

Articles Summary

Research Paradigms

Big Data: Data and Models in a New Information Space of the Digital Economy of Russia. Forming the Conceptual Framework of the Study

© Marina G. Shilina

Doctor of Philology, Professor at the Chair of Advertising, Public Relations and Design, Plekhanov Russian University of Economics (Moscow, Russia), marina.shilina@gmail.com

Abstract

The Program of the development of the digital economy in Russia (2017-2025) stipulates the emergence of new models of socio-economic partnership and information space. The article reveals the key research problems of data driven communications, proposes a system-level approach to its research, fixed the paradigm shift of modern communication and information space under the conditions of the ratification.

The intensive development of the digital economy in Russia determines datafied technologies.

Digitalization a priori forms the space of virtual-real hybrid communication. Interaction at all levels becomes social, the implementation of multi-level processes and their management as a whole is possible in a common communicative space supported by communication professionals.

Today, flows of information are dominated not by the large social data generated by a person, but by the information exchanged between machines (M2M model of communication). For the researcher and the practice of social communication, this field of unique challenges is formed for the first time, and the basic one is the ethical challenge: ethics, the presence of which is not provided for by machines, becomes the basic category on which it is possible to build new theoretical constructions and practices of digital economy communication.

The emergence of new formats of hybrid actors, for example, objects of the Internet of Things in the nano and bio-nano format, forms a new level of the hybrid communicative space of the digital economy, not only virtual&real, but also material&non-material, biological&non-biological, in which only professional support of the interaction processes is capable maintain the functioning of the system. Thus, in digital and cognitive economy cognitive PR is needed.

Keywords: digital economy, big data, model of communication, hybrid reality, communicative space of digital economy, cognitive PR.

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Synergetics of Communication Processes in Media Relations

© Tatiana E. Grinberg

Doctor of Philology, Researcher at the Chair of Advertising and Public Relations, Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), gritajourn@mail.ru

Abstract

The author evaluates public relations as a synergetic self-developing system and analyzes the development of such properties as integrativity, convergence, emergence. Integrity manifests itself in such innovative phenomena as the adaptation of PR messages to new channels and formats of communication, the universalization of the skills and competencies of PR specialists and the emergence of “sitizen” PR. Convergent manifestations expand to the impact of the current agenda on the activities of PR professionals, the achievement by the corporate media system of increasingly distinct outlines, the use of new media research technologies in PR. Emergence extends to intracorporate audiences and manifests itself in a previously uncharacteristic role for them in shaping the external image of the organization in social networks.

The author also considered structural changes in the system of public relations. They are manifested in the appearance of new subsystems, for example, the time-consuming new units in PR institutions (departments for working in social media, strengthening departments of media analytics)

Keywords: public relations, media, mass communication, synergetics, trends.

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Global Context

Positioning of the User of a Professional Social Network (exemplified by LinkedIn)

© Bogdan V. Zyryanov

Graduate of Postgraduate School of the Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), bzyryanov@outlook.com

Abstract

In the article, an account on a professional social network, such as LinkedIn, is considered as a document in the CV genre placed in a system where social ties are ranged as stipulated in the works

of an American sociologists M. Granovetter and R. Burt. Interviews with HR specialists confirm our hypothesis: while the resume genre dictates certain style parameters, the self-presentation on professional social network is regulated by internal rules of etiquette which are not always obvious; even a small detail matters in the opinion of a potential recruiter. For successful conversion, featuring one's skills in the profile is particularly important. Professional skills are confirmed by other members and/or with certificates and act as keywords or hashtags for recruiters. So-called soft skills should be included in the general text of self-presentation according to rules of storytelling. Additionally, the requirements vary between professional fields and are generally stricter for candidates who wish to fill a position that requires frequent interaction with clients.

Keywords: LinkedIn, resume, social networks, social media, self-presentation.

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Corporate Media as an Instrument of Personnel Loyalty Formation

© Anna A. Volkova

PhD degree-seeking student at the Chair of Advertising and Public Relations, Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), annaandreevnavolkova@gmail.com

Abstract

Formation of loyalty in the company's personnel becomes not just a fashion trend, but a necessity in the period of crisis. In competition, it is often the devotion of employees that ensures the security of the organization, its sustainable development. This article examines corporate media as one of the tools to form staff loyalty. The author, using the example of two organizations – Moscow bank “Sberbank of Russia” and Adidas Group Russia, analyzes the structure of this communication tool and draws conclusions on ways to improve its effectiveness. In the evaluation, it was concluded that the main goal of corporate media is the transmission of messages through formal and informal channels in a relatively large group of people, the result of which is the creation of values that affect members of the collective and the organization as a whole. Thus, the effectiveness of the process of forming the loyalty of employees of the company depends on how much they understand these values, and provided that the entire arsenal of corporate media is used.

Keywords: corporate media, staff loyalty, intracorporate communication, loyalty formation tools, information PR.

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Advertisement in Gaming Applications Basing on TV Products

© Damir Z. Iskakov

PhD student at the Chair of Media Theory and Economics, Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), disk1102@yandex.ru

Abstract

The purpose of the work is: a) a demonstration of the possibility of interaction between industries of television and game production; b) to show the necessary prospects of advertising in games (in-game advertising, IGA) and advergaming as ways to monetize content. The research sample included game products (online games and mobile applications) of Russian TV companies that operated at the time of the survey (February-May 2016).

TV channels have individual strategies for entering the gaming entertainment market (targeting different audience segments and TV content formats): VGTRK's games consist of a family game (“Arkady Parovozov”, “Papers” of the Mult channel) and a line of series for women (games “While Stanitas is Asleep”, “Veronica, the Fugitive” of channel Russia-1).

CTC-media in the development of the game relies on the top-rated series “Molodezhka” (the game “Molodezhka: look and play!”), And First Channel focuses on show formats (the application “Voice” and “Voice Children”). The interaction of the television and gaming industry in the Russian market is not commercial, but of an experimental-research character. Russian television companies are studying a new market, but do not move to active actions to diversify the audience. Monetization of game products, initiated by Russian TV companies, occurs in the framework of not an advertising

model. In some cases, the gaming application is distributed as a stand-alone product with a certain designated value, in others, the gaming application brings losses to the channel (development, promotion, technical support costs).

Keywords: advertizing in games, advergaming, television production, online games, mobile games.

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Agenda

Independent Radio Broadcasting in Russia (1991–1995). Development Tendencies and Characteristics of Typology Formation

© Viktoriya A. Sukhareva

PhD in Philology, Associate Professor at the Chair of Television and Radio Broadcasting, Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), Radiovms@gmail.com

Abstract

The period between 1991 and 1995 entered the history of radio as a period of “romantic euphoria”. Since September 1991, the intensive development of non-state broadcasting has begun in Russia. It was characterized by an active filling of free information and entertainment niches, a high rate of adaptation in socio-political conditions, adoption of Western patterns and ideas. In the first years independent radio actively used the technical and personnel base of the state radio. But at the same time, work was underway to form its own infrastructure. Vectors of the development of the non-state broadcasting system were determined by evolutionary rather than managerially determined processes (state acts and decrees).

The development of the radio market of non-state radio stations went in all directions. Numerous religious radio programs emerged. Differentiation on a thematic basis started: business radio, radio for automobilists, environmental radio, women’s radio, interactive gaming radio, cultural and educational radio. Music and entertainment radio was represented by radio with foreign founders (American or French) and a format approach to output programming, and by radio with Russian founders and free programming (or so-called “domestic” radio).

In general, that period was characterized by: the lack of a clear state policy in the field of broadcasting, the use of the technical base of state radio, the share participation of state structures in the establishment of the media; the non-profile of possession of radio assets and the presence of foreign capital; active development of regional radio. It was the successes and errors of this period that laid the foundations for the functioning of the radio market for the next decades.

Keywords: independent radio, «age of romantic euphoria», governmental policy, foreign investment, music radio, radio trends.

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Modern Literary-Dramatic Radio Broadcasting: Tendencies, Genres and Forms

© Lyudmila D. Bolotova

PhD in History, Associate Professor at the Chair of Television and Radio Broadcasting, Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), bolotovald@gmail.com

© Elena A. Sheveleva

PhD student at the Chair of Television and Radio Broadcasting, Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), e.shevelyova@gmail.com

Abstract

The article analyzes the way of transformation of the Post Soviet Literary-dramatic radio broadcasting. The last large-scale study of this topic was conducted by A.A. Sherel. The results are reflected in the number of essays named «The Audio culture of the XXth century», which were published in 2004. The modern way of broadcasting differs from the one we had in 2000s. New trends, such as convergence, focus on social media sources, have radically changed the traditional genres and forms of the media industry sector.

The first subchapter «From the classic radio drama to Ars Acustica» is devoted to the evolution of the methods of the Russian radio directors, who had been producing radio drama from 1990th to 1995th. In particular their focus on impact of the means of artistic expression of radio and refuse of the traditional for the genre of radio drama figure of an author.

The second subchapter «The evolution of the literary-dramatic programs in the context of developing of the commercial radio market» observes the influence of free market, loyal competition and changes in audience requests on the classic genres and forms. Special attention is given to the cyclic forms and convergence of radio drama and standards of news broadcasting, which became relevant according to the request of more information in less time, dictated by the development of the information technologies and rhythm of life.

In the third subchapter «The genesis of genres of modern Literary-dramatic radio broadcasting» there is a study of programs, which contains elements of different genres of the radio broadcasting. Based on it authors make a conclusion that the process of convergence covers not only genres of the Literary-dramatic radio broadcasting, but also Information and Information-analytical radio broadcasting. This fact gives an opportunity to insist that modern Literary-dramatic radio broadcasting will continue to develop in close integration with news and talk content.

Keywords: literary and dramatic radio broadcasting, genres, forms, convergence, radio play.

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Russian Audio Podcasts: the Specifics of Development and Formation

© Lyudmila A. Kruglova

PhD in Philology, Associate Professor at the Chair of Television and Radio Broadcasting, Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), abiljo@mail.ru

Abstract

On modern technological platforms, a new type of audio content is being formed. It exists under other laws than traditional radio, but preserving the nature of the auditory language. Audio podcasting is still one of the little-studied topics for research in the field of media. An important issue remains the development of the principles of working with the audience. Obviously, podcasting in Russia did not become, in contrast to the American one, the object of attention of the mass audience and part of the mainstream. This is due to the country's low level of technological development, with a textual tradition and an increasing visual need for Internet users to perceive content,

as well, as the virtual absence of a large-scale marketing campaign to promote podcasting at the stage of formation. The founders and main ideologists of the Russian podcast were disappointed in the possibility of its popularization and recognized its "Death" in the Russian-speaking segment of the Internet. Most of the podcasts on the Russian-language market are adapted programs of major radio stations, which often do not associate themselves with the term "podcasting". And the most popular podcasts in Russia are educational podcasting. The production potential of audio programs of the widest range of topics and formats in Russia has not yet been disclosed. This is evidenced by the positive experience of audio projects on the resources of Arzamas and Meduza, which since their launch have received a permanent audience. Documentary-artistic and analytical genres of radio journalism, which in the post-perestroika period are superseded from program grids of broadcasters, are gradually gaining a second birth in the form of podcasts.

Keywords: podcasting, audiopodcasting, radio, broadcasting, internet.

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Mass Media in Russia

Propaganda Methods in the Press of the Left Political Forces at the Turn of the XIX-XX Centuries in Russia

© Elena V. Kurbakova

Doctor of History, Associate Professor, Professor of the Department of Russian History and Law, Moscow State Technological University (Moscow, Russia), art.s@list.ru

Abstract

This study is a fragment of the scientific work devoted to establishing the degree of continuity of methods of ideological influence from liberal publicists to leftist propagandists in Russia. Despite the fact that the political attitudes of the liberal and left forces are two opposite poles, one of which is the primary attention to upholding the interests of the individual, on the other – the state, the Russian autocracy was the common enemy for these polar political groups. To avoid being “terribly distant from the people”, the liberals sought to approach him along with representatives of any political groupings, except monarchists. They believed that with the background of radical Social Democrats’ ideas, the theses of their own program will be more vital and will win more and more supporters for the establishment of “people’s freedom” in Russia by borrowing the achievements of the bourgeois-democratic political regimes of European countries. The presence of a conflict of interest with the left forces was realized by the liberal camp with a fateful delay. In this way the destructive ideological processes were launched in Russia half a century before February and October 1917, and their sources were not the “left” forces, but the left flank of the “right” forces. Their relationship was not obvious, but quite organic on Russian soil, because the Russian left forces were more intellectual than the proletarian fraction. The ideological work of the left forces was based on the use of demagogic techniques and methods of categorical accusations of opponents.

Keywords: Russia at the turn of the 19th and 20th centuries, the press of leftist political forces, propaganda methods.

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The Model of the Press of Russia in February-October 1917: the Question of the Methodology of Analysis

© Ol'ga D. Minaeva

Doctor of Philology, PhD in History, Head of the Department of History and Legal Regulation of Russian Media, Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), ominaeva@yandex.ru

Abstract

February-October 1917 is the first, albeit very short, period of uncensored and free development of the Russian press in more than two centuries of its history. Despite the fact that only 100

years have passed since the revolutionary 1917, it is quite difficult to analyze the history of the press of this period. This is due to the fact that in October 1917 the political system in Russia changed, many documents about the press were lost. Difficult for modern research is also publicism of this period, presenting the views and assessments of Russian philosophers, historians, politicians and representatives of various political parties. While the materials for researching the stated topic are quite extensive, we have not yet received answers to some of the questions, and we are unlikely to receive them in the future.

Nevertheless, based on the material already known about the peculiarities of the history of the Russian press in February-October 1917, it is possible to test the methodology for studying the historico-functional model (or system) of the domestic media of a specific historical period.

The appeal to this topic is due to the fact that each researcher of the history of the media, analyzing a significant amount of material – binderies of newspapers and magazines, texts of television and radio programs of a certain historical period – must clearly represent the main characteristics of the media model that he is exploring. The model of the history of the media should be logical and maximally argued taking into account the historical context of the period under study.

The task of this study is to test the methodology for constructing the printing model (or system) that was formed in Russia in February-October 1917. This article examines which characteristics we mark in this model and on what basis.

Keywords: the history of Russia, the February revolution, freedom of speech, the history of the Russian press, the press of the revolutionary era.

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Mass Media Abroad

Regulation of Audiovisual Media during the Elections in France: Transformation of Formats (following the Results of the Residential Campaign of 2017)

© Milana V. Zakharova

PhD in Philology, Senior Teacher at the Chair of Foreign Journalism and Literature, Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), milana.z@mail.ru

Abstract

In France, the election process presupposes strict observance of the rules of the game: candidates have no right to collect donations for the election campaign, publicly discredit their opponents, the use of state symbols is prohibited in election campaigning, etc. There are also strict rules for covering political life and elections in audiovisual media. Regulation is carried out by the Supreme Audiovisual Council – the Conseil Supérieur d'Audiovisuel (CSA) – the guarantor of freedom of audiovisual broadcasting. The main goal is to ensure the observance of democratic principles, to guarantee the pluralism of opinions.

The article examines the actual features of the regulation of audiovisual media in France during the presidential election campaign of 2017, the rules and norms of the CSA, which apply to both public and commercial broadcasters. Strict consideration of “time of speeches” and “air time” allows to guarantee the presence of candidates and their supporters on TV screens, depending on their “political weight”. In addition, the specificity of such standards as “fair” and “equal” distribution of the air time, accounting of journalistic comments, compensation in equivalent programs and some others are revealed. Also, new formats of TV debates are being studied, in which all candidates for the presidency took part before the first round of voting. Particular attention is paid to the analysis of strengths and weaknesses of the French model during the electoral campaign of 2017.

Keywords: regulation of audiovisual media, elections, CSA, TV debates.

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© Igor' A. Subbotin

PhD Student at the Chair of Foreign Journalism and Literature, Faculty of Journalism, Lomonosov Moscow State University, Assistant Editor at the Section of International Politics at the Nezavisimaya Gazeta (Moscow, Russia), subbtn@gmail.com

Abstract

One of the leading news weekly media *Express* in France was transferred to the ownership of businessman P. Dray in 2015, which united the group to which the magazine belongs, with its telecommunications operator and cable provider. The entrepreneur decided to include electronic versions of the acquired edition and other media belonging to him in the operator's packages, which caused criticism in the professional community. According to journalists, the idea of a "digital kiosk" undermines the principles of the paid press and artificially raises the distribution indicators.

Identifying new trends that have manifested themselves after the transition of the magazine to a new owner, this article is devoted to the functional and business strategy of *Express* magazine. Strategic levels are considered sequentially. The most notable changes in the period from 2015 to 2017 occurred in the structure of ownership, in personnel policy and in the model of distribution of the journal. The author of the study managed to conduct an interview with a former editor-in-chief of *Express* Jacques Tranteso, acting chief editor of the journal Eric Mett, as well as sociologist and specialist in the French press Jean-Marie Sharon.

Keywords: France, news weekly, journal press, telecommunications, editorial strategy

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Literature and Essays

William Golding's Novel "Lord of the Flies": Auditory Elements and Semantics of Silence

© Ol'ga V. Shishkina

English language and literature teacher at the educational center "Intellect" (Moscow, Russia), olgavladsh@mail.ru

Abstract

The paper deals with the semantic units of the audial code in "The Lord of the Flies" by W. Golding, placing stress on the paradigm "speech-silence-laughter-weeping", central to the philosophy of dialogism. It is pointed out that the opposition "speech-silence" forms the semantic core of the novel. The concept "silence", as the plot progresses, becomes heavily charged with the seme "death", transforming the opposition "speech-silence" into the realization of the general opposition "life-death".

Moreover, silence becomes the relevant marker of the adult world, as embodied in the silence of the dead parachutist. And, finally, silence becomes the alternative communication act of the Island, which thereby acquires the status of dialogue-participant.

The antithetic pair "weeping-laughter" forms the other prominent opposition of the novel. Analysis of the central episodes of the novel reveals the close linkage of laughter with violence and disintegration. The concept "weeping", on the contrary, under the influence of local and global contexts becomes endowed with the semantics of revival and victory, which semantic shift is registered in the final episode. The dominance of "silence" and its contextual semantics of "death", however, is re-established in the final sentence of the novel.

Keywords: W. Golding, audial code, space, participant, semantic unit, philosophy of dialogism.

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Book Review

Last Gentleman of Russian Emigration

(A review of the book: Chernyshov A. (2017) *Discovering New Horizons. Disputes at the Origins of Russian Cinema. Life and Works of Mark Aldanov*. Moscow: Pablit Publ.)

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PhD in Philology, Researcher at the Chair of Foreign Journalism and Literature, Faculty of Journalism, Lomonosov Moscow State University (Moscow, Russia), artem.v.lysenko@gmail.com