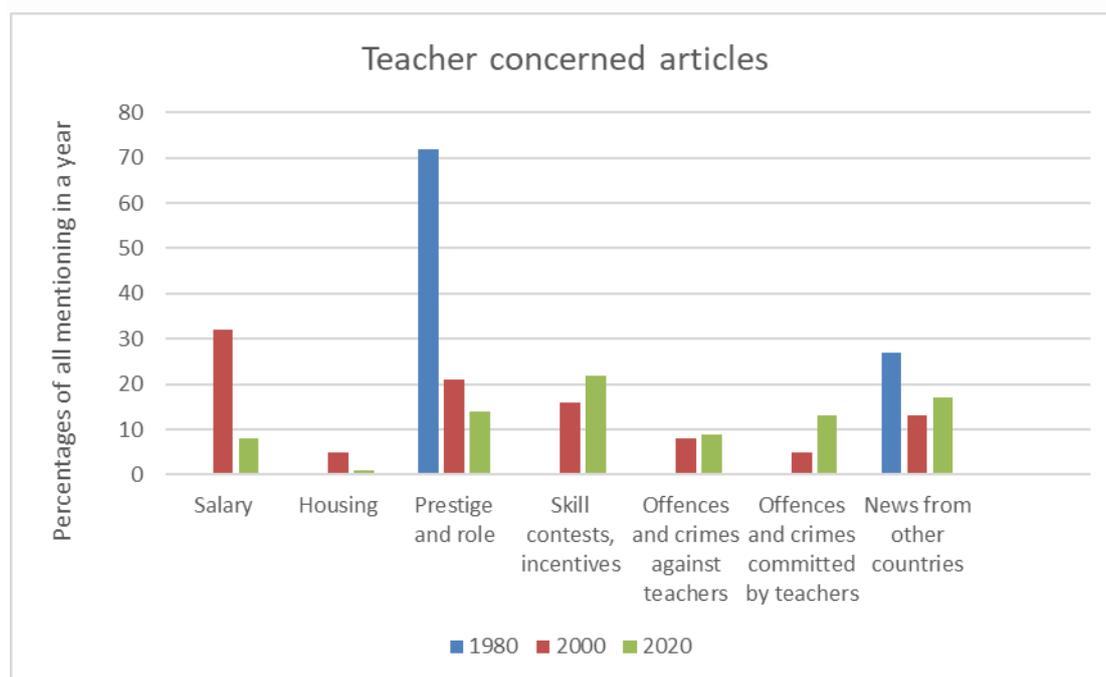
Fig. 4. Aggregate newspaper topics concerning teachers (1980 – 2000 – 2020)

According to the chart, there is four times decline of Salary and five times drop of Housing mentioning between 2000 and 2020. This is explained by the improvement of the economic situation in the country and the solving of major problems in these areas. Mentioning of Contests and incentives in the same periods increased from 16 up to 22 per cent. Talking about Crimes and offences we can see little difference between those committed against but sharp surge from five up to 13 per cent committed by teachers. Interestingly, in spite of the fact that the world communication nowadays has become borderless and it is possible to learn the news in almost every part of the planet in seconds, the percentage of News from other countries in 1980 is the highest with 27 compared with only 17 in 2020. The most striking result from the data is the dramatic dip of Prestige and role mentioning from 72 in 1980 to 14 per cent in 2020.

5. Conclusion

To sum up, we have comprehended the portrayal of schoolteachers by one of the most widely spread periodical in Russia in three different years. The evidence from this study demonstrates the transformation of the teacher representation by this newspaper in Russia. In 1980, in line with the government policy of that time, the teacher was not only a guide in the world of knowledge, but also a spiritual mentor of young people and a passionate advocate of communist ideals. The mission of the teacher was presented as responsible and multifaceted, respected and loved by people. Unfortunately, by 2000 the former prestige had been lost because of numerous housing problems and money troubles. Teachers were unable to earn enough money to keep their families

and instead of preparing for classes had to find other ways to survive. All these dealt a blow to teacher's prestige.

The most important change in teacher's image in 2020 was that they stopped being the only source of knowledge owing to the rapid increase of technologies. Students could find the necessary information and even get education via Internet and other sources. Moreover, often, teachers were not so good at using modern gadgets and applications as their trainees. Disappointingly, according to analytical center Avito Rabota, education continued to be one of the lowest-paid areas. Even though the government considered the work of Russian teachers vital to society, there were apparently not enough efforts to raise teachers' prestige in media.

The findings of this research concur well with other scholars' results, stating the predominating negative mass media attitude to schoolteachers. Newspapers provide information about practices at school, teachers' and students' activities but despite the possibility to reflect some positive and affirmative reports, media often plunge into negative, critical and oppressive discourse (Baroutsis, 2016). Such accounts portray schools as damaged and in a state of crisis that result in distrust from a part of students, parents, and society in general. Subsequently, societal distrust leads to more intensive scrutiny, enhanced accountability, increased workload, psychological and social tension. Meanwhile, we understand that some of the consequences may be ambiguous. For instance, enhanced accountability can make teachers' work more transparent and evident but at the same time it requires a huge amount of time and efforts diverting educators' endeavour from inspiring teaching process to administrative bureaucratic duties. And what is more dramatic, such accountability is aimed more at punishing or dismissing "bad" teachers instead of improving their practices (Baroutsis, 2016). Thus, media are considered to be a "watchdog" with a positive intent that happens to have detrimental effect sometimes.

Taken together, our findings suggest that there is still a lot to be done to improve the situation. Some solutions have already been suggested. For instance, researchers (Goldstein cited in Ulmer, 2016: 49; Thomas, 2015: 527) recommend educational researchers, firstly, to become more visible on the public arena and to make salient counterexamples and alternatives to widespread portrayal of schoolteachers. Secondly, they invite educators and the general audience to reveal the ways media use to frame education debates and shape public discourse. One more example is the suggestion for teachers to more actively speak up about complexities and challenges of the teaching profession to get wider coverage and better understanding of the peculiarities of their work from the part of the general public. We also believe that policymakers should encourage journalists to pay greater attention to the job of teachers to overcome ubiquitous stereotypes and enhance prestige of the profession.

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School Communities on *VKontakte* as Part of the Media Learning Environment: Teachers' Media Competences

Olga Petrova [a], Irina Belyakova [a, *]

[a] Tyumen State University, Russian Federation

Abstract

The article addresses the issue of media competences of school teachers responsible for managing their schools' social media accounts, communities, etc.

The new types of communication, instant messengers, social networking websites and online learning platforms place modern education in a very special and sensitive environment with a shortened distance between the communicators, danger of personal or classroom information exposure and risks of damaging the reputation of the educational institution. Consequently, school principals and teachers face a problem of acquiring necessary competences in order to advantageously use their school online communities.

We surveyed school employees responsible for managing their schools' virtual accounts and revealed that school teachers do not professionalize their management of social media networks: they neither include it in the sphere of pedagogical competence nor correlate it with journalism. Besides, they feel lack of motivation due to little support from the school administration.

We claim that the duty to manage schools' social media pages should be perceived in the context of the media competence theory and include the ability to collect and process information, produce multimedia content, manage creative teams and form social media communities. This activity should be monitored by school principals and duly rewarded.

Keywords: social media, networking sites, school virtual community, media learning.

1. Introduction

Against the background of public and academic discussions of their feasibility, schools continue using social networks both for communication and education. They develop school media environment by creating accounts, groups, and pages on social networks.

Education consultants advise schools to use social media to raise their school profile. They claim that "sharing informative and educational social content positions your school as a forward-thinking, modern institution" (Hepburn, 2017).

In Russia, this development is stimulated by state programs. Virtual school communities (groups) are being created on VKontakte and other social networking sites under the auspices of the All-Russian Public and State Children's and Youth Organization "Russian Movement of Schoolchildren" (RDS) as well as initiated by school administrations and teachers. In 2020, we monitored representation of 355 schools (including their branches) in the Tyumen Region on the VKontakte social networking site. The findings included 134 online RDS communities, in total 521 groups registered with an indication of their school number. Among them, there are communities of schools, parents, and alumni. It should be noted that school accounts, unlike

school websites, do not have an official status and are created in accordance with the rules of a particular networking site and their own vision of this media resource.

In January 2022, the media discussed guidelines for the registration on three social networking websites, which were received by the educational institutions in Chelyabinsk and Kopeysk, Russia. In this situation, school principals expressed concerns about schoolchildren's and their parents' readiness for public communication. User comments on such messages in the media and in teachers' online communities (*Overheard from teachers*, etc.) reveal another problem: lack of understanding of the required teachers' digital competencies. Absence of clear directions from school principals results in the absence of schools' social media strategies. Besides, there are complaints about failure on the school administration's part to "monitor or analyze activities undertaken by school employees, appreciate teachers' activity and involvement in publishing valuable content, they do not analyze the opinions and comments posted by stakeholders in social media" (Jedrzejczyk, 2021:1909).

Summing up the findings of a large-scale international project "Media and Information Literacy in the Digital World: How to Teach Teachers" (Mediyno..., 2021), researchers and practitioners of media education state the current demand for an integrated approach to media and information technology education, additional media literacy training for teachers, and inclusion of media studies into teacher training programs. According to American and German academics J. Tiede, S. Grafe and R. Hobbs, "the field of modelling and measuring pedagogical media competencies deserves further research, development and innovation in an international perspective to further enhance a global movement of media literacy education" (Tiede et al., 2015).

The problem is not in the absence of the competences necessary for teachers' activity in the digital learning environment, but in the determination of the object of this activity and, accordingly, its methods and goals. Virtual school communities are neither formally nor meaningfully described. In the recommendations for teachers, they are considered in the context of creating and promoting a school image. On the one hand, it is obvious since corporate accounts also function this way. On the other hand, a school community on social networking websites functions as an information-sharing and communication platform. Special features of schools as educational institutions and professional qualities of teachers responsible for designing school social networking accounts should not be ignored.

Pedagogical media competences have become the subject of special research. Theoretical frameworks for the definition and analysis of adult teachers' media pedagogical competence are provided in other sources (Tiede et al., 2015; Rohs et al., 2019). It includes media-related field competence; subject-specific media-related competence; personal competence of self-regulation and media-related attitudes; media didactic competence (Rohs et al., 2019: 313).

2. Materials and methods

Our approach to media education and development of media competence in teachers is based on the theoretical framework built by A.V. Fedorov's scientific school (Fedorov, 2007) and the concept of media and information literacy proposed by UNESCO in 2007. We also take into account the idea of media education environment as convergence of the media space and educational environment, which was developed by I.A. Fateeva, I.V. Zhilavskaya (Fateeva, 2007; Zhilavskaya, 2014).

School communities on social networking sites are part of the media education environment of modern school. Therefore, they should be considered in the context of the teacher's media competences and be differentiated from the media system in general. We assume that such school communities (groups) possess qualities of social media. Consequently, their analysis should take into account typological features and principles of this type of media. Then we will be able to describe the nature of the competencies required for the operation of social networking in schools.

Communities on the VKontakte social networking website affiliated with schools and the Russian Movement of Schoolchildren were selected as research materials. This social networking service is still one of the most popular, according to the results of a recent survey; it publishes "the largest amount of content" (Sotsial'nyye..., 2021). We apply the content analysis method to 134 online school communities in the Tyumen region. The typological and functional methods were used to single out and characterize ten groups of schools.

The results of the empirical study were obtained by interviewing teachers and analyzing texts describing their work with school communities on social media platforms. Two types of sources

were considered: publications in specialized and thematic media (4 articles); discussions on social networking websites and blogs (2 posts and 123 comments, respectively). The survey was conducted in 2021 in the Tyumen region among the 133 schoolteachers, heads of school media.

3. Discussion

The question of the status of social networking websites within the media system has been raised since their advent. In the context of our research, it also matters because it influences the definition of the nature of the competences of professional social media users.

Summarizing the discussion among media experts, L.A. Braslavets notes that social media have certain properties, technical and content-generating capabilities which let them develop as a new type of media. The activity of social media users, according to the researcher, is non-professional, but generally falls under the definition of journalistic (Braslavets, 2009; 2010). The concept of 'social media' becomes part of scholarly discourse. M.S. Budolak argues that social media have all the characteristics of mass media and defines them as "a new type of online media" where any Internet user "can participate in the process of creating, storing and disseminating socially significant information that is of a periodic nature and addressed to the general public" (Budolak, 2009: 18). Apart from the search for similarities with conventional mass media and journalism, another important social media research direction is identification of their specifics as a new type of media. L.A. Braslavets highlights the following journalistic features of social networks: "amateur, mass effect, the fastest publication, connectedness among the users of the same network, and public feedback" (Braslavets, 2010: 20). Most researchers agree that social media let users publish and repost personal, commercial and socially significant information and receive feedback (Druker, Yanovskaya, 2021). Users in social networks act as authors; the online service performs a regulatory function (banning of content) and offers digital technologies for creative activity.

Social media experience is vital for learners to expand their horizons. It teaches them to make observations; seek explanations; pursue interrelationships; and formulate extrapolations (Freestone, Mason, 2019).

Social media researchers analyze how social networking sites are involved in the advertising and PR practices of companies, including educational institutions (Bykov, Filatova, 2011; Jedrzejczyk, 2021).

Analyzing barriers in the use of social media in Polish schools, W. Jedrzeiczyk identifies the main reasons for their low efficiency in the process of positive image building in educational institutions. Taking into account their two dimensions – technological and social, he found the latter the most problematic as Polish schools generally lack a social media strategy, systematic activities, promotion skills, incentives for the teachers responsible for the preparation and monitoring of content and as a result lack of employees willing to be responsible for managing their school's social media accounts (Jedrzejczyk, 2021: 1910)

The use of social networks for leadership in the field of education has been studied in (Prasojo et al., 2021). Indonesian researchers revealed positive perception of social media by Indonesian educational leadership: they find them useful and easy to use.

Thus, social networks are considered in the system of corporate or brand media where users act on behalf of the institution and pursue commercial or reputational goals. In this aspect, such media communication forms as groups (communities), publics, and accounts on social networking sites are actively studied. Their regular practices and certain cases of managing social media communities (groups, publics) as online platforms for organizing and sharing information about school-related projects, activities, etc. have become a major focus of research.

A study of G. Baxter and D. Toe explored the social media practices of seven Australian schools and interviewed their leaders to "highlight the significant role that school leaders have in facilitating classroom teachers' use of social media for family engagement". The ongoing development of innovative social media platforms offers schools new opportunities to enhance communication with families, which is very important for schoolchildren's academic success. School-based social media offers scope for empowering families to partner in their children's learning, through uploading photos, video and audio footage etc., sharing insights, opinions and experiences. They found that school principals monitored teachers' posts and then taught them "a strategic intent" for their online communication with parents and how to "adapt posts to become

more accessible and interactive for families" on three levels: cultural-discursive, material economic and social-political (Baxter, Toe, 2021: 18-19).

Researchers address the issue of media competences of non-professional authors and media editors – school teachers – in connection with the transition to the digital educational paradigm and their activities on social networking websites (Borau et al., 2009; Troyan, Kravchenko, 2021; Uglova et al., 2020; Yefimov et al., 2019).

In spite of the fact that the usage of social media entails both risks (excessive media use, low credibility of online news media) (Gálik, 2020; Gáliková Tolnaiová, 2019; Tkacová et al., 2022; Vilella et al., 2022) and benefits for students, B. Hayes et al. highlight their "bonding social capital" (Hayes et al., 2022). Social media sites are often used as a medium for discussing and organizing plans, making and updating friends who live further away, etc. According to L. Ciboci and D. Labaš, to mitigate the risks of online communication, e.g. overdisclosure or cyberbullying, adults should act as mediators in children's use of social networking sites (Ciboci, Labaš, 2019). To do this, school teachers need special training aimed at developing relevant competences (De Gagne et al., 2018).

The content of competences and how to form them has been described in detail by V. Fernández et al. They claim that the media competence embraces the four key competences, each with its own indicators: "linguistic competence (indicators: fluency in oral expression; participation in debates and colloquiums; prosodic elements of language; information processing; school library), digital competence (indicators: use of radio media; management of programs related to school radio), social and civic competence (indicators: ccommunication standards; opinions and points of view of others; teamwork and cooperative work; relationship between students and the educational community) and competence of the sense of initiative and entrepreneurial spirit (indicators: autonomy and confidence in students; development of creativity and innovation in the treatment of topics; inquiry and curiosity; entrepreneurship and problem solving; critical thinking)" (Fernández et al., 2022: 185).

These competencies and skills can be conveniently trained on social media. Indonesian teachers determined the competence of Indonesian language secondary school teachers to understand and apply state policies in using digital media by schools. According to them, more than half of respondents know the terms of User Agreements for the websites where they post content, know school rules and policies on downloading digital files, can evaluate information and news found online for credibility, can intelligently discuss ethical considerations using social media in an academic environment, always write the source of information when posting online and believe that using images from the Internet for learning media is appropriate if not for profit (Ramadhan et al., 2019: 4).

Chinese scholars "call for more attention to developing the trans-semiotic competence of teachers to differentiate and deploy multisemiotic resources embedded in the social media space" (Chen et al., 2022). They examined trans-semiotizing with texts, emojis, pictures, and audio in teacher-learner interactions on social media before, during, and after the outbreak of the Covid-19 pandemic within one online course. According to their findings, "the use of various semiotic resources in social media interactions (words, pictures, animations, emojis, and audio) was effective, functioning to liven up the atmosphere and increase learners' motivation" (Chen et al., 2022).

Summing up, the competences of professional social media users are of heterogenous nature. Diversity and dynamism of the existing social media formats requires from teachers the acquisition of special skills, knowledge of the rules of their management; setting of specific goals and strategies for their achievement. School teachers responsible for managing their schools' social media accounts and online communities need support and motivation from their leadership.

4. Results

To understand the media competences a teacher needs to work with school social media communities we turned to the representation of practical experience. Two types of sources were taken into account: publications in the pedagogical media and teachers' statements on social media and blogs.

We utilized the approach of mapping professional skills and knowledge (Silantieva, 2016) in correlation with the theory of competences and media competence of teachers.

The idea of the competencies that are necessary to work with digital school communities (groups) on social media is formed in the pedagogical media discourse and in discussions on

teacher forums. The authors of articles, posts and comments share their own experience, which allows us to regard this material as empirical. Content analysis of the selected texts reveals the following repetitive semantic blocks: what virtual school communities are for (their goal); who is engaged in such communities (responsible persons and executors); their recommended themes and content; responsibilities and guidelines for the responsible person.

Our research materials included articles from these periodicals: *Handbook of the Head of the Educational Institution*, *Uchitel'skaya Gazeta*, *Mel*, and *Bulletin of Education*; as well as posts and comments in the VKontakte community *Overheard from teachers* (195,000 subscribers) and posts and comments in the YandexZen community *Life of an Ordinary School* (15,000 subscribers).

We keep in mind that the articles on the social media sites, unlike comments on the social media networks, have passed through the filters of a professional editorial office and pursue specific goals. The articles and comments under study differently interpret some issues. This will be noted further.

Lexical analysis of the main semantic blocks in the comments and articles reveals the following *main goals* of the virtual school communities in question: sharing with the audience school success stories; showing school life to parents (the presence effect); and building trust through communication ("to become closer and more frank with students and parents"). In the articles, the goal of the virtual communities is often formulated in the terminology of product promotion: "attract attention", "show value," etc. In a number of comments in the "Overheard from teachers" community, there is a new value-forming meaning: the school as a community for all city or village residents ("to please children and parents with the success of their school; graduates and fellow countrymen always look through our posts"; "we want our children, parents, colleagues, and residents to know about our successes and activities").

Teachers' answers to the question about who is responsible for managing the virtual school community (in the comments to "Overheard from teachers" and "Life in an ordinary school") confirm our survey findings: 43 % teachers of specific subjects, 37 % educators, and in some cases it is a teacher of creative arts, deputy principal, librarian, or principal. In the texts under study, this topic is contextualized in the category of motivational framing. Teachers create virtual school communities on social networks either on their own initiative or carrying out instructions given by the school administration, "Several years ago, at school, I took the initiative to manage our school page on Instagram", "This work is not paid. Just my initiative and personal interest", "As part of my job duties, I created a page with news about our school activities. At first, I just liked doing it".

Mandatory reporting and "coercion" reduces interest and desire to look for creative solutions. Teachers acknowledge that in some schools this work is paid and in others it is not. In both cases, interest and pleasure ("for fun"), combined with official duties, remain the dominant motive. The survey of school media managers revealed that in 70.7 % of cases, school media are created and exist as a public initiative of teachers and schoolchildren, in 14.3 % as an association or an extracurricular activity, in 3.8 % as part of an elective, as a circle, and other forms. It should be noted that teachers do not identify their role with professional media communication or journalistic activities and very rarely use the well-established term "group administrator". Only one respondent defined his/her role, "I am an admin in three groups and a moderator in one. But, in fact, I manage only one, purely for fun". Another comment included a reference to the traditional media – "editor". The most common definition of this activity is "to manage a page".

In the block about "the subject and content" of virtual school communities the authors of articles and comments write about news about school activities, events, and achievements; useful tips for children and parents; "something interesting about school life". In the "Overheard from Teachers" comments refer to posts with photographs as the main content, "Set the rules of posting for everyone: at least two photos from one event and no more than 10 sentences of text." The recommendations in the *Uchitel'skaya Gazeta* and journal *Mel* include a greater variety of multimedia formats: videos, drawings, diagrams, long reads, and memes. The comments and articles name the following interactive formats: polls and games. They regard them as an opportunity to ensure trusted communications with their audiences.

Analysis of the answers to the questions "What should the person responsible for the work of the virtual school community do?" and "How should it be done?" lets identify the skills and abilities necessary for this type of activity.

They are posting (uploading) information, making reposts or copying information from official websites. This must be done promptly and daily, or almost daily. At the request of the management, the responsible person should be able to connect or disconnect the bot.

Generation of content, namely, taking pictures, writing texts, and putting hashtags, is also required. In comments and articles, authors emphasize the need to simplify genre requirements and abandon traditional journalistic texts, "It is not necessary to write articles. Write a word with a hashtag – that's all", "You don't need to write articles. A couple of phrases, like, 'today our guys from 4a came first in here and there. Congratulations! We are proud of you!' and that's enough", "Don't make texts too large. Alternate medium-length and short posts".

The next skill is promoting the virtual community and winning followers. Teachers sharing their experience on social networking sites perceive this activity as part of the professional media communication competence and therefore unavailable and optional for them: "Most likely, the person who takes on this job is engaged not only in content generation, but also in promotion. I mean professionals"; "For example, I also have a problem: I can somehow fill my pages, but I don't have enough skills to gain subscribers and promote the team. If I had money for this, I would gladly pay. Schools aren't interested in this, of course." The authors of the articles in the journals *The Handbook of the Head of an Educational Institution* and *Mel* pay much attention to promotion and give practical advice: conduct surveys, create conditions for dialogue with the audience, make posts about teachers. We noted above that they formulate the purpose of school social media networks in marketing terminology.

As for organizing and leading the team, the comments quite clearly separate the areas of competence for teachers and schoolchildren on the social media. Teachers, head teachers, and the administration should provide information about school activities and events; schoolchildren can 'format' this information by taking pictures and shooting videos, "For example, photography and filming of special events can be entrusted to a responsible high school student (they can send them by mail)". This view is supported by authors of *The Handbook of the Head of an Educational Institution*: "Pupils can make photo and video materials". Such organization of work is based on the stereotyped idea of the media competencies of the participants in the educational process: teachers are better informed about what is happening at school, and students have good practical and operational skills.

The information agenda in this situation is set by the teachers and school administration. The subjective, author's, position of schoolchildren in this case is limited to operational functions. Another approach, described in the comments ("Overheard from teachers") and articles (*Uhitel'skaya Gazeta*), involves organization of a school media center or editorial office. This approach lets involve schoolchildren in the work of school social media using the model of school media. Researchers and educators evaluate school media as a resource allowing children and adolescents to develop creative skills, form media competence, assist in professional self-determination, and develop civic qualities (Fateeva, 2007). Young journalists possess professional skills of working with information and ways of presenting it. They are aware of journalism genres and focus on socially significant issues. Teachers who have experience working in this format answered the question "What kind of help do you need?" in the following way: 57 % "help in acquisition of journalistic skills", 60 % "help in acquisition of digital skills". Their idea of the necessary competencies is formulated in the context of professional media communication activities.

In order to identify characteristic features of virtual school communities (groups) on VKontakte as media formats, we *analyzed the topics, genres and communication activity in the 134 virtual school communities of the RDS* in the Tyumen region.

The main topics of posts are news about past school events and special sport etc. event announcements. The information agenda is determined primarily by the general direction of the educational work conducted by the school. For example, photos and videos recording children's participation in challenges, flash mobs, marathons dedicated to Victory Day, Youth Day, road safety, volunteer movement, etc. are often posted. Messages about these and other events are close to the genres of a current local news report or running commentary.

The main content consists of photos and text messages in two formats: a headline or caption + photos, a short message + photos. There are always several photographs; they are usually photographs of a reportage nature. A.V. Kolesnichenko notes that this form of presenting information is most popular in the blogosphere (Kolesnichenko, 2021).

In 126 groups, the feed or a special section includes videos in various genres: reportage videos, recordings from flash mobs (reading poems during special events, holidays, etc.), and congratulations. There are audio recordings in 28 groups: music, school anthems, and screensavers. Infographics or layouts appear in 35 groups, polls are placed in 12 groups. There are multimedia articles in 25 groups.

The number of subscribers in the social media groups under study depends on the number of students in schools. In small rural schools there are 100-150 people, in large urban schools more than a thousand. At the same time, subscribers demonstrate low activity: comments appear rarely, likes and reposts are single.

To analyze successful practices for attracting audiences, we selected *ten school communities* which participated in the interregional competition Medianavigator (Tyumen, 2021). The applications confirm the format of the schoolchildren's creative teamwork under the guidance of a teacher: a press center or school media. In these virtual communities, we studied the posts that most resonate with the audience. The research material includes virtual communities of rural and urban schools, the number of subscribers in the groups under study ranges from 194 to 2062. The number of views in the first case is up to 900, in the second 5,600; the average number of likes in the most viewed materials is 50-80.

The biggest user response is caused by posts about a hero overcoming difficulties: schoolchildren, teachers, and graduates become winners of sports or creative competitions and intellectual Olympiads. The hero is necessarily personified and placed in the context of a mini narrative. Such posts attract many comments expressing admiration, joy, and pride. Videos in which children congratulate their parents and teachers on different holidays are very popular, as well as challenges where schoolchildren demonstrate their everyday skills and abilities. They cook breakfast for their mother, do the cleaning, or help seniors. In the comments they write, "Well done", "Clever", "Real man," etc. Another block of popular posts and stories is related to schoolchildren's past time activities: field trips to movie theaters and art studios, creative competitions, and sports activities. The heroes of these publications are initiative, energetic, and inquisitive. Topics centering around schoolchildren's creative activities are covered in various formats: drawings, photographs of students, series of memes. Thus, schools include parents in their virtual communities and, through the image of the student, demonstrate their teaching and childcare strategies.

Virtual school communities offer topics and formats for presenting information appealing to all members of the school community. They are stories in which the image of a hero or a generalized image of a schoolchild is created. Their creation demands journalism skills of working with information using multimedia storytelling techniques and various digital formats. This is confirmed by the results of a survey of teachers responsible for school social media.

5. Conclusion

Teachers perceive virtual school communities on social media as a tool for sharing information about school events and building a community of people associated with the school. They also serve as a channel of communication with parents. Teachers do not professionalize their management of social media networks: they do not include it in the sphere of pedagogical competence and do not correlate it with journalism. At the same time, our analysis of teachers' responses to the questions about responsibilities of the school virtual community manager on the social media shows that this activity is perceived in the context of the media competences (Map of media competencies), media competence theories and recommendations of American and European education experts (Taibi et al., 2021; West, 2021).

Firstly, this is media production: text creation, content generation and publication. Secondly, communication with the audience is promotion of the project and formation of a networking community. The teacher's work on social networking sites is interpreted in the context of pedagogical competencies: organization of the process and leading the team. In this case, the teacher acts as a media educator and demonstrates their level of media competence: methodological, active, and creative.

Analysis of school virtual communities showed that they have stable typological features. The thematic space and the information agenda are constant and determined by the teaching and childcare strategies of the school. The genre features and ways of presenting information correspond to the trends of social networking sites and are typically messages in the format of text

+ photo or audio. These results correlate with teachers' perceptions of the subject matter, genre characteristics, and quality of content in virtual school communities. The goals declared by teachers correspond to the goals and functions of social media platforms. Achieving these goals is hampered by low user engagement.

Analysis of successful user engagement practices reveals that, along with the existing teachers' competences, it is relevant to develop media competences in teachers: ability to work with information, produce multimedia content, manage creative teams and form a social media community.

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Smartphone Addiction Scale-Short Version (SAS-SV) among Mexican Adolescents: A Network Psychometric Approach

Jacob Owusu Sarfo [a,*], Arturo García-Santillán [b], Rafael Valdece Sousa Bastos [c],
Priscilla Yeye Adumoah Attafuah [d]

[a] University of Cape Coast, Cape Coast, Ghana
[b] Universidad Cristóbal Colón, Veracruz, Mexico
[c] São Francisco University, São Paulo, Brazil
[d] University of Ghana, Legon, Accra, Ghana

Abstract

The original Smartphone Addiction Scale-Short Version (SAS-SV) was developed and validated using adolescents from South Korea. Although researchers often adapted SAS-SV into Spanish and used it among Mexican populations, there is no extensive psychometric report on the scale in current literature among adolescents in high schools. In this study, we sought to report on the psychometric properties of the SAS-SV with Mexican adolescents in the metropolitan area of Veracruz-Boca del Río. High school students ranging in age from 14 to 18 (M = 16.04, SD = 1.2, 50.63 % male, 49.36 % female, N = 158) completed the Spanish version of the SAS-SV. Based on robust analytical procedures and standardised theories, we reduced the original 10 items to 7 and conducted a network analysis to see the relationship between the reduced items. Our reduced scales indicate high internal consistency and goodness of fit of the confirmatory factor analysis statistics. Our 7-item SAS-SV (Mexican-Spanish version) offers a viable and parsimonious opportunity to measure smartphone addictions among adolescents. Our study has implications for research, adolescent mental health and policy.

Keywords: psychometric properties, network analysis, smartphone addiction scale-short version, mokken scale analysis, mexican adolescents.

1. Introduction

The rise in technology paved the way for smartphones use, especially among adolescents (Anwar et al., 2021; Cerda López, 2016; Valle et al., 2017). Although smartphones are valuable technological devices, problematic use could negatively affect health, academic, career output, and social interactions (Anwar et al., 2021; Cudjoe, 2018; Lee, Shin, 2017; Yang et al., 2016). Frequent use of a substance or item such that the individual feels some level of craving in the absence of it is termed addiction (Lapierre, 2020; Uddin et al., 2018; Zahid, 2021). Thus, the frequent use of smartphones can be addictive as one can stay glued to them, exploring every social application (Berthon et al., 2019; Lapierre, 2020; Uddin et al., 2018). With internet connectivity, these phones have features to perform many fancy activities.

Comparatively, the growing numbers of teenagers and individuals between 20 and 30 years are higher in internet addiction than those above 30 years, implying that this situation may deteriorate in the future. Recently, manufacturers have developed various applications and phone

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types daily to entice these individuals and provide a comfortable lifestyle (Amankwaa, Blay, 2018; Lukoff et al., 2018). Some individuals have their world virtually on their smartphones (Heitmayer, Lahlou, 2021). From financial transactions, food requests, transportation applications, and emails, to social media (WhatsApp, Twitter, Instagram, etc.) handles (Amankwaa, Blay, 2018), the click of a button is all one needs to connect with information and the world.

The rapid change in human interaction, information seeking and entertainment on the internet via social media cannot be underestimated (Cudjoe, 2018; Lee, Shin, 2017). A typical example was seen on October 4th, 2021,as social network Facebook and its holdings, WhatsApp, Instagram, Messenger, Mapillary, and Oculus,came to a halt. There was no means of communication through these (Andrews, (2021). The youth who have become addicted to smartphones had their lives halted (Andrews, (2021).Thus, there is a disruption in the activities of daily living and essential physiologic needs like rest and sleep, as smartphone addiction can make one unconsciously ignore them (Amankwaa, Blay, 2018;Heitmayer, Lahlou, 2021; Kim et al., 2020). The negative consequences surrounding smartphone addiction, especially among young people, have increased the number of studies on smartphone use and the development and validation of scales to assess it (Andrade et al., 2020;Vintilă et al., 2021).

The most commonly used assessment tools for detecting smartphone addiction currently are the Smartphone Addiction Scale (SAS) and its short form (SAS-SV). A population of South Korean adults was first used to validate the 33-item SAS (Kwon et al., 2013a), while the 10-item SAS-SV was validated using South Korean adolescents (Kwon et al., 2013b). Following its initial development, researchers have validated the SAS among Italian adolescents and young adults (De Pasquale et al.,2017), Iranian university students (Kheradmand et al., 2019), Brazilian adolescents (Andrade etal., 2020), American adults (Harris et al., 2020), and Romanian students (Vintilăet al., 2021). Furthermore, the Arabic (Vally, Alowais, 2020) and Chinese versions (Liu, Ma, 2018) have also undergone validation.

Based on the assumption that practitioners and researchers prefer valid and reliable brief scales to lengthy ones, the use and validation of SAS-SV are gaining much popularity too. Consequently, researchers have validated the SAS-SV among Egyptian adolescents (Fathalla, 2019), Turkish adolescents (Akın et al., 2014), Indonesian Junior High School students (Arthy et al., 2019), Nigerian undergraduates (Akpunne, Akinnawo, 2018), Spanish and French-speaking adults in Belgium (Lopez-Fernandez, 2017), and Arabic version among Moroccan adults (Sfendla et al., 2018). Although SAS-SV validation was done using Mexican undergraduate students (Escalera-Chávez, Rojas-Kramer, 2020), little is known about its psychometric properties amongsenior high school students in Mexico. In addition to this gap, a study involving 244 Mexican upper-middle-level studentsfound that 95.4 % used mobile phones with a daily number of calls rangingbetween one and five for 63.5 % of the participants (Cerda López, 2016). As the number of adolescents using smartphones in Mexico increases, it is crucial to explore the psychometric propertiesof SAS-SV among them.

Our study aims to explore the psychometric properties of the Smartphone Addiction Scale (SAS) amonga Mexican adolescent high school sample. Additionally, we used robust analytical procedures and standardised theories to reduce the original SAS-SV items from 10 to 7.

2. Materials and methods
Sample
Participants in this study were adolescents (n = 158) enrolled at High schools in the metropolitan area of Veracruz-Boca del Río who owned smartphone devices. Participants consisted of 50.63 % males and 49.37 % females between the ages of 14 to 18 (M = 16.04, SD = 1.2).

Instrument
We adopted the 10-item SAS-SV to measure the smartphone addiction risk of adolescents (Kwon et al., 2013b), which was adapted and translated by Lopez-Fernandez (Lopez-Fernandez, 2017) into Spanish. The SAS-SV measures daily-life disruption, positive anticipation, withdrawal, cyberspace-oriented relationships, overuse, and toleranceon a 6-point scale [ranging from 1 (strongly disagree) to 6 (strongly agree)] (Kwon et al., 2013b).

The overall score ranges from 10 to 60, with a score of 60 or above indicating "smartphone addiction" within the past year. With a Cronbach's alpha of 0.91, the initial SAS-SV demonstrated highly respectable internal consistency (Lopez-Fernandez, 2015). Males and females are given different weights on the scale. Males who score more than 31 points are classified as addicted, while

those who score between 22 and 31 are considered high risk. Females are categorised at high risk between 22 and 33 and addicts above 33 (Escalera-Chávez, Rojas-Kramer, 2020). For data collection purposes, we collected information on SAS-SV, sex, and age of participants.

Data Collection

We collected face-to-face surveys from adolescents attending high schools in Veracruz-Boca del Río, Mexico. The research was conducted following Institutional approvals, parental (including legal representatives or guardians),and participants' consent were sought before data collection. Additionally, our study adhered to all required ethics for human research as enshrined in the Helsinki Declaration.The data collection process lasted between January and February 2020.

Data Analysis

Mokken Scale Analysis

A nonparametric Item Response Theory using Mokken Scale Analysis (MSA) was conducted following data screening and management. The advantage of such a method is that its calculus deals with ordinal item sum scores to generate estimates of latent traits of the sample respondents (Mokken, 1971). This procedure is acceptable because, asymptotically, the sum scores tend to be closer to the true score (Sijtsma,Molenaar, 2002). In addition, it tests three assumptions (unidimensionality, local independence, and latent monotonicity) from parametric Item Response Theory. First, unidimensionality is the idea that only a latent trait of individuals interacts with a latent feature of the items. Second, local independence is the idea that the correlation, or dependence, observed between items is explained exclusively by θ (the latent trait), and multidimensional models represent a breach of this assumption. Third, latent monotonicity (distinguished from observed monotonicity) represents the idea that if the individual has more of the latent trait, his probability of giving a correct answer, or higher on a scale, should also increase.

From the perspective of MSA, the dimensionality analysis is performed through the Automated Item Selection Procedure (AISP) (Mokken, 1971; Sijtsma,Molenaar, 2002). The AISP uses the individual item scalability coefficient to select the most representative item of the dimension and then uses the item pair scalability coefficient to choose the largest subset of items measuring the same attribute (Mokken, 1971). After selecting the best items for the first dimension, unselected items are tested, in a second step, to compose a second subscale and other subscales until it is no longer possible to allocate any items to any subscale. For this study, we implemented a genetic algorithm because it performs best in recovering the correct dimensionality of scales (Straat et al., 2013). As a rule-of-thumb, Straat et al. (Straat et al., 2013) also identified that the scalability coefficient of item pairs using the best item as a reference should not be less than 0.30. However, Sijtsma and Molenaar (Sijtsma, Molenaar, 2002) suggest that it is necessary to use several possible limits for the relationship with the best item, starting with a value of 0.30, to guarantee greater richness in the analysis.

The manifest monotonicity test proposed by Junker and Sijtsma (2000) involves performing a regression between the scores of individual items and the residual scores (rest scores), which are obtained by omitting the selected item from the total test score. A problem with using residual scores to test latent monotonicity is that the number of respondents at different score levels can be very small (Sijtsma, Molenaar, 2002). Grouping respondents overcome this problem with adjacent residual scores until a minimum proportion of individuals per score is greater than a pre-defined criterion. Using as default for such criterion max (n/30.50; given that our sample consisted of 158 respondents), generally robust results would be reached (Sijtsma, Molenaar, 2002). As MSA is a nonparametric approach, it does not establish an Item Response Function like the ones from parametric Item Response Theory to relate items to latent variables.

Wefurther tested in this paper the assumption of non-intersection of item response functions using rest scores. In addition to Cronbach's Alpha (Cronbach, 1951) and Guttman's Lambda 2 (Guttman, 1945), we assessed the reliability of the scale through the rho or Molenaar and Sijtsma (MS) reliability statistic, which is an unbiased estimator of test-score reliability (Mokken, 1971; Molenaar, Sijtsma, 1984; Molenaar, Sijtsma, 1988). All the MSA and reliability analyses were made using R (R Core Team, 2021), using the Mokken package (Van der Ark, 2012).

Redundant Items

Item standard deviations were examined with an exclusion criterion of below 2.5 standard deviations since small-variance items can influence the final estimates of the network (Mullarkey et al., 2018). We also conducted this analysis using the network tools package (Jones, 2020).

Confirmatory Factor Analysis

We used the R software's (R Core Team, 2021) lavaan package (Rosseel, 2012) to perform a Confirmatory Factor Analysis for the single factor model and a Diagonally Weighted Least Squares estimate. The goodness of fit of the model was assessed using the following combination of fit statistics: chi-squared (χ²), Tucker-Lewis Index (TLI), Comparative Fit Index (CFI), Root Mean Square Error of Approximation (RMSEA), and the Standardised Root Mean Square Residual (SRMR). In line with Brown's (2015) recommendations, cut-off values of 0.90 for CFI and TLI, 0.08 for RMSEA, and SRMR 0.08 indicate a good fit for any given model.

Network Psychometrics

Finally, we performed a network analysis to see the relationship between items. Initially, we estimated an undirected network structure using the scale items. Such a network uses nodes (ordinal respondent scores) and edges (associations among scores). We employed a graphical lasso procedure that estimates a network where the edges are partial correlation coefficients. In addition, we controlled for false-positive edges using the least absolute shrinkage and selection operator (Lasso; Tibshirani, 1996). Furthermore, the shrinkage parameter was chosen to minimise the extended Bayesian Information Criterion (Chen, Chen, 2008). Our analysis was based on cor_auto from the q graph package.

Additionally, we estimated the centrality of all items using note strength (the sum of all associations a given node exhibits with all other nodes), betweenness (the degree to which a node lies on the shortest path between two other nodes), closeness (sum of distances from one node to all other nodes), and Expected Influence (takes into account negative associations among nodes) (Opsahl et al., 2010; Robinaugh et al., 2016). Subsequently, power analysis for the estimated networks extracted three indices: True-estimated network correlation, sensitivity (true positives rate), and specificity (true negatives rate) (Epskamp, Fried, 2018). Our overall sample in Figure 1 shows a high correlation (around 0.90) and specificity values (around 60 %), while sensitivity (around 100 %). This analysis was made in R, using *q graph and boot net* (Epskamp et al., 2017).
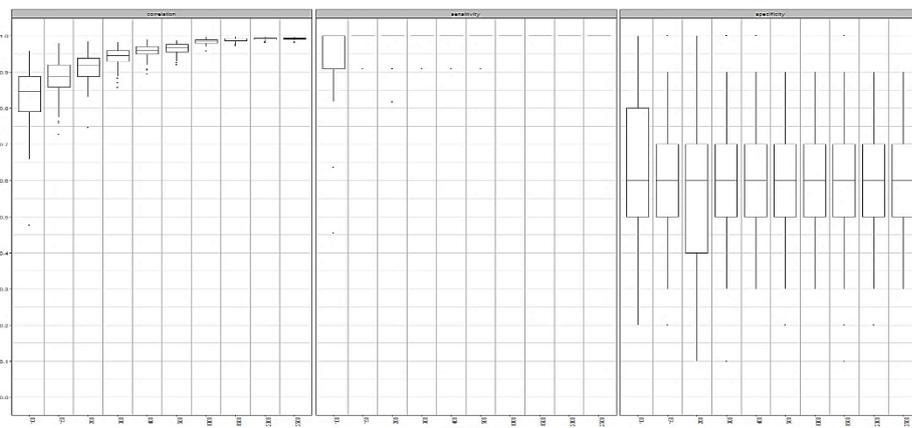
Fig. 1. Power Analysis for the Reduced Smartphone Addiction

3. Discussion and Results

First, we conducted a Mokken Scale Analysis with all 10 items of the Smartphone Addiction Scale. Table 1 shows the analysis of dimensionality of this scale, where, based on Sijtsma and Molenaar (Sijtsma, Molenaar 2002) 0.30 cut-off point, items X1 and X2 should be excluded from further analysis. In addition, we decided to maintain the items X3, X4, X5, X6, X7, X8, X9, and X10 for the next assumption test.

Table 1. Analysis of Dimensionality of the Smartphone Addiction Scale

Item	Scalability Index (Hj)										
	0.3	0.35	0.4	0.45	0.5	0.55	0.6	0.65	0.7	0.75	0.8
X1											
X2											
X3	1	1	1	1	1	1	2				
X4	1	1	1	1		1					

X5	1	1	1								
X6	1	1	1	1	1	1	2				
X7	1	1	1	1	1	2	1	1	1	1	1
X8	1	1	1	1	1	2	1	1	1	1	1
X9	1	1	1	1	1						
X10	1	1	1								

As for Table 2, the first thing to note is that no monotonicity violation was observed. In part, this probably occurred given that the scalability coefficient, used in the AISP, tends to maintain items that are monotonic with their size (Sijtsma, Molenaar, 2002). However, the AISP will not always select only monotonic items, which justifies this analysis. We conducted the next assumption test with these items based on this analysis.

Table 2. Analysis of Manifested Monotonicity in the Smartphone Addiction Scale

Item	Hj	AC	Vi	MaxVi	Zmax	#zsig
X3	0.49	3	0	0	0	0
X4	0.46	1	0	0	0	0
X5	0.41	3	0	0	0	0
X6	0.47	3	0	0	0	0
X7	0.52	3	0	0	0	0
X8	0.51	2	0	0	0	0
X9	0.49	3	0	0	0	0
X10	0.40	2	0	0	0	0

Note. H_j is the scalability of each item; AC is the quantity of active residual scores pairs; Vi is the number of monotonicity violations; MaxVi is the biggest monotonicity violation; Zmax is the z score of the maximum violation; Zsig is the significance of this violation.

Again, we observed in Table 3 that no item that followed the AISP and Monotonicity results showed an intersection of item response functions. Regarding redundant items, items X8 and X9 showed less than 25 % of different correlations, suggesting that one of those items should be removed. We decided to remove item X8 because it has less generalizability due to its content being specifically about Facebook and Twitter.

Table 3. Non-Intersection of Item Response Functions Analysis for Smartphone Addiction Scale

Item	Hj	AC	Vi	MaxVi	Zmax	Zsig
X3	0.49	63	2	0.05	0.75	0
X4	0.46	63	4	0.07	1.55	0
X5	0.41	63	6	0.10	1.55	0
X6	0.47	63	2	0.06	0.59	0
X7	0.52	63	1	0.06	0.59	0
X8	0.51	63	3	0.08	1.55	0
X9	0.49	63	4	0.10	1.21	0
X10	0.40	63	4	0.06	0.79	0

Note: H_j is the scalability of each item; AC is the quantity of active residual scores pairs; Vi is the number of monotonicity violations; MaxVi is the biggest monotonicity violation; Zmax is the z score of the maximum violation; Zsig is the significance of this violation.

Based on the previous results, we conducted a confirmatory factor analysis with the remaining items to know more information about the scale. The goodness of fit of the confirmatory factor analysis had the following statistics: χ^2 (14, N = 158) = 13.43, p = .49; CFI = 1.00; TLI = 1.00;

RMSEA = 0.000 (CI 90% 0.000 - 0.074); SRMR = 0.057. According to Brown's (2015) recommendation, all goodness of fit statistics showed good results. Reliability estimates of the reduced scale showed the scale has good internal consistency (MS = 0.82; Cronbach's Alpha = 0.81; Guttman's Lambda 2 = 0.82).
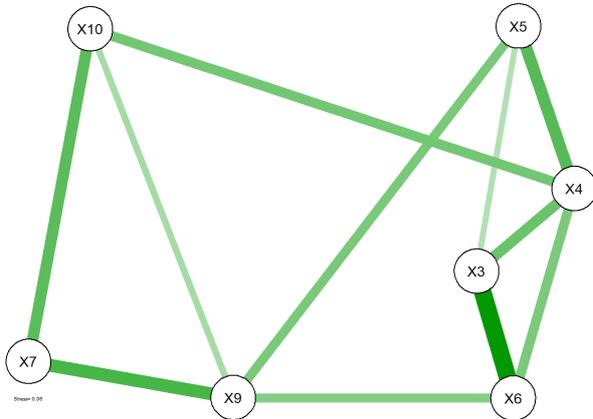

Fig. 2. Network Structure of the Reduced Smartphone Addiction Scale

Next, the network structure of our scale without those items is in Figure 2, while magnitudes can be seen in Table 4. Network centrality can be seen in Figure 3 and their values in Table 5.

Table 4. Network Magnitudes of the Reduced Smartphone Addiction Scale

	X3	X4	X5	X6	X7	X9	X10
X3	0	0.25	0.13	0.42	0	0	0
X4	0.25	0	0.28	0.22	0	0	0.23
X5	0.13	0.28	0	0	0	0.22	0
X6	0.42	0.22	0	0	0	0.20	0
X7	0	0	0	0	0	0.30	0.27
X9	0	0	0.22	0.20	0.30	0	0.15
X10	0	0.23	0	0	0.27	0,15	0

We can see that item X4 is the most influential in the network because it presents the higher Expected Influence, Strength, Closeness and Betweenness. In addition, items X9 and X8 are the second and third most influential items, respectively. These items had the second and third higher Expected Influence, Strength, Closeness and Betweenness.
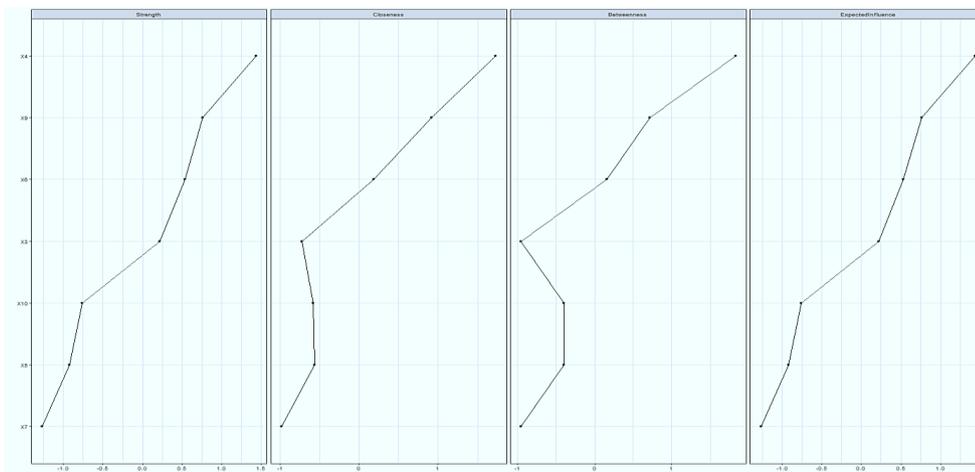

Fig. 3. Network Centrality Estimates for the Reduced Smartphone Addiction Scale

Table 5. Network centrality values of the Reduced Smartphone Addiction Scale

Item	Strength	Betweenness	Closeness	Expected Influence
X3	0.22	-0.95	-0.72	0.22
X4	1.44	1.83	1.73	1.44
X5	-0.92	-0.40	-0.56	-0.92
X6	0.53	0.16	0.19	0.53
X7	-1.27	-0.95	-0.98	-1.27
X9	0.76	0.71	0.92	0.76
X10	-0.76	-0.40	-0.58	-0.76

Reduced Smartphone Addiction Scale (7-Item SAS-SV)

Seven-Item SAS-SV is a 6-point scale [ranging from 1 (strongly disagree) to 6 (strongly agree)]. See Table 6 for the final items in English.

Table 6. Seven-Item SAS-SV

1	Feeling pain in the wrists or at the back of the neck while using a smartphone
2	Won't be able to stand not having a smartphone
3	Feeling impatient and fretful when I am not holding my smartphone
4	Having my smartphone in my mind even when I am not using it
5	I will never give up using my smartphone even when my daily life is already greatly affected by it
6	Using my smartphone longer than I had intended
7	The people around me tell me that I use my smartphone too much

4. Conclusion

To conduct our network psychometric analyses, we collected face-to-face surveysusing a 10-item SAS-SV (Kwon et al., 2013b), adapted and translated into Spanish by Lopez-Fernandez (2017) among adolescents attending high school schools in Veracruz-Boca del Río, Mexico. To our knowledge, the Mexican (Spanish) SAS-SV version among teenagers offered reliable psychometric findings within acceptable bounds. This reduced version (7-item SAS-SV) can be used to assess the prevalence of smartphone addiction among teenagers in Mexico and other South American cultures. The unpredictable demographic characteristics, as well as a small sample size of 158, are the study's limitations. As a result, this Mexican (Spanish) version was thought to be useful for diagnosing smartphone addiction in youths between the ages of 14 and 18. Regarding the traits of the participants, more research has to be done. Also, studies with larger sample sizes across countries in South America would be needed to provide a broader view of the problem in future.

5. Acknowledgements

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Anthropocentric Model of Corporate Media Discourse

Nadezhda Semashkina [a], Ekaterina Khovanova [a],[*]

[a] Belgorod National Research University, Russian Federation

Abstract

The article deals with a person as an object of anthropocentric research of corporate media discourse. The researchers identify the structure of the discourse with a person in its center on the example of the print edition of a large Russian manufacturer United Metallurgical Company (OMK, Moscow). The representation of a person (an employee of the enterprise) is propounded within the anthropocentric model: thematization of professional achievements, personal qualities and hobbies; types of media images; visualization elements, language tools, etc. The purpose of authors is to reveal distinctive media images presented on the pages of the corporate print edition. The object of the study is the texts published in the issues of the corporate print edition over the years. The relevance of the research is determined by the importance of a complex study of the anthropocentric model of corporate media discourse as part of reality, reflecting the features of the communicative practices of corporate media of commercial enterprises. The study was based on the traditional method of document analysis, continuous sampling and thematic analysis. Headings, topics, photos, visualization elements and language means of publications were used as units of the analysis. The obtained results allow us to actualize the types of media images within the anthropocentric model, contribute to the study of the specific features of internal communications within a commercial enterprise, allocate a wide range of means of constructing the discourse of a corporate print edition.

Keywords: media image, corporate media discourse, anthropocentric model, thematic analysis.

1. Introduction

The agenda of corporate media is under the influence of various factors, the key ones are not only pragmatic, but also valuable. The selection and structuring of information for publications in corporate media is carried out through its thematization and categorization, contextualization, selection of semiotic means and objects of representation. The latter may include people, technologies, achievements, production indicators, reporting information and others. Decision-making process regarding the information policy of corporate media in general and specific materials is motivated not only by the norms and rules of PR activity, but also by the value-laden ideas of the editorial board and publisher about the significance and importance of a particular model of representation.

Using corporate media makes it possible to represent various models of employees' images (workers, middle management staff, top managers, etc.) cultivated by the company and the company and its activities in general. The emphasis on certain aspects of the company's functioning, as a rule, is also determined by its value system and socio-economic context.

* Corresponding author
E-mail addresses: semashkina@bsu.edu.ru (N. S. Semashkina), khovanova@bsu.edu.ru (E.V. Khovanova)

The variation of axiological models of corporate media discourse from resource-centric to representing a person as the main value of the company indicates its various priorities. In this regard, the content of the corporate media discourse can act as a marker of the axiological attitudes of the company.

Our research focuses on the study of specific media images representing the company's employees as "experienced professionals", "highly qualified specialists", "authoritative leaders", "youth mentors", etc. This may be regarded as a kind of positive "modeling" of employee images for significant audience groups. Using this tool, the company gets the opportunity to influence the consumers of corporate media content and form values necessary for solving corporate tasks. This is also significant for solving the problem of increasing dehumanization of corporate media content.

2. Materials and methods

The study has been carried out in order to identify the main universal models used in the corporate media discourse. The authors analyzed media images in the print edition of a large Russian manufacturer United Metallurgical Company (OMK). The peculiarities of the employees' representation in the anthropocentric model on the example of the newspaper *Territory of OMK* are considered.

The newspaper *Territory of OMK* encompasses all manufacturing sites of the enterprise (Vyksa, Chelyabinsk, Chousov, Blagoveshchensk, Almetyevsk, Belgorod, Moscow). This newspaper is an example of a high-quality corporate edition. It is quite typical for such a category of corporate media in terms of rubrication, subject matter and a number of other significant parameters. *Territory of OMK* was published weekly from 2015 to 2019. From the year 2020 to the present day it is published biweekly. In the spring of 2021, the editorial office of the corporate media of the United Metallurgical Company was selected the best in Russia in three nominations.

The contest *The Best Corporate Media in Russia – 2021* received more than 100 applications from representatives of various industries: metallurgy, energy, construction, trade, financial sector, etc. The editorial office of OMK received three awards in the nominations that are considered to be the most important. *The Best Corporate Newspaper for Employees* and *The Best Corporate Magazine for Employees* were recognized *OMK Territory* and *OMK Team*. The editor-in-chief of these issues received the diploma in the nomination *The Best Eeditor of Corporate Media*. It should be noted that OMK turned out to be one of the few companies represented at the competition that publish corporate media independently, without resorting to the services of publishing houses and experts.

The editorial office believes that this approach allows maintaining a high level of information products (from texts to design). In terms of design, it is necessary to note the long-term strict adherence to the "passports" of key headings – this element of editorial policy as a significant impact on the corporate media discourse as a whole.

The authors analyzed 258 issues of the newspaper *Territory of OMK* since its establishment (September 2015) to the present day (December 2021). The study was based on the traditional method of document analysis, continuous sampling and thematic analysis. Headings, topics, photos, visualization elements and language means of publications were used as units of the analysis.

3. Discussion

The study of anthropocentric model of corporate media discourse requires the clarification of the basic terms and notions. As Ch. Galloway defines it, "corporate media refers to all forms of media (print, broadcast, online), both internally and externally focused, owned and operated by a corporation" (Galloway, 2018: 1). N. Gvozdannya designates the corporate media discourse as "a unique phenomenon which unites personal appeal to readers, industry information, brand promotion, company's image development, in doing so,nit acts as an integral part of the program of building employees' loyalty to the company" (Gvozdannya, 2015: 214).

This discourse is implemented by various types of texts of diverse subjects. The resulting media image is interpreted by a number of researchers as "the image of the social world formed by the media" (Bogdan, 2007), "the form of the existence of mass consciousness in media communication" (Galinskaya, 2013). E. Malysheva and N. Gridnev understand the media image as "the fragment of the information (media) picture of the world represented in media texts; relatively stable, continuously developing virtual model of an object/phenomenon of reality, constructed by

the media, which both reflects and reframes and/or forms the knowledge and ideas of the addressee" (Malysheva, Gridnev, 2016). We take this definition as a basic one.

Corporate media content is traditionally formed taking into account their communication and production functionality (Denner et al., 2021; Jacobs, 2018; Lapina, 2004; Macnamara, 2021; Murzin, 2005; Oltarzhevsky, 2019; Romashova, 2015). A number of researchers interpret them as a tool that allows to achieve constant reconstruction of the company's information and news agenda, contributing to the development of constructive communication between employees, supporting corporate culture and increasing the sense of loyalty to the company on the part of its employees (Allison, 2019; Bracker et al., 2017; Heller, Rowlinson, 2019; Volkova, 2018). Corporate media is often considered as a marketing tool (Nariniani, 2017; Oltarzhevsky, 2013) and a sociomaterial resource (Hoof, Boell, 2019).

However, regardless of the theoretical interpretation of the applied tasks of corporate media, the authors adhere to a consensus regarding their general function. Corporate media is one of the main subjects of semantic and value-forming action in the system of internal communications of a commercial enterprise (Bridges, 2018; Ertem-Eray, 2021). Their topics are often limited by the scope of corporate information and corporate culture norms.

At the same time, the editors of corporate media face the task of an objective and holistic representation of reality. At the discursive level, this task is solved by creating a positive image of the enterprise and a number of positive media images of employees. In doing so, the created texts, as T.G. Dobrosklonskaya claims, acquire new connotations due to the properties of a particular mass media. The press in particular combines verbal with graphic and illustrative parts of the text (Dobrosklonskaya, 2014: 38), however we should admit that almost all the corporate/ organizational media are facing systemic transformations due to the digital challenges (Clegg et al., 2019), which also may influence the normative and ethic system of corporate media discourse.

Within the context of present-day realities, the recipient of corporate media texts is not an individual, but social groups with "similar social and cultural characteristics, and the created media picture is mainly designed to determine the behavior of such groups, form system of values, etc." (Volodina, 2011).

Barchiesi and La Bella define "five independent value orientations: customer/user; employees; economic and financial growth; excellence and social responsibility" (Barchiesi, la Bella, 2014: 161). In the framework of our study, the axiological aspect of human-centred discourse is very significant regarding the previously described transformations of value models of a corporate print edition in terms of economic paradigm of organization's internal communication shift (Semashkina, 2020).

4. Results

The analysis showed that among the most important, key themes that help create a positive image of the company and its employees, there are three central topics:

1) news about goods production, progress and achievements (modernization of existing production facilities, implementation of new technologies and innovations, development of new types of products, etc.);

2) development prospects (market situation analysis, geographical expansion of product delivery mechanisms, important personnel changes in the company's management, business partnerships consolidation, etc.);

3) feedback (charity projects in the regions where the company operates, healthy lifestyle popularization, sports promotions, employees' hobbies, etc.).

In doing so, employees' positive image-making process is based on number of universal models.

Within the framework of our research, we analyze the groups of texts that actualize the types of images of OMK employees as:

1) *"professional"* (the hero of the article, a representative of a certain profession and a master of his craft);

2) *"expert"* (an authoritative specialist in his field or a top manager expressing an experienced judgment on topical strategic issues of the company's development);

3) *"enthusiast"* (volunteers, travelers, people with interesting hobbies; the focus is on personal qualities and hobbies of employees).

The examples of the implementation of each of these models are listed below. The media image of a "professional" is created by a set of appropriate headings, genres, themes, subject matter and means of expression (linguistic and visual), the appropriate style of the material presentation.

Traditional headings: *Essay. Personal*, *Direct speech. Personal*, as well as *Direct speech. Career* (since 2018). Texts are mainly written in the artistic and journalistic genre (essay, interview), represent the hero of the publication as a qualified specialist with good theoretical and practical skills, devoted to his profession.

The focus is on professional achievements and significant contribution to the development of the company, leadership qualities of the employee. The interview, among the constantly asked ones, contains questions about the beginning of the working career and the peculiar properties of mastering the profession *("How did you begin the working career?", "Was it difficult to master the profession of a turner?")*, the material usually ends with one or two questions about family life or hobbies *("Who supports you?", "Do you manage to combine work with family life?", "And how do you manage to replenish personal energy resources?")*. At the same time, the authors of newspaper publications do not always manage to avoid specific abbreviations, bureaucratic words or common journalistic stock phrases. Business qualities and industrial achievements are described in detail, but the character and personal qualities of the hero of the publication are often presented schematically and stereotypically.

The form of material presentation is strictly regulated: it occupies the entire A3 format page, and each heading has its own "passport" with the exact list of the main (number of lines, photos) and variable elements (employee's file indicating the stages The mandatory element is a large, high-quality full-face portrait photo taken at the manufacturing area. Headlines *Essay. Personal* and *Direct speech. Personal* are usually impersonalized, but the lead necessarily contains the exact position and place of work (workshop, site, indication of the geographical affiliation of this OMK division). A quote is also a mandatory element.

A title-quote is traditionally used in the category *Direct speech. Career*. The mandatory elements, in addition to the photo and the head manager comment, are information about the education of the hero of the publication and a reference describing the main stages of his career (position, the essence of the work, achievements, required qualities, etc.). Over the period analyzed, this model of media image "professional" in the heading *Essay. Personal* is presented in 163 issues of the corporate edition, under the heading *Direct speech. Career* – in 28 issues, under the heading *Direct speech. Personal* – in 87, which is, respectively 62.7 %, 10.8 % and 33.5 % in percentage terms.

A typical textual representation of this media image is presented in the following example.
Example 1. OMK Territory, No. 6 (239), March 26, 2021.
Category: Essay. Personal.
Heading: A lead worker from the glorious ferroalloy.
Lead: Anton Bobylev, master of the ferroalloy shop of the Chusovsky Metallurgical Plant, leads the team that was proudly designated the best.
Quote: "From the point of view of outside observer, it seems that all alloys are the same. We know that none of them repeats. It's a complicated but very interesting process."
Colleagues' comments: "Has a good command of ferrovanadium smelting methods – and successfully teaches them to colleagues. He is demanding and fair to the members of the brigade. He has authority with the labour collective. He responsibly fulfils the duties, reacts correctly to comments. He is a master of his craft."

It should be noted that this model often emphasizes the creative component of the chosen profession, which at first glance is not obvious, as can be observed in the following fragments of the publications.
Example 2. OMK Territory, No. 10 (243), May 21, 2021.
Category: Direct speech. Personal.
Heading: Strong character, creative nature.
Lead: Galina Ashieva, the turner of the tool shop of the OMK Blagoveshchensk plant, became an example for many colleagues from the first working days.
Quote: "Maybe the profession of a turner is physically difficult, but creative. Processing every detail is like creating a work of art."
A colleague's comment: "Galina Petrovna gave a good account of herself as an initiative, responsible, reliable and competent specialist, able to perform the assigned task on time and be

responsible for the results of her work. She produces all kinds of test samples with high quality. She performs production tasks one hundred percent without reject".

Example 3. OMK Territory, No. 21 (132), June 15, 2018.

Category: Direct speech. Career.

Heading: The head of the warehouse of the Chusovsky Metallurgical Plant, Alexander Kilunin: "There must be courage and excitement from work."

Manager's comment: "The first quality of Alexander Kilunin that allows him to lead the department successfully is perfectionism. He constantly monitors order and discipline in his department. His second quality is the desire to consider each case and essence of the problem carefully. It became evident when he was working in the price control department. And the third thing is the ability to create a team and lead people".

The special heading "Direct speech. Actual" forms the media image of the "expert". It is a kind of "platform" for the speeches of OMK top managers on the most significant issues of the strategic development of the enterprise. There is no strict periodicity here – materials are published in case of momentous newsbreak. It occupies A3 format, the genre is an analytical interview, less often - a conversation with the head manager. Mandatory elements (in accordance with the "passport" of the heading) are a large, high–quality full–face portrait photo, a quote from the speaker; variable background information, figures and facts on the topic of publication.

The focus is on structural changes in the company and new personnel appointments, plans to optimize the company's activities and development prospects. The most frequently asked questions are about cost reduction and changes in the employee compensation fund, anti-crisis management ("How will the operational management of the enterprise in Chelyabinsk be carried out?", "Will centralized functions meet the needs of all OMK enterprises?", "Will the wage fund be reduced?"). The authors of such materials are usually journalists of the head (Moscow) editorial office, analytical data are provided by all territorial representations of OMK. The headings are usually personalized (the title is a quote), the position of the expert is mandatory.

The style of presentation is businesslike, the emphasis is on the authority of the speaker's figure, his competence, the scale of strategic thinking and his openness to dialogue with the company's employees. After the fact (in the next issue of the corporate edition), the main theses from the speech, links to the full video version of the interview on the corporate portal and the exact number of participants in the meeting are often published.

Over the period analyzed, this model of media image "expert" in the heading "Direct speech. Actual" is presented in 74 issues of the corporate newspaper *OMK Territory*. It is 28.5 % in percentage terms. The distinctive structural and linguistic elements demonstrating this model are presented in the examples below.

Example 4. OMK Territory, No. 5 (20), February 12, 2016.

Heading: Natalia Eremina, Deputy Chairman of the United Metallurgical Company Board: "We have to reduce management costs by 20 percent."

Quote: "We understand that the current crisis will be protracted, so it is impossible to maintain the stability of the company without reducing costs along the entire chain."

Example 5. OMK Territory, No. 5 (238), March 12, 2021.

Heading: General Director of the United Metallurgical Company Serey Toropov: "We need to close off the redundant things."

Quote: "We have to remove unclaimed services, duplication of functions, unnecessary control, bureaucracy. Remove a few extra levels of management."

Example 6. OMK Territory, No. 12 (245), June 18, 2021.

Heading: Alexander Vashchenko, Managing Director of the Belgorod and Chelyabinsk plants of the United Metallurgical Company: "The situation is very difficult."

Quote: "We arrived in Chelyabinsk with a team of managers from Belgorod to sort everything out in detail, load the plant with orders, build production and sales efficiently, remove all unnecessary expenses – and in a year bring the enterprise to break-even operation, and then to profit."

Personal qualities and creative hobbies of employees are reflected in the media image *"enthusiast"*. Its construction is carried out through the traditional headings *Hobby* (since 2016), *Essay. Volunteer* and *Journey* (both headings appeared in 2018). The texts are presented in the genres of essay, portrait interview, travel report. The focus is on personal achievements, sports and creative hobbies, personal or family life, social activities in spare time. The style of presentation is

more informal, emotional, there are no bureaucratic words, complex syntactic constructions. The photos are taken close-up. They are mostly genre, dynamic, often illustrating the hobbies of the hero of the publication, or group photos – with family members, friends, and fellow volunteers.

The form of material presentation in each category is clearly regulated: it occupies the entire page of A3 format, the place of work and the position of the hero of the publication are mentioned. The variable elements in the category *Essay. Volunteer* are "volunteer questionnaire", "expert comment" and "project passport", indicating the essence of the volunteer initiative, beneficiaries, and directions for further development. The mandatory elements of the *Hobby* category are a dictionary of specialized terms (3-5 words; "pigeon breeder dictionary", "basketball player dictionary", "beekeeper dictionary"), a variable historical reference, additional small photos of equipment items or archival photographs on the topic of publication.

The elements of the heading *Travel* are the details of the trip, photos of the hero of the publication in a certain geolocation, as well as route details and Top 5 attractions (with photos). Each heading usually ends with recommendations for employees: how to start practicing vocals, how to choose equipment for a particular sport, what souvenirs to bring from a trip, etc

The title is usually playful: *Four horseshoes for luck* (about the hobby of equestrian sports), *Castles in the air turn into sand ones* (about a volunteer project to improve playgrounds), *If you like to ride, do it* (about winter skiing on the ski slopes of the Southern Urals).

Over the period analyzed, the media image "enthusiast" in this model is presented in 62 issues of the corporate newspaper in the category *Hobby*, in 31 issues in the category *Essay. Volunteer*, in 37 issues in the category *Travel*. This is, respectively 23.8 %, 11.9 % and 14.2 % in percentage terms.

Example 7. OMK Territory, No. 33 (48), September 9, 2016.

Category: Hobby. Potter trade.

Heading: In animal style.

Lead: Ceramic figurines created by Vladislav Bogdanov, a charge maker at the ChMZ ferroalloy workshop, are kept in the collections of foreigners and the governor of the Perm Region.

Potter's Dictionary: A muffle kiln is a heating device, the main feature of which is the presence of a muffle – a special chamber where the product is placed to protect it from contact with fuel and its combustion products.

Example 8. OMK Territory, No. 42 (153), November 9, 2018.

Category: Essay. Volunteer.

Heading: Up to sixteen and much older.

Lead: Tatiana Zakharova, a technician for reserve parts of the VMZ railway workshop, gets along well with children and elderly people.

Volunteer questionnaire: Zakharova Tatiana Ivanovna; place of work – railway workshop of the VMZ transport logistics directorate, technician for reserve parts; start of volunteer activity – 2014; implemented projects: "Attention, children!", "There are no other people's children".

Passport of the project There are no other people's children. The essence of the project: adaptation of children from orphanages and correctional boarding schools, children with disabilities, children from low-income families and risk groups. The volunteers were trained by the specialists, they not only communicated with the wards themselves, but also taught others how to deal with children from these categories.

Beneficiaries: students of the social rehabilitation center for minors "Pelican" in Vyksa, as well as volunteers who want to help children. *Project cost:* 250 thousand rubles. *Source of funding:* grant of "OMK-Partnership" (competition of social and charitable projects). *Further development of the project:* a team of mentors develops and implements individual and collective projects to help children in difficult life situations.

Expert's comment: "We have been cooperating with the Council of Young Metallurgists for several years... Tatiana Zakharova is one of those people who is always eager to help others. She is ready to give care and warmth, can organize people for a holiday or an action. On behalf of all the staff and residents of the "House of Mercy", I want to thank her for her kind, understanding and open heart."

Example 9. OMK Territory, No. 18 (177), May 17, 2019.

Category: Travel. Montenegro.

Heading: At the foot of the Black Mountain.

Lead: Pavel Belov, a leading automation engineer at VMZ-Techno, told how the company helped him take his family to the Adriatic coast.

Route: Vyksa – Moscow (bus: 362 km, 6 hours), Moscow - Tivat (plane: 2012 km, 3 hours 10 minutes), Tivat - Podgorica - Petrovac (bus: 87 km, 45 minutes).

5. Conclusion

The representation of a person within the anthropocentric model is based on the thematization of his business, as well as personal qualities and hobbies; accompanied by the usage of a close-up full-face photo of the publication's hero; manifested by specific stylistic features and linguistic means. Topics are always clearly actualized; they are easy to identify. Each topic embodies real objects and subjects, significant phenomena of the current activity of the enterprise.

Linguistic expressive methods are used along with graphic, visual techniques: memorable and original visual images, font variation, the presence of headings about people of labor in each issue and the standardized arrangement of materials on the page.

The texts are characterized by indices of social status, representing the hero of the material as a member of an institutional community belonging to a certain profession, occupying a certain hierarchical position, expressing a competent expert opinion.

It is characteristic that photographs and essays about the best employees of the enterprise are present in each issue of the corporate edition, often (in different headings) 2-3 similar materials in the issue. This fact, in our opinion, indicates the anthropocentricity of the corporate media discourse. The publications are usually devoted to the representation of employees as professionals, hardworking and positive people.

It is logical to assume that the editorial office of the corporate newspaper *Territory of OMK* is carrying out systematic work to create stable media images of employees of the enterprise, indirectly contributing to strengthening the prestige of the enterprise in the eyes of the readership of the corporate print edition.

It can be stated that cultivated models are a means of forming identification guidelines and value meanings for the company's employees. The impact effect is magnified many times due to the fact that the anthropocentric model of corporate media discourse is being developed simultaneously at several levels: at the level of language, at the level of graphic visualization, at the level of axiological differentiation of corporate media content.

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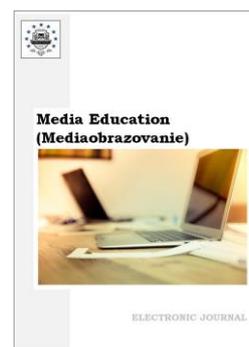
Commercial Format FM Radio Stations for the Young in Croatia from the Perspective of the Education of Journalists

Anita Šulentić [a], Tijana Vukić [b, *]

[a] AMM Global Institute d.o.o., Croatia
[b] Juraj Dobrila University of Pula, Croatia

Abstract

Croatia's century-old radio history is followed by a long tradition of radio studies, but the commercial format FM radio stations for the young has not yet been the subject of scientific research, although they have existed since 2014. This paper presents first Croatian research tracking changes in the radio industry due to radio convergence and program formatting. It aimed to identify key differences of work positions and employee characteristics compared to traditional radio from the perspective of the education of journalists, and investigate whether the study programmes educating journalists follow trends in the radio industry quickly enough. The study leans upon the theories of media convergence, radio program formatting, and formal education of journalists. For this longitudinal research, empirical data were collected in the period from 2018 to 2022 by interviewing and surveying radio directors, and the employees, and by analysing the study programmes' content. The key findings are: ten new work positions were created for which multidisciplinary journalistic competencies are needed, employees fill more than one work position, such radio stations have a larger number of employees, changes in newsrooms are frequent and large, and although a higher journalistic qualification is not a prerequisite for employment or a special contract, none of the journalists are employed part-time.

Keywords: commercial format FM radio stations for the young, education of journalists, higher journalistic qualification, multimedia, multidisciplinary journalistic competencies, radio programme, study programme, work position, radio convergence, radio industry.

1. Introduction

Radio was named as *the tribal drum,* and *the hot media* which transforms individualism to collectivism (McLuhan, 2008: 25, 263). Such understanding explains it as a community with the purpose of informing the population of listeners, but also satisfying its cultural, leisure and other needs (Vlašić, 2018). In this sense, the popularity of the radio as a media does not exclusively refer to the traditional radio whose contents are listened to through the radio set, but also to the converged (multimedia) whose radio programme is shaped transmedially, influenced by the internet and the development of technology. The European Broadcasting Union, in one of its recent researches, found that as many as 57 % of Europeans, regardless of age, trusted radio the most (EBU, 2020: 10). In support of the high result of the public trust in Croatian radio stations in 2022 – exactly one of formatted radios, *Otvoreni radio* (52 %), is listed as third, right after two commercial television stations (Peruško, 2022).

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* Corresponding author
E-mail addresses: tijana.vukic@unipu.hr (T. Vukić)

It is obvious that today more than ever, the radio is turning to all people. Convergence enabled the 21st century radio to have a two-way course of information due to which, as anticipated, it stops being a *megaphone for citizens* and, besides the ordinary sound component, it gets a movable and pictorial one (Sapunar, 2010). To adapt to technological trends in these contemporary ages is first of all indispensable because the media digitalisation fulfils the radio content transposing it to other, unconventional platforms primarily directed toward the technologically best shod public – the Z and Y generation (Reić, 2018), i.e. listeners born from the 1980s up to the present time. This approach was specially accepted by commercial format FM radio stations for the young (CFRS for the young) which actively present their programme and other contents on their web pages, make them public on their social network profiles and music portals and share them through mobile applications. The scientific research on radio stations for the young are also so-oriented since due to new developmental tendencies of the radio, radio stations are researched in the context of the specificity of radio voices attracting the young public (e.g. Wilkinson, 2015), music as the main constituent of radios for the young (e.g. Gallego, 2015) and convergence, or the interesting content on the radio station web page as the main tool attracting the younger public (e.g. Abramson, 2014).

Media convergence, radio programme formatting and a growing radio listeners' interest in music are main features of actual CFRS for the young. These occurrences are interwoven in many ways, and can be explained by keeping in mind their causal links and the phenomena preceding them.

In brief, the commercial radio production in the digital age aims at amplifying the audience, so it is mostly led by the listeners' interests, and although the terrestrial concession still has the primary role for the establishment and regular work of the FM radio station, the focus of this type of contemporary radio is more and more on the virtual environment. Such a digital approach to the radio business is made possible by programme formatting and media convergence which, in the technological and media sense, appear as the reflection of technological development and the popularisation of the internet (Kalamar, 2016). This phenomenon was first explained as "blurring the lines between media" (Pool, 1983: 23). At the same time, it involves changes in the way of media production and consumption which is two-way oriented, top-down, from the media producer, and bottom-up, from the consumer. In other words, it can be argued that it is as a question of changes in relations among "the existing technologies, industries, markets, genres and audiences" (Jenkins, 2004). There are also those who welcome the described changes considering that the traditional media would in the new, digital environment, in fact, not be able to survive without the convergence process which offers a change at the same time allowing them to keep their recognisable features (Obradović, 2010).

The earliest signs of a converged radio were radio station web pages on which streaming initiated the cancellation of the border between concession and range of audibility. The pace of the radio convergence process in Croatia can be best illustrated by the following data – while the first research on radio stations' web pages found out that in January 2001 40 % of the 126 owning concession had their version on the internet (Mučalo, 2000), the last such research (Mučalo, Frtalić, 2011) showed that a decade later this share grew to 88 %, i.e. 70 % of the 170 concessionaires had their own web page. The Antena Zagreb radio station web page was the most comprehensive, whereas most of the others were static and non-actual. Out of the 38 categories of web contents according to which the pages were analysed, the most present ones were frequency, contact and streaming. Streaming was not owned by only five radio stations, which means that those who were broadcasting their programme in narrower areas soon understood the significance of listening to a radio programme live via the internet (Mučalo, Frtalić, 2011). And although part of the radio stations in Croatia are stagnating in the process of convergence, those are mostly small local ones whose biggest problem is lack of financial resources and a very small number of potential listeners, the rest strongly apply it.

The process of radio convergence gradually evolved directing the actual commercial FM radio production to a whole line of additional media platforms fulfilling the radio programme, as can be seen in Figure 1.
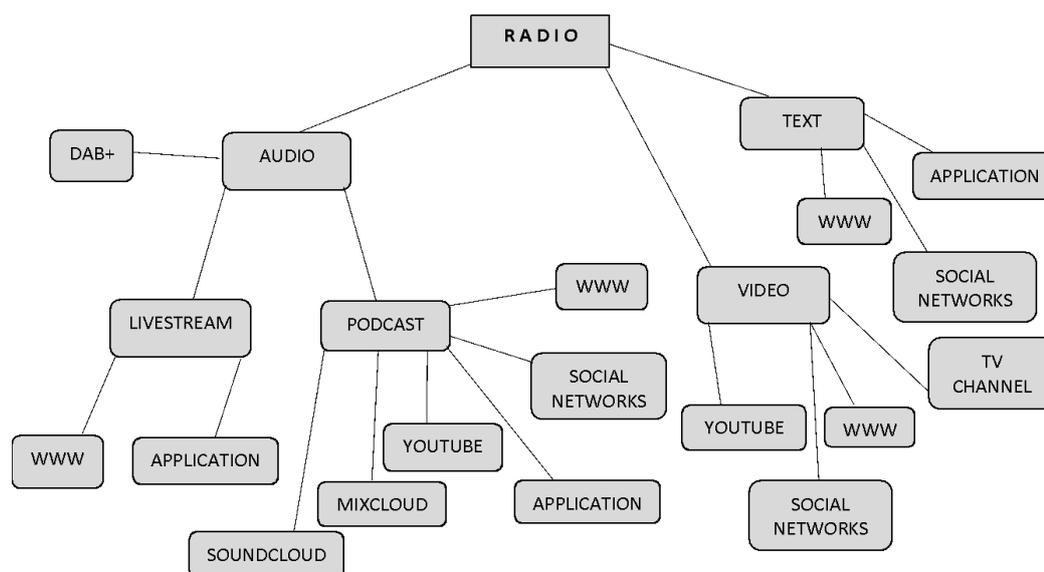
Fig. 1. Features of the convergence at the commercial format FM radio stations for the young

Hence, mobile applications are developed today, profiles on social networks and music platforms are created, while the media employees, besides reporting live into the radio ether, also report in video recordings which they publish on the radio station social networks, because radio mobile applications, podcasts, radio logs and other forms of multimedia production of a radio programme are extremely popular among the young.

The described changes in the radio production are the direct result of the radio's orientation toward the young public. Differently from the old, "passive" public whose needs were satisfied by contact-shows, the young demand interactive communication since they sometimes use more advanced technical equipment than professional journalists, e.g. (Mučalo, Šop, 2008: 54). Due to the young persons' preference to listen to and explore music on the internet to a larger extent, and by doing so they, in fact, move away from the traditional radio postulates, in 2008 the European Broadcasting Union called for the establishment of radio stations exclusively for the young whose programme would be founded on music and topic of interest to them (EBU, 2008), and which were ignored by the radio industry of that time due to the low power of consumerism of their target group (pupils, students, those employed for a short period). At the time Europe had 43 radio stations for the young aged between 14 and 35; 23 of them were analogous, 3 were digital and 14 were internet (EBU, 2008).

Although the same study showed that even 73 % of the young listened to music on their mp3s or iPods and used only the internet to obtain information and/or education about new music trends, it was found that at the same time one-fifth of all 12 to 17-year-old Europeans considered that the traditional way of listening to FM radios still had the primary role (EBU, 2008). However, the reasons why young listeners do not choose the traditional form of FM radio production to a larger extent are linked to the programme content – the presenter's extensive talks, monotonous and repetitive music interrupted by bad-quality commercials and the lack of possibility to create music charts according to one's preferences and listen to them at any time during the day, in any place (Gutièrrez, 2016).

The results obtained on the habit of listening to the radio among Zagreb secondary school students are similar to the European ones in that they also find music, which is the primary motive for listening to the radio, on the internet. As many as 60 % of them regularly visit radio stations' web pages, 9 % of them listen to the radio programme through live stream, while the others do that because of different communication and multimedia contents offered by new radio platforms (Mučalo, Knežević, 2014). Moreover, according to the first huge research on the 25-year-olds' habits in Croatia (Hendal agency, 2019), the young people's new interests when it comes to radio programmes in Croatia are in line with their way of life. Namely, the average 25-year-olds, of the 49 thousand of them living in Croatia, are employed according to qualifications, sleep between five and seven hours, and spend on average six hours a day on their smartphones. They do sport, get information online and are politically neutral. They still live with their parents, but save money,

plan to start a family, have children and buy a flat. More than two thirds of the overall respondents use social networks as the main form of socialisation. In this sense, the young are only understood by other young people.

Therefore, youth media declare themselves as the ones "conceived, developed and produced by young people" (Chávez, Soep, 2005: 410) with different aims – "youth learning, community development, "marketable skills", citizenships, personal expression, aesthetic innovation and social change" (Chávez, Soep, 2005: 410). Yearly Youth Radio Heads Meetings (3rd, that took place in Zurich in March 2022) is another evidence of the popularity of the youth radio phenomena (EBU, 2022).

Simultaneously to the convergence process, and having in mind young people's habits, the commercial FM radio in Croatia, gradually applies the programme formatting process, modelled on the European radio scene and recommendations. The radio station with a formatted programme, based on the market research results, turns to a narrow public and broadcasts only specialized genres of music and the best evaluated numbers which is then processed by a computer program monitored by the music editor, who according to the survey results prepares music charts to be broadcast. The *radio clock* shows how many and which songs are going to be released in 60 minutes, at which minutes and for how long the presenter is going to intervene, and if a certain presenting intervention will be an informative, entertaining, educational, sports programme, a programme for children and the young or a personal production.

While by programme formatting radio shows and the programme locality are lost, many shorter radio features are obtained prepared by the programme producers and presenters, most often popular TV personalities (e.g. first presenters at Antena Radio were well known Barbara Kolar, Tamara Loos and Zlata Muck). Radio publishers find *format* as one of the most significant strategies in programming music (Krämer, 2009: 328), while a "predictable and consistent" radio programme is the reason of its market success (Krämer, 2009: 328). The tendencies of the radio industry directly correlated with the Finnish market were, for instance, noticed even in 1985 (Ala-Fossi, 2001). That approach to music on format radio stations is named as instrumental, stating the names given also by other authors – rationalised or bureaucratic (Krämer, 2009), because music is chosen "only with regard to the appearance and functionality of the overall programme, which is often to provide a background to other activities, perhaps to entertain or relax" (Krämer, 2009: 328).

To put it simply, contrary to the traditional radio programme where music represents a break from the key radio contents (if it is not a music show), music is the programme basis on format radio stations and all other contents are treated as less important. Authors who criticize such an evolution of radio interpret it in fact exactly the opposite, as a degradation of radio. While some of them emphasise that although certain advantages of the new radio programme have been shown in audience research, in such a way the radio becomes "a media of unused trust" and gets the "status of a music background and entertainer" thus significantly distancing itself from its fundamental aims (Mučalo, 2010: 88), others expand this even further considering that format is for radio programmes and contents "the same as a tabloid for printed journalism" (Kunac, Roller, 2015: 865).

An audience perspective should be also kept in mind in the process of potential remedying objections for digital media's negative aspects, including commercial format FM radio for the young. Specialists around the world discuss different issues from the media education perspective regarding youth radio, and radio/media digitalization (Berkeley, 2009; Dyakina, Artemova, 2021; Ershov, 2018; Hopkins, 2011; Jaakkola, 2022; Mourão, Pereira, 2018; Murphy, Bluett, 2021; Terzieva, 2018). Comprehensive and coherent media education (Traynor, 2020), oriented to the digital radio as well, can be the answer to todays' mediated world which characteristics should be used to the best advantage because it is "exciting, engaging, simulative and relatively inexpensive" (Starkey, 2012).

It is obvious, however, that in the digital age the radio gets diversified and that the new form of radio programme production acquires its public. The listeners' interest in the format radio programme is visible in that today in Croatia all the private commercial radio stations format their programme to a greater or lesser extent, partly because of European trends, and partly due to the positive results reached by the pioneer of the format radio in Croatia – Antena Zagreb. This is the first private radio station in Croatia featuring convergence and programme formatting which completely changed the radio scene in Croatia, from programmes to advertising modes and creating new work positions. It was founded in 2008 after the German Antenna Bayern.

Before starting to broadcast its programme, Antena Zagreb conducted a comprehensive radio market research on a sample of 5,000 Zagreb citizens about their preferences regarding the radio programme content. It was determined that the target audience of the first format radio station will be aged between 25 and 44, and that it will broadcast, without numerous interruptions, urban, pop and rock music of the eighties and nineties of the past century and the two thousands (Antena Zagreb, 2019). On the basis of data collected in the same research, the programme scheme was prepared, each hour in the week was planned to the minute and it was afterwards approved by the Croatian Electronic Media Council. Moreover, according to the regular monthly and quarterly surveys conducted by the Ipsos agency, Antena Zagreb has been the most listened to radio station in the City of Zagreb and the Zagreb County for listeners aged 18 to 49 for 11 years.

2. Materials and methods

The purpose of this longitudinal qualitative research was to gain insight into the changes in the radio industry in Croatia due to radio convergence and program design from the perspective of youth radio and journalism education. The study compares the situation of commercial FM radio stations for the young with that of traditional radio, and tends to spot changes taking place during last four years in this new industry. The central aim was to study the structure of work organisation and employment on commercial format FM radio stations for the young in Croatia, as well as to determine the content related to those topics in the current study programmes that educate journalists in Croatia.

Having in mind that in Croatia higher journalistic qualification is not a precondition for employment in media organisations (Vukić, 2017), as well as the fact that new trends in the development of the radio imposed by the media convergence (Bastos et al. 2012; Garrand, 2006; Hirschmeier et al., 2019; Kalamar, 2016; Mučalo, 1999; 2010; Mučalo, Knežević, 2014; Obradović, 2010; Sapunar, 2010; Vlašić, 2018) initiated the appearance of new work positions which then require the actualisation of study programmes educating journalists, the following research questions relating the circumstances of working on CFRS for the young were set:

RQ1: What are new work positions which new organizational structure includes as a consequence of program format convergence, due to which radio stations employ a larger number of employees than traditional ones?

RQ2: What is the precondition for the (type of) employment - an enrolment and/or completion of a study educating journalists, regardless of the work position?

RQ3: What is the employment position of journalists with academic qualifications and students of studies educating journalists?

RQ4: What are actual differences in the structure of work positions and employees between such radio stations?

RQ5: What type of content relating to the radio and the features of commercial format radio stations for the young (primarily radio convergence and program formatting) is present in the actual curricula and the syllabi of the study programs that educate journalists?

We collected data from respondents by surveying (Ivanuš, 2021; Mučalo, 1998, 1999, 2010; Mučalo, Čeč, 2017; Mučalo, Knežević, 2014; Šulentić, 2022) and interviewing (Mučalo, Čeč, 2017; Šago, 2017; Vukić, Šulentić, 2021), traditional qualitative methods and a common practice of radio studies in both Croatia and the rest of the world (Schramm, Cohen, 2017), while for examining curricula a content analysis is applied, a habitual method in researching higher education of journalists (Vukić, 2017).

Phone interviews were conducted with all directors of CFRS for the young in Croatia, Enter Zagreb, Extra FM and Ultra Split (N=3). To question directors was a decision reached due to the fact that they are at the highest hierarchical level in the radio station organisation structure, they personally make decisions on the type of employment contract and other working conditions for each employee and carry out selection interviews. Since that research sample encompasses the whole population, and the collected data give a comprehensive picture of the educational and personnel characteristics on such media, it makes them nationally representative and possible to be generalised. The research was conducted in the period from 1st to 15th December 2018.

As an additional methodological instrument, we used the survey questionnaire which was sent to respondents after the phone interview by electronic mail, and they had to answer them individually following the previous interviewer's instructions. The questionnaire, which was answered in less than one week, consists of five parts, and of closed-ended and open-ended

questions. Although a survey, in principle, is not used to examine such a small sample, we considered it useful for obtaining exact data on the number of employees, their qualification on all current work positions, the director's attitude to the extent to which the employment of new staff on this type of radios is determined by their enrolment or completion of a study programme that educate journalists, and to create a list of all work positions on radio stations for the young, as well as for the collection of the type and level of education of those employed in certain work positions.

In-person interviews were individually conducted with six employees (N=6) of commercial FM radio stations for the young in Croatia, on 4th and 5th September 2019. The sample included two employees of each radio station which were randomly chosen, depending on their interest in collaboration: two respondents working since 2015 on Enter Zagreb as music editor and audio producer, two respondents working on the Ultra Split radio as a DJ and audio producer, and two respondents working since middle 2018 on Extra FM as DJ and music editor. This method was used to, according to the format radio employees' personal experience, additionally confirm the titles and descriptions of work positions obtained in a formal way.

Those were both semi-structured interviews which were repeated on 20th May 2021, due to financial consequences that COVID-19 pandemic might have produced in the economic sector.

Further, the curricula and course syllabi content analysis were conducted of all higher institutions educating journalists in Croatia in the period from A.Y. 2019/2020 to A.Y. 2021/2022. The collection of those which have courses related to radio (N=6) as well as the list of those which emphasising on media/radio convergence, formatting and other topics that could be useful for those who will work at format radio stations for the young, enabled an insight into how often and extensively changes are made to those study programs from the context of the radio. Those data were collected from pedagogical documents found at official websites of those academic institutions.

3. Discussion

Croatian scientists have traditionally been following up the development of the radio and actively studied the aspects of its convergence and digitalisation (Gruhonjić, 2011; Mučalo, Frtalić, 2011; Šop, 2011) and the professional qualifications of journalists in radio in general (Mučalo, 1997, 1998; Zgrabljić, 2002). However, an overall lack of examining the phenomenon of radio programmes formatting is noticed, despite the fact that its success is earlier being actively studied, for instance, in neighbouring countries (Milinkov, 2011; Pralica, 2011; Spaić, 2005, etc.). But new trends in radio studies are visible, in particular regarding changes that have affected radio in Croatia due to the pandemic (Mučalo et al., 2020; Šulentić, 2022), student radio (Vukić, Šulentić 2021), and women in leading positions at Croatian radio stations (Ivanuš, 2021).

The commercial format FM radio stations for the young in Croatia became formalised only eight years ago with the aim for younger generations, who consume media content on their own demand, to be attracted to the radio as a mass media as much as possible. In 2022, from 141 radio stations which broadcast their program in Croatia via terrestrial transmitters, three of them have formatted radio programmes for the young, focusing on their wishes and needs (AEM, 2022).

Enter Zagreb (Enter Zagreb, 2022) is the first radio in Croatia oriented to young people from 15 to 29 years of age owning a concession over the eastern part of Zagreb which started to be active in 2014. From its establishment till today it has become the music trendsetter for the young and it is the only radio which broadcasts only new electronic music. It introduced a new approach to informative programmes to the Croatian ether. It does not take over the foreign news from the information agency Media Service (agency for the production of informative content) like most radio stations, but it is prepared by journalists-hosts so that by its topic it is adequate for students and the younger public's interest, they last up to two minutes, are not broadcast at the full hour, but seven minutes before each full hour, and political news is almost completely excluded. Enter Zagreb was also the first in Croatia to start the guerrilla campaign in announcing the birth of a new radio. Animated projections were shown on Zagreb buildings' facades out of moving cars, and attractive visual animations of famous DJs were also used. Additional attention was attracted on the streets of Zagreb by loud music combined with city lights programmed to alternately release both mp3 and live radio broadcast. According to the Ipsos agency survey for the City of Zagreb County in the quadrimestre June-September 2018 conducted on a sample of 1,541 respondents aged 18-49, Enter Zagreb was the 4th on the list of the most listened radio stations during a week's period (8.7 %) (Ipsos…, 2018).

Extra FM (Extra FM, 2022) is chronologically the second youth radio in Croatia which started to broadcast at the beginning of May 2018. Like Enter Zagreb, it is oriented to the younger population, but has a wider concession so it can be heard in the City of Zagreb, Velika Gorica, Zaprešić, Sveta Nedelja, Samobor, Dugo Selo and the municipalities of Stupnik and Brdovec. It is specialised for regional music, while the informative programme is taken over from the agency Media Service, which means that, contrary to the Enter Zagreb radio, this stations' radio newsroom has no journalists - news presenters at all. What is specific for this radio is that Extra FM has its television music channel, so along with a radio music editor, it also has a television one. According to the survey (Ipsos..., 2019) for the quadrimestre January – March 2019, only six months after its programme started running, Extra FM came to the 7th place of the list of weekly most listened radio stations (7.2 %) among 18 to 49-year-olds of the City of Zagreb and the Zagreb County.

Ultra Split (Ultra Split, 2022) is the radio station owning a concession in the area of Split-Dalmatia County. It is the youngest radio station for the young in Croatia which started to broadcast at the end of May 2018. Like Extra FM, this radio station does not have its own informative programme, but broadcasts the news of the Media Service, and music-wise it has a similar orientation as Enter Zagreb, i.e. foreign electronic pop, but with a much larger and wider music base. In a very short period of time, the Ultra Split radio station has become the synonym for the largest electronic music festival in this part of Europe, the Ultra Europe festival, which is traditionally held in Split. Like Extra FM, according to the survey (Ipsos..., 2019) for the quadrimestre January – March 2019, only six months after its programme started running, Ultra Split was in the 3rd place of the list of weekly most listened radio stations (9 %) among 18 to 49-year-olds of the Split-Dalmatia County.

Those results of the audience research of all the three format FM radio stations for the young have confirmed that young people very much want and need a radio adapted to them which could meet their needs in such a specific way (Giger, 2013).

The quality and credibility of the radio content is, among others, ensured by journalistic competencies which imply knowledge on the specificities and principles of the radio as a media, as well as the skills needed to work on a radio station, and are traditionally acquired as part of the formal education of journalists which, according to the normative classification criteria, is conducted via the higher education system at Croatian universities and colleges (Vukić, 2017).

However, the empirical research conducted in Sweden and England (Witschge, Nygren, 2009) is one of those which showed the correlation between the effect of the internet and economic strategies and aims of the media moguls as the causes of new jobs occurrence in the radio practice, which consequently changed the focus on certain journalistic competencies leading to the conclusion that the sole convergence transformed the radio journalist "from *a lonely wolf* into a (multimedia) team player" (Verweij, 2009: 75). Hence, journalists also express "a significant interest for life long education which would especially tackle the problem area of (...) new technologies and their impact on the everyday practice of Croatian journalism" (Brautović, 2009: 342). Multimedia radio trends in Croatia were noticed in the middle of the nineties of the past century, when the warning was about the necessary changes in the radio journalists' formal education so as to, among other things, train them for new, higher, regulatory functions of presenters such as *moderators of the polylogic radio,* since new forms of radio features are developed (Sapunar, 1994: 156).

In such circumstances, the positions on the radio directly linked to journalism jobs become transformed, so on the one hand the question is asked about the extent to which actual study programmes educating journalists in this sense follow the new developmental path of the radio in order for them to offer the acquisition of new multidisciplinary journalistic competencies, while on the other there is the question if those programmes can even be the precondition to work in such a radio newsroom since, despite the existence of the higher education system for the education of journalists which was established in the middle of the last century, the Croatian media have been now traditionally employing to work as journalists also those who were not part of this system. This enables more correlated occurrences (Vukić, 2017). First of all, journalism is not a regulated profession and is still looked on as an activity for which innate giftedness, creativity and talent are more important than education. Even more importantly, some authors declare that such special journalistic competencies cannot be triggered by studying, but are only consolidated and institutionalised by education (e.g. Labaš, 2005). At the same time, the number of those who see higher education of journalists as crucial not only to work in journalism, but as a base for the

potential regulation of the journalism profession in Croatia, is too low (e.g. Malović, 2002; Vukić, 2017). It is also necessary to highlight that in Croatia there is still no systematic education in public higher institutions for some other important positions on the radio, such as speakers (Occupations…, 1998) and radio producers. There are, however, professional training courses at private institutions offering lifelong learning programs such as one-year Presenter in electronic media (e.g. Experta, 2022).

However, the situation is not the same everywhere. Although Croatia have neither the legal regulations or educational norms determining employment in the media with regard to the work position someone applies for (Kunac, Roller, 2015) and therefore the radio, The United States of America, for instance, have clear rules. According to the data released by the U.S. Bureau of Labour Statistics (USBL, 2022) to work at a radio station it is necessary to be at least a bachelor of journalism or communications. Directors and programme directors, on the other hand, have to own a four-year study programme in communication or a radio diffusion diploma and have prominent managerial skills. The condition for an audio producer and technician employment is, besides an internal technical training, a higher institution diploma in the field of engineering, IT or radio diffusion. While the presenter of a modern converged radio station, often presented to the public as a DJ, has to be a professional in music and have ample general knowledge, radio reporters and presenters need a completed faculty education in communication, journalism or international relations.

Indeed, qualifications are those directly connected with the description and categorisation of workplaces according to the national qualification framework. The last scientific research dealing with journalists as employees on radio stations in Croatia was conducted more than two decades ago. Although it was focused on the work positions' functions and workplaces on local radio stations of the time, including journalism jobs, it brought out valuable data on radio journalists' educational characteristics. The research encompassed 80 local radio stations and 256 interviewed employees, of whom 47.6 % had a secondary school qualification, 32.9 % had a faculty diploma, and 19.5 % a college degree (Mučalo, 1998). There is no information about the type of higher education programmes, though.

The last published data on the structure of the employed on local and regional radio stations in the Republic of Croatia, but not on their qualification, were analysed in the government document which is part of the National Report on the Media. It served as the working material for the discussion about the media policy of the Republic of Croatia 2015-2020 (Ministry…, 2015), and it relied primarily on the data obtained in the last population census (2011) processed by the National Bureau of Statistics. At the time Croatia had 5,452 citizens with a journalism profession, and only 525 of them were unemployed. Out of the 4,909 employed journalists, 3,852 of them were employed in the media, 682 on the radio. The workplace analysis showed that most of them were journalists (41 %), then technical (22 %) and administrative staff (13 %), speakers and lectors (12 %), artistic employees - music editors or DJs (5 %), other workers engaged in the programme production (3 %) and those who were not (4 %). Although from 2008 to 2012 the overall number of journalists employed on radio stations decreased by 20 %, when it comes to the type of contract of employment, the number of those employed full time compared to those employed on a service contract rose from 50 % (2008) to 70 % (2012), which indicates that journalists employed on local and regional radio stations are mostly employed with an employment contract.

4. Results
RQ1 – New work positions and multiple work roles

The key features of work organisation at commercial FM radio stations for the young in Croatia are the employment of a larger number of people and the conduction of a larger number of business activities and more work positions' functions by one employee. On Enter Zagreb, for instance, the programme producer is at the same time editor of the web page and social networks, and on Ultra Split and Extra FM some presenters-DJs are also social networks editors. Even despite such division of work, the indicator of the hugest detachment from the last, similar research conducted in 1997, when the average radio "had a simple personnel structure consisting of the editor-in-chief and three persons conducting editorial and journalistic jobs" (Mučalo, 1998: 228), is visible in the change in the total number of employees which is significantly higher on commercial format radios for the young, regardless of the overall trends in the last few years. Namely, from the one of the latest researches on the radio conducted in 2019 (Ivanuš, 2021), we

learn that of 33 local and regional radio stations (excluding public one) 66,7 % of them still have less than ten employees, while only 33,3 % of them employ from 10-20 persons.

Compared to 2018 when the distribution was as follows: Ultra Split (9), Extra FM (10) and Enter Zagreb (20), in 2021 Radio Enter Zagreb has eight fewer employees (12), Extra FM remained at the same number (10), and Ultra Split hired two additional employees (11). Looking at all three radios, out of a total of 39 employees in 2018, in 2021 were 31 or 20 % fewer. The main reason given by the director of Enter Zagreb is the change in the strategic position of Enter Zagreb and the harmonisation with the proposal of the new Electronic Media Act and the possibility of Enter Zagreb becoming a specialised, not a general radio channel. Reducing the number of employees from 20 to 10 was planned in 2019. As a result of the audience increase, Ultra Split hired additional employees. No radio has reduced the number of employees and external collaborators due to the COVID-pandemic situation.

Those results actually mean that such radios need additional employees who will engage in formatting the radio programme, and apply and maintain the radio and multimedia contents on other platforms. The consequence of such trends is the development of new work positions, such as the voice of the radio station, commercial voice and the programme producer working in the production or brand manager and graphic designer who will create and maintain the image, while the traditional radio journalist is transformed in these new circumstances into the *interactive multimedia journalist* (Bastos et al. 2012: 105) who is imposed with the demand to produce original content for different media.

It should be also emphasised that all three Croatian CFRS for the young employees are of the same age as their listeners, while job advertisements mostly seek for students who will undergo their training at the radio station (Enter Zagreb, 2022). This tendency where young people are employed for the production of radio contents for the young is in line with certain research which, among other things, indicate that the influence of technology and the internet on the radio journalists' everyday job is better accepted and turned into practice by the young (Bastos et al. 2012).

The work organisation model of CFRS for the young in Croatia cannot be unambiguously determined for two reasons. The division of labour only in principle follows the hierarchical structure organised according to the obligations of certain work positions' functions, responsibilities and control because all of them have to directly report to the director and programme director. Besides, one person performs more work positions' functions which are often at different hierarchical and functional levels.

Such an organisation of works is the consequence of the radio development which is under the influence of the convergence and formatting process, which is consequently the cause of more work positions not linked to journalism. The placement of contents from the air to additional platforms like web pages, mobile phone applications, social networks profiles, music platforms and other media, establishes work positions which include business activities non-existent on the radio before, such as the programme producer, social networks editor, web page editor, TV editor and graphic designer, content manager, etc. which can be derived from Table 1.

On the one hand, work positions for journalists get new titles and include a much wider range of business activities, whereas on the other, a part of their business activities gets combined to other work positions. The traditional ones, such as journalists, speakers and presenters, are called today the news presenters and DJs, while the activities of the editor – presenter on the format station are performed by programme producers monitored by the programme director, content manager and programme director assistant where, as in non-format radios, qualified journalists can also be employed.

In a non-format radio station, the journalist is often a field worker and prepares the stories alone, while somebody else reads it on air, while the news presenters-journalists and the DJs in collaboration with the programme producer, prepare and realise the whole programme for the ether individually and fully. More precisely, on a format radio station the DJs are also technicians because they take care of the radio desk themselves, mix music, create contents for the radio social networks, write articles for the web page and work as presenters of the radio's social events. Such a job description inevitably requires a higher journalist's engagement than the one provided by the Croatian Media Act which says that a journalist "engages in collecting, processing, shaping and sorting out information to be published in the media" (Media..., 2013) which also means a longer working day (Ministry..., 2015). Except for that, the today's CFRS for the young requires journalistic competencies for the occasional performance of work position' functions such as brand

and content managers. This means that they organise events like the two-day Enter Music Festival of the Enter Zagreb radio or Extra concert of the year in the Zagreb Arena. The ones who perform this are those employed as programme directors and their assistants and programme producers.

Hence, the organisation structure of commercial format FM radio stations for the young in the Republic of Croatia includes a whole range of new work positions which emerged as a direct consequence of the media convergence and programme formatting, so a larger number of staffs is employed than on radio organisations. So, when discussing about organizational structure of the radio in the future, it is recommended to start from joint job formation (old and new), in particular having in mind that the new one is provided for by almost all formatted radio stations in Europe (Table 1).

Table 1. List of work positions with the appertaining description of business activities at Croatian formatted radio stations (for the young) in 2021

Work position	Business activity description
Director and programme director*	The manager and person in charge of all the radio business activities on all platforms. The director and programme director in one person on format radio stations for the young is responsible for the financial success of the station, the business strategy, with the content manager he/she creatively designs the plan for the ether, social networks, web page and advertising campaigns programmes, in line with previously agreed strategy of the radio station and advertisers' demands. They are superior to all programme employees. He/she closely collaborates with the sales department for financial results, and prepares the annual financial programme and advertising strategic plans of the radio station.
Programme producer*	The person who prepares the content for one or more shows or radio features of a certain DJ on a daily basis. He/she conducts interviews, adapts tones with an additional check-up of the audio-production, writes a synopsis (scenario) for the DJs and, advised and monitored by the programme director, answers for the overall content of a certain period in a day. The programme producer creates and publishes statuses on social networks, answers the listeners' questions, writes articles for social networks and mobile phone applications linked to a certain show.
DJ (presenter-technician) *	The presenter on a format radio station is, along with the programme producer, completely responsible for their whole show so that they control and release tones, commercials, music backgrounds alone, and they mix music charts for their show which have been previously determined. They also put statuses on social networks and create content for the web page.
News presenter – journalist*	On a format radio station, they work in newsroom and on the field, prepare all audio-features for the ether and read, sometimes also realise, the informative programme completely individually.
Audio-producer	The person in charge of the "radio sound" who uses technical knowledge and computer programmes to prepare the whole production of the radio station. Closely cooperates with the programme producer and DJ on a daily basis to prepare shows, while strategically agreeing upon long-term production changes and campaigns with the programme director.
Sales voice*	The main, recognisable voice of the advertising content of the radio station in the sense of sponsorships for shows, sales promotions and big promotions (advertising formats of the format radio station) which do not regard the commercial break.
Station voice*	The main, recognisable voice of the radio station which records all the programme elements.
Social network editor*	The person who, in agreement with the programme director, realises the strategy of the radio station social networks.
TV editor*	The editor of the television channel of the radio station who, with the help of the music editor, prepares the schedule for the spots and commercials to be broadcast on the channel.

Music editor*	On a non-format station, the music editor was in charge of the choice of songs and preparation of music charts based on personal knowledge and preference, whereas on the format radio the music editor works on a previously conceived base of initial market research whose results dictate the music genres and specifically determined songs released by the station. After that, on a two-week basis, a music survey is conducted among listeners, so the music editor uses these results and regular analysis of new songs to prepare music charts.

*Work positions that can be performed by employees with a journalistic qualification

It should be emphasised that in 2018 the list of positions was even more diverse. Since then, five following positions were lost: *programme director assistant* - deputy, the programme director's right-hand man, *brand manager* – the person who takes care of the strategic future of the reputation and image of the radio station, deliberates on external influences and strategic occurrences of the radio station and represents the radio station at important events and meetings, often instead of the director, *content manager* – the person who closely cooperates with the programme director and programme producers and is in charge of planning, before all, long-term programme campaigns, but on a daily basis he/she checks with the producers how a topic will be dealt with in the ether and on other platforms, *web page editor* – the person who, in agreement with the programme director, realises the strategy of the radio station web page, and *graphic designer* – the person who, on the basis of the graphic book of standards of the radio station, prepares all the visual elements presenting the radio to the public, equally for social networks, the web page, etc. There are other changes regarding work positions in 2021 that needs to be noted as well: separation of the positions of director and program director on two radios, the position of social media editor on two radios is lost, the position of news program editor and secretary and person in charge of marketing is introduced (2in1), and for the first time one employee has three positions (3in1) with those combinations – director, program director and sales voice and audio producer, music editor and sales voice.

RQ2 – Employment preconditions

The work at the formerly described work positions presuppose multidisciplinary journalistic competencies. Further to the theory of formal education of journalists (Vukić, 2017), it is however to be assumed that CFRS for the young, as well as other media, should employ in the programme production persons of a higher education in the journalism or related scientific field or profession. However, directors of the three commercial format FM radio stations for the young in Croatia share the common opinion that higher education qualification of journalists, regardless of the work position, is not crucial in their choice of employees. It is because those studying for journalists do not obtain competencies needed to work at such radio stations. That is why they are primarily looking for personal motivation to work on this kind of radio, and if they are hired, they will be properly trained. What kind of educational structure of employees can be then expected at CFRS for the young?

RQ3 – Employment position of journalists with an academic qualification and students of studies educating journalists in newsrooms

Since this is a radio whose main part of the programme is to generate music charts using certain software, the description of business activities and work positions' functions has significantly changed, and new work positions have been formed which demand employees having different competencies than journalistic, it was assumed that the smallest number of those employed on such radio stations would be those studying and/or those who completed their study for being journalists. However, there is no intersection of the former situation of qualifications for employees working on these specific radios so the results can be only conditionally compared to those relating to former research on education characteristics of people employed on radios and the Croatian media in general (DZS, 2013; Ministry…, 2015; Mučalo, 1997; Plenković, Mustić, 2014) where a similarity can be noticed in the employment trend.

Namely, when it comes to CFRS for the young, the results from 2018 show that out of the 39 employed, even a third (13) completed a study programme educating journalists, and if four students attending studies that educate journalists are added, it can be determined that almost a half (44 %) of all media workers on radio stations for the young in Croatia at that time were in the process of attaining or have attained an higher journalistic qualification. Furthermore, while

20 employees had a higher education, the smallest number belonged to students (7), whereas 12 employees (or 30 %) had only a secondary school education.

The qualifications of employees have changed greatly in just three years. In general, there are fewer employees with a university degree, but the biggest change is in the number of employees who have completed a university degree in education for journalists (down from 13 to 5 employees) and students who have studied education for journalists (down from 4 students to only one). The number of employees with secondary education and the number of students who are not in the study that educates journalists has increased. Is it really a sign that we are moving towards cheaper labour or that journalists are less and less needed on such radio?

With the intention to determine the type of journalists' employment contracts on CFRS for the young FM radio stations, it was noticed that the situation in 2018 was more positive than in former research studies on the structure of employment on radio stations in Croatia. About twenty years ago radio stations had three or four permanently employed journalists out of five to six of them, while the others were freelancers (Mučalo, 1998). In the year 2000, the president of the Croatian Journalists Union warned about the 20 % of radio stations' employees "moonlighting" and the trend of signing cheaper and more insecure author's contracts than a permanent employment contract (Popović, 2000: 131), whereas the annual research conducted by the Bureau of Statistics from 2008 to 2012 shows that the number of freelance journalists in the Croatian media in general is decreasing, from 28 % in 2008 to 24 % in 2012 (Ministry..., 2015).

Employees on commercial format FM radio stations for the young are employed on the basis of the following employment contract types – fixed-term or indefinite term contract, self-employment trade where at the end of the month they issue an invoice to the radio organisation for the performed work, student contract or author's contract which is typical for freelancers. Although the key findings of this part of the research from 2018 confirm that employment contracts on format radios for the young are not determined by the higher journalistic qualification, it is a valuable fact that neither qualified journalist working for CFRS for the young was at that time employed as a freelancer. Namely, while somewhat more than a half of the overall number of permanently employed had an employment contract (56 %), these are the terms of employment for almost all the highly educated journalists (92 %). All the students, on the other hand, were employed on a student contract, while only 15 % of the total number of employees signed an author's contract.

Unlike 2018, in 2021 no employee of the author's contract has been hired, the percentage of employees working through a student contract (from 18 % to 29 %) and through a work contract (from 56 % to 65 %) has not increased. The percentage of employees who have independent trades slightly declined (from 10 % to 6 %). Despite a significant change in the number of employees with a university degree in journalism and students who study journalism, these staff continue to work through employment contracts (4), student contracts (1) or self-employment (1).

RQ4 – Differences in the structure of work positions, and employees

The actual structure of employees on CFRS for the young in Croatia is different mostly regarding the number of employees, type of jobs combined for one employee and the programme production practice.

Enter Zagreb – The first and oldest CFRS for the young in Croatia with a concession for the east part of the City of Zagreb which has its own informative programme and the best audience results (Ipsos..., 2015) gives an occupation to 20 employees, 100 % more than the two other radio stations which have country concessions. The director and programme director are the same person, while the programme director assistant is also in charge of the programme. Seven presenters are in charge of the realisation and ether, and at the same time they work as technicians. Besides the presenters, in the format radio popularly known as DJs, the programme content is prepared by two programme producers. While Ultra Split and Extra FM take over the news from the agency for the production of informative contents Media Service, the journalists-presenters of the Enter Zagreb radio produce their own informative programme. Two audio-producers are in charge of the radio sound, and the music editor prepares music charts on the basis of surveys conducted with listeners on the radio social networks every two weeks. A third of the Enter Zagreb employees own a degree of a faculty educating journalists or are currently attending such a study, while the remaining 65 % did not attain such study programmes in their formal education.

Compared to 2018, the positions of director and program director at Enter Zagreb in 2021 were separated, but there is no assistant program director. Of the seven presenters-DJs, only one is

currently working on Enter. Today, the position of music editor includes the job of a journalist. As part of the news program, there used to be three journalists-news anchors, and today the same program is prepared by one journalist and the editor of the news program, who is also a journalist. Enter Zagreb left its employees in the positions of audio producer, technical manager and sales voice, but lost positions such as radio voice (one employee), program producer (two employees) and the position of editor of social networks and website (one employee). Three years ago, half of the employees (10) had a university degree, one quarter (5) had a high school diploma, and the remaining quarter (5) were students. Today, there are also half of the employees with a university degree (5), two employees with a high school diploma and three students. Out of a total of 20 employees in 2018, seven (35 %) were with a higher journalistic qualification or were students of a study that educates journalists. They included the work position' function of director and program director, a fourfold position of host-DJ, journalist-host and music editor. Currently, out of a total of ten employees, four (40 %) have higher journalistic qualifications. These are the editors of the news program, the music editor, the journalist-host and the host-DJ. The biggest difference is that today there are no employees with higher journalistic qualifications in the separate positions of director and program director.

Extra FM -The head of the Extra FM radio is the director and programme director who is, like on the Enter Zagreb, one single person. Of the five presenters, one is also the social network editor, while the audio producer is at the same time the station voice. The television editor is the one in charge of the overall television music programme of the radio station, prepares the music video spot charts and makes agreements and realises the advertising programme. Of the ten employees of the Extra FM radio station, 40 % completed a study programme that educates journalists (3) or are in the study process (1).

In the case of Extra FM radio, the positions of director and program director were separated in 2021, and the position of assistant program director disappeared. The position of audio producer and voice of the radio is also separated. Instead of five presenters-DJs, today there are four of them, none of whom work in the position of social media editor, which has been completely lost for the last three years. Three years ago, four employees had either a university degree, four had a high school diploma, and the remaining two employees were students. Today, only two employees are highly educated, four remain with secondary education, but the number of students has increased from two to four. Out of a total of 10 employees, in 2018 three employees with higher journalistic qualification and one student studying journalism (40 %) were employed, while Extra FM today does not have a single employee or student with a higher journalistic qualification.

Ultra Split – Contrary to the Enter Zagreb and Extra FM radio, the radio station Ultra Split does not have a programme director assistant, but there is also one person performing the work position' function of both the director and programme director. The number of employees and their current work position' functions are very similar to the personnel structure of the Extra FM radio station, except that it does not need a television editor because it does not have its own television channel. There are five presenters employed on this radio, one of them being the social networks editor. The quality of the programme is in charge of one producer and audio-producer being the radio voice at the same time. The music editor and the two presenters have a secondary school qualification, while the other employees are highly educated journalists or communicologists. Of the nine employees of the Ultra Split, two-thirds of them have a higher journalistic qualification.

On Ultra Split radio, the position of director and program director remained combined, but that person also received the third part of the 'indebtedness' in the form of a sales vote. The situation is similar with the previous position of music editor, which today includes the job of audio producer and sales voice. Earlier, five presenters-DJs were hired, one of whom was also the editor of social networks, and they all shared one program producer. Today, there are four presenters-DJs with four program producers, one of whom is a social media editor. The new position that was not registered at Ultra Split in 2018 is the position of secretary who also does marketing work. Of the former nine employees, six had a higher journalistic qualification or a university degree (66 %). The remaining three employees had a high school diploma. Today, out of a total of eleven employees, only one has a higher journalistic qualification and one is a student of education who educates journalists (18 %). Three employees are highly educated, six have a high school diploma, and two are hired through student contracts.

RQ5 – Radio in the curricula of the study programmes that educate journalists

The content analysis of the curricula and the syllabi of the study programmes which educate journalists in Croatia shows that they do not mainly educate with regard to the type of the mass media, but tackle them to a certain extent as part of particular courses and/or study options. As a rule, students who attain general higher journalistic qualification are trained to work at any media, while in practice and undergoing additional education they build upon the attained academic journalistic competencies (Vukić, 2017). There is a small number of radio courses and options/streams (Table 2), and their content is mostly oriented toward the acquisition of general theoretical knowledge on the traditional radio, as well as getting to know the organisation and content of live work in the studio of the faculty radio or radio organisation with which cooperation has been established.

Table 2. List of study programmes in the 2021/2022 academic year which educate journalists and have the radio option and/or courses which thematize the radio as a mass medium

Institution	Study		Courses	Semester	Compulsory (C) Elective (E)	Stream
Faculty of Political Science in Zagreb, University of Zagreb	Undergraduate university study Journalism		*Fundamentals of the radio*	III	C	Radio
			Radio journalism	IV	C	
			Forms of radio expression	V	C	
			Radio newsroom	VI	C	
University North, Koprivnica	Undergraduate university study Journalism		*Introduction to radio journalism*	II	C	–
			Introduction to radio and television	III	E	
			Joint contribution: Radio show	V	E	
	Undergraduate university study Communication studies, media and journalism		*Introduction to radio and TV*	III	E	
			Joint contribution: Radio show	VI	E	
Faculty of Croatian Studies, University of Zagreb	Undergraduate university study in Communication studies (single and double major), Module Media		*Theories and systems of radio communication*	III, IV, V and VI	C	–
University of Dubrovnik	Undergraduate university study Media and the Culture of the Society		*Electronic media: Radio and TV reporting*	II	C	–
			Workshops: *Radio production*	III	C	
			Radio informative programme	V	E	

			Editing the radio programme	VI	O	
Croatian Catholic University, Zagreb	Undergraduate university study in Communication science		*Radio journalism*	II	C	–
VERN' University, Zagreb	Undergraduate professional study Journalism		*Radio Journalism*	II	C	–
			Radio production	III	C	
			Radio journalist-presenter	IV	C	

There is no graduate study educating journalists in the Republic of Croatia having courses dealing with the radio as a media separately. Even so, in public institutions, a special feature of the undergraduate study of Journalism at the Faculty of Political Science in Zagreb, in the 5th semester, is the possibility of students choosing two of the five specialised fields: Press, Radio, Television, Public Relations and New Media (FPS, 2022). To work on formatted radio, it would be useful to enrol in the Radio and New Media majors. At undergraduate study programmes that educate journalists at University North almost all courses concerning radio are elective. Further, from the 2nd to the 6th semester, the undergraduate study Media and Culture of the Society in Dubrovnik is planning a radio education designed in the form of various thematic workshops and one obligatory course (UNIDU, 2020).

The postgraduate level does not focus on the type of media, while the doctoral degree in communication sciences can be attained at the Faculty of Humanities of the University of Zagreb, at the postgraduate study conducted in cooperation by the University of Dubrovnik, and the Josip Juraj Strossmayer University of Osijek, and at the University North.

There are only few, almost imperceptible, changes occurred in the content of the curricula of the study programmes that educate journalists in Croatia through the period of time 2018–2022. University North introduced new course directed to the students' radio practice Joint contribution: Radio show at the undergraduate university study Journalism. Along with the course Introduction to radio and TV, those are two courses at the study programme undergraduate university study Communication studies, media and journalism which is another option for future journalists from the A.Y. 2020/2021. At the undergraduate university study Media and the Culture of the Society the University of Dubrovnik added a compulsory course Electronic media: Radio and TV reporting to the list with the already existed workshops in A.Y. 2021/2022. A private institution, VERN' University, added a course Radio production, and the course Radio presenter became Radio journalist-presenter.

For the students to be able to correlate their theoretical knowledge to practice, a few Croatian universities and faculties educating journalists have established radio stations, among which the Radio Student of the Faculty of Political Science in Zagreb is the longest-running, followed by the UNIDU radio of the University of Dubrovnik and the Pressedan Radio of the University North. However, their journalistic and media practice of doing business in general is significantly different than the one on commercial format FM radio stations for the young because it is in line with the syllabi content which mainly follow the traditional radio organisation and production structure. It is therefore justified to say that the actualisation of study programmes in radio education in the context of new radio trends is unavoidable. When it comes to the practical part, it does not have to be oriented toward the establishment of radio stations of this kind at universities, it would suffice to enable the production of a (smaller) part of the radio programme in a way typical for commercial format FM radio stations.

Although the application of the convergence process of radio contents and formatting of the radio programme has been present in Croatia for the last fourteen years, some course titles thematically connected to the radio show that there is a lack of those linked to such new developmental tendencies of the radio, so arising from this perspective it can be said that the study

programmes do not, at present, on that way answer to the educational needs of journalists to work in these specific radio stations.

In spite of, actualisation of education topics for the attainment of journalistic competencies to work on the radio in the digital age should be stronger linked to the information and communication technology – the new media, internet and social networks (Plenković, Mustić, 2014), the media convergence and work on various media platforms, as well as with couplings of theory and practice at faculty radio studies and radio newsrooms in line with contemporary trends throughout the world (Perišin, Mlačić, 2014). A good foundation for such intervention is separate courses related to topics like digital age, convergence, multimedia, digitalization, transmedia and similar which is in today's journalism studies anyway, a horizontal topic. From numerous courses that directly or indirectly deal with the mentioned topics, for the sake of illustration the following can be singled out.

Graduated study Journalism at the Faculty of Political sciences in Zagreb offers an elective course Journalism in intermedia surroundings, while undergraduate study of Journalism plan elective courses Introduction to internet journalism, Photojournalism, Online journalism and new media, and compulsory course Methods and techniques of new media (FPS, 2022). In the 6th semester of the undergraduate study of Communication studies, media and journalism at University North there is also an elective course Multimedia, in the 2nd semester of the graduate studies Journalism and Communication studies, media and journalism there is an obligatory course Technological innovations and journalism. At undergraduate study programme Journalism there are courses like Online journalism, Introduction to photography and video, Web design, Multimedia storytelling (UNIN, 2022). At the undergraduate study Media and Culture of the Society in Dubrovnik there is, additionally, obligatory course New media (UNIDU, 2020). While undergraduate study in Communication Science at Croatian Catholic University in Zagreb offers compulsory course New media and web technologies at the 4th semester, and elective course Internet journalism, the same graduate study programme plan obligatory course Digital communication channels in journalism at the 1st semester, and Integrated media newsroom at the 3rd semester (UNICATH, 2022). VERN' University, a private institution, in its new plan for undergraduate professional study of Journalism for A.Y. 2022/2023 offers obligatory courses like Introduction to digital and online media, Photojournalism, Filming and editing in video journalism, Public speaking and oratory in broadcasting journalism which could all be useful for journalists working at formatted radio stations (UNIV, 2022).

Besides, when it comes to commercial radios, the correlation between journalism, the media and entrepreneurship at all levels should be kept in mind and thus educate the future media workers for the development of entrepreneurial competencies (Biondić et al. 2011). And since the causal link between entrepreneurial education and the increase in media workers employment has been proved, it is advisable to base the contemporary entrepreneurial education in the journalistic segment on competencies "such as the innovative approach to problem-solving, readiness to change, self-confidence, flexibility, creativity, communication and risk management" (Biondić et al., 2013: 114). Such outcomes can be found, for instance, in the elective courses Management of creative industries (UNIN, 2022), Sustainable development and societal innovation (FPS, 2022), Computer-mediated communication, and virtual management (FCS, 2022), obligatory courses Media management (UNICATH, 2022), Media industry, and Media entrepreneurship and media management (UNIV, 2022).

Additionally, students had the chance to learn about the youth-format radio stations at the 3rd HRF Academy in 2020 in Zagreb, organized as part of the training programme of the Croatian Radio Forum Association (HRF, 2020). AMM global institute, as a first private institute of creative industry in the Republic of Croatia, also organises frequent education about commercial formatted radios for students of all universities in the country (AMM…, 2022).

From the sustainability point of view, of both sustainable journalism education and sustainable journalism (Vukić, 2019), it is necessary to accelerate the process of making changes in curricula in public higher institutions that educate journalists and to establish institutional cooperation with these new radio stations. The answer could also be developing new curricula directed toward specific media types. Especially because study programmes which do not educate journalists, but communication and media professionals in other areas, follow more the contemporary trends in radio production and direct their students toward these new media environments, e.g. undergraduate study Communication Management at the Edward Bernays

University College (private), offering the elective course Radio (EBUC, 2022), undergraduate study Media Design (UNIN1, 2022), and undergraduate professional study Multimedia, Design and Application (UNIN2, 2022) at the University North (public) which offers the course Introduction to Radio and Television.

Based on the results obtained, it can be argued that if journalists are not educated soon to work on these new forms of radio stations, there are arguments in favour to the possibility that they could be replaced by other media staff. Therefore, it is reasonable to ask whether the already small amount of authored media content produced on such stations, which should undoubtedly be created by highly educated journalists, at that point is going to be produced in another way.

5. Conclusion

Enter Zagreb, Extra FM and Ultra Split are the only commercial format FM radio stations in Croatia primarily addressing their target public aged 15 to 29, and are a real example of modern format and converged radio stations which, except primarily through the ether, address the very demanding contemporary listeners via mobile phone applications, web pages, social networks and television channels. New platforms, and the development of the radio as a media, enabled the formation of a differently outbranching organisation structure which assumes a larger number of employees and a multitude of new work positions than on traditional one, while at the same time the description of a journalist's business activities has significantly changed.

This longitudinal qualitative research found great differences in the workplace titles and description when compared to traditional radio newsrooms, an increase in the employees' range of work and the trend of unifying more different work positions. In this sense, motivation, the wish to acquire new knowledge and love for the radio are more important preconditions to get employed at such a radio station than formal education of journalists. Nevertheless, almost half of the overall employed in 2018 were employees having higher journalistic qualification, or students at studies that educate journalists. Still, there are in total a fifth fewer employees in 2021, and only Enter Zagreb has halved the number of employees (the pandemic was not the cause).

The comparison of data regarding structure of work organisation and employment on commercial format FM radio stations for the young in Croatia from 2018 to 2021 show the rapid changes that are happening on the modern type of radio. Although higher journalistic qualification does not presume the type of employment contract, thusly organised radio practices in the media industry employ journalists primarily on the base of a fixed-term contract.

The significance of the CFRS for the young should be observed through the prism of the radio media development in new technological circumstances which can serve as a practice room for students of studies educating journalists, as a platform for transmediality which requires multidisciplinary journalistic competencies and a possible place of employment for young, qualified journalists.

Therefore, it emphasizes the importance of attaining the key journalistic competencies at higher education institutions, including new ones, for what it becomes inevitable to find the way of faster alignment of journalism curricula with the changes in the radio industry. That effort supports the initiative of making the academic journalistic qualification a precondition for employment in journalistic jobs in media.

6. Acknowledgements

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