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C O N T E N T S

Visualization in the Context of Motivation Development Within the Framework of Corporate Training

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Abstract

The current stage of socio-economic development is characterized by the use of information and digital technologies in all spheres of human activity. The processes of production, exchange and consumption of goods, including knowledge and information, have changed. Intellectualization and digitalization of production systems are the main trends of economic development, which are supported in many countries. The functioning space of any organization is now increasingly facing difficulties in processing a large amount of data and new information to maintain competitiveness at the proper level. Employees' cognitive skills are also being transformed. According to our surveys, it is more difficult for employees to focus and keep their attention on all incoming information, process and analyze large amounts of data, present compressed data in reports so as to briefly and quickly explain the essence. Also, employees tend to experience stress because they do not have time to master new skills necessary for work. This is especially felt by representatives of creative professions (designers), as well as marketers, programmers, etc. Moreover, the modern volume of data should not just be perceived by employees, but analyzed, understood and used in work. All this leads to an increase in the volume of corporate training, which is not always of high quality and often includes traditional forms in the form of lectures, seminars. In the current situation, it is necessary to apply new approaches, techniques and methods to the education system at different levels in order to develop students' skills that are in demand in a modern technological environment. Modern educational practice is more effective when it uses visualization.

Keywords: information, digitalization, training, education, information literacy, digital skills, cognitive technologies, visualization, information technology, motivation.

1. Introduction

The use of modern educational technologies in teaching is necessary for the development of students' understanding of the needs of the information world (Gálik, 2020; Gálik, Oprala, 2021; Gálik, Gáliková Tolnaiová, 2022; Gáliková Tolnaiová, 2021; Gáliková Tolnaiová, 2021; Vrabec, Odziomková, 2021), skills of safe and correct use of information. It is impossible to navigate the ever-increasing flows of information without mastering information literacy, self-learning skills throughout life will help to master emerging products and technologies faster. The use of traditional pedagogical techniques and methods no longer provide the learning outcomes that would satisfy graduates of educational institutions, and the main criterion for motivating students is their demand in the labor market. The use of information technologies in education helps not

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only to master various subject areas faster, but also form a high level of information literacy of students. In recent years, the concept of Industry 4.0 has been actively developing, within the framework of which new concepts of business models of the organization are being formed, the possibilities of digitalization of products and services, the Internet of Things, augmented reality technologies and others are expanding. Organizations are investing more and more in such advanced technologies as blockchain, artificial intelligence, augmented and virtual reality technologies, which requires new competencies from employees (Gorbatenko, 2022). The development of teamwork skills, the ability to creatively solve tasks, adapt to technological changes, and creativity are becoming increasingly important (Bonfield et al., 2020).

Technologies developing within the framework of this concept are used in the education system. The digitalization of education is an actual trend, which solves the tasks of improving the knowledge and skills of teachers in the field of digital technologies, improving technical equipment, developing online learning so that the learning process meets the requirements of a modern technological environment. Given that digital technologies provide good opportunities for independent study of the material, the role of teachers is also changing. It is not a simple translation of knowledge that is important, it is necessary to teach students to navigate the variety of information products and technologies, to build individual educational trajectories. As a result of the introduction into the educational process of training programs aimed at acquiring knowledge in the field of digital transformation models within the framework of Industry 4.0, students will be able to master the skills of working with intelligent systems, learn about modern technologies that organizations are implementing (Ingaldi et al., 2023).

The training of personnel to meet the needs of the Fourth Industrial Revolution takes place in the context of a new educational paradigm. In order to meet the requirements of the modern digital society, universities must develop their own digital transformation strategies (Hashim et al., 2022). The essence of the digital transformation of education is the achievement of individual educational results through the use of artificial intelligence technologies, virtual reality, and the development of a digital educational environment in educational institutions. At the same time, it should be borne in mind that it is not enough to simply introduce information technologies into the educational process, it is necessary to fill the educational process with new content based on the use of pedagogical techniques and methods that develop the creativity and creative potential of students. This is the advantage of digital and information technologies that provide diversity in the design of the educational process. Combining elements of virtual and real learning allows you to maximize the advantages of some methods and avoid the disadvantage of others.

For example, traditionally used gaming methods are transformed into the format of virtual games. Modern technological capabilities of information technologies allow students to work collectively on joint projects, use the global information space not only to search for information, but also to receive feedback about the created product or the received solution. This is important for the student's self-realization. Research shows that universities actively use social networks, virtual learning environment for organizing teamwork, mobile learning and other elements of information and digital technologies as they become available (Shen, Ho, 2020). The analysis of the main problems of using modern technologies has shown that the introduction of information technologies or e-learning technologies should be accompanied by the updating of educational content, the support of the teacher is important for students, the use of information technologies increases the information literacy not only of students, but also of teachers themselves (Nancy et al., 2020). Visualization technologies have great potential for developing cognitive skills and skills of working with large amounts of information.

2. Materials and methods

Visualization as a concept can be considered in two aspects: on the one hand, it is a graphical way of presenting large amounts of information, sometimes unnecessarily theoretical or containing many logical connections, and on the other, it is part of the cognitive sphere of the individual, a system of active imagination based on images already available in memory, meanings that you can dive into in order to increase awareness of comprehension of information. Currently, one of the key functions of visualization is the folding of information, its "cognitive compression" and coding in order to concentrate the key points that need to be learned or mastered. As part of visualization, mental images are brought to the external plane of consciousness (often later in verbal form) on the basis of past experience and the system of associative thinking and values inherent in a person, and meanings.

The initial structure of the information that employees master as part of visualization-based training remains, but is supplemented by the meanings and previous experience of the employee, which allows them to better remember, assimilate and use it in the future. All this increases the level of confidence of employees in their professional competence, the level of assimilation of skills and knowledge and the degree of possibility of their implementation in practice.

The methodology for implementing visualization as a cognitive technology includes two aspects:

- passive form of visualization – perception of graphically presented data and their analysis. This always happens at the first stage of training. The more complex the training, the simpler and more accessible the graphic schemes and visual constructs should be;

- the active form of visualization includes direct and reverse actions with images – their folding and deployment in the inner plane of consciousness for the implementation of mental operations or practical actions in order to assimilate information or develop skills, for example, in the learning process. The active form of visualization allows you to transform the assimilated information in accordance with the value-semantic content of the inner world of a person and his previous experience. Visualization in learning relies on the processes of thinking, perception, manifests itself in various levels of reflection, its main task in the context of learning is to "bring" and "take out" images into and out of the inner plane of consciousness. Images that are the result of visualization have the following characteristics:

– they are schematic;
– emotionally colored for the subject, have meaning for him;
– are of interest to him;
– undergo an active transformation on the part of the subject;
– created by the subject himself;
– they allow to systematize knowledge, data, information into generalized cognitive schemes, which gives a good result for memorizing and structuring them in the framework of practical activities.

Systemic thought forms, images of the structure and features of the educational environment for an individual can be the basis of his activity in the mental space, data from which can then pass into the real physical space. They arise, among other things, through the use of mechanisms of personification and subjectivization, when individual situations, phenomena, events, objects from physical space are endowed with subjective, personal traits, "humanized". In order for such systemic thought forms, images from the external environment to become part of the inner world of the individual, to be remembered or actively influenced by a person or used by him in the real world, it is necessary:

– so that a person actively interacting with various images from the external environment can see personal growth, development, transformation of his inner world, motives, emotions, values, etc.;
– so that these images become a kind of "bridge" between the personality and the external world or media space, which also lead to changes, for example, relationships with social group;
– so that these images become part of communication, interaction with other people, characters on the network.

The perception of information in texts and images in the educational environment is carried out in the F-pattern format – a clear horizontal movement along the top of the data block, then a vertical movement at the top and a shift down, then viewing the next line (a quick view of the upper lines, the top of the image and a cursory movement slightly down). Such scanning concerns not only texts and static images, but also the video sequence: in the 30s, the gluing of frames (editing) lasted an average of 10 seconds, in the 10s of the 21st century – 4 seconds, while the variety of action in one frame also increases – this allows you to keep the attention of viewers and their interest. As a result, all the perception of the training information is also aimed at the formation of holistic images, since the environment is not divided into parts and individual components. Deterioration of the level and quality of perception of educational information in comparison with the ability to study, analyze different views and a large amount of diverse information is not a significant deterioration, on the one hand. On the other hand, thoughtful and slow perception of information, data, images shows a downward trend.

Currently, we can talk about the formation of cognitive vulnerability of participants in the educational space – a deterioration in the understanding of information, an increase in the number of extraneous factors that reduce the focus of attention and increase its switchability. There is also evidence in studies confirming a decrease in the skill of returning to already perceived information,

a deterioration in the quality of induction, critical thinking, as well as a decrease in the level of productive imagination, the quality of thinking about data and the level of spatial imagination. In this regard, we can say that in the future it is possible to differentiate into those who can analyze, read and comprehend complex literature, texts ("longreads", where the essence is not in the number of characters, but in the number of thoughts that the author wanted to convey) and those who simply snatches out with the help of clip perception individual data and information.

To increase the level of cognitive complexity, the subject must go from a simple search activity to the formation of active cognitive emotionally saturated cognitive actions affecting the value-semantic structures of the personality, which allow modeling complex internal mental constructs (thought forms) that reflect complex systems, abstract concepts of the external world. Cognitive semantic integrity and consistency of these constructs is an ideal internal environment, a mental area within which objects, objects, abstract categories, subjects, situations and relationships "fit" into the inner world of a person, are easily remembered by her and subsequently used in practical activities, ordinary life. To create a cognitive semantic integrity, such an ideal internal environment, it is necessary to develop visual thinking, it is it that forms the inner picture and the basis of the "image of the outside world" of the personality, which contains not so much abstract categories as semantic images based on concepts that are close and actively accepted by the personality. Visual thinking is a form of cognitive activity of a person using visual operations based on a person's ability to visually perceive and interpret images. The key task of visualization (the process of active use of visual thinking) is to collect visual images and their series into a single semantic image, united by an emotional attitude, values that are significant for the individual.

Currently, multimodal influence on students is increasingly used in educational practices, but still visual perception remains the dominant form of information transmission and perception, so it is worth relying on it, even when using active forms of learning, for example, training, discussion, brainstorming, etc. Methodological techniques of modern teaching should be they are focused on the visual analyzer to the maximum, for this you can use various visual technologies – scribing, sketching, infographics, videos, etc. It is these graphic forms that allow not only to transmit large amounts of information, but also to systematize them, build logical chains between them and memorize them quickly enough, with less effort. All this leads to the fact that:
– there is a growing interest in studying;
– increased involvement in the educational process;
– a system of internal motivation and motivation for self-study is being formed, taking into account modern employment and the pace of life and activity;
– cognitive skills are being developed.

Visualization as a process of perception of teaching material is based on certain properties of mental images – their meaning for the subject, reflection of emotional attitude and interest in the object of study, which makes them, as a result, more accessible and understandable for the student. Visualization allows you to design images that are based, on the one hand, on the ability and ability to solve a cognitive problem, which is based on the use of abstract logical thinking, and on the other, on the use of secondary images of memory, imagination, which allows you to work through educational tasks and educational content through the prism of the inner world of the individual. This allows all the primary perceived information to be processed into mental constructs and inscribed into the inner picture of the world during introjection.

Introjection is a mechanism by which a person includes various beliefs, views, meanings and values, motives into the framework of his inner reality on the basis of identification, which allows him to perceive, transform and preserve information received from the outside world in a certain way. Identification in the course of personality development limits his experience of the possibility of perception and processing of information. Thus, it turns out that, on the one hand, introjection and identification form a system of visual constructs in the inner world of the personality, and on the other hand, limit the possibilities of expanding their quantity and quality due to the individual experience of the personality, its upbringing, environment, etc. A person also translates mental constructs and thought forms outside, taking into account his experience, systems of interests, motives and values. Introjection makes it possible to focus a person's cognitive system on increasing the level of meaningfulness, perceived and transmitted information, expanding and clarifying mental constructs, applying the information systematized in them in practice, after training.

Learning based on visual images contributes to the most effective learning based on conscious perception and processing of information.

In general, the visualization-based learning methodology is built according to the following algorithm:

– analysis of learning goals, their presentation in graphic form by the teacher and by the students, search for common trajectories to determine the individual meanings of learning;

– preparation of various visual materials in the theoretical block, preferably with the possibility of actively "finishing" some of them in the learning process by the students themselves;

– during the execution of tasks within the framework of training, some of them should be formulated in the system of creating schemes and images, visual stories, metaphors based on the presented material;

– then part of the answers to the tasks by the students themselves should be thought out in such a way as to reflect their answers as symbolically and metaphorically as possible.

As part of the methodological tools, visualization is used as a directed technology for the formation of mental constructs and images, which includes:

– the product of processing external and internal information within the framework of mental reality;

– subsequent analysis and explanation of perceived images within the framework of psychic reality;

– the use of techniques for constructing and processing images, including those based on the symbols of basic archetypes.

Therefore, the use of visualization in teaching is integrative, including creating resource and motivational states. The purposeful use of visualization is based on the following methodological principles: integrity, constructiveness, potentiality, consistency, activity.

Within the framework of visualization, purposeful compilation of metaphors is used, which makes it possible to implement a learning system through creativity, personal meanings, the creation of a fundamentally new "product", object, idea, meaning. Metaphorical images allow us to form meanings that expand the boundaries of perception of the external world, information. Active visualization due to the inclusion of emotional and value components allows you to implement self-support during particularly difficult periods of training (when the level of motivation is especially strongly reduced), which in general, as a result, increases mental and physical well-being. Visualization also includes aspects of purposeful focusing on a particular object, which allows you to improve the quality of concentration during the training period.

The algorithm for using active type visualization in training is as follows:

– the first stage is training in various forms of visualization of the material that will be presented in the educational process (sketching, infographics, scribing, intelligence maps, logic diagrams);

– the second stage is the use of visualization in various forms within the framework of practical classes and lectures;

– the third stage is the use of visualizations between training blocks in order to analyze the effectiveness of training, replenish the resources spent;

– the fourth stage is working out in a visual format the possibilities of applying the acquired knowledge in practice.

A detailed representation of various images allows, among other things, to analyze the dynamics of sensations, experiences and the flow of the thought process. There is also a stage of introspection of the images that the student has and works with. The stage of introspection of invented images and visual schemes takes place with the support of the teacher, but without his active influence. The stage of group analysis of invented images can take place in microgroups (3-4 people) with a discussion of the resulting drawings, diagrams, images, metaphors, sketches, etc. This form of analysis can be implemented in the following forms:

– mini-lecture format for analyzing symbols and metaphors

– analysis of the possibilities of using specific examples of group

members – discussion of insights, moods, thoughts, experiences in addition to analyzing the required results.

Such a psychological component allows you to optimize the learning process.

3. Discussion

In the context of the digital transformation of education, educational institutions invest in educational innovations and actively introduce information and digital technologies into the

educational process, expanding the skills of information literacy that are in demand in the modern professional environment. As modern research shows, digital technologies activate the use of higher-order skills when searching for solutions to non-standard tasks or solving a problem (Martín-Lucas, García del Dujo, 2023). Digital technologies provide universities with opportunities to improve the educational process in such a way as to improve the quality of education and provide students with opportunities to acquire in-demand knowledge and skills. Such tools and methods include augmented reality, virtual reality, learning management systems, gamified learning platforms, mobile learning, technologies and artificial intelligence tools. Such components of artificial intelligence as machine learning, personalized learning, joint human and computer learning are increasingly influencing educational technologies and teaching methods in the global space. As an educational tool, artificial intelligence provides a wide range of opportunities for students, for the intellectual development of educational programs, the creation of intelligent learning systems (Hashim et al., 2022; Okoye et al., 2023).

One of the most popular modern learning technologies is virtual and augmented reality technologies. An increasing number of educational institutions use these technologies in their activities. The popularity of virtual reality technologies is due to the fact that they are becoming more and more accessible as the cost of technical equipment decreases, the amount of software increases. Virtual space allows you to visually see objects and processes that are difficult to see in the real world or those whose access is limited. Virtual reality is also used to study processes that are dangerous to humans. You can practice the skills of managing complex objects, conduct various experiments without harm to yourself and others. Virtual reality is used to study various subject areas, and in each there is a high involvement of students in the process, higher results. Spatial thinking skills and creativity are developing.

However, the technology itself will not provide positive results, high-quality educational content is needed. Not all universities are ready to invest in virtual reality technologies, not being sure of the results, the use of equipment can cause physical discomfort. Nevertheless, virtual reality is a promising technology and is being actively introduced into educational institutions. (Marks, Thomas, 2022). Since recently, educational institutions have been using an e-learning system. Despite the obvious advantages, such as flexibility, time savings, the ability to return to the material studied, the opportunity to study on the job, there are a number of difficulties in this area. The main problems are the quality of educational content, the high cost of traffic in some countries, low Internet speed, poor quality of technological infrastructure in educational institutions (Sewandono et al., 2023). Nevertheless, e-learning technologies are a popular, flexible and safe environment, increasing the competitiveness of the educational institution (Yalley, 2022).

Within the framework of the new educational paradigm, technologies such as visualization, virtual reality, and gamification are included in the educational process. The use of game techniques in a non-game context provides ample opportunities to choose the form of the lesson. Game methods develop cognitive interest in the subject area, form skills for assessing the long-term consequences of their activities, thanks to which gamification has become an actual trend in education. Information technologies allow to improve game methods using visualization for this purpose. During the virtual game, real situations are simulated, elements of reality are used, and at the same time it freely correlates time and space. In a team game, each participant is responsible for their actions, but mistakes cannot cause real damage, but it helps to gain real experience and develop the ability to assess the consequences of their actions and take responsibility for them. The variety of types of gaming activities allows using them as the predominant form of classes or embedding them as an element in the existing scheme of educational activities.

Thus, gamification as an innovative learning technology has great potential for developing the skills needed for Industry 4.0 (Almeida, Simoes, 2019). Studies of how gamification technologies affect learning confirm the fact that game-based learning improves academic performance, increases motivation and involvement of students. Gamification technologies have proven their effectiveness at all levels of education (Dahalan et al., 2023).

Intellectual interfaces and technologies of virtual and augmented reality have received significant development in the format of the use of visual technologies in the educational process. The inclusion of information visualization tools makes it possible to develop and adapt open intellectual models for individualization and educational content. The possibilities of visualizing information, its graphical representation consist in the fact that the student uses visual perception for a deeper understanding and analysis of the subject area. An educational environment that

generates large amounts of data has great potential for studying and applying various scenarios for the use of information visualization technologies. This concerns the tools that teachers and learners can use to change the way knowledge is created and used.

Visualization technologies in education are used in the context of improving learning, as a feedback tool for managing one's experience, as a support mechanism in online learning, as well as for evaluating information about academic performance and monitoring the academic success of students by teachers and students themselves (Ferreira et al., 2019).

Three-dimensional visualization technologies are popular in education, which digitally recreate objects of the real world, but there is no consensus in the literature about the impact of realism on cognitive processing. At work A. Skulmowski, S. Nebel, M. Remmele et al various points of view are considered on how suitable realistic visualizations are for learning, and whether abstract visualizations can be more effective from the point of view of learning. A. Skulmowski, S. Nebel, M. Remmele et al propose a cognitive learning model with realistic visualizations, which can be used to formulate more specific recommendations on the use of realism in educational visualizations (Skulmowski et al., 2022). The analysis of research on various aspects of the use of information technologies in educational activities shows a great interest in virtual reality technologies, visualization technologies. This study shows how the use of visualization techniques as cognitive technologies affects the results of the educational process.

4. Results

148 employees of commercial organizations aged 25 to 45 years, 72 of them women and 76 men, took part in the study of the possibility of using visualization. The choice of respondents was based on the diagnosis of motivation of employees of commercial organizations with low motivation for vocational training. They were invited to participate in a training program based on the use of active visualization. For 6 months, employees were trained in various programs, but active visualization was used everywhere. As part of the research, methods were used that allowed determining the level of professional motivation before and after training based on active visualization. We emphasize that the level of attitude to vocational training before that was not high enough or even average. 87 % had a negative attitude to learning, there was no interest. 76 % of respondents note a decrease in professional motivation and general tone in work during the training period. The respondents were tested before and after the use of visualization using the following methods: methods of personality diagnostics for motivation to success and avoiding failures, assessment of the structure of motivation for work, assessment of the type of personality orientation, methods of assessing career anchors.

With the help of methods of studying motivation, changes in attitudes towards success and avoiding failures were revealed (Table 1).

Table 1. The level of expression of motivation for achieving success of employees before and after training using visualization (% of the sample)

Employees	low	medium	moderate high	high
Before learning with visualization	67	20	–	–
After learning with visualization	–	–	30	70

The level of motivation before learning with the help of visualization was generally low and average, there was a lack of desire for achievements, as well as there is no excessively strong desire for this. Which suggests that the motivation to achieve success decreased more among those who could not adapt to the conditions of remote work.

As for the motivation for avoiding failures, the results were as follows (Table 2).

In general, the level of motivation was high and too high. The highest level of failure avoidance among employees who were unable to adapt to the training conditions.

Table 2. The level of motivation for avoiding failures of employees before and after training using visualization (% of the sample)

Employees	low	medium	moderate high	high
Before learning with visualization	–	–	30	70
After learning with visualization	30	30	40	–

Now let's present the results of studying the structure of work motivation (Table 3).

Table 3. The structure of employee work motives before and after training using visualization (% of the sample)

Employees	internal	external positive	external negative
Before learning with visualization	10	60	30
After learning with visualization	60	30	10

According to Table 3, it can be said that the internal motivation of almost all employees was lower than the external positive. The highest internal motivation is found among employees after. External positive motivation is of great importance. External negative motivation plays an important role among both groups, which may be related to working conditions in general.

The next method offered to the respondents was an orientation questionnaire. The results are presented in Table 4.

Table 4. Personality orientation before and after learning using visualization (% of the sample)

Employees	On yourself	On communication	On business
Before learning with visualization	30	60	10
After learning with visualization	10	30	60

According to the data described above, it can be said that respondents are less self-oriented and more on communication before training in work. This trend suggests the need to develop and improve the communication system within the organization. The focus on business is significantly higher compared to the focus on communication among employees who were able to adapt to remote work.

Next, the respondents responded to the "Career Anchors" methodology, the data for which are presented below (Table 5).

Table 5. Results of studying career orientations before and after training using visualization (% of the sample)

Career orientations	Before learning with visualization	After learning with visualization
professional competence	20	31
management	11	23
autonomy	20	32,1
service	23,5	10
stability	11,2	30,4
challenge	9,2	27,4
integration of lifestyles	22	31,2

Here we see that in the career, employees who have been trained are focused on professional competence, autonomy and integration of lifestyles.

5. Conclusion

Structuring, coding, presentation of educational material with the help of various visualization tools stimulates the use of such cognitive mechanisms that allow optimizing the

quality of the educational process several times. It is graphically designed materials containing large amounts of information that make it possible to form the logic of the educational process of a new generation – text and visual images form an organic system that creates a new level of learning efficiency and the development of students' proactivity. The purposeful use of visualization as a systemic educational psychotechnology becomes an effective targeted tool in professional training, which makes it possible to maximally correlate personal meanings, emotions, previous experience and the desired result of applying the acquired knowledge in practice.

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Theoretical Concepts of Film Studies in *Cinema Art* Journal: 1969–1985

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Abstract

Authors' analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) of the existence of the *Cinema Art* during the period of "stagnation" (1969–1985) 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), still defending the inviolability of socialist realism and Communist party in cinematography (V. Baskakov, A. Dubrovin, S. Freilich, A. Karaganov, I. Lisakovsky, L. Mamatova, V. Murian, V. Tolstykh, I. Weisfeld, R. Yurenev, V. Zhdan, etc.)

- Theoretical articles balancing ideological and professional approaches to cinema (S. Freilikh, E. Levin, K. Razlogov, I. Weisfeld, R. Yurenev, etc.);

- theoretical articles, discussions devoted mainly to professional problems: analysis of the theoretical heritage of the classics of Soviet cinema, directing, film dramaturgy, genres, the specifics of television, etc. (L. Anninsky, M. Bleiman, Y. Bogomolov, Y. Khanyutin, L. Kozlov, E. Levin, A. Tarkovsky, V. Shklovsky, A. Vartanov, I. Weisfeld, M. Yampolsky, M. Zak, and others);

- theoretical articles calling on the authorities to provide organizational transformations that would promote the intensive development of film studies as a science, the sociology of cinema, and film education (I. Weisfeld, E. Weizman, etc.).

- theoretical articles opposing bourgeois influences, contrasting them with communist ideology and class approaches (V. Baskakov, L. Melville, M. Shaternikova, V. Shestakov, etc.).

On the whole, the *Cinema Art* journal in 1969–1985, just as during the Thaw, was still within the typical model of a Soviet journal for the humanities, which, despite significant concessions to censorship and those in power, at least half of its total text tried to preserve its ability to engage in artistic analysis of the film process (unfortunately, this did not allow it even in minimal doses to criticize the flaws in the works of the most "bosses" influential Soviet screen artists of the time).

The journal was unable to maintain the thaw that was still strong even in the late 1960s and found itself largely in the ideological rut of Leonid Brezhnev's peak, although, paying tribute to Soviet propaganda, the journal was able to afford "in some narrow plazas" to publish meaningful discussions and important theoretical works.

Keywords: *Cinema Art,* film studies, theoretical concepts, cinematography.

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; Fedorov, 2017a,b; 2022a,b; Freilich, 2009; Gibson et al, 2000; Gledhill, Williams,

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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, 2022a; Fedorov, Levitskaya, 2022b; Fedorov, Levitskaya, 2022c; 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 "stagnation" period – from 1969 to 1985.

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; Eisenstein, 1940; Eisenstein, 1964; Gledhill, Williams, 2000; Hess, 1997; Hill, Gibson, 1998; Khrenov, 2006; 2011; Kuleshov, 1987; Lotman, 1973; Lotman, 1992; Lotman, 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 will focus on the analysis of theoretical concepts of film studies in the *Cinema Art* journal during the "stagnation" period. (1969–1985), when the editors-in-chief of this journal were Lyudmila Pogozheva (1913–1989): 1969; Eugeny Surkov (1915–1988): 1969–1982; Armen Medvedev (1938–2022): 1982–1984; and Yury Cherepanov (born in 1937): 1984–1985.

In Table 1 we present statistical data reflecting the changes in the organizations for which the journal was published from 1969 to 1985, as well as the names of the editors-in-chief and the length of time they were in charge of the publication, and the number of articles on film theory in each year of the journal's publication.

Table 1. Journal *Cinema Art* (1969–1985): 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
	Committee on Cinematography			L. Pogozheva	

1969	under the USSR Council of Ministers, Union of Cinematographers of the USSR	33,3–35,5	12	№ 1-4 E. Surkov № 5-12	15
1970	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	38,0–40,3	12	E. Surkov	13
1971	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	39,0–41,8	12	E. Surkov	22
1972	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR (№ 1-8), State Committee Council of Ministers of the USSR on Cinematography (№ 9-12), Union of Cinematographers of the USSR	39,6–42,7	12	E. Surkov	12
1973	State Committee Council of Ministers of the USSR on Cinematography, Union of Cinematographers of the USSR	44,2–47,3	12	E. Surkov	11
1974	State Committee Council of Ministers of the USSR on Cinematography, Union of Cinematographers of the USSR	47,8–48,8	12	E. Surkov	12
1975	State Committee Council of Ministers of the USSR on Cinematography, Union of Cinematographers of the USSR	48,2–56,2	12	E. Surkov	18
	State Committee Council of Ministers				

1976	of the USSR on Cinematography, Union of Cinematographers of the USSR	50–63	12	E. Surkov	16
1977	State Committee Council of Ministers of the USSR on Cinematography, Union of Cinematographers of the USSR	50–54	12	E. Surkov	13
1978	State Committee Council of Ministers of the USSR on Cinematography, Union of Cinematographers of the USSR (№ 1-7), USSR State Committee on Cinematography (№ 8-12), Union of Cinematographers of the USSR	54,0–56,8	12	E. Surkov	27
1979	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	56	12	E. Surkov	28
1980	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	56	12	E. Surkov	11
1981	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	56	12	E. Surkov	14
1982	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	56	12	E. Surkov № 1-6 A. Medvedev № 8-12	15
1983	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	52–56	12	A. Medvedev	14
	USSR State				

1984	Committee on Cinematography, Union of Cinematographers of the USSR	52	12	A. Medvedev № 1-10 Y. Cherepanov № 11-12	15
1985	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	50−52	12	Y. Cherepanov	8

The circulation of the *Cinema Art* (still a monthly journal) from 1969 to 1985 ranged from 33,3 to 56,8 thousands copies. Until 1983 a tendency was observed towards a gradual increase in circulation, but then it began to decline somewhat and in 1985 stabilized at 50 thousands copies. The peak circulation of the journal (56.8 thousands copies) during this period was reached in 1978.

The frequency of theoretical articles published in the *Cinema Art* during the stagnation period ranged from a dozen to twenty-eight per year. Thus, 143 theoretical articles were published in the first decade of the journal's existence (1931–1941), 194 in the second (1945–1955), 220 in 1956-1968, and 264 in 1969–1985.

After the sharp criticism of the journal *Cinema Art*, launched by *Ogonyok* in late 1968, film critic Lyudmila Pogozheva (1913–1989) did not stay on as editor-in-chief for long: from May 1969 she was replaced by Evgeny Surkov (1915–1988), who managed to stay in this difficult position for 13 years, until June 1982.

Film critic N. Zorkaya (1924–2006) wrote of E. Surkov: "A talented, intelligent man with a good taste in film (which is not very often!) and education, he chose for himself the path of loyal, fervent and uninterrupted service to the regime. The regime was embodied for him by the Communist Party and for the Communist Party by the Central Committee (he had no respect for the state apparatus and the bureaucracy, though he himself was a chairman or a member of the State Cinema Collegium enrolled among the nomenclature). He was unselfish. He had no dacha and no car either – he was driven by a journalist. ... No, Surkov's love for authority was purely spiritual, not pragmatic in any way" (Zorkaya, 2021: 32).

Film critic Y. Bogomolov (1937–2023) believed that Surkov's "ideological meniality, expressed in the ability to present communist dogmas as imaginary theoretical constructs, coexisted... with an incredible creative pride. He was not a cynic in the vulgar sense. That is, he was a man who consciously halved his life: up to now it has been devoted to the service and maintenance of the regime, and from now on I myself, with my own tastes, my own views and preferences. That is, in the end, of course, halved. But not on purpose, not consciously, against my own will. ... And in this was his, Surkov, a specific drama. Apparently, he desired wholeness, integrity, absolute fusion with the Party of Lenin, he wanted to dissolve in the proletarian ideology. But it did not accept him, like a pond with a strong solution of salt; it pushed him out, and he tried to dive into its depths. And it did not work. As it turned out, Surkov lived a double life: at home he treasured Pasternak's autographs and proudly showed them to his rare guests; he loved well-written texts and talented pictures; he knew the price of conjunctural hackwork, while from his tribunes and in print he denounced, exposed and exposed revisionists of all stripes. Moreover, he did it in an especially perverted form – with taste, with passion, with conviction, sincerity and, sometimes, with talent. The Communist Party considered him its golden pen. But, strangely enough, it did not like him. He was an outsider to the Soviet party and official elite, although they used him. He was for her an agent in a hostile environment. I think that he felt, knew, understood and, perhaps, experienced it" (Bogomolov, 2001: 5).

Film critic V. Kichin agrees with Bogomolov's opinion: "Everyone knew very well under what double pressure this man lived. A brilliant mind, a charming orator, encyclopedically educated, Surkov understood that he was selling his soul to the devil, and this infuriated him, made him inadequate and unpredictable. He had to find clever words, broadcasting nonsense uttered by party bosses. He was angry at them and at himself, and because of this anger, he became a Jesuit, turning life into a torture – very often for those around him and always for himself. He was well aware of the value of the system. But he considered it unshakable and therefore confidently played by its

rules. "Do you think it will ever end? – he once asked me. – Believe me, it's enough for my lifetime and yours! One did not need to specify what "this" was" (Kichin, 2001: 12).

There is no doubt that Evgeny Surkov would have been able to remain successfully as editor-in-chief of *Cinema Art* until the start of Perestroika, at least until 1986, but that was prevented by emigration to the West (in 1982) of his daughter, the film critic Olga Surkova. At the time, this was an occasion for taking "administrative measures" against the close relatives of the "fugitives". In July 1982, the *Cinema Art* was published only with a list of editorial board members, and a month later, film critic Armen Medvedev was appointed editor-in-chief.

It is hard to say what *Cinema Art* would have become had A. Medvedev (1938–2022) been at the head of this journal throughout the rest of the Soviet period. But he did not manage to prove himself significantly in this position, as already in the fall of 1984 he was appointed editor-in-chief of the Main Screenplay and Editorial Board of USSR State Committee on Cinematography.

The theatrical and film critic Yuri Cherepanov had been editor-in-chief of the *Cinema Art* between November 1982 and 1986.

By the mid-1970s the editorial board of the *Cinema Art* consisted of 21 people. As before, many of them were well-known film directors (S. Gerasimov, R. Karmen, S. Yutkevich, A. Zguridi) and filmmakers. However, compared to the 1960s, there were roughly twice as many film critics and film scholars on the editorial board (nearly 50 %): E. Surkov (Editor-in-Chief) (1915–1988), N. Ignatyeva (Deputy Editor-in-Chief) (1923–2019), A. Medvedev (1938–2022) (deputy editor-in-chief), V. Baskakov (1921–1999), A. Karaganov (1915–2007), K. Paramonova (1916–2005), N. Savitsky (b. 1939), N. Sumenov (1938–2014) I. Weisfeld (1909–2003), and R. Yurenev (1912–2002).

During the whole period of "stagnation" the *Cinema Art* closely followed the anniversary dates (centennial of Lenin's birth, half-century of the USSR, 60 years of Soviet power, etc.).

Each issue of this journal published several articles about national cinema, written by film critics. Plus materials authored by directors, screenwriters and other cinematographers, scripts, and filmographies. In addition to the journal's traditional headings ("New Films", "Theory and History", "Interviews Between Shoots", "Abroad", "Screenplay", "Published About Cinematography", etc.) a whole series of ideological materials, sprinkled with quotations from speeches by the Secretary General of the Soviet Communist Party Central Committee L. Brezhnev, headings "Toward the 60th Anniversary of the Great October Revolution", "Modernity and the Screen", etc. Anniversary articles in the journal were often anonymous: apparently, not every film critic, even "superior", could afford to put his signature under such, for example, articles as "The Inspiring Care of the Party" or "The Unfading Light of October".

Of course, among these articles were also "author's" works. For example, V. Dmitriev's article "Humanism of the Socialist Revolution and Cinematography" (Dmitriev, 1977), a long, boring article stretching over two issues, replete with references from L. Brezhnev's "works", which stated with delight that "the cinema art of the Soviet country had become Communist Party art. Its socialist primogeniture was defined thanks to a choice made from the very beginning – together with the Communist party, with the revolution, with the people!" (Dmitriev, 1977: 8).

B. Pavlenok (1923–2012), Deputy Chairman of State Committee on Cinematography, in his Communist party-politicized article about the current cinema process of the anniversary year, though he praised L. Shepitko's outstanding film *Ascent*, he also praised such long-forgotten films with historical and revolutionary themes as *Carriage from the South, The Siege, Red Earth, Red diplomatic couriers* (Pavlenok, 1977: 6-14).

In this connection, film critic V. Golovskoy wrote that E. Surkov, editor-in-chief of *Cinema Art*, directed "his efforts at ensuring that the journal conforms to the Communist Party's present or future programs. Thus, while Surkov was editor, *Cinema Art* changed drastically, lost many contributors, no longer reflected what was actually happening in the world of cinema, and ceased to print objective evaluations of Soviet and foreign films. While internal political conditions were, indeed, becoming worse, *Cinema Art* ... served as an example of dogmatism and mindless politicking" (Golovskoy, 1984: 220).

But, in our opinion, this is too simplistic a view of this period of the journal Art of Cinema (and we will elaborate on a detailed analysis on the following pages). For example, in the 1970s, the journal wrote about such notable national films as L. Bykov's *Aty-baty, Soldiers Were Going*, V. Rubinchik's *Wreath of Sonnets*, L. Shepitko's *Ascent*, A. German's *Twenty Days Without War*, D. Asanova's *The Key Without the Right to Transfer*, G. Daneliya's *Mimino*, *The Unfinished Piece for the Player Piano* and *The Slave of Love* by N. Mikhalkov, *Wounded* by N. Gubenko, *I Ask to*

Speak by G. Panfilov, *Joke* by V. Menshov, *Tale of How Tsar Peter Married Off a Moor* by A. Mitta, *Elder Son* by V. Melnikov, *Steppe* by S. Bondarchuk, etc. But, alas, in those same 1970s this journal also published a subservient script for a documentary about L. Brezhnev, *The Tale of a Communist*, and unabashedly complimentary reviews of a very weak war drama, *The Thought of Kovpak* by T. Levchuk, about mediocre melodramas *Earthly Love* and *Destiny* by E. Matveev...

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

Politics and Ideology in Film Studies in the Stagnation Era (1969–1985)

Despite the authorities' harsh attack on the *Cinema Art* at the end of 1968, film critic Lyudmila Pogozheva (1913–1989) still managed to publish the first four issues of the 1969 issue before her dismissal as editor-in-chief.

At the beginning of this year, the Soviet Communist Party Central Committee issued a resolution "On Increasing the responsibility of the heads of press, radio, television, cinematography, culture and art institutions for the ideological and political level of published materials and repertoire" (7 January 1969) (Postanovlenie..., 1969).

In the light of the reaction to the events of the Prague Spring, this resolution once again reminded us that "in the situation of an intensified ideological struggle between socialism and capitalism, the ability of the press, literary and artistic workers to speak more acutely from the class and Communist party positions against any manifestations of bourgeois ideology, to actively and skillfully promote the communist ideals, the advantages of socialism, the Soviet way of life, to deeply analyze and expose various kinds of petty bourgeoisie, and to conduct a thorough analysis of their work, is of particular importance.

The Soviet Communist Party Central Committee went on to express concern that "individual authors, directors and directors departed from class criteria in evaluating and reporting on complex socio-political problems, facts and events, and sometimes became carriers of views alien to the ideology of socialist society. There are attempts to assess important periods in the history of the Communist Party and the state in a one-sided, subjective way, to criticize shortcomings not from the position of party and civic interest, but as outside observers, which is alien to the principles of socialist realism and party journalism... Some heads of publishing houses, press, radio, television, cultural and artistic institutions do not take proper measures to prevent the publication of ideologically erroneous works, do not work with authors, show pliability and politic" (Postanovlenie..., 1969). In the end, it obliged "heads of organizations and departments and editorial teams" to take responsibility for the ideological and political content of the published materials.

However, the discussion published in the first issue of the *Cinema Art* in 1969, framed in ideologically correct Marxist-Leninist and Socialist-Realist tones, did not help the editor's reputation at all.

This discussion involved film scholars and film critics L. Pogozheva (1913–1989), E. Gromov (1931-2005), G. Kapralov (1921–2010), A. Kukarkin (1916–1996), screenwriter M. Papava (1906–1975), philosophers E. Weitzman (1918–1977), N. Parsadanov, and others. In the course of the discussion, A. Kukarkin, for example, emphasized that the Marxist-Leninist "philosophical, aesthetic, and ... ethical concepts of personality are the most important watersheds in the modern ideological struggle. Both in the theoretical aspect and in artistic practice" (Concept..., 1969: 17).

I. Weisfeld's article "Mobilized by the Revolution and Called to It" (Weisfeld, 1969: 5-15) also looked like a direct response to the Resolution... (Postanovlenie..., 1969). I. Weisfeld (1909–2003) drew the journal's readers' attention to the fact that "there were cases in the practice of post-war Soviet cinema when the screen tried to vary the chronicles of Italian neorealism, the brutal naturalism of Japanese cinema, the nervous camera of Godard, the flashes of Fellini's fantasy, and the contradictions of Antonioni. Slowness and pithiness borrowed from Antonioni, quite organic to this artist, looked out of place in films of another social world, sometimes parodic. Godard's montage, torn from the ground on which it grew up, became a pretentious garment that barely covered the nakedness of its content. The experience of Soviet cinema rejects both aesthetic autarky and epigonicism" (Weisfeld, 1969: 11).

I. Weisfeld lamented that "there are still too many epigonic, sterile or simply inept pictures on the cinema and television screens. Instead of vehemently denouncing inexperience and helping unskilled but talented and promising artists, we have ineptitude, carelessness, narrow-mindedness, which are now and again presented as the specifics of our time, as the latest word in film-making", while it is necessary "to unite people in the struggle for a better social order. To convey the

pathetics of the socialist-communist transformation of society, just as the first post-October films told in the language of newly discovered art about the overthrow of the old world and the beginning of the construction of the new" (Weisfeld, 1969: 15).

In the spring of 1969, E. Surkov (1915–1988) was appointed editor-in-chief of the *Cinema Art*, under whose leadership the ideological component of the journal increased dramatically.

And since the USSR began to prepare for the celebration of the centennial of Lenin's birth (1870–1924), the journal began to publish in nearly every issue the Communist Party propaganda materials connected to the theoretical heritage and biography of the "leader of the world proletariat" and its implementation in Soviet cinema.

This large series of materials included, for example, philosopher V. Murian's article "On the Leninist Concept of the Person and the Collective and Our Film Problems" (Murian, 1969: 5-19), full of quotations from the collected works of V. Lenin and standard discourse on Communist Partyism and socialist realism, which argued that "the creative application and embodiment of Leninist ideas developed by aesthetic means is the most important merit and simultaneously the most important achievement of socialist art" (Murian, 1969: 19).

The philosopher A. Dubrovin (1930–1995) echoed him in reiterating that "the new social structure can win only when the struggling people are led by the working class and the vanguard of the working people – the mass revolutionary party, strong in its ideological and organizational unity" (Dubrovin, 1970: 7).

Based on Lenin's quotations, another philosopher, B. Kedrov (1903–1985), argued that cinema "is called upon to show dialectics on the screen, but to show it truly, not by substituting it for the sum of examples, which Lenin always objected to, but as the living soul of the Marxist-Leninist doctrine. ... Lenin's *Philosophical Notebooks*, refracted through the prism of the specificity of cinematography as a distinctive art, can be of enormous help to filmmakers in this interesting and important matter" (Kedrov, 1970: 94).

The philosopher K. Dolgov fully agreed with this propaganda approach and was convinced that "even such questions that are connected with cybernetics, semiotics, structuralism and other fields of human cognition that have emerged in comparatively recent times can only be correctly solved from the position of Lenin's theory of reflection" (Dolgov, 1970: 110).

Film scholar I. Weisfeld argued along similar lines, emphasizing that "Lenin analyzed the very essence of the complex dialectics of the relationship between the political struggle of the Communist Party to build a new society and the appropriation of the culture left behind by the old world, and he formulated the practical tasks of art masters after the October Revolution. This set the stage for the flowering of the new cinematography, for the formation of the masters of art of the socialist society. ... Lenin's thoughts specifically on cinema and cultural heritage, expressed half a century ago, remain with us as an immortal theoretical discovery, covering also the fields of the youngest arts and mass communication media – cinema and television" (Weisfeld, 1970: 122, 125).

In one of his following articles, I. Weisfeld returned to the propaganda theme, noting that "at the turn of the XXIV Soviet Communist Party Congress we can look back and say: Soviet film masters and their viewers are rightly proud of the creative, social discovery of our country – multinational Soviet film art, sanctified by the assimilation of the wonderful advanced artistic traditions of the peoples of the USSR" (Weisfeld, 1971: 71).

At the time of editor E. Surkov *Cinema Art* jouenal began to quote with increasing frequency not only the resolutions of the Central Committee of the Soviet Communist Party and the writings of Lenin, but also the speeches of L. Brezhnev. Such quotations were, for example, the subject of film scholar L. Mamatova's (1935–1996) article "Internationalism Is Our Banner" (Mamatova 1970: 8-27). It pathologically reported that "L. I. Brezhnev reminded us that the Soviet Union is a mighty socialist power located on the vast territory of Europe and Asia. This imposes on our foreign policy activities a special responsibility... In the same light one should understand the responsible cultural mission of Soviet multinational cinema, which has a friendly, fraternal interest in the development of national cinematographs in countries that have taken the path of independence and freedom, the path of struggle against colonialism and racism" (Mamatova, 1970: 27).

Film scholar S. Freilich (1920–2005) developed film theory in a similar vein, arguing that "communist conviction and popularism become the philosophical essence of art, its realistic substance" (Freilich, 1978: 76-77). Philosopher V. Tolstykh (1929–2019), film scholar R. Yurenev (1912–2002), and other authors of the journal (Tolstykh, 1978: 3-20; Yurenev, 1981: 125-142) were not far behind him in this kind of approach.

Similar were the "theoretical" articles published in the *Cinema Art* for the 110th anniversary of V. Lenin's birth in 1980. Thus film scholar V. Zhdan (1913–1993), referring to L. Brezhnev, wrote that illuminated by the Marxist-Leninist doctrine, "the development of the method of socialist realism, the logic of its movement are conditioned not only by experience and the richest reserve of artistic means, but also by those new ideological and aesthetic tasks... And as the highest achievement of contemporary artistic progress, it has today become an international phenomenon that determines the path of work of the leading filmmakers of the world" (Zhdan, 1980: 29).

The stereotyped unequivocal praise of socialist realism was also characteristic of the philosopher I. Lisakovsky's (1934–2004) articles: "The artist's belonging to the school of socialist realism is determined not by his adherence to this or that artistic form, not by stylistics..., but primarily and necessarily by his understanding of the basic, decisive laws of life, which the Marxist-Leninist worldview provides" (Lisakovsky, 1982: 136).

It is important to note that this ideological position of the *Cinema Art* remained firmly established even in 1985, after Gorbachev came to power, when I. Lisakovsky insisted that the main criterion for judging the significance of any artistic work "was and remains the communist ideology and Communist party membership" (Lisakovsky, 1985: 128).

Throughout the years of the stagnation era, key theorists of the *Cinema Art* continued to struggle against bourgeois theoretical influence. A striking example here is an article by the philosopher A. Zis (1910–1997), where he once again drank against Western revisionists in the scientific sphere and in cinema (Zis, 1972: 74-90).

A very important ideological tool for the *Cinema Art* was the Resolution of the Central Committee of the Soviet Communist Party "On Literary and Artistic Criticism" (Postanovlenie..., 1972) (to be discussed in detail below), the Resolution of the Central Committee of the Soviet Communist Party "On Further Improving Ideological, Political and Educational Work" (Postanovlenie..., 1979) and the Resolution of the Soviet Communist Party Central Committee and USSR Council of Ministers "On Improving Production and Show of Films for Children and Teenagers" (Postanovlenie..., 1984).

The Resolution of the Soviet Communist Party Central Committee and the USSR Council of Ministers "On Measures for Further Improving the Ideological and Artistic Level of Films and Strengthening the Material and Technical Base of the Cinematography" (Postanovlenie..., 1984) writers and directors were reproached for seldom addressing socially important themes, and a number of films lacked dynamism, spectacular brightness, and appeal of a positive hero. It was also noted that there were "few feature films in the USSR that would expose the essence of modern imperialism and help expose the ideological enemy", so the Soviet cinematography should promote "the Leninist foreign policy of the USSR", actively expose the aggressive course of imperialism, increase "the vigilance of the Soviet people and its Armed Forces, actively contribute to the military-patriotic education" (Postanovlenie..., 1984). It was also required "to achieve growth of the Marxist-Leninist armament, the Communist Party principle and professional skill of the critics" (Postanovlenie..., 1984).

Understandably, the *Cinema Art* responded most attentively to each of these Resolutions, organizing "responses from filmmakers" and "workers," discussions, etc.

The journal also always responded to important political anniversaries and dates (of Soviet power, victory in the Great Patriotic War, etc.), key cinematic events (international and all-Union film festivals), and sporting events (the 1980 Olympics in Moscow).

Our analysis shows that while the events in Czechoslovakia in 1968–1969 and in Poland in the early 1980s had an impact on the political vector of ideological articles in *Cinema Art*, the "détente" policy of the 1970s had almost no effect on the ideological orientation of articles about foreign cinema, which essentially remained within the former framework of the "struggle against bourgeois influence" while supporting "progressive tendencies".

And although the mass Soviet press of the 1970s paid a fair amount of attention to condemning the dissident line of writer A. Solzhenitsyn (1918–2009) and Academician A. Sakharov (1921–1989), no mass letters from Soviet filmmakers directed against these opposition figures were published in the *Cinema Art* journal (in contrast to the second half of the 1930s, when the journal published many materials against "enemies of the people").

The death of L. Brezhnev (1906–1982) on November 10, 1982, and the subsequent short periods of rule of Y. Adropov (1914–1984) and K. Chernenko (1911–1985) and the first months of

M. Gorbachev's rule had no significant effect on the ideological orientation of the political materials published in *Cinema Art* from 1982 to 1985.

Theory and History of Cinematography
History of Soviet film classics

The period between 1969 and 1985 saw a continuation of the "thaw" policy line in the journal *Cinema Art* aimed at the rehabilitation of the Soviet film heritage of the 1920s, first and foremost the legacy of S. Eisenstein (1898–1948).

Thus film historian T. Selezneva, noting that "a number of theoretical provisions of Eisenstein were at one time subjected to criticism… To some extent this was explained by the very process of development of cinema – silent metaphorical cinema, whose principles were largely based on Eisenstein, at a certain stage came into conflict with the prose cinema which had gained advantages with the arrival of sound. Now, after many years, revisiting Eisenstein's works, it was necessary to assess them from a historical perspective; to understand their place in the general process of film theory development, what has retained relevance in them to the present day, what has become the property of history" (Selezneva, 1975: 117).

A detailed analysis of S. Eisenstein's work was devoted to a large work by V. Shklovsky, published in six issues of the *Cinema Art* (Shklovsky, 1971. 1: 116-128; 2: 140-152; 3: 121-143; 4: 128-150; 11: 128-157; 12: 78-103).

Film historian L. Mamatova (1935-1996) reminded readers of the journal that "the initial stages in the work of Vertov, Kozintsev and Trauberg were seen in certain works of the 1940s only as sad and harmful errors which could only be forgiven, if at all, given the artists' later merits for national cinematography. The refusal to embrace the process in all its diversity and complexity also led to simplified notions about the essence of socio-historical determinism of cinema" (Mamatova, 1975: 120), and further emphasized the importance of the legacy of S. Eisenstein (1898-1948) and L. Kuleshov (1899-1970).

Film director and scholar S. Yutkevich (1904-1985) pointed to the important contribution of V. Meerhold (1874–1940) to film directing theory, while film director L. Trauberg (1901-1990) recalled his own experience of cinema in the 1920s (Yutkevich 1975: 89-101; Trauberg 1975: 74-82).

Many Soviet film scholars during this period attempted to remind readers of the significance of the theoretical legacy of V. Pudovkin (1893–1953).

Thus I. Vaysfeld (1909–2003) believed that "the judgments of those Western critics who limit Pudovkin's contribution to the science of cinema to montage are one-sided. In his unfading works … he considers the art of cinema as a whole (in connection with allied arts and literature) and directing as a system of aesthetic thinking and creative activity – in their dynamics. … Films, books, and the life of the communist fighter Pudovkin belong to the art of cinema today, facing the future" (Weisfeld 1973: 30). Film scholars M. Vlasov (1932–2004), A. Karaganov (1915–2007), V. Shklovsky (1893–1984), and others agreed with this opinion (Vlasov, 1973: 31-41; Karaganov, 1973: Shklovsky, 1973: 51-56).

Film historian E. Levin (1935–1991) was convinced that "the outstanding merit of Pudovkin as a theorist consisted precisely in establishing the most important aesthetic regularity (a regularity of the general order, as Eisenstein would say); using the experience of the theater must go and goes in cinema not mechanically, but by understanding and developing the specificity of cinema art, simultaneously with developing its image system, with deepening into the nature of its artistic conditionality" (Levin, 1976: 116).

A film scholar L. Mamatova (1935–1996) even counted A. Lunacharsky among the classics of Soviet cinema, who, in her opinion, "did not abuse ready-made formulas: he persuaded artists that the partisanship of art is the highest manifestation of revolutionary ideality and the effectiveness of artistic creativity" (Mamatova 1975: 83).

Film scholar G. Maslovsky (1938–2001) turned to an analysis of the theoretical legacy of V. Shklovsky (1893–1984), in particular his "theory of defamiliarization", which attempted to "pass itself off as a system and as truth. In fact, it was and remains only a part of the truth and a partial result of the system of art. Theory … grasped a simple but not easily attainable truth: the essence is not in the individual, even very productive parts, but in their interaction, in the system. And another, no less difficult to reach in practice: it is impossible to unravel a system without precise knowledge of its parts" (Maslovsky, 1983: 123).

Discussing the first volume of the "History of Soviet Cinema" devoted to the period of the 1920s, film historian E. Gromov (1931–2005) wrote that its authors "attempted to follow a

synthetic path, combining the conceptuality of the aesthetic approach to the history of cinema with a sociological and philosophical analysis of the material. They sought to provide a comprehensive picture of the development of cinema in the 1920's as an aesthetic phenomenon, taken in its formation and development. ... But the ideological struggle, as well as the struggle of factions, creative directions in the history of Soviet cinema of the first period, the book does not reflect fully enough. One gets the impression that cinema scholars seemingly do not dare yet to raise the study of cinema history to the level of those ideological problems which are not reflected in the works on literature or theater history, and above all, in connection with that fierce and very interesting creative struggle of various groups, schools and currents, which were filled with the 1920s" (Method..., 1972: 98-99).

Film scholar M. Vlasov (1932–2004) was even more radical in his critique of this collective work, asserting that "a serious flaw of the authors of this work ... is that the organizing and guiding activities of the Communist Party in the field of cinema have not yet been sufficiently reflected in their major work" (Metod... 1972: 100).

Of course, not only the Soviet film classics of the Great Silent Era, but also the cinema of the 1930s, were in the field of vision of the Soviet film scholars who published in the pages of the *Cinema Art.*

And here it seems surprising that F. Ermler's film *The Great Citizen* (1937–1939), imbued with the ideas of Stalinism and mass terror, was still perceived by some film critics as a striking positive example of film classics: "The most fully innovative, individual and social essence of the personality was revealed by Friedrich Ermler and his best work – the film *The Great Citizen.* A political film, not as an experiment, but as a successful experience, as an absolutely complete and harmonious image and story structure – this is what a picture of Ermler is like. We must say straight away that the ideological and aesthetic phenomenality of *The Great Citizen* has not been sufficiently realized by our art critics and our creative community. Ermler's film did not receive a sufficiently deep, comprehensive evaluation, and its traditions were not continued for a long time" (Shatsillo, 1969: 72).

Moreover, the film scholar S. Freilich (1920–2005), very much a rearrangement in the second half of the 1980s and early 1990s, argued strongly in 1971 that J. Raisman's "thawed" film *Your Contemporary* (1968) supposedly "continues the traditions of *The Great Citizen.* His principled discoveries in the fields of dramaturgy, directing and camerawork are part of today's experience of the publicist film. The image of Shakhov, a political fighter, remains imperishable despite some mistakes" (Freilich, 1971: 108-109).

I. Dubrovina's text, "The Moral Potential of the "Ordinary Hero"" (Dubrovina, 1977: 118-134), is probably one of the most unfortunate and banal articles in the 1970s on the history of cinema, where no lively idea could be discerned behind a series of timid discussions of film characters from the 1930s-1950s, shackled by censorship...

Theoretical Concepts

Talking about film theory, the philosopher I. Lisakovsky (1934–2004) wrote that although "terminological uniqueness in film theory has not yet passed from the category of desirable, familiarity with the literature of the past decade allows us to affirm that the majority of scholars and art practitioners call the artist's ideological and aesthetic approach to reality, his approach to the principles of selection, generalization and interpretation of vital material a method. The direction is usually understood as its "offshoots" – peculiar arms into which the general channel of a particular method can be divided" (Lisakovsky, 1983: 80).

The theoretical concepts of the film scholar I. Weisfeld (1909–2003) were also situated within the same Marxist-Leninist paradigm. He argued that "the method of Soviet cinematography made it possible from the first steps of its development to come close to solving a problem which we would formulate as follows: the search for an image equivalent to the political task, a new social function of film. Film was seen as a structure, as a new integrity, rather than as a collection of techniques adapted to one theme or another. If one analyzes from this point of view the first declarations of workshops and creative teams, the first attempts of analysis by the authors of the films they created, it appears that through the mosaic and sometimes confusion of judgments one can clearly see the desire to create a hitherto unknown film, to build unprecedented art; its ideas, the revolutionary reality it embodies, also require new, organically inherent to it form. In this pathos – social and aesthetic – the Communist Party position of the Soviet artist was and is expressed" (Weisfeld, 1973: 106).

In the 1970s, ideas of semiotics and structuralism began to penetrate the Soviet academic world quite widely. In this connection, the *Cinema Art* published an article by the prominent linguist and semiotician V. Ivanov (1929–2017), "On the Structural Approach to the Language of Cinema" (Ivanov, 1973: 97-109).

In this article V. Ivanov wrote that from the point of view of the general science of signs – semiotics – it is essential first of all to investigate how the signs of film language relate to the objects depicted. The meaning of a sign in the language of cinema (just as in ordinary language) may not coincide with the depicted object (Ivanov, 1973: 99).

B. Ivanov noted that even before C. Metz (1931–1993) that the main way of image creation in cinema is synecdoche (part instead of whole) had already been noted by S. Eisenstein about the close-up: "one private aspect of a particular situation becomes, thanks to the construction of the film, a sign of the whole situation" (Ivanov, 1973: 103).

The discussion of semiotic approaches in film theory was continued by film scholar E. Levin (1935–1991): "If we accept as incontestable truth the fact that a frame is a sign, then the frame system acts as a sign system, and since natural language is also such, then the frame system can be called a 'film language' and considered as a common semiotic object. This unfolding of the original axiom into a semiotic theorem is flawless from a formal-logical point of view. But what aesthetic reality does this theorem describe? The expressive frame in its multiple meanings is the negation of itself as a sign, the "removal" of signification as its opposite. The identification of artistic expressiveness and signification in the semiotic sense of the term destroys the specificity of the mise-en-scene and includes it in a nonartistic, non-aesthetic series. The mise-en-scene as a sign is aesthetically meaningless, and the system that operates with it describes not the film, but something outwardly similar to it" (Levin, 1973: 110, 113).

Arguing with V. Ivanov, Levin wrote that "of course everyone is free to interpret Eisenstein in his own way. But I am convinced that the general theory of cinematic expressiveness and cinematographicity which he created is a non-semiotic theory. Cinematographic expressiveness as a new, specific quality of the frame, and cinematographic quality as a new artistic quality of the montage are not reducible to expressiveness which can be identified by the laws of analogy with a different subject or object. Expressiveness and imagery are not exhausted by representativeness, but grow out of representativeness, act as its excess, and this excess does not fit in the framework of the sign" (Levin, 1973: 113).

Entering the discussion, cinematographer Y. Martynenko (1932–1985) noted that in the dispute V. Ivanov and E. Levin the polemicists "proceed from an implicit, but very distinctly felt conviction in the linguistic nature of the sign system of art, but between verbal language and cinema art one cannot place an equal sign, although art and language are related by the use of signs, systematicity, communicative function" (Martynenko, 1973: 150-151).

Y. Martynenko thought that E. Levin was very wary of semiotics because it was "formed in the stream of philosophical views alien to dialectical materialism" (Martynenko 1973: 155). But further asked the question: why, according to E. Levin, the cadre does not possess signification? And immediately answered it this way: "Because E. Levine interprets the concept of the sign in a very simplified way. ... it is wrong to put an equal sign between the measure of subjective transformation of an object and its aesthetic quality, the aesthetic is more complex than it is presented by E. Levin" (Martynenko, 1973: 156).

Further Y. Martynenko noted that E. Levin and V. Ivanov agree that "linguistic methodology is applicable to the analysis of 'standard', epigone films. Well, if the methods of semiotics would work in this limited field, it would also be useful... However, already the very notion of individualization and uniqueness presupposes a certain norm against which these "deviations" manifest themselves. Besides, the recurring features of, say, the organization of an artwork have long been investigated by the classical methods of traditional art history (for example, plot, plot and composition)" (Martynenko, 1973: 158).

As a result, Y. Martynenko concluded that "cinematography is a sign system, and the notion of a sign can take its proper place in art history analyses. But at the same time, we should seriously warn against hasty and naive attempts to identify the laws of art and language: theoretical clichés borrowed from other sciences and pasted on white spots of our ignorance very often only close rather than solve the problem, creating illusory hopes" (Martynenko 1973: 158-159).

Praising E. Levin's monograph "On the Artistic Unity of Film" (Levin, 1977), film critic G. Maslovsky (1938–2001) points out that in his theoretical concept "the structure of a film image

reproduces the structure of an expressive frame; in turn, the structure of composition is the reproduction of the structure of a film image; generally speaking, film extensively reproduces the specific properties of an expressive image: it tries to reflect an immediate reality, and at the same time it is a mediated aesthetic reality; film is the structure of a string. In other words, the nature of integrity on all levels, from the expressive frame to the film, is one" (Maslovsky, 1978: 120).

To some extent, this polemic was joined by an article by the film scholar A. Vartanov. Assessing film scholar L. Kozlov's (1933–2006) monograph (Kozlov, 1980), film critic A. Vartanov (1931–2019) wrote in the *Cinema Art* that "as a result of his multifaceted analysis the author draws an interesting conclusion, which he first formulated, about the internal verbal quality of cinema, about its quality, akin to verbal art and verbal expression (Kozlov, 1980: 167). This conclusion, which so far sounds more like an audacious hypothesis than a rigorously proven position, is based both on S. Eisenstein's visionary theoretical work and on the creative practice of Soviet cinema of the 1920s, and on the author's general aesthetic conception of cinema language. L. Kozlov rightly opposes those who build aesthetics of the screen on the basis of the absolute secondary character of cinematographic creativity in relation to literary creativity. This does not prevent him, however, from talking about the internal verbalism of screen images on a different, higher theoretical level. This hypothesis, in my opinion, is extremely fruitful and gives a new impetus, new material for our film studies" (Vartanov, 1983: 105).

Referring to the theory of film editing, film scholar M. Yampolsky stressed that "the formation of editing cannot be seen as some process that allows one to improve the way the film's narrative or deepen the psychology of its characters; one cannot see editing as an invention of constructivists who saw an analogy between assembling structures and gluing films together. Montage cannot be understood only as a certain global principle of the construction of film form or film content that permeates all the elements of the film from acting to mise-en-scene. Montage is first and foremost a film-specific way of organizing the space of the film, based on a change of points of view, and a formal basis for the inimitable cinematic structure of the spectacle. Since montage is a way of combining different points of view, we find the notion of "in-frame montage" unreasonable. However, the very notion of montage requires further deepening and analysis in the process of specific research into the history of cinema" (Yampolsky, 1982: 146).

Cinema of the 1970s-1980s was also examined from the theoretical perspective in the journal *Cinema Art*. For example, an article by the film scholar V. Dyachenko pointed out that in a number of films of the turn of the 1970s Soviet scriptwriters and directors, "mannerically juggling the details of life, behavior and psychology, have forgotten how to construct a whole in accordance with the laws of high truth, with the requirements of rhythmic architectonics dictated by meaning. The entourage of the background and the second-planar characters illegally seize our attention, while the main characters and the main themes recede like under the ice. Bad taste, conscious and unconscious quotations, untidy montage, mise en scène, playing with associations on the principle of "the woman remembered her brother-in-law and bought a rooster" (Diachenko, 1970: 26).

The Soviet cinema of those years was reproached for the fact that "the cinematographic gallery of characters of ... contemporaries in ... a number of pictures is not socially representative, or, as sociologists say, not representative of the many active social and psychological forms noted in our society... there were few energetic, actively thinking and acting heroes among the actors. On the contrary, all too often there were characters whose inner filling was all sorts of oddities and eccentricities. In many cases there is reason to believe that in this way the authors tried to relieve themselves of the obligation to explain the social genesis of the character and the direction of its development. As a consequence, the psychology and relationships of the characters are inevitably simplified. These shortcomings are compensated for with external expression, pathetics and hyperbolization, and sometimes with such a rambling, excited "expression" of style, which can be called aesthetic hysteria. Melodramatically emphasizing their sympathies and antipathies toward the characters, the authors in such pictures reduce the ideological and artistic impact of the work to one moral and didactic formula or another" (Diachenko, 1970: 34).

Analyzing Soviet cinematography of the turn of the 1970s, literary and film critic L. Anninsky (1934–2019) correctly noted that at this stage of cinema development "artistic diversity has been stripped of its earlier alternative rigidity. There is no longer a violent, unequivocal linear opposition between, say, intellectual cinematography with its "heavy problematics" and the frivolous brilliance of comedy, or between the "serious typology" of life studies and the "non-serious typology" of the same comedy. Fifteen years ago, ten years ago, the films which concentrated the process of

cinematic development were tagged with a single motto – introspection of the soul; everything that opposed depth and seriousness in cinema opposed the psychological intensity of such films… Now everything is mixed up… expanded, expanded" (Anninsky, 1971: 134).

"The new ethical version of man, – continued L. Anninsky, – may be submerged in the thickness of natural typology, may be elevated to the heights of refined intellectualism, or may be revealed in the plasticity of color, or in intraframe geometry, or in texture, or in pictorial toning… all what we would call the "formal side" of the frame – if we distract ourselves from the real version of the person behind this "form". … three characteristic ribbons, three positions, three stylistic systems – in a word, three exemplary models, artistically revealing the man today: … typological, intellectual, and plastic" (Anninsky, 1971: 135).

Film scholar M. Turovskaya (1924-2019) reminded us that "when all art, almost without exception, can be replicated in one form or another, and the gradients of perception – from the individual-aesthetic to the professional-expert, from the most naive and immediate to the pseudo-expert, in the spirit of Andersen's tale of the Naked King – become indefinitely great, then the quality of the work itself loses its immutability, and there is a need to mark it somehow. This process of transition to prestige value could be called the Naked King Effect. If the only unit of measurement for the autonomous arts was the work, then for the new era of technical arts – at least for today – the unit of measurement can be considered the name, the personality, rather than the individual work. And if an aura reveals no accidental vitality and an enviable capacity for regeneration, it gathers around a person, around a destiny, rather than around a thing, because a thing is replicable and often collective (a film, a television program), while a person is still unique and unrepeatable" (Turovskaya, 1980: 156).

Thinking about contemporary Soviet cinematography the sound engineer R. Kazarian complained that "in spite of the fact that the best achievements of contemporary cinema are characterized by a high culture of sound and visual synthesis, the theoretical ideas about the role of sound formation itself in the process of film formation remained somewhere at the level of the 1940s–1950s" (Kazarian 1982: 123).

Perhaps the most significant theoretical work published in the *Cinema Art* in 1969-1985 was film director A. Tarkovsky's (1932–1986) article "About the Film Image" (Tarkovsky, 1979: 80-93).

In it A. Tarkovsky argued that "the image is intended to express life itself, not the author's notions, considerations of life. It does not designate, does not symbolize life, but expresses it. The image reflects life, capturing its uniqueness. But what is typical then? How can uniqueness and uniqueness be correlated with the typical in art? The birth of the image is identical to the birth of the unique. The typical, pardon the paradox, is in direct dependence on the dissimilar, the singular, the individual contained in the image. The typical appears not at all where commonness and similarity of the phenomena are fixed, but where their dissimilarity, specificity, and particularity are revealed. By insisting on the individual, the general, as it were, is omitted and left beyond the limits of visual reproduction. The common, thus, acts as a reason for the existence of a certain unique phenomenon. … All creativity is linked to the desire for simplicity, for the simplest possible way of expression. To strive for simplicity is to strive for the depth of the reproduction of life. But this is the most painful thing about creativity – the thirst to find the simplest form of expression, that is, one that is adequate to the truth being sought. Rhythm is the absolute dominant feature of the cinematographic image, expressing the flow of time within the frame. What the passage of time manifests, reveals itself in the behavior of the characters, in the representational interpretations, and in the sound, are merely incidental constituent elements which, theoretically speaking, may or may not be present… You can imagine a film without actors, without music, without scenery, without editing, but with a sense of time flowing through the frame. And that would be real cinematography" (Tarkovsky, 1979: 86-88).

A. Tarkovsky was convinced that the cinematographic "image is neither a construction nor a symbol … but something indivisible, unicellular, amorphous. This is why we could speak of the bottomlessness of the image, of its principal unformalizability. As for montage, it is difficult to agree with the widespread misconception that montage is the main formative element of film. That the film is supposedly created at the editing table. Any art requires editing, assembling, fitting parts and pieces. We are not talking about what brings film closer to other genres of art, but about what makes it different. We want to understand the specificity of cinema and its image. And the cinematic image emerges during filming and exists only within the frame" (Tarkovsky, 1979: 88-89).

Cinema and the Spectator

Experiencing an acute shortage of theoretical articles written by professional film scholars, *Cinema Art* often resorted to the services of professional philosophers.

In the course of its theoretical analysis of the problem "Cinema and Audience" the editors repeatedly turned to articles by the philosopher M. Kagan (1921–2006), who reasonably wrote that "artistic perception is one of the most complex problems of the science of art. It is difficult, firstly, because this process runs in the depths of the human psyche and receives almost no external manifestations. Of course, the audience's laughter or explosion of applause are indicators of certain emotional movements of the audience, but it would be very naive to reduce the complex psychological process of perceiving a play or film to these movements. Of course, the spectator can give an account of his or her impressions of the film he or she has watched and even try to understand why he or she liked and disliked something in it, but here we are dealing not with perception itself, but with its analysis and a schematic description of its result" (Kagan, 1970: 98).

M. Kagan went on to draw a reasonable conclusion that artistic perception "is even more difficult for scientific study than the problem of artistic creativity, for the latter is fixed in one way or another – in sketches, sketches, rehearsal process, finally in the work itself, whereas perception of art remains buried in the depths of human psychology, running unaccountable even for the consciousness of the perceiving person. The problem of artistic perception is complex, secondly, because there is an extremely great influence of a whole ensemble of factors, the name of which is human individuality. It is well known how often even close people differ in their interpretation and evaluation of the same images and works and how, on the other hand, the perception of one and the same person changes depending on age, level of culture, artistic education, and, to a certain extent, on mood, even on physical state at the moment" (Kagan, 1970: 99).

At the same time, M. Kagan believed that the specificity of artistic information a) unlike scientific information, contains knowledge not about the objective laws of the real world, but about the meanings, meanings, values that the object has for the subject, nature for society, the world for man. This is what distinguishes it from documentary information, which contains information about factual, singular, actually existing; b) it absorbs subjective, social-group and intimate personal attitude to the reflected (cognized, depicted), characterizing not only the reflected object (natural or social), but also reflects the subject (individually unique personality of the artist or "collective personality" of the group of authors); c) has a two-layer psychological structure, having rational and emotional levels; d) is necessary for human.

And then, while still staying within the framework of Marxist-Leninist theory and somewhat polemicizing with the philosopher Y. Davydov (1929–2007) (Davydov, 1972: 141-158), M. Kagan argued that "the taste of the individual in socialist society, which obeys neither normative dogma nor anarchist arbitrariness, can and should be an adequate expression of freedom, the aesthetic 'sign' of human freedom in a related social world" (Kagan, 1981: 92).

Film scholar Y. Khanyutin (1929–1978) believed that "the need to fight for the viewer is the first and powerful factor determining the thematic quest, the stylistic features and genre structures of contemporary cinema. ... The problems facing Soviet cinematography today are extremely complex and varied. It must define its place in the system of socialist culture, in the system of contemporary mass communications which pretend to occupy the viewer's time, attention and thoughts. He should oppose himself to the products of mass culture sporadically entering the cinema circle, he should strive to ensure that his works actively support the best qualities of man" (Khanyutin, 1976: 36).

Film sociologist M. Zhabsky further drew attention to the characteristic trend of the early 1980s – the rejuvenation of the actual audience (this trend, as we know, continued later in the 21st century), but at the same time noted that this phenomenon for understandable reasons contributes to a decrease in the overall aesthetic level of the film audience (Zhabsky, 1982: 39).

The philosopher E. Weizman (1918–1977) wrote that "the sociology of cinema is concerned with analyzing film production, film distribution and filmmaking, analyzing the ways and principles of film management, the economic and financial sides, etc. In addition, sociological analysis of cinema will obviously include the problems of popular science film in terms of its place in systems of social activity, say, in terms of the interaction between science and society. Sociology of art in the proper sense of the word, and thus sociology of cinema as art, is, in our view, primarily interested in the range of questions concerning how the human world in all its socio-historical, natural and personal diversity enters cinema. The problem of sociology is the discovery of the real

'presence' of the world in a film production, however autonomous it may seem, however 'autonomous' its structure may be" (Weizman, 1972: 89). A group of problems is important here: the artist and the medium, a sociological analysis of the creative process and its result (the film/artwork), and a study of art communication (Weizman, 1972: 90-91, 94).

Ten years later, film sociologist M. Zhabsky reminded readers of the journal that "as a social phenomenon, the film audience exists as if in two hypostases. Firstly, it represents that part of the population which is familiar ... to cinematography. ... This is the so-called potential audience. Second, we are dealing with an actual audience: it is defined by the number of film visits and estimated by the arithmetic of tickets sold" (Zhabsky, 1982: 29).

An article by film sociologist D. Dondurei (1947–2017) correctly points out that "there is no ideal audience that can always perceive 'true art' adequately, and as sociological research shows, there is a clear, constant and ever-repeating division of viewers into groups. Some, with this or that degree of approximation, read the program of the work set by its creators, deciphering the artistic "code" of its understanding. Others demonstrate a type of perception that experts consider inadequate to the author's intent. ... What does such a viewer see in this or that film? How to understand the origins, motives and results of such "non-professional" perception of art and how to evaluate them correctly? Can such perception, with all its differences from the "true", "prepared" perception, be nonetheless self-valuable and artistic in its own way? Or do we face another, negative, second-rate pole of this same "true" and "adequate" perception? These are questions that require special reflection and research" (Dondurei, 1977: 79).

The questions, you must agree, are not easy, and few people today are likely to be able to answer them unambiguously.

Another of Dondurei's theses was as follows: "Nowadays, making a film that would draw audiences from all cultural backgrounds and social groups, that would bring together in one room the most sophisticated connoisseurs of art and those who happened to drop in at the theater for no reason at all, would be a very difficult task. The audience of cinematography is stratified, differentiated into different "sub-audiences". To please all at once is a great art" (Dondurei, 1977: 60).

Here, however, the words "at present" are somewhat disconcerting. Had there not been this stratification before (in the 1950s and 1960s, for example)? But on the whole, D. Dondurei was right that "there is probably such a way. For example, the production of multi-layered, multi-oriented films like Napoleon Cake, which could be read by different social groups in such a way that some would see in them a profound grasp of reality, others an interesting plot "from life", and still others, say, lyrical digressions by the authors. Hence the special structures of plot collisions, the inclusion of special "viewer interest" themes, the "double accounting" of the artistic structure of the film, and the like. Such a compact, albeit extremely complex, way will ensure, under contemporary conditions of the social functioning of the picture, its box office and at the same time its artistic prestige" (Dondurei, 1977: 60).

It is as if this was written about V. Menshov's melodrama *Moscow Doesn't Believe in Tears* (1979), which had not yet been made...

Film scholar I. Weisfeld (1909–2003) approached the subject of cinema and its audience from the perspective of the need for mass film education, rightly stressing that "rejecting the monopoly of the visual, as well as an unwillingness to admit its penetration into all pores of our life, we cannot fail to realize that we are witnessing a fundamental transformation in the ways of knowing the world, and consequently in the methods and techniques of education and training both in higher education, and in primary and secondary schools. There is no escaping this. The essence of transformation is in combinations, syntheses of written and literary and visual perception. Film as a means of aesthetic and moral education gradually enters into the daily life of school life" (Weisfeld, 1974: 148).

On Problems of Film Criticism and Film Studies

Articles on theoretical problems of film criticism in the *Cinema Art* journal, as in the previous post-war decades, addressed both the history and the present stage of film criticism as a science.

Film scholar E. Levin (1935–1991), analyzing V. Shklovsky's book "Over 40 Years. Articles on Film" (Shklovsky, 1965), he recalled what he believed to be Shklovsky's erroneous statement: "The new form is not to express new content, but to replace the old form, which has already lost its artistry" (Shklovsky, 1925: 27). "Indeed, Shklovsky's assertion exposes at least two contradictions of the concept that cannot be resolved within it. Contradiction one. Artistic form, as it was

understood by the *Society for the Study of Poetic Language*, should not change, develop, become morally obsolete, for it is the sum of techniques. But the history of art shows the contrary. The second contradiction. For *Society for the Study of Poetic Language*, the form of a work of art, taken by itself, is its artistry. But then the moral deterioration of form must be accompanied by a loss of its artistry. But all forms in art, even archaic forms such as heroic epics or ancient tragedy, retain their artistic qualities for us. How can this be explained? The formal school offered no convincing answer: it understood form and artistry narrowly" (Levin, 1970: 107-108).

On the other hand, E. Levin praised V. Shklovsky for "realizing that 'assemblage of attractions' in theory and practice was the negation of a predetermined form identical with a certain content. This point must be emphasized because it was not sufficiently taken into account, which repeatedly led to a superficial interpretation of Eisenstein's pioneering searches: they were declared formalistic, blasphemous in relation to the classical heritage. Meanwhile, the "montage of attractions" was a crisis – in the productive sense of the word – realization of the undeniable fact that the artistic form is not indifferent to the content and that the new content cannot be conveniently packaged in the usual forms of pre-revolutionary art. The decisive, extreme rejection of the old form proclaimed by the "montage of attractions" was the beginning of its natural transformation, which joined the general flow of the search for new means of expression and new imagery" (Levin, 1970: 115).

At the turn of the 1970s, the *Cinema Art* turned to an analysis of the subject and method of film studies (Zvonicek, 1970: 127-144).

Film scholar S. Zvonicek insisted that "the subject of film studies is film as a medium. ... we have abandoned the artificial limitation of the subject of film studies to works of film art" (Zvonicek, 1970: 134), and among the methods of film studies he singled out compilation, comparative (as a scientist has to deal with labor-intensive research works of comparative nature, drawing parallels between cinema and literature, cinema and theater, cinema and music, cinema and the fine arts)" (Zvonicek, 1970: 135). "The next place in the hierarchy of methods, – S. Zvonicek wrote, – is occupied by the method that has the right to be called 'exact', for even the most abstract reasoning would have to rely on statistical facts. The question of quantity and its relationship to quality very often falls within the field of view of the film critic. The use of statistics is considered a matter of course in film distribution and commerce. Similarly, statistics are necessary for the reasoning of the film sociologist" (Zvonicek, 1970: 136).

He also recalled that "the individual disciplines of art history – aesthetics, sociology, history, economics – transfer their already established method to cinema as well. They impose on it their experience, their traditions, the rich literature that fills libraries. In addition, many film scholars have studied in the workshops of theater, literature, and fine art. ... Masters of desk research belong to the past: such a complex phenomenon as cinematography can be grasped from a scientific standpoint only with a broad method and the combined forces of a group of scholars studying a selected problem in various aspects" (Zvonicek, 1970: 143).

However, this kind of theoretical approaches of S. Zvonicek was criticized by the philosopher E. Weizman (1918–1977), who disagreed with the fact that "the range of issues of film studies affects only the theory of communication and mass culture because this approach is one-sided. It diminishes the significance of cinema as an artistic creation, as a kind of artistic activity. ... It would be a delusion to dissolve the art of cinema into the general means of mass communication and powerful influence on the masses without seeing its figurative, aesthetic nature, without seeing its role in the creation of artistic values which, for us, actively help transform society and man on communist principles, while in the bourgeois world they can be means of defamation of personality" (Weizman, 1972: 84).

That said, E. Weizman was against "reducing criticism to a mere sociological analysis of the content of a work perceived as a mere cast of reality, circumventing the complex mediations that lie between life and art and give rise to the singularity of artistic form, of artistic expression because one cannot ignore the process of birth of artistic truth, different from mere imitation of life, from crude naturalism" (Weizman, 1975: 94).

At the same time, E. Weizman emphasized that "the sociology of cinema significantly expands traditional film studies, because the researcher here inevitably encounters a number of phenomena essentially important in the context of problems of a general sociological and general cultural nature. And these problems are primarily ideological. It is no accident that theorists of anti-communism are stubbornly trying to separate the art of our society from socialist society itself.

... Therefore, literary and art criticism, and film criticism in particular, must have its own special connections with the sociology of art. After all, criticism plays a kind of direct mediator between the artist, on the one hand, and the spectator, on the other, between the phenomenon of art – the work – and a living, complex, multifaceted and contradictory life, in some ways always wider and more boundless than this phenomenon" (Weizman, 1975: 97, 103).

Quite acute for those times the problems of film studies were posed in the article of film critic V. Dyachenko: "Is it surprising that there is simply no unified theory of cinema (analog of literature theory)? "Most of the questions of cinema art" and "questions of film dramaturgy" surprisingly arise and are still being addressed separately. To be perfectly frank, most of both come down to general aesthetic questions, illustrated only with cinematic material. For many specific and extremely important problems of cinematic practice, however, cinematic theory has not yet been approached. What, for example, is known about the essence and regularities of cinematic rhythm? There is not even a coherent definition. And is it even possible to imagine a more special and more important "question of cinema"? Thus, it has to be stated that the theoretical foundations of the most important art (with the exception of general aesthetic ones) are weak and have no pioneering influence on the development of cinema art" (Diachenko, 1971: 19).

The philosopher N. Parsadanov argued in his article in favor of the union of film criticism and aesthetic theory (Parsadanov, 1971: 11-15). He argued, however, that this kind of alliance would be fruitful only if "the influence of Marxist-Leninist methodology as a whole, the influence of the fundamental principles of revolutionary philosophy and the ideology of socialist humanism on art criticism were strengthened. ... This also contains the guarantee against the dangers of taste, subjectivism, and group predilections, which often appear under the banner of the struggle for principles. Blunt categorical evaluations and schematism of far-fetched constructs presented as true principles are in their essence the opposite of it. Behind them, they hide a theoretical inconsistency and methodological helplessness. Far from the principles of Marxist-Leninist analysis of art are all vagueness and vagueness of critical judgments, the avoidance of clear and precise positions in relation to the artistic phenomena in question" (Parsadanov, 1971: 11-12).

The film critic G. Kapralov (1921–2010) was also very Marxist-Leninist in his theoretical approaches, emphasizing that individual successes in film studies "cannot conceal the serious backlog between theory and film-making, especially in the development of such central problems as questions of socialist realism, Communist Party and folk art, which are still often interpreted in a simplistic, dogmatic way, without regard for the richness of Soviet art, the variety of its forms and styles. The sporadicity of the appearance of theoretical works devoted sometimes only to one aspect or stylistic feature of contemporary film, one direction or another, sometimes leads to the fact that such a work suddenly becomes, like a lone tree in the steppe, the only point on which all eyes are focused. As a result, a private problem covered in a book inappropriately begins to claim a broader significance" (Kapralov, 1971: 17).

At the same time G. Kapralov was convinced that "a talented critic goes as if next to the artist, and the throes of creativity pass through his soul as well. The epithet "artistic", which we add to the name of a critic engaged in the analysis of art phenomena, signifies, in our opinion, not only the object of research, but also something essential that concerns the characteristic of the critic's own work. The critic is also an artist, only the genre of his work is somewhat different, more nakedly corrected by analytical, thought. A critic is neither a detractor nor a toastmaster. To think together with an artist, to help him or her not to lose sight of the broader horizon of life and art, to go with him or her internally, as it were, along the artist's creative path, and to prompt and design the right continuation of the path where the artist stopped, stumbled or failed to see the way ahead – what a noble and lofty task! ... Soviet cinema art has a faithful Party compass. And the Soviet critic – artist and citizen – considers himself 'mobilized and summoned' on the great front of the creation of communist culture" (Kapralov, 1971: 17-18, 20).

I. Weisfeld also agreed with G. Kapralov: "Criticism is art, and a critic is supposed to have the same impression, emotionality, perspicacity, creative temperament, and ideological conviction as the film-maker. Criticism is a polygenre, just like cinema itself: a study, a note, an essay, a commentary (for TV and radio), a feuilleton, a parody... There is one difference: criticism, at its very source, is a science. Science in action, in constant reconnaissance by battle" (Weisfeld, 1971: 80).

In a similar vein, philosopher and film critic V. Kudin (1925-2018) argued about the tasks of film studies and film criticism, emphasizing that "serious sociological research, generalization and analysis of facts can give the critic a real scientific basis in his judgments and conclusions. And only

by relying on them can the film critic successfully fulfill another part of his task: to actively assist the creative search of the artist. A serious discussion of the aesthetic qualities of film, of its poetics, and again, of course, in the broad ideological and political context of the problems and concerns of the contemporary artist. And without this it is difficult to talk about the serious impact of a critical discourse on the viewer and on the film process. ... Solving these problems means moving forward with the development of the method of socialist realism. Conversely, only by focusing the attention of the entire collective of film critics on current issues of the method of socialist realism can we tangibly contribute to increasing the ideological efficacy of our cinema" (Kudin, 1971: 78-79).

V. Zhdan (1913–1993) also believed that "for film studies (including theory and criticism) an important task continues to be strengthening the scientific, consistent approach to the facts of film history and theory, their precise and clear comprehension from Leninist Party positions. It is primarily a question of the Marxist-Leninist methodological equipment of film criticism" (Zhdan, 1971: 103).

M. Zak (1929–2011) argued along similar lines, insisting that film criticism, in order to become "effective, scientifically authoritative, must rise to a nationwide, genuinely Communist Party point of view on everything that is subject to our analysis, must take place in the bright light of our personal Party conscience for our common cause" (Zak, 1971: 107).

E. Bondareva (1922–2011), L. Roshal (1936–2010), R. Sobolev (1926–1991), and other Soviet film scholars (Bondareva, 1971: 10-14; Roshal, 1971: 14-18; Sobolev, 1971: 109-111) were in agreement with them.

Film critic K. Scherbakov was more specific in his article based on the current practice of film criticism, emphasizing that there are still "few articles and feuilletons, few rejoinders devoted to films that knowingly fail, even shoddy ones. Probably, the reasoning goes something like this: "Well, it's obvious, it's beyond art, is it worth wasting gunpowder, breaking lances..." And so the film, the failure of which is visible to the naked eye, quietly goes on all the screens with complete silence of the press. And the viewer, especially those who are not sophisticated in critical and cinematic subtleties, has a reasonable feeling that the critics treat this film if not favorably, then at least tolerantly. Needless to say, this tolerance is inappropriate, even if it exists only in the perception of a certain part of the audience. ...To say nothing of the fact that the filmmakers themselves may have the impression that their productions are, as a rule, beyond criticism. An impression that must be nipped in the bud and debunked" (Shcherbakov 1971: 22).

It is worth noting here that this discussion of cinema studies and criticism unfolded in 1971, before the publication of the Resolution of the Soviet Communist Party's Central Committee "On Literary and Artistic Criticism" (Postanovlenie..., 1972). Thus, Editor-in-Chief E. Surkov (1915–1988) successfully played a bit ahead of the curve.

The Resolution of the Soviet Communist Party's Central Committee "On Literary and Art Criticism" noted that "many articles, reviews, and critiques are superficial, lacking philosophical and aesthetic quality, and testify to an inability to relate the phenomena of art to life. Up to now, criticism still displays a conciliatory attitude toward ideological and artistic marriage, subjectivism, budding and group predilections. ... Criticism is still not active and consistent enough in asserting the revolutionary, humanistic ideals of the art of socialist realism, in exposing the reactionary essence of bourgeois 'mass culture' and decadent movements, in combating various kinds of non-Marxist views on literature and art and revisionist aesthetic concepts" (Postanovlenie..., 1972). It was therefore proposed not only to overcome these shortcomings, but also to "fully promote the strengthening of the Leninist principles of the party and the people, the fight for the high ideological and aesthetic level of Soviet art, to consistently oppose bourgeois ideology" (Postanovlenie..., 1972).

And since the December 1971 Plenum of the Union of Soviet Cinematographers had been dedicated to the current situation and tasks of film criticism in light of the decisions of the XXIV Soviet Communist Party's Congress, the film critic A. Karaganov, reflecting the decisions of this Plenum, noted that "in obligation and duty of our country's only thick film *Cinema Art* journal is supposed to be not only a social and political and critical, but also a theoretical organ of Soviet cinematography. However, the theory section occupies a negligible place on its pages. It sometimes publishes articles on sociology and film history, but hardly any theoretical articles at all. The journal does not publish any problematic annual reviews of contemporary cinema, which is also unfortunate because the very genre of these reviews would have demanded a closer connection between criticism and theory, to move more resolutely from the evaluation of individual works to

an understanding of the cinematic process. …. Naturally, for theoretical work or theoretical deepening of criticism, it is not enough to have the appropriate inclinations and skills – one must be able and willing to think in terms of art as a whole, in terms of our complex century, bearing in mind the development of Soviet society, the fate of the revolution, the struggle of ideas and social forces in the modern world. It is much more difficult and bothersome than choosing a film to one's liking and concentrating on examining its plot or stylistic peculiarities. But fruitful qualitative changes and achievements await criticism precisely on the path of mastering a scientific methodology of analysis, on the path of an organic connection of the social, ideological and aesthetic approach to film, of social, ideological and aesthetic criteria in its evaluation" (Karaganov, 1972: 8).

And it must be said that even after this, admittedly quite harsh criticism, E. Surkov, editor-in-chief of the *Cinema Art*, managed to keep his chair for another decade. I think this was due in part to the discussion he had organized in advance in 1971 about film studies and film criticism.

Also in 1972, another resolution of the Soviet communist Party Central Committee was published, this time "On measures for the further development of Soviet cinematography," which noted that the screens "often see films which do not meet the ideological and aesthetic criteria of Soviet art and the increased demands of the audience. Cinematography lacks depth in the artistic reflection of the most important processes of modernity. Not everything is done to show the economic, social and cultural transformations carried out by the Soviet people under the leadership of the Party, to depict important social changes taking place in the life of the working class, the collective farm peasantry and the intelligentsia, the struggle of the Party and the people for an organic connection of the achievements of the scientific and technological revolution with the advantages of the socialist system" (Postanovlenie…, 1972).

For this reason, the director S. Gerasimov (1906-1985), basing himself on both these Resolutions at once, reminded us that "it is by no means an exhaustive task for the critics to give a general characterization of this or that artistic phenomenon. It is necessary to see a work in the broad context of historical and contemporary phenomena in literature and art, and of the reality they reflect. … Aware of the importance of Soviet cinema in the national struggle for communism, and fully aware of the tremendous tasks that this entails for film criticism and film theory, filmmakers are entitled to expect both a demanding attitude toward their work and a careful and friendly attitude toward it from their critics" (Gerasimov, 1975: 2-3).

S. Gerasimov further noted: "The creation of the Scientific Research Institute of the Theory and History of Cinematography should be regarded as an important event. The Institute is called upon to become the center of Communist Party cinematographic science, to unite and lead the creative research work of a large group of scientists and assist in the training of new scientific cadres" (Gerasimov, 1975: 7).

The film scholar V. Baskakov (1921–1999), appointed director of this research institute, turned to his favorite subject and pointed out that one should not "forget that the bourgeoisie and its ideologists make extensive use of the screen for their own purposes, trying to instill myths about the prosperity of capitalism in various parts of the world or to distract the mass consciousness from the real processes taking place in the world today by means of complicated camouflage. To this end, the most subtle, most complex means are used: left-wing extremist slogans, pseudo-revolutionaryism, bourgeoisness masquerading as anti-bourgeoisness. All of this must be seen, understood, and evaluated" (Baskakov, 1975: 91).

And in his article "The Cinema Art of Socialist Realism and the Falsifications of 'Sovietologists'" V. Baskakov, as always, clearly refuted the opinions of bourgeois film critics: "Whatever our ideological opponents say, whatever "models" of the history of Soviet cinema they construct, however cunningly they try to confuse the question of the ongoing progressive development of Soviet cinema, they will not succeed in replacing truth with lies, they will not succeed in covering up their true intentions and plans with "scientific" toga" (Baskakov, 1977: 52).

In 1976, the editorial board of the journal Art of Cinema decided to hold another discussion on the methodological problems of film studies and film criticism (Method…, 1976), in which film scholars V. Baskakov (1921–1999), V. Bozhovich (1932–2021), N. Gornitskaya (1921–2005), E. Gromov (1931–2005), L. Kozlov (1933–2006), E. Levin (1935–1991), L. Mamatova (1935–1996), Y. Martynenko (1932–1985), K. Razlogov (1946–2021), V. Sokolov (1927–1999), E. Surkov (1915–1988), M. Turovskaya (1924–2019), Y. Khanyutin (1929–1978), D. Shatsillo, V. Shestakov (1935–2023), I. Weisfeld (1909–2003), R. Yurenev (1912–2002), philosophers M. Kagan (1921–2006),

A. Novikov (1936–2022), N. Parsadanov (1922–1985), etc.

As part of this discussion, film historian I. Weisfeld noted that, in his opinion, "an alliance of film studies, philosophy, and sociology will be fruitful only when each of the fields of knowledge does not diminish its goals and its "subject matter". This is all the more necessary to remember that inconsistency in defining the boundaries and subject matter of research is not a rare phenomenon in our theoretical literature" (Weisfeld, 1976: 55).

Filosopher M. Kagan insisted that "the prospect of the development of the scientific study of art consists precisely in rising from its one-sided study by the methods of art history disciplines to its systematic study by an ensemble of methods of different sciences" (Kagan, 1976: 75).

Opposing M. Kagan, E. Gromov believed that "on the general theoretical plane it is necessary to clearly understand that the main method of studying art is aesthetic and art history methods adequate to the object of study. These methods should be improved and enriched, but not at the expense of losing their own specificity. ... Information theory, even when supported by philosophical and aesthetic analysis, proves unable to grasp the specificity of art" (Gromov, 1976: 60).

Film scholar E. Levin (1935–1991) emphasized that "the object of cinema history as a science can be considered the cinematographic process as a whole, that is cinema as art, as an area of culture and spiritual life of society, as a social and aesthetic phenomenon – in its development and diverse connections with other areas of culture and social life. A complete study of the cinema process requires the combined efforts of scholars from various fields, especially art historians, cultural historians, sociologists, and psychologists; however, a film critic should be well-versed in all of these fields in order to participate equally in the complex study of the film process. The subject of the history of cinema as a science is the regularities of the development of cinema as art, the laws of aesthetics, taken in their development and ultimately conditioned by the laws of social life. The object and the subject of science are thus organically linked. The subject highlights its specificity in the phenomenon under study. I find the methodology of historical-typological analysis of social and aesthetic phenomena productive and promising. Such a method today no longer needs to overcome external obstacles, since it is not accompanied by the ominous shadow of comparativism and the grimaces of flat structuralism; it can deal with its own internal problems" (Levin, 1976: 82-83).

Film scholar N. Gornitskaya (1921–2005) recognized the systemic approach as the most promising for studying the history of cinema: "this approach will allow us to cover in the unity of opposites the triad: production-creative activity – film – spectator, which in the traditional approach was usually disconnected" (Gornitskaya, 1976: 80).

Film scholar R. Yurenev (1912–2002) expressed his disagreement with the fact that "philosophers and sociologists divide art criticism and the very process of art criticism into levels, aspects, methods, and slices so diligently. ... In a genuine art historian who wishes to know and describe the development of art, all these methods merge, alternate, coexist. And further suggested that instead of all these "levels," we should recall Eisenstein's principle of "polyphonic description" of the development of cinematic art. What does polyphonic mean? It does not at all mean that in an orchestra all instruments play in turn or sound simultaneously. It means that the artist chooses from the arsenal of representational means those means which he needs at the given moment, chooses and uses them for the solution of this or that ideological and artistic problem. ... Art historian should also be able to master this polyphony. ... The work of a film critic consists of three stages. The first stage is watching, the second stage is writing, and the third stage is printing. And at all these 'levels' we have many difficulties" (Yurenev, 1976: 98-99).

V. Kuznetsova (and, in our opinion, quite rightly) drew the discussion participants' attention to the fact that "if we attract the sociocultural context to study the history of cinema, then, obviously, we are entitled to set ourselves the opposite task as well – to use film as a means of studying the history of Soviet society. After all, film, perhaps even to a greater extent than a novel or a play, is an invaluable source primarily for studying public consciousness, social emotions, for understanding the ways of social and moral progress, finally, for judging what was the appearance, the way of life at this or that period of history, how the world looked when its features were sought to be captured by a movie camera. The second essential point ... is the need to study not individual outstanding films, but the cinematic flow, that is, the totality of film production of the period. Studying individual films, as well as studying individual directors in isolation, leads inevitably to one-sidedness, to a loss of a sense of context and, consequently, to a shift in criteria. We often treat the film stream with undeserved neglect. But it is, after all, where there is a

quantitative accumulation of the new, which precedes the qualitative leap that takes place in the best films" (Kuznetsova, 1976: 92).

Y. Khanjutin (1929–1978) stressed that "one of the most important methodological problems is considered now the problem of forecasting the development of cinema art in accordance with and in connection with the movement of our entire socialist culture" (Khanyutin, 1976: 98).

Somewhat separate from the discussion was the "looking ahead" opinion of K. Razlogov (1946–2021), who emphasized the importance of studying the place of audiovisual communication media (in particular cinematography and cinema art) in the system of culture: "This problem must be considered from the perspective of sociology, paying particular attention to the radical difference in development trends under capitalism and socialism. That is why I cannot agree with the idea expressed here that film studies must be only art history. Since cinema is a means of communication whose functions are by no means limited to artistic production, film scholars are faced with the task of investigating the whole multitude of real (and possible) forms of use not only of cinema, but also of television, videotapes, holography, and other means of audiovisual communication. This problematic is the focus of a large number of contradictions that we often encounter, but are unable to overcome them because we remain in the grip of only art-historical notions" (Razlogov, 1976: 92).

Of course, the participants of the discussion could not ignore the attitude of film studies to foreign cinema. V. Shestakov (1935–2023) believed that "it is necessary to study the links between foreign cinema and philosophy, including various fashionable Western philosophical concepts. One should not underestimate the influence of Freudism, existentialism and neo-Freudism on contemporary cinema. We should not forget other currents either. Unfortunately, we have few works devoted to analyzing the connection between idealist philosophy and bourgeois cinematography" (Shestakov, 1976: 81). This thesis was supported by V. Baskakov, N. Parsadanov and others.

Strange as it may seem, the most conservative and ideologically stereotypical statement of the future active "perestroika" fighter against all negative phenomena in Soviet cinematography was that of film critic L. Mamatova (1935–1996), who reminded only that "the internal core of the formation of multinational Soviet cinematography was the formation of the socialist realism method. Meanwhile, the theory of socialist realism itself was far from being fully developed in our cinematography. Some of its provisions, scattered in monographs and articles, were yet to be summarized in a fundamental work" (Mamatova, 1976: 88).

In 1977, the editors of the *Cinema Art* decided to mark the fifth anniversary of the Soviet communist Party Central Committee Resolution "On Literary and Artistic Criticism" (Postanovlenie..., 1972). Without any reference to the publications of specific film critics, the editorial article on the occasion asserted the following: "But how many reviews are published (in *Cinema Art* as well) where successes are overrated and failures are passed over in silence or only timidly pointed out. Group critique, amicable critique, is successfully dying out, but still, now and then, an article appears which owes its appearance only to the vagaries of the critic's taste and which is in no way adjusted to the general ideological and artistic reference points in our art, and which is not correlated with the tasks that our time and party have set before us" (Kritika..., 1977: 7).

Then a discussion about the role of film criticism in contemporary society unfolded on the pages of the journal. Answers from film critics-in-chief (V. Baskakov, V. Zhdan, A. Karaganov) were filled with standard phrases about socialist realism, ideological struggle, etc. True, A. Karaganov (1915–2007) correctly pointed out that "film critics often write about films without taking into account how these films look, what actual "harvest" of thoughts and feelings they gather in the audience" (Poiski..., 1977: 16).

Film historian A. Krasinsky noted that "looking through the press, you can come across quite a few reviews and articles in which a high evaluation of a particular film is made solely on the basis of the importance and relevance of the subject matter. In such cases, the very low artistic level of the film is not taken into account" (Poiski..., 1977: 17). This was, in our opinion, a fair statement, and many reviews in the *Cinema Art* of the period 1969-1985 could serve as an example of this.

The boldest text about Soviet film criticism was written by film critic Y. Khanyutin (1929–1978), reasonably asserting that "our criticism is still rather toothless. To be more exact, critical courage can be seen, but more and more on minor pictures by minor directors, or, better, on foreign ones. ... And if you don't like the leading director's picture, you'd better turn a blind eye, keep silent – otherwise you'll get into trouble!" (Poiski..., 1977: 25).

Yes, Soviet film critics, whether in the 1960s or 1970s, had to select their material and personalities carefully in order to hold their discussions. Is it conceivable, for example, that a discussion of principle could have arisen in the 1970s in the *Cinema Art* about the films *A Story about a Communist* or *A Thought about Kovpak*? The question, again, is rhetorical.

Part of the theoretical material of the *Cinema Art* was devoted to the analysis of foreign film studies approaches.

For example, film historian R. Yurenev (1912–2002) analyzed the film studies views of S. Kracauer, believing that his position, viewing art as a reflection of reality, convinced "of the possibility of influencing human society through art, is close to the Marxist understanding of the essence and tasks of art" (Yurenev, 1972: 135). While "the idealistic, subjectivist position of most modern foreign art theorists leads them to assert the freedom of the artist from life, the independence of art from reality. Kracauer … basically approaches the materialist position, asserts realism in art, although he understands it, in our view, in a somewhat limited way. In his view, modern bourgeois society is characterized by the impoverishment of man's inner world and modern man's alienation from his surrounding life, and cinema, with its ability to make the invisible visible, can bring man back to the real world, to material reality. This is what makes cinema a socially significant factor. And in this we can agree with Kracauer" (Yurenev, 1972: 138).

Yurenev lamented, however, that Kracauer "cannot rise to the Leninist theory of reflection, which teaches that reflection is by no means adequate to the reflected, that the creative process is a reflection of the world in the subjective consciousness of the artist, which seeks not to mirror "disinterested" copying, but to reveal the essence, to reveal the characteristic or unique features of reality. The artist in the creative act organizes, directs, connects the phenomena of reality in order to achieve certain goals" (Yurenev, 1972: 143).

Analysing the works of Western film scholars (Seton, 1952; Seydor, 1973-1974) devoted to S. Eisenstein, film scholar L. Kozlov (1933–2006) ironically noted that "the idea of Eisenstein as a lone genius, a martyr of the Soviet regime, a vulgar Freudian, etc., has gained a certain following with Seton" (Kozlov, 1975: 155). But in contrast to Mary Seton's sabotage, which tendentiously opposed Eisenstein to Soviet society, P. Seydor, on the contrary, leads a direct attack on Eisenstein's work as an example of art that connected itself with the socialist revolution and Soviet social life. The proposed concept is most succinctly expressed in the following words about *The Battleship Potemkin*: "…The film turns out to be a skillfully concocted political caricature which passes itself off as an epic poem. In other words, Eisenstein is not a real artist at all, but only an imitator, posing as a representative of true art in his films that distort reality for the purposes of political propaganda"" (Kozlov, 1975: 159).

The conclusion of L. Kozlov's conclusion was expected for the film scholar who at the time stood on the positions of Soviet ideology: „to understand Eisenstein's method, to agree with it or at least recognize its positive aesthetic value among other values, the viewer and critic, as it appears, must have some qualities of worldview, which Paul Seydor completely lacks. For the aesthetics professed by Seydor is the aesthetics of non-interference in the course of life, in natural and social reality, in its status quo, understood in a bourgeois and protective spirit. This is a protective aesthetic, let us call things by their proper names at once" (Kozlov, 1975: 160).

In an article by the film scholar M. Yampolsky with the characteristic title "Dead ends of psychoanalytic structuralism. Western film studies between semiotics and Freudianism" (Yampolsky, 1979: 92-111) argued that „semiotics of cinema, which established itself as a leading film theory in France in the mid-1960s, has become a thing of the past, giving way to a structural-psychoanalytic theory of cinema. … Metz's book "The Speech of Cinema" (1971) summed up both areas of research. It has been clearly proven that cinema does not operate with its own specific signs, but borrows its sign material from the socialized and symbolized reality around us" (Yampolsky, 1979: 92).

As for bourgeois aesthetics' appeal to Freudism, it was, according to M. Yampolsky, "associated with a deep disappointment in the possibilities of rational comprehension of the essence of art, with an interpretation of art itself as an irrational formation within culture. At the same time, Freudianism offers a kind of scientific methodology for analyzing those "stumbling blocks" that cannot be dissected by the traditional methods of art history. Scientific methodology for the study of the irrational and was attracted as a panacea for the disease that has struck cinematic semiotics" (Yampolsky, 1979: 92).

M. Yampolsky later noted that C. Metz (1931–1993), infatuated with Freudism, false philosophical and methodological preconditions led … away from the real cinematotheory to which he had made a considerable contribution (Yampolsky, 1979: 96), and studies by French structuralists "show that Freudian theory is not applicable to the study of cinematography, that the application of psychoanalytic theory to art in its pure, unprocessed form is unproductive" (Yampolsky, 1979: 111).

As we remember, by the mid-1970s, the so-called "détente" policy gained strength in relations between the USSR and the West, which made international contacts more accessible. However, cinematographer N. Savitsky, citing the speeches of L. Brezhnev, wrote: "Today, in the conditions of the strengthening unity of the fraternal socialist countries and the consolidation of forces for peace, democracy, social justice and freedom of peoples, the ideologists of the bourgeois world are more active than before in their attempts to protect the foundations of the system built on the exploitation of man by man. It is not only in politics that anti-communism is being intensively introduced; penetrating virtually every sphere of social life in capitalist countries, it is also affecting culture, since artistic creation, oriented in this way, is a means of spreading bourgeois ideology and of treating public opinion in a spirit of hostility to socialism. Our ideological opponents skillfully use the press, radio, television, and cinema controlled by them for reactionary anti-socialist propaganda" (Savitsky, 1976: 113).

Somewhat separate in this series of articles on Western film studies was the work of film scholar S. Toroptsev, "On the Recipes of Anti-Sovietism. On Maoist "criticism" of socialist cinema" (Toroptsev, 1976: 149-160), which analyzed film studies published in the then People's Republic of China very negatively.

On Popular Science Cinematography

Not as often as in previous years, but consistently, the *Cinema Art* published theoretical articles on popular-scientific cinema.

E. Weizman (1918–1977) and L. Gurova believed that "the ideological role of popular-science cinema is extremely increasing, for it now reflects not only the development of science itself, but also the social strategy of a developed socialist society, and reflects the political aspect of science. The social function of popular-science cinema, it seems, cannot be reduced to mere information. One of its most important functions in the modern world, its special social load is the construction of a "bridge" bringing science closer to the general public. And here the authors of the article saw certain dangers for the development of popular science films, because "some authors, out of fear that the viewer will get "bored," resort to comedic techniques... that are completely alien to the content. Others make the inaccessible accessible with an extraordinary ease, resorting to cheap illustrativeness" (Weizman, Gurova, 1973: 168-169).

The authors of the article believed that popular science films should captivate "in equal measure by the force of logic and emotional intensity, for to assimilate the foundations of Marxist-Leninist philosophy means not only to perceive its principles intellectually; it also means to 'take into the soul', emotionally absorb the worldview of this philosophy, to attune oneself to the dialectics of its vision" (Weizman, Gurova, 1973: 182). "Why are we so timid to move away from the stamps of illustrativeness and so rarely turn to live film experimentation, a search in which the author-populist himself participates?" the same authors further asked (Weizman, Gurova, 1976: 54).

In a similar vein, the screenwriters V. Kuznetsov (1931–2014) and E. Zagdansky (1919–1997) (Kuznetsov, 1975: 115-129; Zagdansky, 1975: 23-35).

Film scholar Y. Khanyutin (1929–1978) distinguished between two main directions in which cinema was going, developing the problem of the scientific and technological revolution and man: "First, these are works directly reflecting the present situation – the ever-changing and increasingly complex relationship between man and technology in the modern world. And secondly they are films trying to look into the future, trying to comprehend the consequences of the scientific and technological revolution. … And here "the different artistic tradition and historical experience naturally led to the fact that in the major fundamental points socialist art fundamentally diverged from the Western in its appraisal of scientific and technological progress and its influence on mankind. It opposed pessimism and doubt, hope and faith in the benefit of scientific and technological development. To the irresponsible or even malicious "mad professor" – the scientist who does his work with a sense of high social responsibility. To the assertion of the inexhaustibility of evil inherent in human nature, to the fear of manipulation of his personality – to the belief in the power and height of the human spirit, in the possibility of building a society where "the free

development of each is a condition for the free development of all" (Khanyutin, 1975: 85, 101).

Literary and film scholar B. Runin (1912−1994) suggested that "some relevant scientific ideas were somehow refracted in the very structure of cinema and acquired here an unexpected but convincing obviousness. For example, it was immediately clear that by dissecting motion into separate frames, cinema had expanded the cognitive possibilities of both art and science. The filmmaker gained the magical ability to stretch, compress, stop, or even reverse time as he saw fit. The scientist has thus acquired an irreplaceable means of research of dynamic processes of the most diverse nature" (Runin, 1974: 9).

Film scholar V. Troyanovsky analyzed the limits and possibilities of playful means in popular science films (Troyanovsky, 1977: 130-143). In one of his following articles, he emphasized that "as recently as twenty to twenty-five years ago, popular science cinema could be content with simply increasing the amount of information in the system of communication between science and society. During this period, popular science film could, on occasion, become the only, easily accessible source of information on various matters of science and technology for millions of people. Today due to the rapid development of popular science literature, lecture propaganda, expansion of informative programs on TV the demand for popular scientific information is satisfied in quantitative terms. ... Under these conditions, it seems that the only guarantee of the survival of popular science is its individuality, its unique properties, its special specific qualities of information which no other communication means can give" (Troyanovsky, 1982: 119).

But in general, the approach to popular-scientific cinematography in the USSR from 1969–1985 was ideologized. For example, screenwriter and cinematographer Y. Yaropolov emphasized that "in scientific cinema there are no secondary tasks and it is important, when solving them, to see before ourselves the great goal that the Communist Party has set before us" (Yaropolov, 1974: 74).

Theoretical articles about documentary films

Approximately the same amount of theoretical articles about documentary filmmaking were published in the *Cinema Art* journal.

In his article L. Roshal (1936–2010), a film critic and screenwriter, analyzed the importance of hidden camera shots for documentary films: "Simultaneous shooting is one of the most serious means of cinematic reflection on reality and a truly publicistic influence on the viewer. But because of its relative newness, its apparent youth, this means is still far from being mastered. The mighty variety of its possibilities, of which we simply do not yet know everything, has not been fully grasped and tested. Therefore, "production costs" are inevitable. However, even today we can talk about certain accumulations of ways of impact, of figurative comprehension of life by means of synchronous shooting. And among them, the effect discussed in this article – the hidden cinematic image effect – plays a rather important role" (Roshal, 1976: 98).

L. Roshal also drew attention to the changing functions of intraframe information: "this concerns both the archival frame and the frame shot by the cameraman for a modern picture, the tendency to regard the frame as a kind of symbol, an illustration that can be mounted under this or that author's message. As a result, the diversity of information within the frame-and there is no doubt that the vast majority of shots are ambiguous in meaning-is reduced to an illustrative minimum. To the use of what lies on the surface, what catches the eye at a quick glance. If we talk about another trend, which is increasingly making itself known today, I would formulate it very simply: not to look, but to consider. Not to look at life, but to consider it in the most detailed way. ... In this case, the frame ceases to be an illustrative sign, a more or less cold cast of reality, for the author's thought will not be supported by the frame, but will be born by it" (Roshal, 1969: 71).

V. Kantorovich (1901–1977) argued that "the theory (and practice) of frame prolongation, as if it were necessarily inherent in the fiction-documentary film (and not in the intermediate stages of the search for an image), ... is false. In fact, it confuses the cards: information cinema outwardly acquires signs of artistry (incomplete); the directors of art-documentary cinema receive a kind of absolution when they present their half-finished products to the viewer" (Kantorovich, 1975: 99).

Theoretical articles about television

In his theoretical reflections on television, film scholar I. Weisfeld (1909–2003) lamented that the "photographic" view of cinema empirically migrated to television and "settled down" there. "... For example, when a performance is filmed in a theater "just for fun," naively believing that it is as close to the object as possible, to the authenticity of art. ... In such cases, there is a monotony of rhythm, a dullness of mise en scène that does not fit into the miniscreen of television, and, in the

end, a dissimilarity with theatrical reality" (Weisfeld, 1976: 132).

Film scholar R. Yurenev (1912−2002), in general, believed that cinema and television are one art, "the only thing cinema does not possess is immediacy, that is, the possibility of conveying events as they happen, as they are happening. This is a tremendous and most interesting opportunity. ... But this mode of information has not yet become an expressive means of art. All of the most sensational television reports only became art once they have been interpreted and placed in an ideological and artistic context by means of publicistic documentaries. But having become an element of art, they lost their "immediacy"" (Yurenev 1983: 110).

Film scholar S. Bezklubenko, on the contrary, tried to emphasize television specificity: "the presence of the human being in the field of view of television helps not just to depict the drama of the event, but also to dramatize the process of depiction itself, to create a dramatic effect with the help of the image, while remaining within the limits of fact, not fiction. A human being, living and non-fictional, of flesh and blood, introduced directly into the process of depicting the event, offers television amazing, unlimited possibilities. After all, being a part, a witness, a participant and a creator of the events that television shows, he at the same time embraces the whole world in which the events shown are only a drop in the sea" (Bezklubenko, 1970: 100).

Theoretical articles on foreign cinema

As before, one of the leading tasks of film theory in the *Cinema Art* was a sharp criticism of bourgeois cinematography.

The philosopher K. Dolgov wrote that "the crisis of capitalist society and its philosophical and aesthetic consciousness is quite explicitly demonstrated in contemporary cinema... It is no accident that many critics note the close connection between contemporary cinema and bourgeois philosophy and aesthetics" (Dolgov, 1974: 89), and here "a kind of 'anti-aesthetic' and 'anti-art' have appeared which see their goal in the affirmation of the ugly. It is a revolt of artists against the social system in which they are imprisoned and confined. But it is just another romantic illusion of overcoming inevitable contradictions. In the end, this kind of revolt is like a total thermonuclear war, in which both the hated society and the individual himself perish. Socialist art, like society itself, sets very real goals for the individual and gives him pure and honest means. It gives precise class principles in the struggle for the affirmation of a classless society and Man" (Dolgov, 1969: 58).

The philosopher I. Lisakovsky (1934−2004) believed that "the tasks of criticism and film studies of contemporary Western cinema would be much simpler if there were only 'unambiguous' artists whose work belonged only to the bourgeois or only to the democratic and socialist traditions. The reality, alas, is much more complicated. ... Analysis shows how complexly various ideological, philosophical and aesthetic influences are intertwined in the works of many major Western cinematographers, how close they neighbor, how much elements of bourgeois culture, bourgeois worldview and outlook, and democratic and progressive culture interpenetrate (and fight!)" (Lisakovsky, 1979: 113).

At the same time, I. Lisakovsky reminded the journals' readers that "there are certainly not many such cases. Movies with all the details of perfectly authentic, recognizable ("as in life!") situations and characters, unequivocally propagating and defending bourgeois values and alien to any kind of formalistic twists – these are the lion's share of commercial film production – few people today would call them realistic" (Lisakovsky, 1979: 114).

Film scholar V. Baskakov (1921−1999) once again reminded us that "the Western screen today largely accumulates the ideological phenomena that are characteristic of bourgeois ideology as a whole: extreme forms of anticommunism, propaganda-hardened myths about the inexhaustible possibilities of 'free' society, traditional and new philosophical idealistic currents (existentialism, Freudism, neofreudism), and leftist extremist and Maoist tendencies. However, it would be insufficient to consider bourgeois cinema only as a means of open propaganda or to fill a 'social vacuum. Under the influence of the changes which have taken place in the world and the growing ideological influence of the forces of socialism and communism on the masses, bourgeois propagandists and film masters are compelled to abandon templates and clichés, to employ elaborate camouflage, to disguise their true aims and to modify certain proven techniques of manipulating public consciousness. A frontal politicization of bourgeois cinema took place. ... The nature of the detective, historical, comedy films that had once formed the basis of the bourgeois film conveyor and film distribution has changed dramatically – the owners of the film business and their directors began to include political issues in the structure of these cinema spectacles, wanting to "renew" obsolete genres and attract to cinemas and television screens

viewers who had long lost interest in standard commercial products" (Baskakov, 1975: 104).

Noting that "bourgeois cinema is an essential part of bourgeois mass culture", V. Baskakov believed that "the question of mass in relation to cinema is complex and multivalent. ... It is known that the methodology of bourgeois film theory regards any work addressed to the mass viewer as a product of 'consumer society'. And only phenomena with features of elitism in their structure (manifested in a complicated form or specific content) bourgeois science is ready to evaluate as works of art" (Baskakov, 1975: 102).

V. Baskakov wrote that "mass, in the sense of quantitative distribution of screen art phenomenon, is by no means evidence of the reactionary or progressive nature of a work. We need completely different criteria, and the main criterion is the ideological and artistic essence of the work. The above said, however, does not mean that we should lubricate the problem of reactionary bourgeois "mass culture". It is precisely because of its accessibility and mass appeal that cinema is widely used by those who finance it in their class interests. With the help of cinema and television in recent decades, monopolistic capital and its propaganda apparatus manage to actively influence the public consciousness, flooding cinema and television screens with products designed either to distract viewers from the pressing problems of life or to direct their consciousness in a predetermined direction" (Baskakov, 1975: 103).

Besides, V. Baskakov believed that "in bourgeois cinematography... an interpenetration, a kind of diffusion of stylistic and genre trends, their merging into a certain 'averaged', universal style, designed for all main categories of viewers if possible, is increasingly making itself felt. ... The interpenetration of the tendencies of elitist and mass art testifies once again to the social and ideological commonality of these varieties of bourgeois artistic culture" (Baskakov, 1975: 104).

V. Baskakov also noted that Western "theories of "deconstruction", "sexual revolution," and "destructive" art in practice lead just to submission, apathy, and a "frenzied" fascination with archibourgeois fashion trends. There are many examples of this not only in theory, but also in the work of other masters of Western cinema" (Baskakov, 1979: 90).

Film scholar K. Razlogov (1946-2021) used a similar approach to Western cinema in the 1970s, when he referred to a "vivid example of development that paradoxically combined the retention of the most traditional and outmoded principles of bourgeois ideology with a metamorphosis of 'avant-gardism' that gradually merged with the commercial film production system, borrowing at times the most extreme forms of 'mass culture. If before cinematic experiments almost never appeared on the wide screen, now belonging to the "vanguard" has become one of the keys to box office success, sometimes quite significant. Commercialization ... as well as the paradoxical integration of avant-garde artistic experiment by distribution, are curious phenomena in contemporary bourgeois culture" (Razlogov, 1975: 106).

Here K. Razlogov rather convincingly traced new tendencies in the development of the language of Western cinema: "polyphony in a wide variety of forms (a combination of chronicle and play scenes; "collages" of quotations – plastic, titre and text; sound and visual counterpoint), and the juxtaposition of ethnographic material with modern forms of its transmission" (Razlogov, 1975: 106).

However, the conclusions at the end of K. Razlogov's article were quite ideologically stereotypical: "The development of a methodology based on the principle of historicism that makes it possible to use data from recent history, sociology and aesthetics to investigate the controversial processes that determine the evolution of Western cinema art is essential to the development of cinema science. Only by mastering the entire arsenal of the methods of Marxist science will film studies be able to solve the most difficult problems posed by the ideological struggle in the modern world, in one of the sharpest sections of which are figures of literature and art, and among them are film scholars and film critics" (Razlogov, 1975: 119).

K. Razlogov also argued that "the "counterculture," proclaimed both as a slogan and as a result of the broad anti-imperialist movement that swept virtually all developed capitalist countries in the 1960s, was a rather influential ideological and political and artistic current. However, from the Marxist point of view, the "counterculture" made a double substitution: the class struggle was replaced by the generational conflict, and social transformation was replaced by cultural confrontation" (Razlogov, 1978: 137-138).

The weaknesses of the "counterculture," according to K. Razlogov, were "particularly evident when attempts are made to consider from its perspective the main issues of the time, the issues of class struggle, social revolution, and the prospects for restructuring society" (Razlogov, 1978: 139). At the same time, "neoconservatism," whose influence has affected both the foreign policy actions

... of the American administration and the recently unfolding anti-socialist and anti-Soviet campaign (in England and especially in the United States), has also affected the sphere of culture, since it manifests itself (as a result of manipulation of mass consciousness) as a movement that is more emotional than rational" (Razlogov, 1978: 141). And here "permissiveness in the 'counterculture' is replaced by a wave of 'neo-romanticism,' represented, for example, by the painting *Love Story* (1970), which reveals the specific mechanisms of turning ostentatious humanity into the preaching of class peace. The attention to personal life in the wave of the 'counterreformation' becomes an escape from modernity into the realm of 'eternal' feelings'" (Razlogov, 1978: 149).

Film scholar L. Melville was theorizing about the aesthetics of Western "underground" and "parallel" cinema during these years, emphasizing the ideological tossing and turning of the radical left, the attempts to reorient them" and the "new left" (Melville, 1976: 143; 1980: 146).

Film scholar V. Shestakov (1935–2023) is in general agreement with the theoretical approaches of V. Baskakov, K. Razlogov and L. Melville. He emphasizes that American cinema in the 1970s was actively seeking "new means of influencing the audience, ... offering the viewer – far more often than had been the case before – not only purely entertaining standard productions, but also releasing films with serious, in particular political content, which entailed quite sharp criticism of certain phenomena of capitalist reality. However ... its essence, its ideological orientation remain the same and are invariably consistent with the goals of propaganda of Americanism, defense of the capitalist order and the bourgeois way of life" (Shestakov, 1976: 126).

Film critic I. Weisfeld (1909–2003) pointed out to readers of the *Cinema Art* that while the US "Hayes Code prohibited the showing of some aspects of intimate life on the screen, placed restrictions on sexual improvisations on the screen, the demands that have replaced it insist on the opposite - on the obligatory showing of sexual scenes and episodes, even if they have no direct connection with the logic of the events depicted. Let us note, by the way, that this was the basis for the phenomenal symbiosis that became known as "politico-sexual film": some episodes narrate political events and interpret contemporary political problems (sometimes in a fashionable anarchist or Maoist spirit), while others follow the "sexual revolution" style" (Waisfeld, 1973: 106-107).

The journalist A. Mikhalevich (1907–1973), sharply criticizing the harmful influences of bourgeois and "Czechoslovak revisionist cinema," reminded readers that until recently this kind of critic of bourgeois cinema was pretended by the film critic V. Matusevich, who "even willingly helped... Matusevich even willingly helped him to study Scandinavian cinema. He received lengthy business trips and responded to all this by fleeing to Scandinavia, choosing the fate of a menial job at a money-bag" (Mikhalevich, 1969: 58). And further, in his critical fervor A. Mikhalevich even rebuked director S. Gerasimov for his soft-heartedness towards the Western world, which he showed in *The Journalist* (Mikhalevich, 1969: 60).

Analyzing the book of film historian J. Markulan (1920-1978) "Foreign Film Detective. The Experience of Studying a Genre of Bourgeois Mass Culture" (Markulan, 1975), I. Weisfeld wrote that the term "mass culture" in the sense given to this concept by aesthetic reaction and commercial film production reflects only part of reality. But in cinema and, in particular, in the film detective, Lenin's idea of two national cultures-bourgeois and democratic-is embodied (Waisfeld, 1978: 29).

Culturologist S. Mozhnyagun (1914–1977) in his article turned to the study of "Bondiana" as a phenomenon of "mass culture" (Mozhnyagun, 1972: 146-160), concluding that "James Bond is a myth with the help of which they try to give historical significance to the activity of Her Majesty the Queen of Great Britain's servants, and in this way "the bourgeoisie tries to control the masses, to manipulate their consciousness, it tries to turn them into a crowd of philistines for this very purpose. One of the means of this manipulation is "mass culture," which does not at all meet the spiritual needs of the masses, because it fools them. It meets the needs of the bourgeoisie, which, together with obedient directors, created the "Bondiana," expressing in it with the help of explicit temptations its secret thoughts" (Mozhnyagun 1972: 160).

In our view, the most original theoretical work published by *Cinema Art* journal on the subject of foreign cinema in the 1970s was K. Razlogov's article "The Mechanism of Success" (Razlogov, 1973: 141-149), devoted to a detailed analysis of the book and film phenomenon *Love Story* (USA, 1970).

In this article K. Razlogov reasonably argued that, "deprived of aesthetic value and essentially anti-realistic, the film and the novel, when examined closely, turn out to be crammed with all kinds

of realities, both artistic (that is, referring to related moments in other works) and life-like facts of American reality itself, but given in a very specific treatment that permits even an opposite reading of one and the same detail. Therefore, a consistent close analysis of the various "levels" of the film will help to illustrate how the use of familiar stereotypes of the consciousness of the "average American" allows, on the one hand, to avoid any certainty and detailed detail in the treatment of the material, and, on the other, to create the full illusion of the authenticity and vitality of the depicted" (Razlogov, 1973: 143). K. Razlogov believed that "the manipulation of the audience's perception begins as soon as it is set to a certain genre. The final in the prologue, the only deviation from chronology, is organically accompanying the genre of melodrama... because it is only this that gives the idyll the necessary tinge of bitterness" (Razlogov 1973: 143).

K. Razlogov goes deeper into the structure of *Love Story*, pointing out that it "may be perceived in two ways, also as a denunciation of young people's morals...: by skirting the actual crisis problems of contemporary America with a maximal obscuring of the author's attitude to events; this enables an infinite variety of interpretations (often to opposite conclusions), thereby giving satisfaction to almost any audience. The moral issues, artificially brought to the fore, are only part of the "model" of American society that *Love Story* offers. The second, social aspect is approached through questions of religion. ... Oliver's prayer of the "godless man" is meant to reveal the precariousness of atheism's position. In Segal's painting, the death of an innocent young woman, which for another religious artist (to mention Bergman) would have aroused doubts about justice or about the very existence of God, turns out to be proof of the inviolability of faith" (Razlogov, 1973: 143-144).

Further on, K. Razlogov has pointed out that "the national structure of American society also receives a dissected "reflection" in the film. The proposed solution is simple enough: in a country where almost all inhabitants are aliens, differing from one another only by the time and method of immigration, the equality of nations is officially considered an established fact. And so the film makes no direct connection between nationality and position in society (although this is not denied), so the viewer is left to assume that no national problems seem to exist in the United States. ... The next level of opposition between the heroes, which is class in itself, is given in the form of a difference in material well-being (the authors of the film, like the US ruling circles, do not recognize any other criteria for distinguishing them). ... It is characteristic that, having refused his father's help, young Barrett nevertheless achieves his own – relative – prosperity, immediately placing him on a par with the other 'self-made men' – 'people who made themselves' – the classic myth of capitalist America" (Razlogov, 1973: 144-145).

In the conclusion of his article, Razlogov concluded that *Love Story* touched the "sore spots" of "American society (crisis of bourgeois morality, national and property inequality, youth rebellion, etc.), depriving them of their conflictual essence and "proving" that they are easily resolvable within the "common welfare", except, of course, for unforeseen illnesses. Of course, he did not touch directly on the most pressing issues and extreme situations (the Vietnam War, racial discrimination, etc.). ... [Which] demonstrates once again that we should not underestimate the power of ideological "myths" if all means are mobilized to create an illusion-an illusion of relevance, an illusion of progressiveness, an illusion of rebellion and an illusion of well-being, and ultimately an illusion of love... from traditional genre techniques to the stereotypes of "mass culture," the technical possibilities of cinema, and the advertising power of the press and television" (Razlogov, 1973: 149).

A notable event within the framework of analysis of foreign cinematography in the *Cinema Art* journal was E. Surkov's article "Andrzej Wajda: What Next?" (Surkov, 1981: 147-154), in which the journal's editor-in-chief expressed his sincere concern about the fact that Polish director A. Wajda (1926-2016) at the turn of the 1980s had become close to the opposition *Solidarity* movement. Film critic A. Medvedev draws attention to the fact that Surkov "concealed" his authorship from readers of the journal when publishing this article: "At the very last moment, he removed his name and published the article as an editorial. That is, he passed his own off as our common" (Medvedev, 2011: 111). This article was not discussed in the journal, but was widely discussed in the "backstage" of the film industry in the USSR, mostly provoking a negative reaction from admirers of A. Wajda's work.

4. Conclusion

Our analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) of the existence of the *Cinema Art* during the period of "stagnation" (1969–1985)

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), still defending the inviolability of socialist realism and Communist party in cinematography (V. Baskakov, A. Dubrovin, S. Freilich, A. Karaganov, I. Lisakovsky, L. Mamatova, V. Murian, V. Tolstykh, I. Weisfeld, R. Yurenev, V. Zhdan, etc.)

- Theoretical articles balancing ideological and professional approaches to cinema (S. Freilikh, E. Levin, K. Razlogov, I. Weisfeld, R. Yurenev, etc.);

- theoretical articles, discussions devoted mainly to professional problems: analysis of the theoretical heritage of the classics of Soviet cinema, directing, film dramaturgy, genres, the specifics of television, etc. (L. Anninsky, M. Bleiman, Y. Bogomolov, Y. Khanyutin, L. Kozlov, E. Levin, A. Tarkovsky, V. Shklovsky, A. Vartanov, I. Weisfeld, M. Yampolsky, M. Zak, and others);

- theoretical articles calling on the authorities to provide organizational transformations that would promote the intensive development of film studies as a science, the sociology of cinema, and film education (I. Weisfeld, E. Weizman, etc.).

- theoretical articles opposing bourgeois influences, contrasting them with communist ideology and class approaches (V. Baskakov, L. Melville, M. Shaternikova, V. Shestakov, etc.).

On the whole, the *Cinema Art* journal in 1969-1985, just as during the Thaw, was still within the typical model of a Soviet journal for the humanities, which, despite significant concessions to censorship and those in power, at least half of its total text tried to preserve its ability to engage in artistic analysis of the film process (unfortunately, this did not allow it even in minimal doses to criticize the flaws in the works of the most "bosses" influential Soviet screen artists of the time).

The journal was unable to maintain the thaw that was still strong even in the late 1960s and found itself largely in the ideological rut of Leonid Brezhnev's peak, although, paying tribute to Soviet propaganda, the journal was able to afford "in some narrow plazas" to publish meaningful discussions and important theoretical works.

5. Acknowledgments

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Appendix

Key dates and events relevant to the historical, political, economic, ideological, sociocultural, and cinematic context in which *Cinema Art* journal was published in 1969–1985.

1969
January 7: Resolution of the Soviet Communist Party Central Committee Secretariat "On increasing the responsibility of the heads of the press, radio, television, cinematography, cultural and art institutions for the ideological and political level of the published materials and repertoire".

January 16: In Prague, one student performs self-immolation as a protest against the introduction of the Warsaw Pact troops into Czechoslovakia.

January 20: R. Nixon (1913-1994), who won the elections, officially replaced L. Johnson (1908–1973) as president of the USA.

January 22: In Moscow, a junior lieutenant V. Ilyin made an unsuccessful attempt on the General Secretary of the Soviet Communist Party Central Committee Leonid Brezhnev (1906–1982).

March 2-15: Soviet-Chinese border armed conflict on Damansky Island.

April 15: The American Academy of Motion Picture Arts awards an Oscar to the Soviet film *War and Peace* (directed by S. Bondarchuk) as the best foreign film of the year.

April 17: A. Dubček (1921–1992) is removed as first secretary of the Communist Party of Czechoslovakia. G. Husák (1913–1991) is elected as the new first secretary.

April 28: the resignation of President Charles de Gaulle (1890–1970) of France.

April 28: A. Dubček is elected president of the Czechoslovak National Assembly.

May: The film *Andrei Rublev* (directed by A. Tarkovsky) is awarded the FIPRESCI Prize at the Cannes International Film Festival.

May: *The Communist* journal (#9, 1969) published an article against the film "The Sixth of July" (screenwriter M. Shatrov, director J. Karasik).

June 15: Georges Pompidou (1911–1974) is elected president of France.

July 7-22: Moscow International Film Festival. Gold prizes: *Let's wait until Monday* (USSR, directed by S. Rostotsky), *Lucia* (Cuba, directed by U. Solas, *Serafino* (Italy-France, directed by P. Germi).

July 20-21: The landing of U.S. astronauts on the moon.

August: The USSR celebrated the fiftieth anniversary of Soviet cinematography.

September 25-26: Plenum of the Central Committee of the Communist Party of Czechoslovakia removes A. Dubcek supporters from state posts, cancels a number of decisions taken in July-August 1968 by the Czechoslovak leadership and the Extraordinary XIV Congress of the Communist Party of Czechoslovakia.

October 15: A. Dubček is deprived of his position as Chairman of the Czechoslovak National Assembly.

November 4: A. Solzhenitsyn is expelled from the USSR Union of Writers.

November 17: after an inspection by the People's Control Committee, V. Surin (1906–1994), director of the *Mosfilm* studio, is relieved of his post. N. Sizov (1916–1996) was appointed the new director of *Mosfilm*.

November 24: The USSR and the United States ratified the Treaty on the Non-Proliferation of Nuclear Weapons.

1970
March 19: Open letter by Academician A. Sakharov (1921–1989) demanding democratization of the USSR.

March 28: *Ogonyok* magazine publishes an article by the historian N. Savinchenko and A. Shirokov "On the film *The Sixth of July*", which finally dashed the hope of awarding the Lenin Prize for this movie.

April 22: USSR solemnly celebrated the centenary of the birth of V. Lenin (1870–1924).

May 12-22: All-Union Film Festival (Minsk).

October 8: writer A. Solzhenitsyn (1918–2008) is declared the Nobel Prize winner for literature.

October 15: Aeroflot plane hijacking from the USSR to Turkey (hijackers and murderers of flight attendant N. Kurchenko: father and son Brazinskas).

October 24: S. Allende (1908–1973) is elected president of Chile.

December 13: Increase in prices of meat and other food products initiated unrest and the resignation of the country's leadership in Poland.

December 17: The culmination of workers' protests in Poland.

1971
March 30 – April 9: XXIV Congress of the Soviet Communist Party.

May 11-13: II Congress of Soviet Cinematographers.

June 29 – July 2: The Fifth Congress of Soviet Writers.

July 20-August 3: Moscow International Film Festival. Golden prizes: *The White Bird with a Black Mark* (USSR, directed by Y. Ilyenko), *The Confession of the Commissioner of Police to the Prosecutor of the Republic* (Italy, director D. Damiani), *Live Today, Die Tomorrow* (Japan, director K. Shindo).

1972
January 21: Resolution of the Central Committee of the Soviet Communist Party "On literary and artistic criticism".

February 22-29: All-Union Film Festival (Tbilisi).

August 2: The Soviet Communist Party Central Committee decree "On measures for further development of the Soviet cinematography".

August 4: Decree of the Presidium of the Supreme Council of the USSR on reorganization of the Cinematography Committee of the USSR Council of Ministers (USSR Cinematography Committee) into the Union-Republic State Cinematography Committee of the USSR Council of Ministers (USSR Goskino).

December 30: The USSR celebrated its fiftieth anniversary.

1973
April: All-Union Film Festival (Alma-Ata).

June 18-25: Leonid Brezhnev's visit to the USA, signing a number of agreements.

May 27: The USSR joined the World (Geneva) Copyright Convention.

July 3: Opening of the Conference on Security and Cooperation in Europe (Helsinki).

July 10-23: IFF in Moscow. Gold prizes: *That Sweet Word – Freedom!* (USSR, director V. Žalakevičius), *Love* (Bulgaria, director L. Staikov), *Oklahoma Crude* (USA, director S. Kramer).

August 29:

1974
January 4: Resolution of the Secretariat of the Soviet Communist Party Central Committee "On the exposure of the anti-Soviet campaign of bourgeois propaganda in connection with the publication of A. Solzhenitsyn's book *Gulag Archipelago*.

February 13: writer A. Solzhenitsyn was deported from the USSR.

April 12-19: All-Union Film Festival (Baku).

May 19: V. Giscard d'Estaing (1926–2020) is elected president of France.

July 3: U.S. President Richard Nixon's visit to the USSR. The treaty limiting underground nuclear tests is signed.

July 15-19: the docking of the *Soyuz* and *Apollo* spacecraft.

August 9: As a result of the *Watergate* scandal, President R. Nixon (1913–1994) resigns. Vice-President Gerald Ford (1913–2006) becomes president of the United States.

October 24: Soviet Minister of Culture E. Furtseva (1910–1974) commits suicide.

November 23-24: U.S. President G. Ford's visit to the USSR.

1975

January 15: the USSR withdrew from a trade treaty with the U.S., protesting the statements of the U.S. Congress on the subject of Jewish emigration.

April 18-25: All-Union Film Festival (Kishinev).

April 30: The end of the Vietnam War.

May 9: The USSR celebrated the thirtieth anniversary of the victory over Nazi Germany.

July 10-23: Moscow International Film Festival. Gold prizes: *Dersu Uzala* (USSR-Japan, directed by A. Kurosawa), *Promised Land* (Poland, directed by A. Wajda), *We So Loved Each Other* (Italy, directed by E. Scola).

August 1: the USSR together with 35 other countries signs the Final Act of the Conference on Security and Cooperation in Europe in Helsinki.

October 9: One of the most active Russian dissidents, Academician A. Sakharov (1921–1989) was awarded the Nobel Peace Prize.

1976

February 24 – March 5: the XXV Congress of the Soviet Communist Party.

April 18-25: All-Union film festival (Frunze).

May 11-13: III Congress of Cinematographers of the USSR.

May 28: The USSR and the USA sign a treaty on the prohibition of underground nuclear explosions for peaceful purposes with a yield of more than 150 kilotons.

21-25 June: The Sixth Congress of Soviet Writers.

October 12: Decree of the Soviet Communist Party Central Committee "On work with creative young people".

1977

January 20: U.S. President J. Carter took office.

May 19-26: All-Union Film Festival (Riga).

July 7-21: Moscow International Film Festival. Golden prizes: *Mimino* (USSR, directed by G. Danelia), *The Fifth Seal* (Hungary, directed by Z. Fábri), *Weekend* (Spain, directed by J.-A. Bardem).

October 4: Opening of the Belgrade Conference to oversee implementation of decisions of the Conference on Security and Cooperation in Europe.

October 7: The Supreme Soviet of the USSR adopts the Constitution (Basic Law) of the USSR.

November 7: The sixtieth anniversary of the 1917 Revolution is solemnly celebrated in the USSR.

1978

April 17: coup d'etat in Afghanistan, supported by the USSR.

May 5-13: All-Union Film Festival (Yerevan).

July 5: By decree of the USSR Supreme Soviet the State Committee on Cinematography (Goskino USSR) was transformed to the State Committee on Cinematography (Goskino USSR).

1979

May 6: Resolution of the Soviet Communist Party Central Committee "On further improvement of ideological, political and educational work".

May 11-20: All-Union film festival (Ashkhabad).

June 18: The USSR and the United States concluded a treaty on limiting strategic offensive arms.

August 14-28: Moscow International Film Festival. Gold prizes: *Christ Stopped at Eboli* (Italy-France, directed by F. Rosi), *Seven Days in January* (Spain-France, directed by J.-A. Bardem), *Amator* (Poland, directed by K. Kieslowski).

August: the USSR celebrated the 60th anniversary of Soviet cinematography.

September 16: The second coup d'etat in Afghanistan, again supported by the USSR.

December 16-17: Soviet troops enter Afghanistan.

1980

January 3: U.S. President J. Carter postpones ratification of the U.S.-Soviet Strategic Arms Limitation Treaty (START II) due to Soviet troops' entry into Afghanistan.

January 4: U.S. President J. Carter announces that he is curtailing ties with the USSR and intends to boycott the 1980 Olympics in Moscow.

January 22: Academician A. Sakharov is exiled to Gorky. By the decree of the Presidium of the Supreme Soviet of the USSR he was deprived of the title of thrice Hero of Socialist Labor and by

the decree of the USSR Council of Ministers – of the title of laureate of the Stalin (1953) and Lenin (1956) prizes.

April 8-15: All-Union Film Festival (Dushanbe).

April 22: The USSR solemnly celebrated 110 years since the birth of V. Lenin (1870–1924).

July 19 - August 3: the XXII Summer Olympic Games in Moscow.

July 25: death of actor and bard V. Vysotsky (1938–1980).

August 14: strike in Poland at the Gdansk Shipyard, start of the Solidarity mass movement and mass strikes.

August 20: The resumption of jamming of *BBC, DW* and *Voice of America* broadcasts on Soviet territory.

November: World oil prices reach their highest peak in the Soviet era ($41 per barrel).

1981

January 20: R. Reagan (1911-2004) takes office as president of the United States.

February 23-March 3: The 26th Congress of the Soviet Communist Party.

March 27: Poland's largest national warning strike in history, involving about 13 million people.

March 27: The USSR declares the Polish *Solidarity* trade union a counterrevolutionary organization.

March 31: The American Academy of Motion Picture Arts awards the Oscar for Best Foreign Film of the Year to the Soviet film *Moscow Doesn't Believe in Tears* (directed by V. Menshov).

April 24: U.S. President R. Reagan lifted the embargo on grain shipments to the USSR.

May 13: Political film directed by A. Wajda, *Man of Iron*, which supported the *Solidarity* movement, received the Palme d'Or at the Cannes International Film Festival.

May: All-Union Film Festival (Vilnius).

May 19-21, 1981: IV Congress of Filmmakers of the USSR.

May 21: After winning the elections, François Mitterrand (1916–1996) takes office as President of France.

June 30 - July 3: The Seventh Congress of Soviet Writers.

July 7-21: Moscow International Film Festival. Gold prizes: *Tehran 43* (USSR-France-Switzerland, directed by A. Alov, V. Naumov), *The Squeezed Man* (Brazil, directed by J.B. di Andrade), *The Wasted Field* (Vietnam, directed by N. Hong Shen).

October 27: Resolution of the Soviet Communist Party "On Improving the Production and Screening of Films for Children and Teenagers".

November 20: The USSR signed contracts for the supply of natural gas from Siberia to Western European countries.

December 13: Chairman of the Polish Council of Ministers W. Jaruzelski (1923-2014) declared martial law in Poland. Beginning of mass arrests and restrictions of civil and trade union rights in Poland.

December 29: U.S. President R. Reagan's statement concerning the inadmissibility of Soviet interference in Poland and the announcement of new U.S. sanctions against the USSR.

1982

January 20: Resolution of the Council of Ministers of the Russian Soviet Socialist Federative Republic "On Improving the Production and Screening of Films for Children and Teenagers".

January 23: The signing of the contract between the USSR and France for the supply of Siberian gas.

April 12-22: All-Union film festival (Tallinn).

July 23: Resolution of the Plenum of the Soviet Communist Party Central Committee "On the creative links of literary and art magazines with the practice of communist construction".

November 10: Death of L. Brezhnev (1906–1982), general secretary of the Soviet Communist Party Central Committee, Chairman of the Presidium of the USSR Supreme Soviet.

November 12: Y. Andropov (1914–1984) elected for the post of general secretary of the Soviet Communist Party Central Committee,

November 13: U.S. President R. Reagan repeals the sanctions he imposed in connection with the events in Poland.

December 30: The USSR solemnly celebrated its sixtieth birthday.

1983

May 17-26: All-Union Film Festival (Leningrad).

June: Resolution of the Plenum of the **Soviet Communist Party** Central Committee "Topical Issues of Ideological, Mass-Political Work of the Party".

July 4-6: a visit to the USSR by Chancellor G. Kohl (1930–2017).

July 20: the Polish government announced the end of martial law and an amnesty for political prisoners.

July 7-21: Moscow International Festival. Gold prizes: *Vassa* (USSR, directed by G. Panfilov), *Amok* (Morocco-Guinea-Senegal, directed by S. Ben Barca), *Alcino and the Condor* (Nicaragua-Cuba-Mexico-Costa Rico, directed by M. Littin).

August 20: U.S. President R. Reagan imposed a ban on shipments of pipeline construction equipment to the USSR.

September 1: a South Korean passenger plane is shot down by a Soviet fighter jet.

November 18: a Soviet plane is seized in Georgia with the purpose of hijacking it abroad. Among those who unsuccessfully tried to hijack the plane was the young actor G. Kobakhidze (1962-1984, shot 3.10.1984), son of the famous Soviet director M. Kobakhidze (1939–2019), who directed the films *Wedding* and *Umbrella*. Shortly before that G. Kobakhidze had played one of the roles in Abuladze's yet-to-be-released film *Repentance* (the episodes with his participation were removed from the final version of the film and the role was given to another actor).

November 24: Y. Andropov issued a statement against the deployment of *Pershing-2* missiles in Europe and cancelled the moratorium on the deployment of intermediate-range nuclear missiles.

1984

January 17: A conference on disarmament in Europe opened in Stockholm.

February 9: death of Y. Andropov (1914–1984), General Secretary of the **Soviet Communist Party** Central Committee.

February 13: K. Chernenko (1911–1985) becomes General Secretary of the **Soviet Communist Party** Central Committee.

April 19: Resolution of the **Soviet Communist Party** Central Committee and the USSR Council of Ministers "On measures for further improvement of the ideological and artistic level of films and strengthening of the material and technical basis of the cinematography".

May 8: The USSR's statement on the boycott of the Olympic Games in Los Angeles.

May 7-16: All-Union Film Festival (Kiev).

June 21-23: French President François Mitterrand visits the USSR.

June 29: the USSR protested against the U.S. military program "Star Wars".

July 10: at a press conference in Milan, filmmaker A. Tarkovsky (1932–1986) announces that he has decided to remain in the West. Also present at this press conference was theater director Y. Lyubimov (1917–2014), who was soon stripped of his Soviet citizenship and also remained in the West.

December 15-21: visit of Politburo of **Soviet Communist Party** Central Committee member M. Gorbachev to Great Britain, his meeting with Prime Minister M. Thatcher (1925–2013).

1985

March 10: death of K. Chernenko (1911–1985), General Secretary of the **Soviet Communist Party** Central Committee, Chairman of the Presidium of the USSR Supreme Soviet.

March 11: the Plenum of the **Soviet Communist Party** Central Committee elected M. Gorbachev (1931–2022) as General Secretary of the **Soviet Communist Party** Central Committee.

March 12: the resumption of the negotiations on arms limitation in Geneva.

April 20: M. Gorbachev put forward the slogan of "acceleration" (raising industry and the welfare of the population in the foreseeable short term, including at the expense of the cooperative movement).

May 9: The USSR celebrated the fortieth anniversary of the victory over Nazi Germany.

May 16: Decree of the Presidium of the Supreme Soviet of the USSR "On Intensifying the Fight against Drunkenness", beginning of the anti-alcohol campaign, which raised the price of alcohol by 45 % and reduced its production (including the destruction of vineyards), intensified samovanivir (which in turn led to a shortage of sugar); simultaneously began increasing the life span of the USSR population and there was a slight decrease in crimes committed under the influence of alcohol.

May 13-20: All-Union film festival (Minsk).

June 28-July 12: Moscow International Film Festival. Golden prizes: *Come and See* (USSR, directed by E. Klimov), *A Soldier's Story* (USA, directed by N. Jewison), *The End of Nine* (Greece, directed by H. Chopahas).

July 14: In Schengen (Luxembourg), seven Western European countries sign the Schengen Agreement.

July 30: M. Gorbachev announces a unilateral moratorium on nuclear explosions by the USSR.

19-21 November: U.S. President R. Reagan and General Secretary of the Soviet Communist Party M. Gorbachev met in Geneva.

December: B. Yeltsin (1931–2007) is appointed First Secretary of the Moscow City Committee of the Communist Party.

The Effect of Perception and Usability on E-reader User Satisfaction: A Case Study on Autobase Twitter @literarybase

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Abstract

Although it sparked a lot of attention from the media and the public at the beginning of its release in 1998, even today's e-reader devices do not automatically beat the popularity of printed books. It is due to the inability of e-readers to provide responsive features, and there are still many book fans who are happy with their own experience of reading printed books. This study aims to analyze how perception and usability affect e-reader user satisfaction. The population in this study are followers of Autobase Twitter @literarybase. This study uses non-probability sampling with a purposive sampling technique. The sample chosen is people who have had the experience of reading a book using an e-reader device. Conducted The research with quantitative methods using data from 132 respondents through the distribution of questionnaires with a Likert scale as primary data. The test uses a data instrument, correlation coefficient, classical assumption test, and multiple linear regression test. The real test is done with SPSS software. The results showed that each variable, Perception (X_1) and Usability (X_2), had the same effect, either partially or jointly, on the Consumer Satisfaction variable (Y). The conclusion shows readers do not have problems with old stereotypes and perceptions about reading activities that e-reader devices cannot present. The absence of a distinctive fragrance, attractive cover, page-turning activity, and many other things closely related to printed books did not eliminate the pleasure of respondents when using the e-reader device. Readers also view usability on e-reader devices as good performance, both in terms of features, navigation, and device responsiveness.

Keywords: consumer satisfaction, perception, usability, e-reader, digital literacy.

1. Introduction

Although it has been around since 1998, e-readers only began to gain attention from the public when Amazon released the Kindle e-reader in November 2007. N. Stone (Stone, 2008) wrote that at that time, critics thought that the appearance of e-readers was still below printed books but was considered a significant innovation, with predictions that this technology would soon replace printed books. After its release and marketing, e-reader sales are increasing year by year. From 2009 to 2011, the percentage of ownership of e-readers in the United States continued to grow (Purcell, 2011). According to the Association of American Publishers, the rate of e-book sales in 2010 also increased by 200 % compared to the previous year (Jung et al., 2012). However, this golden age of e-readers did not last long. After experiencing an increase for several years, the percentage of e-reader ownership also experienced a sharp decline in 2015 (Pew Research Center, 2015).

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Table 1. Percentage of E-readers in the USA (Source: Pew Research Centre, 2015)

2010	2011	2012	2013	2014	2015
5 %	8 %	27 %	24 %	28 %	18 %

It is generally a form of reader dissatisfaction with e-reader devices. Many factors are considered to affect the satisfaction of e-reader users. E-Readers often pay less attention to function and beauty in device design. In his research, J. Rodzvilla (Rodzvilla, 2009) suggests that e-reader users do not have problems with digital screens, and their visual experience is comparable to reading printed books. However, they feel that the interface of the e-reader device is confusing and unintuitive. Many users of e-readers think reading is easier on printed books than on e-readers (Hancock et al., 2016). E-reader users dislike poor navigation (Richardson, Mahmood, 2012).

E-reader users also have problems with reasonably short battery life, a relatively slow duration when opening pages and a display judged to be blinding to the eye (Behler, Lush, 2010). However, e-readers have highlighting, notetaking, and bookmarking functions. A. Behler dan B. Lush (Behler, Lush, 2010) state that e-reader technology is far from being needed to replace traditional books. S.M Bruss and N. Allmang (Bruss, Allmang, 2010) agree that "the perfect e-reader has not yet been found," and e-reader users feel that there are still many features to be developed. Although many users report some dissatisfaction with certain features, they still like the value of portability offered by e-readers (Pattuelli, Rabina, 2010). Mobility has also been identified as an essential characteristic of printed books that e-readers seem to have surpassed (Sehn, Fragoso, 2015).

E-reader users love how they can read more than one book anytime and anywhere without carrying a lot of stuff. One e-reader device can accommodate more than thousands of books so that users are free to choose whichever book they want to read at the same time. Even when reading in public places, holding an e-reader is much lighter and more practical than a printed book. However, not few also have concerns when using e-reader devices in public places for fear of being robbed (Sehn, Fragoso, 2015)

One thing that is also considered an essential factor in e-reader user satisfaction is the relationship between readers and the devices used. Some people think reading, even if just for fun, to be an emotional experience that must enjoy. The emotional connection with printed books makes readers less likely to use digital devices for reading activities. Various elements and stimuli influence the reading experience in the reader's reading device. One is the reader's experience when holding an e-reader or tablet and holding a printed book.

People's desire to read a book on paper is, in fact, powerful (Sehn, Fragoso, 2015). In his research, L.M. Moore (Moore, 2009) revealed that the feeling of holding a physical object when e-readers cannot offer reading, and this is one of the factors that influence the attractiveness of printed books. People feel that they have no real relationship when reading digital books due to the assumption that turning page by page when reading a book is more natural than having to press buttons or touch the screen (Hancock et al., 2016). The reader already has an initial perception of a book, and this idea includes the configuration of material in a printed book that is very different from that of an e-reader.

Not only that, L.M Moore (Moore, 2009) also mentions that one of the interactions that e-readers cannot replace readers often comment on that is the olfactory attraction that e-readers cannot provide. Many readers like the distinctive fragrance that emerges from the papers in printed books. It certainly cannot be provided by an e-reader because this technology does not have a sheet of paper. The emotional bond presented by printed books in terms of olfactory appeal is one factor that makes people unable to turn away from printed books (Sehn, Fragoso, 2015). Readers already strongly perceive that reading activities are closely related to printed books. The inability of e-readers to fulfil this perception of reading activity is one of the reasons why people still tend to choose printed books.

Indonesia itself occupies the 25th position out of 41 countries in terms of interest in books (Picodi, 2019). In his research results, Picodi (Picodi, 2019) stated that 67 % of Indonesians bought at least one book in the last year. The book format that is most in demand by the Indonesian people is the 'regular book' or printed book. Although there are many choices of titles offered by digital texts, only 27 % of respondents buy books in e-book format. It shows that Indonesian people still buy printed books compared to e-books. Even so, e-readers are not standard objects in the ears of Indonesian readers. On Autobase Twitter @literarybase, for example, readers often upload photos

or writings about their reading activities using an e-reader device. Readers also often share their experiences in the form of pros and cons while using e-readers with other readers curious about e-readers. Not infrequently, the experiences shared online make other readers interested in purchasing e-readers. Autobase Twitter was created as a place for followers to send information or questions following the topic carried by each auto-based. In this case, @literarybase brings up the subject of literature and literacy. Information and questions will be sent via Direct Message and sent anonymously. Other auto-based followers will then respond to the information and questions submitted. By using the population of followers of Autobase Twitter @literarybase, this study will further examine the effect of perceptions of e-reader users in Indonesia on printed books and the usability of e-reader devices on user satisfaction.

2. Materials and methods
a.   Consumer satisfaction
Can interpret Consumer satisfaction as fulfilling a consumer's need or desire through the purchased product (Gaspersz, 2018). Tjiptono (Tjiptono, 2020) states that the customer satisfaction model can be divided into two indicators, namely cognitive and affective:
1)   Cognitive
Cognitive consumer satisfaction results from the thoughts or expectations of consumers towards the product purchased. Consumer satisfaction is cognitively divided into three models:
a)   Conformity of expectations
The outcome of a product purchased is in sync with expectations or what is in the minds of consumers before making a product purchase.
b)   Balance theory
If the outcome obtained, in this case, the product purchased follows what the prospective buyer gives to get the product, it will create satisfaction. In this case, the input can be money, distance to the shop, etc.
c)   Product Attributes
Conformity of the product with what is in the description or written by the marketer.
2)   Affective
In contrast to cognitive, affective includes more in the emotional or feeling realm. Good feelings can be reviewed through the emotions and moods of consumers when getting and using the product.
In this research, the consumer satisfaction variable is used to measure user satisfaction with e-readers which are influenced by user perception and usability of the device. The consumer satisfaction indicator uses the theory initiated by F. Tjiptono (Tjiptono, 2020), in which the satisfaction of e-reader users includes cognitive and affective satisfaction. Cognitive happiness consists of three aspects: the suitability of expectations, balance theory, and product attributes. Conformity of expectations is defined as the expected performance of the e-reader at the time of pre-purchase and whether or not these expectations are met. The balance theory in question is that the benefits received by e-reader users follow the input (price) paid when purchasing an e-reader. Product attributes assess the suitability of the product description with the product, both from the seller and the description contained in the product features. At the same time, adequate satisfaction aims to determine the emotions and moods felt by e-reader users when making purchases and using e-readers.
b.   Perception
Perception is the brain's ability to translate incoming stimuli into the human senses (Rahmat, 2018). For the perception process to work, humans need receptors in the five senses to capture incoming stimuli from the surrounding environment (May, 2009). In this study, the indicators used to describe adapted the perception process from S. Rofi'ah (Rofi'ah, 2017), who, in his research, initiated the following theory:
1)   Absorption or acceptance
The stimulus or object is absorbed or received by the five senses, sight, hearing, touch, and smell, individually or together.
2)   Understanding
After the images occur in the brain, the images will be organized and interpreted to form understanding.
3)   Assessment or evaluation

After forming an understanding or understanding, there is an assessment of the individual. Individuals compare the newly acquired knowledge with the criteria or norms that the individual has subjectively.

This study will adapt the theory used to the research object. The absorption or reception process consists of the sensations received by the e-reader user regarding the lighting on the device, the device's configuration, and the device material. The process of understanding or understanding in question is how e-reader users recognize and observe the differences in stimuli in e-readers and printed books that catch their attention. It includes the sensation of using technology screens in reading activities, the loss of turning the paper while reading a book, the absence of a cover visible during reading activities, the lack of fragrance provided by the e-reader device, and several other things. This study's assessment or evaluation process is the conclusion of e-reader users to e-reader devices. Based on the previous knowledge that e-reader users have about reading books traditionally, e-reader users can conclude whether the use of e-reader devices can satisfy their reading activities or not.

c.   Usability

Usability is the extent to which a product can be used by specific users to achieve the set targets effectively and efficiently and achieve user satisfaction in particular contexts (ISO, 1998). Usability has five indicators that can be assessed:

1)   *Learnability* is how fast users are proficient in using the system to perform a function.
2)   *Efficiency*, namely as a resource or effort expended to achieve the goal.
3)   *Memorability* is the ability of users to retain their knowledge after a certain period.
4)   E*rrors* are errors made by the user, including the discrepancy between what the user thinks and what is presented by the system.
5)   S*atisfaction*, freedom from discomfort, and a positive attitude towards using the product (Rahadi, 2014).

The usability concept used in this study fully develops the theory initiated by D.R. Rahadi (Rahadi, 2014) *as how easy the features and navigation an e-reader provides for users to understand. The more users consider the features and navigation provided by e-readers to be easy to understand, the faster they will become proficient at using them* (Wu et al., 2021). *Efficiency* is the time users take to achieve specific goals, such as searching for particular pages, annotating, buying e-books, and transferring e-book data (Jamaludin et al., 2020). *Memorability* is the ability of users to remember the features provided by e-readers (Weichbroth, 2020). Errors lead to the placement of buttons/features that are not appropriate, causing users to click wrongly often, as well as naming features that do not match their function (Canziba, 2018). And lastly, satisfaction is defined as the user's conclusion on their satisfaction with using the e-reader in terms of features, navigation, responsiveness, and price (Tovstiadi et al., 2018).

d.   E-Reader

According to the Cambridge Learner's Dictionary (Cambridge…, 2021), an e-reader is a small electronic device with a screen that allows users to read books in electronic form. The history of e-books began in 1971 with the advent of Project Gutenberg, and the history of portable e-book readers started in 1998 with the advent of two mobile devices – the Soft Book reader and the Rocket eBook (Pattuelli, Rabina, 2010). Although e-readers have been around since 1998, these devices have not yet significantly impacted consumers' spending and reading habits (Stone, 2008).

This study uses a descriptive quantitative method with three variables, namely Perception (X_1) and Usability (X_2) as the independent variable and Consumer Satisfaction (Y) as the dependent variable. The population used is the followers of Autobase Twitter @literarybase. The @literarybase account has tweeted 209 thousand times and has 539 thousand followers since it was created in July 2018. Followers of the @literarybase account use this auto-base as a platform to request reading recommendations, provide reading reviews, sell books, and even submit personal literary works.

To determine the research sample, the sampling used in this study is non-probability sampling with a purposive sampling technique. The number of pieces was determined using the Slovin formula for as many as 100 respondents. The data collection method used is the form of a questionnaire. The Likert Scale is the Likert Scale (Creswell, Creswell, 2018) .

To measure the correlation and the effect of Perception and Usability variables on the Consumer Satisfaction variable, this study used correlation coefficient testing and multiple linear regression tests. The correlation coefficient aims to measure the magnitude of the value of the relationship between the independent variable and the dependent variable. In contrast, the multiple linear regression test, which consists of the t-test, F-test, and coefficient of

determination, determines the direction and magnitude of the influence of the independent variable on the dependent variable, either partially or jointly (Creswell, Creswell, 2018).

2. Discussion
a. Perception

In discussing the Perception variable (X1), the statement items will be divided into five specific concentrations. The five concentrations are screen lighting, grip configuration and comfort, visual aesthetics, olfactory sensation, and reading feeling.

1) Backlight

One of the advantages of e-readers compared to printed books is their ability to adjust the light on the reading screen to the light in the surrounding environment (Nasrullah, 2022; Schwabe et al., 2021).

Table 2. Respondent's responses to e-reader screen lighting

Statement	A	N	DA
"I like using the e-reader because the screen's brightness is adjustable"	95 %	4 %	1 %
"I wouldn't say I like utilizing an e-reader device because the screen lighting makes my eyes tired quickly"	3 %	11 %	87 %

Source: Excel Data Processing, 2022

The majority of respondents liked the feature of being able to adjust the screen lighting on the e-reader. Therefore, the process of absorption or acceptance of this feature received a positive response from respondents. It then results in a good assessment or evaluation indicator because, in the conclusion statement regarding eye comfort with the e-reader screen lighting, the majority of respondents stated that the e-reader screen lighting did not tire their eyes and still enjoyed using it. It shows that most respondents with no problem lighting the e-reader screen can conclude this privilege is one of the advantages of e-readers (Fernandez, 2020).

2) Configuration and grip comfort

Often, reading activities require readers to hold the e-reader for hours. The gripping comfort felt by the reader when carrying out reading activities is one of the crucial things that must be considered by reading media providers (Kang et al., 2021; Price, 2019).

Table 3. Respondent's responses regarding the configuration and comfort of holding the e-Reader

Statement	A	N	DA
"I like to use e-readers because they are small and thin"	93 %	6 %	1 %
"I don't like using an e-reader because the surface is slippery when I hold it"	9 %	17 %	73 %
"I don't like using the e-reader because it's not comfortable to hold"	5 %	14 %	81 %
"I like using an e-reader because it is easy to carry anywhere"	100 %	-	-

Source: Excel Data Processing, 2022

The majority of respondents like the e-reader configuration that is small and thin. It is undoubtedly considered an advantage of e-readers compared to printed books. Printed books have layers of paper, making them thick and slightly uncomfortable when held in hand for long periods. E-Readers help eliminate this inconvenience by removing the paper coating on printed books and replacing them with metal and other technological components like other gadgets (Bailey, 2019). Some people often consider devices to have a slippery texture. A quarter of the respondents agreed or were neutral with the statement about the smooth surface of the e-reader. Most respondents still enjoy using the e-reader and do not consider it to have a slippery surface. It is concluded that the process of absorption or acceptance of e-reader users towards the convenience of this device can be said to be positive.

In the assessment or evaluation statement, the majority of respondents have no problem with the convenience of holding an e-reader. All respondents agree that they like to use e-readers. After all, it has portability because it is easy to carry anywhere. It results from a trim and thin e-reader configuration that makes it easier for users to move it anywhere and anytime. The agreement of all

respondents on this statement indicates that the nature of portability is the main advantage of the e-reader, which is the most preferred by e-reader users.

3) Visual aesthetic

An attractive cover display is often the main attraction of printed books in attracting readers to make purchases. With a gorgeous cover, a printed book can not only be enjoyed by its contents but can also be used as an indoor display. However, because it has a gadget display, the e-reader does not present visual aesthetic value like a printed book.

Table 4. Respondent's responses regarding the visual aesthetics of the e-Reader

Statement	A	N	DA
"I don't like using an e-reader because it doesn't have an attractive cover like a printed book"	13 %	17 %	69 %
"I don't like using e-reader devices because the visuals are unattractive"	2 %	14 %	84 %

Source: Excel Data Processing, 2022

Although most respondents did not have a problem with the absence of an attractive cover on the e-reader, many still thought that this was a shortcoming that caused their displeasure in using the e-reader. The number of respondents who responded negatively to this concentration was more than the previous. In the indicators of understanding or understanding, where e-reader users compare their experiences between reading in e-readers and printed books, some respondents still cannot accept the absence of an attractive cover on a reading medium. The idea created by printed books where each reading title will be interesting if it has a gorgeous body is still not entirely broken by e-readers. Even so, the number of respondents who do not have a problem with this is still more. In addition, most respondents still stated that they did not find the visual e-reader unattractive in statements representing assessment or evaluation indicators and still enjoyed using it.

From the two words above, most respondents still think there is no problem with the visuals presented by the e-reader, which means that the display on the e-reader is not bad and is already good according to gadgets in general. However, e-readers have a substantial drawback compared to printed books, namely the loss of unique and attractive covers that make printed books look more beautiful.

4) Olfactory sensation

Few readers say that the smell of paper on a book, especially a new one, often satisfies them while reading a book. With an e-reader, the user will not be able to enjoy the fragrant sensation given by the sheet of paper, considering that the sheet of writing itself is not in the e-reader.

Table 5. Respondent's responses to the sense of smell on the e-Reader

Statement	A	N	DA
"I don't like using an e-reader device because it doesn't have a distinctive smell like a printed book"	14 %	19 %	67 %
"I don't like using e-reader devices because they don't satisfy my sense of smell"	9 %	14 %	76 %

Source: Excel Data Processing, 2022

No different from visual aesthetics, although most respondents do not have a problem with the loss of the distinctive smell of paper sheets on e-readers. But several respondents agree that they are not happy to use e-readers because they do not have a distinct smell like printed books. In the indicators of understanding or understanding, where e-reader users compare their experiences between reading in e-readers and printed books, some of the respondents still cannot accept the absence of the distinctive smell of books in a reading medium. Even so, the number of respondents who do not have a problem with this is still more. Most respondents stated that they did not consider e-readers unsatisfactory regarding olfactory sensation in statements representing assessment or evaluation indicators. Compared to printed books, e-readers have a disadvantage in losing the distinctive scent of sheets of paper that readers usually enjoy when reading printed books, affecting some e-reader users (Ozuem et al., 2019; Varnes, 2020). However, this does not

prevent users from using the e-reader because most respondents stated that they had no problem with the olfactory sensation of the e-reader and did not feel the smell dissatisfaction.

5) The Feelings when reading

In previous studies, many readers stated that they did not feel like they were reading when using reading media other than printed books (Baron, 2021). Many readers are still fixated on the idea and perception that reading activities are identical to printed books, so they cannot enjoy reading media other than books containing sheets of paper (Kucirkova, Flewitt, 2022).

Table 6. Respondent's responses to the feeling when reading on an E-Reader

Statement	A	N	DA
"I don't like using an e-reader because the metallic texture of the e-reader makes me feel like I'm not reading"	4 %	5 %	92 %
"I don't like using e-readers because there is no turning paper activity that makes me feel like I'm not reading"	8 %	11 %	81 %
"I don't like using an e-reader because it doesn't feel like reading a book"	4 %	9 %	87 %

Source: Excel Data Processing, 2022

Most respondents did not have problems with metal textures and the absence of the activity of turning the paper on the e-reader, which is usually found in printed books. The indicator of understanding or understanding, where e-reader users compare their experiences between reading in e-readers and printed books, most respondents are not stuck with perceptions and stereotypes that should be carried out reading activities on printed books. Even in the conclusion statement, the respondent gave an assessment or evaluation that the respondent had no problems using an e-reader and considered that reading on an e-reader still felt like a regular reading activity. Because although it has several shortcomings that cannot compete with printed books, such as the visual aesthetics on the cover, the distinctive olfactory sensation, and the sensation of turning pages of paper, respondents still enjoy reading activities on the e-reader.

b. Usability

The statement items will be divided into four specific concentrations discussing the Usability variable. The four concentrations are; features, navigation, responsiveness, performance, and benefits (Nurshuhada et al., 2019).

1) Feature

The diversity of elements is one of the essential things that technology or gadget manufacturers must pay attention to improve. E-readers must be able to provide the features needed by digital book readers. The excellent quality of a gadget must be easily understood by its users so that there is no confusion when using it (Tovstiadi et al., 2018).

Table 7. Respondent's responses to the e-Reader feature

Statement	A	N	DA
"The features of the e-reader are easy to understand"	89 %	11 %	-
"The features of the e-reader are easy to use"	92 %	6 %	2 %
"Features in the e-reader are easy to remember"	92 %	8 %	-
"A lot of writing features on e-readers that are not in accordance with their functions"	6 %	13 %	82 %
"The placement of the buttons on the e-reader is inappropriate, so there are often wrong clicks"	13 %	8 %	79 %
"The price for the e-reader is in accordance with the features obtained"	93 %	7 %	1 %

Source: Excel Data Processing, 2022

The majority of respondents agree that the features of the e-reader are not only easy to use and understand but also suitable for the price. At this concentration, the part that needs further attention is the placement of buttons on the e-reader, which are placed in inappropriate places, causing some e-reader users to click wrongly often.

2) Navigation

Navigation on a website or gadget is used as a guide for users to take full advantage of the features on the website or device. Poor navigation will confuse users, which gadget manufacturers should avoid (Margolin et al., 2018).

Table 8. Respondent's responses regarding e-Reader navigation

Statement	A	N	DA
"Navigation on e-reader devices is easy to understand"	90 %	8 %	2 %
"The navigation in the product description does not match what is on the e-reader, so errors often occur"	3 %	12 %	86 %
"Navigation on the e-reader worked well as expected"	95 %	5 %	1 %

Source: Excel Data Processing, 2022

Most respondents agree that the navigation on the e-reader device is easy to understand and does not cause errors. Statements with the lowest points are statements about navigation in product descriptions that do not correspond to reality and often mislead e-reader users. However, we can see that only a small number of respondents stated this, and the rest still considered navigating the product description difficult according to the reality

3) Responsiveness

The responsiveness of a gadget can be seen in how quickly the device completes the task the user wants (Oakes, 2018).

Table 9. Respondent's responses regarding e-Reader responsiveness

Statement	A	N	DA
"Searching pages on the e-reader did not meet my expectations because it took a long time"	25 %	25 %	50 %
"Annotating the e-reader is what I expected because it doesn't take a long time"	72 %	20 %	8 %
"Buying an e-book on an e-reader didn't meet my expectations because it took a long time"	7 %	7 %	87 %
"Moving the e-book data to the e-reader is as expected because it doesn't take a long time"	75 %	8 %	17 %
"The responsiveness of the e-reader worked well as expected"	84 %	12 %	4 %

Source: Excel Data Processing, 2022

Many of the above statements have mixed answers. The statement with the most positive responses is a statement regarding the transfer of e-book data to an e-reader which takes a long time. The majority of respondents do not agree with the statement. The process of buying e-books and the annotation process also had a positive response from most respondents. However, not a few respondents also answered with an adverse reaction or were hesitant to choose the neutral option. Statements with the most negative responses were statements regarding page searches on e-readers which took a long time. A quarter of respondents answered agree, and 25 % were undecided or responded neutrally. This statement has the most negative responses on the concentration of e-reader responsiveness and all statements in the questionnaire, both on the Perception and Usability variables. It shows that the search for pages on the old e-reader is a weakness of the e-reader device that most users experience.

However, most respondents agree that the responsiveness of the e-reader works well, as expected. It shows that the weaknesses possessed by e-readers in terms of responsiveness do not interfere with users when doing reading activities.

4) Performance and benefits

Performance and benefits go into the overall rating of the gadget.

The majority of respondents agree that the performance of the e-reader device has worked well according to their expectations. Respondents also stated that the benefits provided followed

the product description and output or money spent. It shows that even though it has some shortcomings, the overall usability of the e-reader still satisfies its users.

Table 10. Respondent's responses regarding the version and usefulness of E-Reader

Statement	A	N	DA
"The engine performance of the e-reader device works well as expected"	96 %	3 %	1 %
"The benefits are in accordance with the product description of the e-reader device"	99 %	1 %	-
"The price for the e-reader device is in accordance with the benefits obtained"	94 %	5 %	-

Source: Excel Data Processing, 2022

c. E-Reader user satisfaction
The Consumer Satisfaction variable in this study has been represented by the statements in the Perception and Usability variables. So can determine consumer satisfaction based on respondents' responses regarding the perception and usability of the e-reader.

In addition to assessing the stereotypes and perceptions felt by e-reader users when carrying out reading activities, the statements on the Perception variable also consider e-reader users' satisfaction effectively. How are users' emotions and moods when reading activities on the e-reader? Suppose the respondent gives an upbeat assessment of the statements of the Perception variable. In that case, it will automatically indicate that the respondent is not bothered by destructive perceptions about the e-reader and is still happy to use it. It follows the theory of affective consumer satisfaction, which states that if the emotions and moods of consumers are positive, it can note that the product has met one of the indicators of consumer satisfaction (Srirahayu et al., 2021). In the answers given by respondents to the statements in the Perception variable, precisely in Tables 8 to 12, we can see that although a small number of respondents have negative responses, these statements are filled with positive responses. Respondents have no problem with stereotypes and old perceptions about reading activities that e-readers cannot present. Respondents gladly accept e-readers as a reading medium. It can conclude that although it has some drawbacks, e-reader satisfies their users effectively.

While the statements on the Usability variable, in addition to assessing technology performance on e-readers, also consider user satisfaction cognitively. The comments in the Usability variable are designed to evaluate the usability of devices related to the theory of cognitive indicators of consumer satisfaction. In the approach used, if consumers have a positive impression of product performance and the suitability of product benefits with product descriptions and output/money spent, the product can be stated to have met cognitive consumer satisfaction (Bao et al., 2018). In Tables 13 to 16, most respondents agree that the usability of the e-reader has good performance, both in terms of features, navigation, and responsiveness. Although there were some negative answers to the statement regarding responsiveness, in the end, respondents still concluded that these deficiencies did not affect the overall responsiveness of the e-reader. Respondents are still satisfied with what is presented by the e-reader. It can be supposed that although it has some drawbacks, e-readers satisfy users not only effectively but also cognitively.

3. Results
Respondents in this study were dominated by Gen Z (age 10-25 years) and Gen Y/Millennial (age 26-40 years).

Table 11. Characteristics of the respondent's year of birth

Year of birth	Frekuensi	Percentage
1965–1980	2	2 %
1981–1996	61	46 %
1997–2012	69	52 %
Total	132	100 %

Source: Excel Data Processing, 2022

The majority of respondents use Amazon Kindle as their e-reader, where 67 % of respondents stated using Amazon Kindle devices. Onyx Boox is ranked second as the device most used by respondents. Some respondents use two or more e-readers at once.

Table 12. Characteristics of the respondent's e-Reader

E-Reader	Frekuensi	Persentase
Amazon Kindle	89	67 %
Onyx Boox	36	27 %
Kobo	3	2 %
iPad	1	1 %
Amazon Kindle and Onyx Boox	1	1 %
Moaan Inkpalm 5 Mini and Likebook p78	1	1 %
I have more than 5 brands of e-readers	1	1 %
Total	132	100 %

Source: Excel Data Processing, 2022

The answers collected from the respondents are processed using SPSS Software. The Correlation Coefficient test shows that the Perception and Usability variables have a strong relationship with the Consumer Satisfaction variable (Y).

Table 13. Correlation coefficient

Variable	*Pearson Correlation*	Keterangan
Perception (X$_1$)	0.697	Strong
Usability (X$_2$)	0.722	Strong

Source: Excel Data Processing, 2022

According to the interpretation guideline for the correlation coefficient value formulated by Sugiyono, a correlation can be stated to have a strong relationship if the weight ranges from 0.600 – 0.799 (Sugiyono, 2021). The Perception and Usability variables' values range, so we can say that these two variables strongly correlate with the Consumer Satisfaction variable.

To state that the independent variable affects the dependent variable on the t-test, the significant value of the independent variable must be less than 0.05.

Table 14. T-test

Variabel	t$_{hitung}$	Sig.
(Constant)	1.347	.181
Persepsi (X$_1$)	4.438	.000
Usability (X$_2$)	5.333	.000

Source: Excel Data Processing, 2022

The Perception and Usability variable's significance value is less than 0.05. Therefore, it can conclude that the Perception and Usability variables partially affect the Consumer Satisfaction variable.

Not much different from the t-test, to state that the two independent variables simultaneously affect the dependent variable in the F-test, the significant value must be less than 0.05.

Table 15. F-test

Model		df	F	Sig.
1	Regression	2	74.088	.000[b]
	Residual	98		
	Total	100		

Source: Excel Data Processing, 2022

A significant value smaller than 0.05 shows that the Perception and Usability variables have a combined effect on the Consumer Satisfaction variable.

While in the Coefficient of Determination test, it is known that the R Square value is 0.602.

The effect of perception and usability on consumer satisfaction is 60.2 %. In contrast, the remaining 39.8 % is influenced by other variables not examined in this study.

Table 16. Coefficient of determination (Source: Excel Data Processing, 2022)

Model	R	R Square	Adjusted R Square
1	.776a	.602	.594

4. Conclusion

Based on the discussion above, it can conclude that The Perception variable has a strong correlation and has a positive effect on the Consumer Satisfaction variable. Likewise, the Usability variable strongly correlates to and positively affects the Consumer Satisfaction variable. Therefore, perception and Usability variables significantly influence the Consumer Satisfaction variable. Perception and Usability variables together influence the Consumer Satisfaction variable of 60.2 %. At the same time, the remaining 39.8 % is influenced by other variables not examined in this study. The nature of portability is stated as the most preferred advantage of the respondents. All respondents (100 %) agree that the easy-to-carry nature of the e-reader makes them happy to use the e-reader.

Searching pages that take a long time is the weakness most frequently experienced by respondents. A quarter of respondents (25 %) agree that searching pages on an e-reader takes a long time. Even so, the evaluation of the performance and responsiveness of e-readers still received positive answers can conclude that long page searches do not affect e-reader user satisfaction. The results of respondents' statements in this study indicate that e-reader users in Indonesia do not have problems with stereotypes and old perceptions about reading activities that e-readers cannot present. The absence of a distinctive scent, attractive cover, page-turning activity, and many other things closely related to printed books did not eliminate the pleasure of respondents when using an e-reader. The majority of respondents also agree that the usability of the e-reader already has good performance, both in terms of features, navigation, and responsiveness. Although e-readers have several aspects that need to be improved and cannot be presented, e-reader users in Indonesia are not bothered by these things. E-reader users still feel happy and satisfied when doing reading activities using e-readers.

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The Role of Social Networking Sites in Transforming the Algerian Society: From a Francophone to an Anglophone Society

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Abstract

Algeria is characterized by Arabic-French bilingualism for more than six decades due to the historical factor. However, with the emergence of social media that relies more on English as a worldwide language and its abusive use by Algerian teenagers who are willing to build international relations with foreigners in the virtual setting, the use of the French language has decreased though it is the first official foreign language. Therefore, the current paper aims at investigating the impact of social media on increasing English and decreasing French, the fact that causes a sociolinguistic adjustment. To do that, mixed method research using online observation as the first research tool in addition to an online questionnaire and an interview through the Zoom platform were employed. The participants of the study were 112 Algerian teenagers for the online questionnaire and 10 interviewees. The final findings demonstrated that Algerian teenagers showed positive attitudes towards English language use and developing their skills through social media due to its global value. Moreover, English has even the potential to substitute the French language.

Keywords: Algerian teenagers, English language, French language, social media, sociolinguistics.

1. Introduction

Algeria is culturally and linguistically a diverse North African country because many codes and varieties display in the country due to historical and socio-cultural factors since the country was considered to be an interest of many invaders like the Turkish, Spanish, and French settlements, which have left certainly a great impact on its linguistic situation. However, actually, there are three essential languages: Arabic is the first official language of the country which is divided into two categories, Algerian Arabic (AA) that is a variety of classical Arabic, it is a form of a wide range of mutually intelligible geographical dialects restricted to informal contexts and used spontaneously by Algerian speakers in everyday communications and the Modern Standard Arabic (MSA) or Classical Arabic (CA) which is used in formal situations. Second, French is the first foreign language taught in schools since the third year of the primary educational phase. Third, English is the second foreign language, mainly related only to educational settings or the teaching and learning processes.

In spite of the existence of these three languages, Algeria is characterized by Arabic-French bilingualism. The French language has been deeply rooted in Algerian society as a consequence of French colonization. In Algeria, French is highly used by the old generation because they were taught in French schools; French is officially considered a foreign language active in Algeria (Queffélec, 2002). Yet, with the emergence of new technologies, mainly social media, Algerian

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social media handlers' attention, particularly teenagers, has shifted from the dependency on French to English since it is the first international language that unifies people from different cultures and linguistic backgrounds. English is actually regarded as the language of progress; all the technological devices are western products that boost the dependency on this vital language.

To this end, the current paper tries to investigate the role of social networking sites, mainly the recent media applications in shifting Algerian teenagers' attention from learning the French language to emphasizing the acquisition of English that imposed and is still imposing itself as a worldwide language. In other words, the study attempts to analyse the Algerian linguistic adjustment in relation to social media since the latter has highly influenced its users.

The focus of the study is based on the following research questions:
- To what extent can social media affect Algerian teenagers' first foreign language (French)?
- Why do Algerian teenagers, mainly social media users, prefer English rather than French?
Based on these questions, we hypothesized:
- Algerian teenagers are digital natives, they are addicted to social media which relies more on English as the language that unifies nations and cultures. Hence, Algerian society is witnessing a transitional linguistic phase.
- French plays an important role in Algeria mainly among the elder generation; hence, it cannot be substituted by another foreign language due to the historical factor. Nevertheless, Algerian teenagers are attached to their digital screens and they imitate all that they see, therefore, they are more interested in acquiring English because it is a key to international interactions and gives them more opportunities. Social networking sites have updated Algerian teenagers linguistically.

2. Materials and methods

The current research is primarily concerned with examining and measuring the role of social networking sites, particularly recent media applications, in shifting the attention of Algerian teenagers from Arabic and/or French use to English use. The methodology adopted in this research combines a quantitative and qualitative approach. The researchers have attempted to use eclectic methods to collect and analyze data from different sources to present a thorough understanding of the research problem. The researchers have applied a descriptive research approach using online observation since linguistic adjustment was noticed; switching from using Arabic and/or French to using English. The causal-comparative research of the quantitative approach focused on the relationship between the cause and effect of social media networking sites and their influence on social media users. The qualitative approach aims to explore teenagers' experiences to understand the causes of such linguistic change.

The research is purely netnographic research or called web-based research in which participants were addressed online, relying on online observation, online questionnaire, and online interview. Netnographic research as explained by R.V. Kozinets, is an online research that refers to the various related online methods that have been adapted to explore how communities and cultures are shaped through computer-mediated social communication. This type of research offers an opportunity to focus on new facets of social life (Kozinets, 2019).

Data were collected during June 2022. Online observation urges this investigation as the primary impetus that has yielded to conduct this study. The researchers employed the snowball technique in which they posted and asked participants to distribute the questionnaire in Facebook groups in order to cover a wide range of participants. However, the semi-structured interview was conducted through the exploitation of the zoom application.

The population of this study represents the community of Algerian teenagers who utilize social media networking sites. The key criterion for selecting participants was their ability to communicate via social media networking sites in their daily lives. The sample randomly recruited 112 social media users for the online questionnaire who represent a particular category from the population because this category is considered to reflect the entire with reference to the attributes under consideration. Among these, 10 users volunteered to undertake the semi-structured interview to expand and enrich the qualitative findings.

The sample of this study is formed of 74 (66.1 %) females and 38 (33.9 %) males with different age scales: between 15 to 18 years (7.1 %), between 18 to 21 years (32.1 %), and above 21 years (60.7 %). The number of female participants exceeds the number of male participants. The low engagement of male users in participating in the study was noticed and remarked as one of the

limitations despite the researchers' attempts to achieve gender balance among participants. In terms of family background, 102 (91.1 %) are urban; yet only 10 (8.9 %) came from rural areas. As for educational credentials, 8 (7.1 %) have secondary level, while 104 (92.9 %) hold higher degrees.

The research collected data qualitatively and quantitatively. The instruments used to gather data are online observation, online questionnaire, and online semi-structured interview. These instruments were purposely employed to gather as much pertinent data as possible to ensure the accuracy and objectivity of the findings; thus, addressing the research questions and confirming the research hypothesis.

Online Observation; online observation is one of the tools that offer data that cannot be gained from a questionnaire or an interview. In this research, online observation served as the first impetus for inquiry. Based on an observation checklist, researchers have noticed the behavior of Algerian teenagers and attempted to provide an in-depth description as far as the linguistic adjustment; shift from Arabic and/or French use to English use.

Online Questionnaire; to examine the role of social media networking sites in building an Anglophone community in Algeria, an online questionnaire was designed to grab the behaviors of Algerian teenagers regarding the use of the English language. The questionnaire's items were set up to be appropriate to address the research questions of this study and thus to give insights into the respondents' feelings, preferences, motives, interests, and choices.

The questionnaire consists of three parts; part A attempts to depict the participants' demographic information (Age, gender, family background, and level of education). Part B tries to present the background information about the sample (social media use, time spent on social media, language use, etc). Last but not least; part C includes 10 items that can be measured based on a 5-point Likert scale: 'Strongly Agree', 'Agree', 'Undecided', 'Disagree', and 'Strongly Disagree'. The last part was divided into two sections; among them, 6 items were set to measure the respondents' perception of language use while using social media, and the other 4 items measured the respondents' perceptions of English and Arabic and/or French on social media.

The questionnaire was offered to a panel of two sociolinguistic experts for validation. After making the improvements recommended by the panel, it was then piloted with three respondents from the population other than the sample. Therefore, the final questionnaire underwent a number of adjustments. The reliability statistics of the questionnaire are displayed in Table 1. It was measured based on Cronbach's Alpha and the overall reliability coefficient of 0.71 revealed its acceptance.

Table 1. The reliability statistics of the questionnaire

Reliability Statistics	
Cronbach Alpha	N of Items
,710	10

Online Semi-structured Interview; five questions served as the basis for the semi-structured interview. Participants were given the opportunity to respond freely to open-ended questions. The open-ended questions allowed and encouraged respondents to reflect on their motives and to express what language they prefer for social media communication. The researchers pre-tested the format with three sociolinguistics experts. This process of pre-testing allowed researchers to reflect on the interview questions and determine the typical time needed to complete them. Hence, a few minor changes to particular questions were made in order to achieve greater clarity.

The starting point of this study was the online observation, in which researchers attempted to describe the Algerian linguistic adjustments in relation to social media as the latter significantly influenced its users. The researchers distributed the designed questionnaire on social media platforms via Google Forms format, notably in Facebook groups that include a high number of teenagers from different regions in Algeria and with a mix of academic backgrounds and experiences. This may help collect data in a shorter period and provide convenient access to the questionnaire and data for both participants and researchers. The online link was: https://docs.google.com/forms/d/e/1FAIpQLSccSee6ggRT633GeN-olqCgX8MLedUqgEpwAq6rags-K7Ip_g/viewform?usp=sf_link

For the interview, the teenagers who volunteered to participate in the interview were randomly selected and invited to a zoom meeting. All interviewees would be asked the same set of

questions, yet given the opportunity to lead the discussion and share their opinions and views on related aspects of interest as they arise in the context of the interview. Interviewees also received by e-mail; copies of interview questions, schedule, additional information on the topic of the study, and the procedures of conducting the interview. The average time each participant took was about 10 to 15 minutes. In the process of getting data through the interview, the researchers recorded all the conversations face-to-face during the zoom meeting session. Of the interviews, seven were conducted in English, while three were conducted in Arabic at the request of the participants. Despite the fact that these three interviewees claimed to communicate in English on social media sites to some extent, they found it easier and more comfortable for them to share their opinions and thoughts in Arabic.

The quantitative data ensuing from the questionnaire were processed and entered into the computer for analysis. The data were processed by coding the responses to enable significant analysis with the Statistical Package for Social Sciences (SPSS) using descriptive statistics through frequency and percentage. The qualitative data resulting from the semi-structured interviews required the imposition of a conceptual framework, which necessitated data coding, themes generation, weighting, contrasting, comparing, and data interpretation. The researchers examined interview transcripts to identify and elaborate concepts and themes and then coded the interview data according to these themes.

3. Discussion
The North African Maghreb nations are regarded, for more than one century, as Arabic-French bilingual countries due to the French colonialism, Algeria is no exception. In this regard, an official report stated in 1849: "The most important thing that must be taken care of above all is to strive to make French a common and general language among Algerians" (Hafid, Zahra, 2022). French was a symbol of both colonialism and mobility, while Standard Arabic represented Islamisation, de-colonisation, and nation-building (Jacob, 2020). Besides, French was referred to the status of a foreign language but remained the preferred working language in government and urban society. Accordingly, students who obtained an education in Arabic without proficiency in French had fewer prospects in the job market (Le Roux, 2017). Therefore, French remains in the leading position, owing to its historical background though a lot of efforts have been made by the Government to encourage the use and learning of English (Faiza, 2022).

In this regard, Language is a basic social need, its study without reference to the surrounding social factors leads to the omission of one of its complex and interesting aspects. De Saussure (Saussure, 1989) made a comprehensible theoretical framework to describe language in four dichotomies, the most important one, in this study, is "the diachronic study of language" which is defined as the study of language from time to time, it represents the historical evolution of language in all its features of change. Thus, language is not fixed; it is dynamic, acquired and modified constantly according to the reality transformations, it gains new features and cancels others.

On the other side, in the current period of digitalization, people can hardly escape from what is called social media in which the users come from various walks of life. Through social media people can communicate with each other, and share stories (Farlina et al., 2022). The development of the global information space and information technologies creates new conditions for the personality to form and socialize. The citizen of the 21st century interacts with media information every second. "People come in contact with media constantly throughout their daily lives. Being continuously bombarded with messages, the media has a powerful and tremendous influence on their thought processes as individuals and as a worldwide society" (Kayal, 2019). In other words, Social media is a significant part of person's everyday life (Chauhan, 2020).

New technologies have become one of the most influential activities in societies in general and adolescents in particular, they contribute to changing language, i.e., when teenagers receive and follow content in a particular foreign language; it may be a factor of social change. Therefore, English in Algeria has come to be regarded as synonymous with modernization and the idealized lifestyle. It serves as a way for people, mainly teenagers, to convey linguistic sophistication, elite group and modern life consistent with that portrayed in American movies and television shows (Belmihoub, 2018). Undoubtedly, English occupies a unique place as it is the language that is so extensively used and so firmly established as a dominant global language in the above mentioned fields (Parupalli, 2019). Therefore, English is the most important language in the world, it is considered a global language accepted and adopted by native and non-native speakers, people all

over the world consider English as a universal language used everywhere and understood in foreign countries (Faiza, 2022).

We must consider that today several applications (apps) are being designed for all kinds of uses (Arturo, Ester, 2021). Therefore, Social networking sites rest a refuge for Algerian teenagers, they are considerably involved because they can express their views with full freedom and establish social relations that they cannot make in a realistic environment. Hence, they express their ideas and views in the form of virtual online status and posts shared with their friends and follower or group/individual discussions with limited audiences. We have observed that the majority of online content and publications are in English even medical content creators or influencers though the medical studies in Algeria are in French. As a result, we noticed that English is no more restricted to educational or virtual settings, its use extends to real discussions, particularly among teenagers; they have borrowed some English words and expressions and included them in their usual linguistic repertoire such as: story, movie, song, fashion, like, share, comment, profile, update, style, video call, send, report, block, seen, tag, etc. Hence, we deduce that English has become an impressive language widely used in virtual and even real settings owing to the construction of international ties and contacts between teenagers. According to Ramaswami, Sarraf, and Haydon (Ramaswami et al., 2012), Algerian English use in online spaces shows that they extensively use English with other Algerians too because they consider French just a consequence of a long period of colonization and they are welcoming English for the reason that it represents science and technology. The spread of English aims to unify people around the world. It is a good idea to accept other cultures and to be more tolerant (Faiza, 2022).

In the light of this sociolinguistic change taking place in Algeria due to social media, it is significant to investigate the status of the English language in the former French colony of Algeria because social media has turned the scales and crossed boundaries; it is one of the factors that contribute to the modification or development of language.

On the other hand, it is important to define social media since it is a key concept in the present study and plays a principal role in increasing the use of the English language in Algeria among teenagers. Social media, social networking sites, or new technologies are used interchangeably in the present paper, they denote the platforms where all digital users with internet access can share content, and express opinions about a topic, and where communication and interaction process intensely take place without any time or place limitation (Gündüz, 2017).

It refers to the various forms of media content such as photos, videos, pictures, information, and tags that are created by users and publically available online in addition to communities of individuals sharing and communicating ideas and having a sense of unity using the digital networks and digital records (Ahlqvist et al., 2008). This means that social networking sites are used for socializing; they allow people to participate in conversations and online dialogues without being face-to-face with others. Furthermore, social media has made the world sociable and has facilitated the movement of concepts, items, and texts between cultures and nations.

Nowadays, Algerian users of English seem to have found a space for expressing themselves in English through many kinds of internet communication because the English language is a universal language used to inform, interact, educate and entertain on social media platforms. Linguists attest that the English language has adapted incredibly well, swiftly and easily to change, especially on social media (Ahlqvist et al., 2008). In the same vein, social media today is a bottom-up platform for Algerian English users to reach a higher level of fluency (Belmihoub, 2018). The advent of social media places offers a platform for Algerian youths to express themselves in English with foreigners and become users of this language in an unpredictable fashion. Moreover, English is used in online settings to accommodate and make speech comprehensible, according to Vettorel (Vettorel, 2014) the English language has maintained the status of today's lingua franca, it is the language of opening many doors of success which is closely tied to the ability to speak English.

Hereafter, we can conclude that the spread and use of English among individuals, in general, is summarized in Berns's idea who stated that "there is a much greater understanding of the spread, functions, and status of English and its users in the international context, previous research has focused primarily on the inner and outer circles, in addition to the expanding circle" (Berns, 2005). In relation to the current study, the inner circle is the intrinsic motivation or ability to acquire and use the language, whereas the outsider circle is the instrument that the motivated person uses in the process of acquiring and learning English as a foreign language. Berns (Berns, 2005) emphasizes the idea of the expanding circle which is building international relations through

social media (outsider circle) to increase and improve the English language used by people (the inner circle).

4. Results

Table 2. The background information of the participants

Background Information	Description	Respondents	
		Frequency	Percentage (%)
Do you use social media for communication?	Yes	110	98.2
	No	2	1.8
How many hours do you spend on social media?	(a) At most 30 minutes	6	5.4
	(b) Between 30 min to 1 hour	22	19.6
	(c) Between 1 hour to 3 hours	28	25
	(d) Between 3 hours to 5 hours	28	25
	(e) More than 5 hours	28	25
You use social media primarily for?	(a) Downloading music / video	34	30.4
	(b) Posting photos	38	33.9
	(c) Chatting	74	66.1
	(d) Educational purpose	82	73.3
	(e) other	14	25.2
What is your mobile's language?	(a) Arabic	6	5.4
	(b) French	32	28.6
	(c) English	74	66.1
Which of these three languages do you commonly use for written communication on social media?	(a) Arabic	64	57.1
	(b) French	40	35.7
	(c) English	8	7.1
Which of these three languages do you commonly use for spoken communication on social media?	(a) Arabic	76	67.9
	(b) French	4	3.6
	(c) English	32	28.6
Do you depend on translation to understand English on social media?	Yes	34	30.4
	No	78	69.6

Table 2 displays the result of the background information of the population in this examination. As far as the use of social media for communication is concerned, Table 2 reveals that almost all participants 110 (98.2 %) use social media networking sites for communication. Out of 112 respondents, 6 (5.4 %) spend thirty minutes per day on social media, 22 (19.6 %) spend between thirty minutes to one hour, 28 (25 %) spend from one to three hours a day, while 28 (25 %) spend between three to five hours on social media, and 28 (25 %) spend more than five hours in a day using social media networking sites. We can notice that there is a disparity between the obtained results with regard to the time spent on social media use. Most interestingly, 82 (73.3 %) of respondents use social media for educational purposes, followed by 74 (66.1 %) for the aim of chatting, yet 38 (33.9 %) for posting photos and 34 (30.4 %) use social media to download music and videos, the rest of respondents 14 (25.5 %) stated other purposes for social media use such as; gaming, watching movies, checking the news, etc. As far as the mobile language is

concerned, the findings show that the highest percentage was for the English language with 74 (66.1 %), followed by the French language with 32 (28.6 %), and the least number of respondents with 6 (5.4 %) stated that they set their mobiles on the Arabic language. With regard to the language they commonly use for written communication on social media, surprisingly, 8 (7.1 %) of the respondents use the English language, while 64 (57.1 %) mainly use the Arabic language, and 40 (35.7 %) use the French language for written communication on social media. In terms of the language they commonly use for spoken communication on social media, only 4 (3.6 %) of respondents use French, while 32 (28.6 %) use English, and the majority of participants 76 (67.9 %) use Arabic for spoken communication on social media. In addition to the above characteristics, among the 112 participants, 78 (69.6 %) claimed that they do not depend on translation to understand English while using social media networking sites, whereas 34(30.4 %) confirmed the necessity of translating both the spoken and written communication on social media.

Table 3. The respondents' perception of the use of language while using social media

Item	SA (%)	A (%)	U (%)	D (%)	SD (%)	Mean	Std. Deviation
While using social media, I like to use the English language.	30.35	64.28	3.57	1.78	0	1.7679	.60003
I read social media messages in English because I can understand and respond easily.	33.92	53.57	8.9	3.57	0	1.8214	.73784
I relay on translating English content on social media because it is difficult to understand messages in English	7.14	19.64	33.92	26.78	12.5	3.1786	1.10864
I acquired new English vocabulary through using social media.	46.42	50	0	3.57	0	1.6071	.67593
I use English because it is accessible to me on social media.	28.57	60.71	10.71	0	0	1.8214	.60351
I write in Arabic on social media because I am Arabian and it is easier.	28.57	37.5	23.21	8.9	1.78	2.1786	1.00641

This section reports the overall perceptions of Algerian teenagers regarding language use while using social media networking sites. As shown in Table 3 above, 30.35 % and 64.28 % of respondents strongly agreed and agreed on the first item "While using social media, I like to use the English language" and only 1.78 % disagreed, the mean score of which is 1.7670 (SD = .60003). It is understood that most of the students responded quite positively because they prefer English use rather than using another language.

A total of 33.92 % and 53.57 % of respondents positively confirmed their views on the fact "I read social media messages in English because I can understand and respond easily" and only 3.57 % of respondents disagreed, the mean score of which is 1.8214 (SD = .73784). This implies that respondents believe that they feel comfortable with English use on social media.

Meanwhile, in the case of "relying on translating English content on social media because it is difficult to understand messages in English", respondents differ in their views, 12.5 % and 26.78 % strongly disagreed and disagreed respectively, yet 7.14 % and 19.64 % strongly agreed and agreed. Among these 33.92 % were not sure about their views. This item scored the highest mean which is 3.1786 with SD = 1.10864. This implies that there is not much need for translation to help teenagers understand the English language while using social media.

Interestingly, the majority of respondents hold positive attitudes toward the acquisition of new English vocabulary through social media use with 46.62 % strongly agreed and 50 % agreed. The mean score of the fourth item was 1.6071 (SD = .67593). It means that besides using social media as a tool for communication with their friends and relatives, a good number of respondents learned new things, gained knowledge, and acquired new English vocabulary.

As shown in Table 4 the results reveal that the assertion "I use English because it is accessible to me on social media" is most supported by participants, with a mean value of 1.8214 (SD =

.60351) about 28.57 % strongly agreed and 60.71 % agreed, and no respondent declined the statement which proves the strong belief of the participants towards the accessibility of English on social media networking sites. This implies that as far as Algerian teenagers are concerned, the English language is more accessible on social media than the Arabic language. Furthermore, it shows that the respondents find it easier with English than Arabic even though Arabic is their first language.

The findings show that many students write in Arabic on social media because they are Arabian and they have easy access to it. This is the reason why 28.57 % and 37.5 % of respondents strongly agreed and agreed on the sixth item, with a mean score of 2.1786 (SD = 1.00641). This implies that the respondents use Arabic because they do not have problems or language difficulties as it is their mother tongue. Moreover, they believe that the use of Arabic may be restricted to Arabian speakers only.

Table 4. The respondents' perception of English and Arabic and/or French on social media

Item	SA (%)	A (%)	U (%)	D (%)	SD (%)	Mean	Std. Deviation
I feel comfortable when I write in English on social media because it is widely spoken across the globe.	28.57	60.71	10.71	0	0	1.8214	.60351
I do not feel comfortable when I use Arabic and/or French on social media because it is not spoken by all.	7.14	23.21	33.92	26.78	8.92	3.0804	1.07501
I think using Arabic and/or French language on social media is restricted and limited to only Arabian and/or French.	16.07	39.28	32.14	10.71	1.78	2.4286	.94644
I do not speak Arabic and/or French because it has become an old-fashioned language.	23.21	21.42	30.35	17.85	7.14	2.6429	1.22185

This section reports the Algerian teenagers' perceptions of English and Arabic and/or French on social media networking sites. In the perception section of the study on "if respondents feel comfortable when they write in English on social media platforms because it is widely spoken across the globe", about 28.57 % of the respondents strongly agree with about 60.71 % of the participants also agree with about 10.71 % of respondents are undecided. It is most supported by participants, with a mean value of 1.8214 (SD = .60351). This shows that the majority feel comfortable when they use the English language, with an insignificant percentage disagreeing.

As shown in Table 4. respondents differ in their views and firmly conflicted the orientation: "I do not feel comfortable when I use Arabic and/or French on social media because it is not spoken by all" reveals that about 7.14 % of the respondents strongly agree with the statement, 23.21 % agreed, about 26.78 % of the respondents disagree and 8.92 % strongly disagreed, with 33.92 % were neutral about their view with a mean value of 3.0804 (SD = 1.07501). This implies that the English language is more accessible on social media than Arabic and or French languages.

Finding out to know if respondents think Arabic and/or French language on social media is restricted and limited to only Arabian and/or French, more than half of the respondents 16.07 % and 39.28 % strongly agreed and agreed with the assertion, respectively. While 10.71 % and 1.78 % disagreed and strongly disagreed respectively, with a mean value of 2.4286 (SD =.94644). This shows that Algerian teenagers find it easier with English than in Arabic and/or French even though Arabic is their mother tongue.

Responding to the item "I do not speak French and/or Arabic because it has become an old-fashioned language", findings revealed that 7.14 % and 17.85 % of respondents do speak Arabic and/or French, and a total of 23.21 % and 21.42 % claim that they do not speak Arabic and/or French because it has become an old-fashioned language, yet a significant proportion 30.35 % of respondents are undecided on the matter, the mean score of which is 2.6429 (SD = 1.22185).

This section analyses the findings of the interview, knowing that ten persons, who were Algerian social media users, participated in the interview through the ZOOM meeting.

Q1. In response to the first question: "Which language do you use in your virtual interactions: Arabic/French/English?" six applicants use English in their virtual interactions and the remaining four participants use both languages, English and Arabic.

Q2. The second question was: Why do you use English rather than Arabic and/or French:
- English is the language of science and technology.
- Worldwide language.
- Future purposes: finding a job/ traveling.

Participants' answers to this question were analyzed as follows: one applicant use the English language for the three mentioned reasons or suggestions provided by the researchers. On the hand, six interviewees use English because it is a global language and two others use it for future purposes such as: finding a job in international companies and traveling to other countries.

Q3. The third question was: "In your opinion, the French language will be substituted by English? Why?"

Seven interviewees think that English as a global language has the power to substitute French in Algeria, however, three participants do not share the same opinion because the status of French has historical and political dimensions. The following lines bring some justified opinions of the participants:
- Yes, it will, we can see how English impacts the whole world.
- It can be substituted by English because we, as a digital generation, are recommending that language.
- Yes, and thank god we are a step closer to that because they will study English in primary schools.
- No, I don't believe in substituting one language with another because the status of any language is politically determined.
- I doubt it because it has political dimensions otherwise it would be substituted due to the importance of language as a lingua franca.

Q4. Based on your online presence and exposure to English on social media, do you use English words and expressions in your everyday interactions?

We had ten participants, and all of them use English words and expressions in both their virtual and everyday interactions.

Q5. How can social media contribute to improving your English language level?

Participants' answers are different depending on their willingness to learn and improve their English level and since the virtual world is not standardized and restricted, each person has his/her own method; here are some applicants' responses:
- Join an English-language learning group.
- Follow organizations, companies, and teachers who share language advice.
- Connec twith native English speakers.
- Finding instructional English pages for different levels.
- Following American and British celebrities.

The purpose of this study was to examine the role of social networking sites, primarily recent media applications, in shifting Algerian teenagers' interest from learning the French language to emphasizing the acquisition of English that has been entrenched and is still imposing itself as a worldwide language. As declared earlier, this research has two major instruments for examination; the questionnaire and the semi-structured interview.

If teenagers, who build the future generation, envision the acquisition of a new language as a positive stance; it signifies their desire to open up to the contemporary world. Recently, English is deemed a universal language that has been embraced and adopted by both native and non-native speakers. According to Faiza (Faiza, 2022) English is considered a widespread language used by people all over the world and understood by a plethora of foreign countries. Likewise, she added, English is a global language, the language of technology, modernity, and intercultural communication. Al Arif (Arif, 2019) asserts that it is crucial for teenagers to acquire English as it builds communication, thus expediting interaction with the world.

The findings of the first part of the questionnaire show that Algerian teenagers spend a considerable amount of time every day using social media networking sites including Facebook, WhatsApp, Twitter, Instagram, YouTube, Messenger, Telegram, etc. These results were in

agreement with the previous study conducted by M.-A. Sim and A.-M. Pop (Sim, Pop, 2014), in which she claimed that social media is one of the prominent platforms used by people of all ages and levels. Furthermore, participants also emphasized that using social media enabled them to practice and improve their English language skills as they could use it for educational purposes, posting photos, downloading music and videos, playing games, watching movies, checking the news, etc. Additionally, social media could assist them to make discussions, interactions, and both spoken and written communication as demonstrated by (Habibi et al., 2018).

Algerian teenagers prefer to use English instead of another language, as well as they feel comfortable speaking and writing in English on social media. This means that while society does not want to introduce or adopt a new language of value; it does want to replace a foreign language with another language; therefore, English has gained a decent position in the Algerian context. The aforementioned claim was against the findings of a study, revealing that users preferred regional language instead of English; hence, recommending that with only an attempt to learn, an individual can use social media to acquire and learn a language (Köksal, Ulum, 2019). Ouahmiche, on the other hand, shared a contrasting perspective by describing the linguistic situation in Algeria (Beddiaf, 2017); he declared that the influence and spread of the English language is evidently perceptible. That is to say, after French, a huge section of Algerian society prefers English as a second language considering it a vital foreign language to be taught.

The main questions in the questionnaire indicated that students' perceptions of English use were favorable since they could understand and respond in English due to its accessibility to a wide range of social media users. Thus, the emergence of social media networking sites offers a platform for Algerian teenagers to express themselves in English so that applying it in a globalized world. The findings of the study also reflected that the use of social media networking sites benefit teenagers to acquire and apply new vocabulary. In other words, social media is a significant resource for learning English and gaining related knowledge. Similarly, the results of this study concur with those of earlier studies, which highlight the beneficial role of social networks in language learning in general (Jafari, Chalak, 2016) and second/foreign vocabulary in particular (Dehghan et al., 2017).

English becomes the language that unifies people living and coming from diverse parts of the globe. Bhatia and Ritchie (Bhat, Ritchie, 2013) describe the competition between languages, stating that in this sphere, English has virtually dethroned its rival languages, such as French and Arabic, and is still spreading dynamically, making it the language of globalization. While Ramaswami et al. found that Algerians seek to use English to communicate with individuals around the world. As more people realize the value of English and how it may improve their lives, the number of people who speak it increases year after year. He accredited the ongoing influence of the French language to the Algerian government's reluctance to transform the country from a centralized communist economy to a globalized one (Ramaswami et al., 2012).

Several studies have reported the tendency toward the swift increase of using English in preference to Arabic/French for public uses. Studies have discussed the technological requirements of Arabic/French as being a barrier to improving the availability of English-based knowledge in the networked environment in general (Ali et al., 2003). Other studies refer to the issue of Arabic/French being under-represented on social media networks. For instance, Ali et al. (Ali et al., 2003) argues that the recent low level of Arabic online presence does not reflect its value as a learning tool. The case study reveals that since the Algerian government does not ban the French language from almost all fields; hence, this policy barred Algeria from opening up to the world, mainly to the Anglophone world, which has become a brand of the modern world. Oakes and Saunders (Oakes, Saunders, 2008) emphasizes the necessity of acquiring English in comparison to French as it has long been considered the language of scientific prestige and fashion. Nonetheless, prestige alone is insufficient; technology and science are more essential.

The following section discusses the findings of the interview, at the end of the whole process; the data obtained will be compared with the theoretical framework.

To start with, the answers to the first question reveal that English is the most used language by Algerian social media users followed by Arabic and sometimes used simultaneously depending on the person they are interacting with. Yet, French is neglected. Second, the interviewees of this study, who represent Algerian teenagers, use only English because it is the global language for two main reasons, the first one is that social media users may interact with foreigners, therefore,

they need to share a common language that facilitates their communication, it means that English is used as a lingua franca in the digital settings.

The second reason is that it brings many opportunities and opens many doors. Third, the majority of the answers demonstrate that English will substitute French in Algeria, especially with the new decision of teaching English in the Algerian primary schools this academic year (2022–2023). Then, according to Algerian social media users, the use of the English language is no more related only to the virtual setting, they have included some English words and expressions in their everyday conversations because they are highly influenced by the content and language they follow. Finally, social media plays an important role in learning and improving its handlers' level because they follow American and British content creators. Moreover, they join English learning groups and follow English teachers who share their knowledge and language advice mainly related to spelling and pronunciation in addition to connecting with native English speakers.

To sum up, the interview's findings are similar to the different previous studies mentioned in the theoretical part though the researchers' aims were different because in the current study the researchers explore the effect of the virtual non-standardized world on the Algerian sociolinguistics situation. To be more accurate, the effect of English language use in the virtual setting on building an Algerian Anglophone society in spite of the important role that the French language plays in Algeria. The results reveal that English is the most used language by Algerian teenagers in their virtual interactions, besides; its use extends to their usual communication. In other words, English is instilling and imposing itself in Algeria.

5. Conclusion

This paper seeks to investigate the Algerian linguistic adjustment in relation to social media networking sites since the latter has highly influenced Algerian teenagers. Algerian teenagers have been digital natives addicted to social media networking sites as they are attached to their digital screens and reproduce everything they see. As a result, they were more interested in acquiring the English language because it is the key to international interactions and life opportunities. Consequently, social networking sites have updated a transitional linguistic phase among Algerian teenagers. Ultimately, the future of French in Algeria depends on the future of English as a worldwide language. Due to the spread of social media networking sites, Algerian teenagers are no longer influenced by the French language since they are now eager to speak and write the global language; hence, decreasing the use of French language in their daily lives and communicating in English.

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Motivating Factors of User Intention toward Social Television Use: Conceptual Model Development

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Abstract

Despite social TV is still a new research concept, modest advances have been made though mostly in Western contexts with little attention being given to motivating factors of multiscreen social TV system use intentions. This article aims to close this literature void though not by focusing on the development of non-Western literature mainly but by focusing on augmenting the body of existing literature in multiscreen social TV system use intentions. To achieve this objective, past and existing literature both in Western and non-Western contexts was critically reviewed. A three-dimension (independent variable, mediating variable, and dependent variable) conceptual model was designed, based on the reviewed literature, with six constructs as independent variables namely: usability, sociability, social presence, multi-modality, user-generated content, and hedonism) theorised to be mediated by 'attitude' and behavioural intention is theorised as the dependent variable. The article concludes that the motivating factors of multiscreening social TV system use intention have not been exhaustively identified yet and multisreening is a complex social phenomenon that requires holistic research to understand deeper. Therefore, further empirical research is needed to provide further evidence-based understanding of the factors that motivate people to intend to go multiscreening while watching TV.

Keywords: multiscreen TV, smart devices, social media, social TV, television, behavioural intention, attitude, motivating factors, conceptual model.

1. Introduction

We are in 21st century – the information and communication technology age – that is characterised with ease in interactive communication. Due to the advancements in mobile and screen technologies, multiscreen video consumption has gained increasing popularity among digital consumers worldwide. The literature demonstrates that the multiscreen video viewing environment, in which people, contents, and screens are all mobile, is now a substitution for the traditional one-way broadcasting TV viewing experience at fixed places (Kim et al., 2019a). Although watching TV, with fading appeal to audiences, remains the favourite entertainment pastime, the salient trend of watching videos on multiple screens such as smartphone and tablet has been growing rapidly with the increase of video viewing time (Kim et al., 2019b; Lin, 2018; Nielsen, 2015, Nielsen, 2013; Phalen, Ducey, 2012).

As Nielsen Research (Nielsen Research, 2019, Nielsen Research, 2018a; Nielsen Research, 2018b; Nielsen Research, 2018c; Nielsen Research, 2013), and T.T.C. Lin and Y. Chiang (Lin,

Chiang, 2017) noted, while watching videos, many multitasking viewers utilise dual screens to engage in social media activities or search for information related to video content. The convergence of social media discussions during video viewing results in social TV, which enhances user engagement and improve TV rating (Kramer et al., 2015; Phalen, Ducey, 2012; Song et al., 2019). For example, as evidence of the growing research interests in social TV, social TV was chosen as the most important emerging technologies by *MIT Technology Review* in 2010. Consequently, many researchers (e.g., Cesar, Geerts, 2011; Phalen, Ducey, 2012; Steiner, Xu, 2018; Zwaaneveld, 2009) studied the development of integrated social TV systems as well as explored patterns of social TV user behaviours (Ericsson Consumerlab, 2017; Lin, 2018).

The social characteristics of social TV play an important role to adoption intention as they positively influence user attitudes (Jago et al., 2011; Shin, 2013). Scholarly studies in social TV systems use are scarce especially in the Nigerian context. In a systematic review conducted by J.R. Bautista et al. (Bautista et al., 2016), there has been only 10 exploratory studies about users of social TV systems and the majority were done in European and North American countries. As Africa is gradually having advanced mobile, screen, and audio-visual technologies with one of the largest mobile phone markets globally and high smartphone ownership (Adeleke, 2020; Akpoja, 2021; Forenbacher et al., 2019; Winter et al., 2018), it is crucial to conduct user studies to understand Nigerian consumers' attitudes toward a multiscreen social TV system (Lin, 2018; Oturu, Takuro, 2020).

Social TV use studies that are related to the evaluation of user experiences are complex because multiple technological components are involved in the system (Bernhaupt, Pirker, 2013); thus, a critical review and conceptual model can help simplify it and provide integrated understanding for user experiences. Complemented by a web survey, this research primarily takes a critical review of existing and past literature to derive concepts and design a theoretical conceptual model that will ease the understanding of user behaviours regarding the use of multi-screen social TV systems. This can further provide in-depth user insights for developing the multiscreen social TV system which mostly involves young users' and their perceptions, attitudes, and responses to key features such as multi-screen, sociability and their presence and content creation of a social TV prototype especially for a Nigerian context (Lin, 2018; Nee, Barker, 2019). Only a few studies in the past examined small sizes of social TV system users and among them, most were conducted in laboratory settings with a Western focus (e.g., Bautista et al., 2016). In addition, only few studies exist on multiscreen social TV system use intention (e.g., Lin, 2018). This underscores the importance of the multiscreen social TV system user review of literature.

Literature Review – Previous Research in Social TV: Social TV refers to the convergence of TV and social media (Shin, 2013). An increasing number of global users are utilising separate devices to engage in social media activities while watching videos, which is regarded as a type of social TV behaviour (De Meulenaere et al., 2015). Dual screening emphasises the organic nature of using screens for video viewing activities without a fixed primary screen (Lin, Chiang, 2017).

M. Ko et al. (Ko et al., 2016) identified the key motives inspiring social TV viewing, including sharing feelings/thoughts, sharing information, entertainment, and sense of community. The early effort of social TV studies concentrated on the investigation of features of integrated social TV systems (Zwaaneveld, 2009). These social TV studies derived from interactive TV research (Abreu et al., 2002; 2016; 2017; McCreery et al., 2021; Metcalf et al., 2008).

Social factors (shared usage and co-experience) are key factors affecting interactive TV users' perceived value of using such systems (Bernhaupt, Pirker, 2013). According to D. Geerts et al. (Geerts et al., 2008), modality and social presence are the significant key features of social TV systems. Social TV systems provide various communicative modalities (text, audio and video) for users to coordinate social interactions (e.g., exchanging messages) with synchronous or asynchronous video viewing (Gross et al., 2008; Nathan et al., 2008; Nielsen Research, 2019). Mediated social TV systems provide shared activities and communicative modalities to enhance users' social presence that positively influence attitudes and intention to use (Khoshrouzadeh, 2018; Shin, 2013).

After the use of social media like Facebook and Twitter became prevalent, research interests have shifted to identify key factors to develop user-friendly interfaces and design in integrated social TV systems in order to facilitate social interactions during video viewing (Nielsen Research, 2018a,b,c; Schatz t al., 2010; Zhang et al., 2014). Some recent studies examined impacts of usability (Han, Lee, 2014) and sociability (e.g., Shin, 2013) on user attitude and use intention

(Khoshrouzadeh, 2018), whereas others investigated predictors affecting social TV users' engagement (Guo, Chan-Olmsted, 2015; Pynta et al., 2014) and social interaction activities (Nagy, Midha, 2014). Based on the systematic review by J.R. Bautista et al. (Bautista et al., 2016), only 10 exploratory user studies of social TV systems examined a very small number of users, which was conducted primarily in labs. According to R. Bernhaupt and M. Pirker (Bernhaupt, Pirker, 2013), the evaluation of user experience for interactive TV system is complex as it consists of multiple components (e.g., TV screen, remote controls, hardware devices connecting TV, and IP network). To our best knowledge, the present research is the pioneering one to use a survey method approach to investigate a larger number of early adopters' preferences and attitudes toward a multiscreen social TV system.

The Concepts of Sociability and Social Presence: Sociability and social presence are found as crucial factors affecting users' attitudes and intention to use social TV (Han, Lee, 2014; Khoshrouzadeh, 2018; Kramer et al., 2015; Shin, 2013). Sociability is defined as a characteristic of an online community system that support members' social interaction for the attainment of community shared purposes (Kim et al., 2020; Kim, Merrill 2021; Maloney-Krichmar et al., 2005). Through virtual interactions via sociable mediated technologies, people may create feelings of being 'physically' close or 'socially present' (Baillie et al., 2007; Shin, 2013). It is significant for online system designers to enhance such social pleasure to share information, carry out activities or interact with other members (Theng et al., 2010). Although social presence is initially regarded as feelings of joint involvement in communicative interactions (Short et al., 1976; Winter et al., 2018), many social TV studies have shown that user experiences can be enhanced by feelings of social presence (Brown-Devlin et al., 2021; Hassoun, 2014; Hutchins, 2011; Lim et al., 2015).

Y. Hwang and J.S. Lim (Hwang, Lim, 2015) found a positive relationship between users' perceived social presence of social TV and commitment. According to T.T.C. Lin et al. (Lin et al., 2016a, b), perceived sociability and social presence of social TV are positively related to bridging social capital that increases loyalty.

The Concept of Multi-Modality: Interactive TV viewers chat for social and hedonic purposes (fun and entertainment, commenting, answering/questioning, and emotional responses) (Bernhaupt, Pirker, 2013). Many social TV studies emphasise examining users' responses to interactions via multiple communication modes (e.g., texting, audio, and video chats) during viewing videos (Colaco et al., 2011; Coppens et al., 2004), which facilitate social presence feelings (Metcalf et al., 2008). Although some people engage in text chatting while watching videos and feel positively about their interactions (Wadley, Gibbs, Benda, 2005), several experiments found that natural and intuitive voice chats were easy to use during video viewing (Geerts et al., 2008; Steiner, Xu, 2018) with drawbacks of distraction (Wadley et al., 2005; Winter et al., 2018).

User Video Consumption Patterns: Watching videos via multiple screen devices has become a global trend due to technological advancements in screen technologies, network quality, system interoperability, and cloud content. In addition to interoperable platform compatibility, it is crucial to create cloud videos to flow fluidly across platforms for multiscreen TV businesses. In multiscreen media environment, optimal user experiences rely on hyper-mobility and seamless social connectivity. Companies that offered adaptive screen transcoding solutions showed impressive revenue growth in recent years. For example, QR (Quick Response Code) provides the easy transferral of videos and relevant information between screen devices (Davidovitz, 2010; Lin, 2013; Microsoft Advertising, 2011). Many countries including Nigeria have developed convergent regulatory frameworks to oversee and facilitate the growth of digital pay TV services and its related platforms such as multiscreen TV services (Elebeke, 2020; Emwinromwankhoe, 2020; Ezeh et al., 2012; Lin, Oranop, 2016; Nielsen Research, 2019; Nielsen Research, 2018a; Nielsen Research, 2018b; Nielsen Research, 2018c). It is also important for industry players to understand the way consumers consume videos and multitasked with activities on various screen devices (Hritzuk, Jones, 2014; Lin, 2018). According to Google research (Google, 2012), people used multiscreen technologies to fill fragmented time, or time filler, seek video-related complementary information, or provide interactivity.

Many consumers used one screen to watch videos and another to seek related information or interact with other viewers; yet dual screening can be utilised for irrelevant tasks that diverted users' attention away from videos, especially during commercials (De Meulenaere et al., 2015; Hasebrink et al., 2015). Hence, consumers' levels of interest and engagement in videos determine how they use two screens and the activities on them. Multiscreen usage tends to increase users'

cognitive loading (Google, 2012; Lin, 2018). According to Millward Brown's digital media prediction, Americans' multiscreen preferences are highly related to audience's generation, and task load is related to the degrees of time spent and concentration. It introduces "meshing," a type of multiscreen behaviour, which refers to the simultaneous viewing of related content across devices. The report also points out that smartphones are often used for low-touch and high frequency matters among young viewers, while the older generation prefers to use smartphone and laptop together for complex brand messages (Brown, 2015). Some Nigerian surveys show that young people tend to use smartphones and computers more often (Ojomo, Olomojobi, 2021; Uzuegbunam, 2019) and as such, they are arguably more predisposed to smartphones and computers as second screening for video viewing (see Guo, 2019; Lin, 2018; Lin et al., 2016a).

Understanding users' multiscreen preferences and usage patterns are important for developing popular social TV or multi-screen content and services. Six kinds of multiscreen usage patterns are identified, including "mirroring, shifting, complementary, coherence, partition, and aggregation" (Lin, 2018: 2; Nielsen Research, 2018a,b,c; Stoll, 2011). Mirroring refers to synchronised content on all devices simultaneously; shifting allows users to actively move content or continue media consumption from one device to another; complementary means using separate devices to complement each other for certain content/services; coherence provides features to optimise multi-screen content or activities in response to device characteristics and usage scenarios. Partition allows users to divide media content or information from one device to multiple screens, while aggregation means the opposite. According to T.T.C. Lin et al. (Lin et al., 2016b) and T.T.C. Lin (Lin et al., 2018: 2), people with higher "polychronicity" and richer media repertoire are likely to spend a long time on passive multiscreen video viewing and engage in active second screening frequently.

User-Enabled Video Content Creation: Creating user-generated videos represents the participatory culture in the digital convergent media age. The user-generated videos sites facilitate the asynchronous and active viewing of unlimited videos with self-filtering and socialisation, which increases empowered users' creativity and interactivity as well as generates business opportunities to leverage the latent demand for niche videos. The user-generated videos sites are fundamentally different from traditional video on demand services because the former has two distinctive consumption patterns: some extremely popular sites reach a myriad of viewers with a gigantic number of videos, while others only focus on serving niche audiences with specialised content. User-generated videos platforms provide a digital space for empowered users to share their videos, create personal channels, and have control over the online viewing environment (Cha et al., 2009: Lin, 2018; Nee, Barker, 2019). In addition, a study revealed that 48 % of netizens trust the words, pictures, and videos created by other users. When trust increases, consumers' usage and loyalty will eventually improve (Forrester, 2014; Winter et al., 2018). If the social TV systems allow prosumers to create personal or customised channels for their preferences, their usage and loyalty are likely to grow as their hedonic purposes (e.g., entertainment) and sense of community are fulfilled. To fill the gap of the multiscreen social TV user research in Nigeria, this survey study will examine social responses to multi-screen video viewing, multi-modalities of social interactions, and user-generated videos content creation/aggregation (Forrester, 2014; Lin, 2018; Steiner, Xu, 2018).

The findings of a study conducted in a Singaporean context by T.T.C. Lin (Lin, 2018) showed a high adoption rate of multiscreen behaviours among young participants. It revealed that most multiscreen participants frequently use shifting and complementary patterns: the former migrates' the same content across screens for mobility or viewing preferences; the latter offers convenience to conduct video complementary activities on separate screens during video viewing. The capability to shift videos across screens not only allows users to save time and effort, but also fits their multitasking habits in media consumption, and, furthermore, the selection of a second screen was highly related to the content or tasks on the first screen. Ease of use and convenience are participants' common impression with social TV (Brown-Devlin et al., 2021; Viswanathan et al., 2018; Xu, Tayyab, 2021).

2. Materials and methods

Desktop reviews of existing and past literature were adopted as method of data collection. All secondary data were obtained through careful selection of relevant materials (journal articles and books/book chapters) from globally famous online databases such as *Google Scholar, Scopus* (ScienceDirect), *Taylor & Francis, Sage Publications, Springer Nature*, and *Emerald*. Because this

review was not meant to be a systematic review of literature, rigorous scientific methods of data gathering, and analysis were not adopted. However, valid methods of data collection that is commensurate with the research design of this review was employed. Only relevant literature was reviewed. Key points, empirical findings, and conclusions were critically reviewed and analysed. Because of the dearth of literature in social TV system research, no strict limitations were placed on the date of publications reviewed. However, a fair representation of both past and existing (more current) literature is ensured. The data were analysed based on thematic analysis (e.g., Maguire, Delahunt, 2017). That was achieved with careful coding of critical points and stressed concepts (Peterson, 2017).

3. Discussion

To design the conceptual model, the critical motivating factors driving the intention to use multiscreen social TV platforms must be identified (derived). To achieve this, critical reviews of literature were performed, and six factors were derived (identified). The factors are usability, sociability, social presence, multi-modality, user-generated content, and hedonism (hedonic motivation) as shown in the graphical model in Figure 1, below. The motivating factors are operationalised as follows.

1.   Usability: This refers to user-friendliness and the ease associated with the use of the system, including the ease associated with sharing feelings/thoughts, sharing information, entertainment, and sense of community. This variable was derived from the reviewed literature (e.g., Ajzen, Fishbein, 2000; Colaco et al., 2011; Coppens et al., 2004; Lin, 2018; Lin, et al., 2016; Han, Lee, 2014; Kim et al., 2020; Ko et al., 2016; Maloney-Krichmar, Preece, 2005; Nielsen Research, 2019, Nielsen Research, 2018a; Nielsen Research, 2018b; Nielsen Research, 2018c; Shin, Kim, 2015; Steiner, Xu, 2018).

2.   Sociability: This refers to the characteristics of an online community system that support members' social interaction for the attainment of community shared purposes. This variable was derived from the reviewed literature (e.g., Colaco et al., 2011; Coppens et al., 2004; Lin, 2018; Lin, et al., 2016; Maloney-Krichmar, Preece, 2005; Nielsen Research, 2019, Nielsen Research, 2018a; , Nielsen Research, 2018b; Nielsen Research, 2018c; Shin, 2013; Winter et al., 2018).

3.   Social presence: This refers to the feelings of joint involvement in communicative interactions. This variable was derived from the reviewed literature (e.g., Brown-Devlin et al., 2021; Colaco et al., 2011; Coppens et al., 2004; Hassoun, 2014; Hutchins, 2011; Kim et al., 2021, 2020, 2019a,b, 2018; Kim, Merrill 2021; Lim et al., 2015; Lin, 2018; Lin et al., 2016b; Metcalf et al., 2008; Short et al., 1976; Song et al., 2019).

4.   Multi-modality: This refers to users' ability to respond to interactions via multiple communication modes. This variable was derived from the reviewed literature (e.g., texting, audio, and video chats) during viewing videos (Brown-Devlin et al., 2021; Colaco et al., 2011; Coppens et al., 2004; Geerts et al., 2008; Guo, 2019; Lin, 2018; Nee, Barker, 2019; McCreery et al., 2021; Nielsen Research, 2019, 2018a,b,c; Shin, 2013; Xu, Tayyab, 2021).

5.   User-generated content. This refers to the function and/features of multiscreen social TV system that provides the user with the ability to create, share and reshare video content with friends and other netizens. This variable was derived from the reviewed literature (e.g., Cha et al., 2009; Colaco et al., 2011; Coppens et al., 2004; Forrester, 2014; Lin, 2018; Nielsen Research, 2019, 2018a,b,c; Viswanathan et al., 2018).

6.   Hedonic Motivation, or hedonism: This refers to the experience of fun and entertainment while using the system. This variable was derived from the reviewed literature (e.g., Bernhaupt, Pirker, 2013; Colaco et al., 2011; Coppens et al., 2004; Lin, 2018; Nielsen Research, 2019; Nielsen Research, 2018a; Nielsen Research, 2018b; Nielsen Research, 2018c; Venkatesh et al., 2012; Wadley et al., 2005).

Attitude (e.g., Bandura, 2002; Han, Lee, 2014; Kramer et al., 2015; Lin, 2018; Shin, 2013) and intention (behavioural intention) (e.g., Bandura, 2002; Khoshrouzadeh, 2018; Han, Lee, 2014; Kramer et al., 2015; Lin, 2018; Shin, 2013) toward the use of multiscreen social TV are theorised as mediating and dependent variables with the aforementioned six motivating factors as independent variables. While attitude is defined as "the positive or negative feelings or evaluations generated when an individual uses new technologies" (Chuang et al., 2016: 4; Davis, 1986), intention or behavioural intention refers to "a person's perceived probability or subjective probability that he or she will become involved in a particular behaviour (Prieto et al., 2015). Intention is also defined as

"the subjective probability of a person that he or she will perform the behaviour in question" (Fishbein, Ajzen 1985: 288). Research has consistently shown that attitude predicts intention (Ajzen, Fishbein, 2000, 1985; Bagozzi, 2007; Bandura, 2002: Morris et al., 2002; Prieto et al., 2015), and ultimately, intention predicts usage (e.g., Venkatesh et al., 2003; 2012).

Furthermore, despite literature on multiscreen social TV system use in Nigerian context is scarce, eight important variables have been identified as playing various roles (six constructs as independent variables, one mediating variable, and one dependent variable) as nuanced in derived conceptual model shown in Figure 1. Because research on social TV systems is still ongoing, by no means does this article claims to have exhausted identifying the critical motivating factors of multiscreening. Social interactivity in an online community gives users the feelings of ease and comfort in order to engage in interpersonal communication in the technology-enabled space (Brown-Devlin et al., 2021; McCreery et al., 2021; Nee, Barker, 2019; Nielsen Research, 2018a,b). Past studies found that using social media while watching TV could enhance viewers' feelings of sociability and social presence (e.g., Lin, 2018; Kim et al., 2021; Kim et al., 2020; Kim et al., 2019a; Kim et al., 2019b; Kim et al., 2018; Kim, Merrill, 2021; Shin, 2013; Shin, Kim, 2015).

4. Results

The Derived Conceptual Model: From the foregoing review of literature, the following six motivating factors of attitude and intention (behavioural intention) toward the use of multiscreen social TV were derived and then modelled (see Figure 1) as a conceptual model. The motivating factors are usability, sociability, social presence, multi-modality, user-generated content, and hedonism (hedonic motivation).

The following hypothetical prepositions were derived to guide toward the development of the conceptual model.

1. Mediated by attitude, usability affordance of multiscreen social TV platforms predicts use intention.

2. Mediated by attitude, sociability affordance of multiscreen social TV platforms predicts use intention.

3. Mediated by attitude, social-presence affordance of multiscreen social TV platforms predicts use intention.

4. Mediated by attitude, multi-modality affordance of multiscreen social TV platforms predicts use intention.

5. Mediated by attitude, user-generated video content affordance of multiscreen social TV platforms predicts use intention.

6. Mediated by attitude, hedonism affordance of multiscreen social TV platforms predicts use intention.
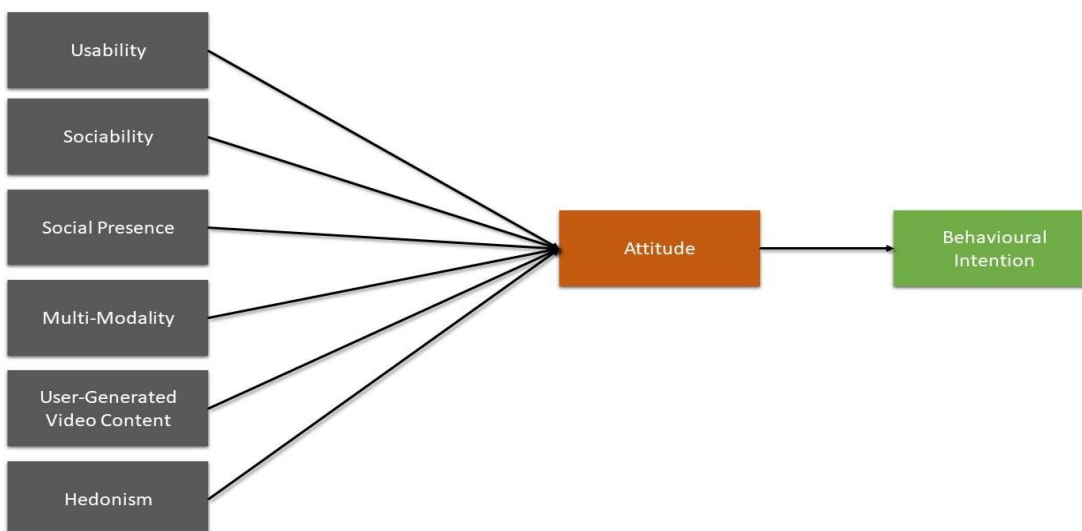

Fig. 1. The conceptual model derived from reviews of existing and past literature

5. Conclusion

This review research has yielded an eight-factor conceptual model designed on a three-dimension theoretical structure. With the scarcity of the literature on multiscreen social TV system use intention, eight important variables have been identified as playing various roles (six dependent variable, one mediating variable, and one dependent variable) as nuanced in derived conceptual model shown in Figure 1. Because research on social TV systems is still ongoing, by no means does this article claims to have exhausted identifying the critical motivating factors of multiscreening.

Social interactivity in an online community gives users the feelings of ease and comfort in order to engage in interpersonal communication in the technology-enabled space. Past studies found that using social media while watching TV could enhance viewers' feelings of sociability and social presence. Yet, the fact that relatively fewer studies to test social TV features in the fields with potential adopters, limited the understanding of social TV users' responses and attitudes/intentions (e.g., Brown-Devlin et al., 2021; Lin, 2018; Shin, 2013; Shin, Kim, 2015).

This article provides multiscreen social TV consumer insights for TV industry players and researchers. Arguably, users' foremost priority of social TV is instant, seamless video viewing experiences across screens, despite of mobility and disruption. Although interactions via social TV's built-in multi-modality communication could enhance users' perceived sociability and social presence, switch costs could be too high when potential users are accustomed to utilising existing social media platforms such as Facebook, Twitter, and Instagram to interact with friends or like-minded strangers during video viewing. Similar to the diffusion of Google+, which is no longer available since April 2019 (Google, 2019 January), it is difficult to attract people to adopt a new social media platform when their friends are not there yet (Kim et al., 2020; Lin, 2018). Therefore, diffusing multiscreen social TV system can take some time to appeal to specific interest groups or communities.

Finally, the review sheds light about user preferences in multiscreen patterns and social features that will help improve the user-centric design of multiscreen social TV systems for stakeholders in the social television industry. Future research can improve the design of a standardised conceptual model. In the future, a survey of potential adopters can improve result generalisability because conducting lab-based experiments is only able to test a causal relationship between variables like age and preferences of multiscreen patterns, or social features of social TV. Future research should also investigate how social TV systems' communication modalities such as text messaging, audio, and video chatting can increase users' perceived sociability and social presence during video viewing and the impact on users' attitudes and use intention.

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Crazy Girls: Female Delinquency in Pakistani Movies

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Abstract

Scholars have argued that films are being widely used as a source of entertainment and cultural communication in this modern world. No doubt, COVID-19 pandemic has greatly impacted film industry, but it has also increased digital mobility of content across borders to the large audience through sophisticated online media services. Now, through the production of content for streaming services this powerful medium of storytelling has become the center of attraction for global population to introduce new trends in a society. These trends effectively empower society particularly women empowerment is significant through this medium, however, regardless of their advantages, films produced also exhibit negative factors against cultural and societal norms. This study is based on the quantitative content analysis of six Pakistani films on aired in last decade during 2015 to 2019 to identify the frequency and evidence between films and female delinquency. Content was analyzed under three categories, dressing, language, and behavior, about female lead and female support characters. Data resulting from this analysis reveals diversity in female characters according to the culture and status. But, in nutshell, portrayals of female lead and female young support characters were not with accordance to the Pakistani culture.

Keywords: female delinquency, female portrayal, film, gender stereotyping, social norms.

1. Introduction

Film, an incredible source of visual correspondence, is a vehicle of diversion which shapes social, cultural and religious norms of a society through reality and illusion (Bilal, 2017; Elsaesser, 2002). It is believed that film can acquire change in the contemporary society with great pace due to its best wellspring of amusement. It has become a blend of chosen realities from life that is built around one's feelings and plays out a significant work. It makes a little world dependent on rationale and mental truth, which appears to be delightful to watchers, while preparing them inwardly. Now, film is the most mainstream vehicle of amusement and assumes an imperative part in the development of a coordinated civilization (Gokulsing, Dissanayake, 2004). Further, the current era of modernization and digital platforms have made it more influential around the globe. Digitalization has not only enhanced penetration of films among masses but it has provided alternative to film industry of such nations which were in decline after the fall of cinema culture. In case of Pakistan, film production of the Pakistani industry was 80 movies a year, but it went down to 20 movies a year due to certain reasons such as lack of innovative ideas, and social and cultural differences of the producers and audience (Rizvi, 2021).

In early 2010s, after a major breakdown of Pakistani film industry, digital world encouraged producers to take a chance again with new ideas. A progression of movies was delivered in which themes of the films significantly shifted focus on social issues like patriarchy, fanaticism, women's

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liberation, rights and status of females, religion, culture and illiteracy. Films additionally put glamorization, feeling of dressing, reconnaissance and self-guideline as a piece of woman's rights. Whilst, there is unnecessary portrayal of ladies in films (Steeves, 1987), however, some individuals had made an idea that innovatively people ought to be bargain in an unexpected way. The recent films have considered lens of women liberation vastly which has again moved public debate on the connection between film and gender relations, especially portrayal of female character (Agbese, 2011). The question of women's liberty is under discussion among the intellectuals, and this study is set to analyze the rhetoric of portrayal of women liberty in film focusing on social norms of Pakistani society.

Developing nations such as Pakistan, family organization is strongly patriarchal, and most people live with large extended families, often in same house or family compound (Khan, 2011). The eldest male, whether he is a father, grandfather, or paternal uncle, is a family leader and makes all significant decisions regarding the family and its members. Traditionally, a woman's place in society has been secondary to that of men, and she has to fulfill the role of a dutiful daughter, sister, wife and mother, and they have been restricted to the performance of domestic chores (Awan, 2020). In Pakistani society women seek their protection with family and prefer to live with the family decision and believe that they are doing well for them. This research firmly focuses on the themes of female depiction against social and cultural norms. A focal presumption in this exploration is that all media talks are the results of philosophies or ideologies which are basically the arrangement of convictions and thoughts (Stokes, 2012). The study will address how leading and prominent female characters deal with norms of Pakistani society.

Research question: Is young women portrayal in Pakistani films challenging social norms of Pakistan?

2. Material and methods

Study used quantitative content analysis method to examine the portrayal of female characters in contemporary Pakistani films as content analysis supports social scientist to develop a distribution and range of some social features, or examine certain behavioral trends, or attitudes (Ohaja, 2003; Zurmuehlen, 1981). Six movies selected for this study based on their ratings on internet. Only top rated movies were selected for analysis released since January, 2015 to December, 2019. Study focused on portrayal of female characters in Pakistani cinema measuring dressing, language, and behaviour. These three categories were analyzed with multiple factors, dressing (attire, body covering, and modesty), language (figure of speech, personification, contention, tone), and behaviour (expressiveness, passivity, gentleness, empathy, response, humility). Further, the context of this study is to examine the portrayals of female lead characters, female support characters (young), and female support characters (elder) in order to gain effective insights and overall review about movies. These three characters were selected after a pilot study, and portrayals of characters were examined in contrast to the cultural norms of Pakistani society. Design of content analysis was kept as simple as possible and as short as possible because the overall contribution of factors for each character was crucial to be identified in a detailed manner and easy for other scholars to determine actual information. However, results of content analysis were carefully discussed in detail by researchers and it was constrained for a specific study of female portrayal in Pakistani films.

3. Discussion

Women and films are a critical and appealing field of examination for media researchers which plan to discover picture of ladies projected through media and movies. Research on females and media stated that picture of females projected through film, in general, build up conventional perspectives frequently presenting a victimized and submissive image of females (Mishra, 2015). Social researchers, scientists and global organizations working for women liberation recognized that the picture of females projected from film comprises a significant hindrance to dispense with oppressed females all through the world, and it is a primary factor in saving conventional misogynist mentality towards them. However, there is an inclination in media to extend a generalized picture of females, supporting conventional ideas of the characters of females (Perveen, 2011).

Film involves an essential spot in the round of force connection with in a social development. When female are portrayed as mean, vulgar and surprisingly obscene to the youthful. It is considered as an instrument of scattering philosophy of humanism that serves the interests of the

chauvinist who practices for social and political control (Bingham, 1999). United Nations Organization censured debasing abuse of female as a sex image and instrument of financial interest by media (Kumar, 2019). Intellectuals reproved the current chauvinist pictures of females in broad communications which don't represent genuine ladies, or manage the real factors of female's experience, and appeal to females all around the world to investigate these pictures to understand a real sense living (Kaur, 2014). Emergence of a new proliferation and current trends of females revolve around fashion and fun.

Media must be utilized in such a way that it may support bringing mindfulness up in females, and enhance their characters and status in the global community as vigorous engagement in global growth (Redvall, 2018). The strategy further focused on making it a responsibility for governments and dependable associations to advance and energize in mass media of their nations, the projection of a noble and positive picture of females, redirecting them of their roles or characters as vehicles for exposure and as focuses for offer of buyer merchandise, with end goal of achieving changes in mentalities and perspectives of all kinds of people and their full cooperation in public eye. In 2019, after a decade for women liberalism, United Nations Organization and Global Women Year brought out extraordinary endeavors looking like explores, just as courses, studios and round table conversations, to prepare all powers to change this picture, and supplant it by an honest, legit and helpful portrayal of females (Kumar, 2019).

Investigation of females' depiction in films is also firmly identified with feminist exploration which has involved a critical spot in postmodern examination throughout the previous twenty years. It has added to the beginning of different methodological thoughts as point of view, positional and reflectivity (Reinharz, 2010). Its primary concern is to challenge hushing of a lady's voice in public arena and exploration. It likewise challenges a limited gendered sort of science which projects ladies in an inactive and subordinate job which have become a reason for their rejection from sociology rehearses as they are considered passionate and unequipped for reason. However, recent research on female depiction includes a promise to further develop life chances for young females; it includes an investigation of unexamined suspicions about females and their predominant types of knowing and doing which is crucial while carrying out evenhanded expert and individual practices (Weiner, 2012).

But, films depicting culture of a society deviate to the norms and values of community. Females are shown in oppressed characters while helping their family and performing household chores and the image they depict on media is far from reality (Mishra, 2015). However, world top film industries are trying to picturize actual face of the community focusing different genres like drama, history, and documentary. These films reflect social norms and playing a significant role in recreating cultural norms of a community. No doubt, female characters are changing the dynamics of gender equality and conventional system but it is not really accompanied by a true positive difference in methodologies through which females are depicted especially in dramas, news, and advertisements (Jayati, 2020). Current Hollywood movies seems focused on female empowerment but it has opened a debate particularly on female liberalism with new stereotypes and standards around the global cinema. Because most of the literature talks about the idea of liberated females and reveals that those films which are feminism based either carry ideology of feminism or they have a bold modern lady working as a lead in a movie (Warnakulasuriya, 2017).

Radical media and cinema of any nation plays a significant role in breaking true norms of a society and enable individuals of a community to establish their own way of life with modified norms. Female depiction particularly dress code has opened new ways of compromising in religious society as well. Movies challenge religious norms of females by using different approaches and metaphors (Nazemi, 2014; Ziba, 2007), and reflect, advance and proliferate a new belief systems (Buckland, 2011). That is why we can see film scripts dubbed in foreign language been modified due to compliance of cultural and religious norms. The concept of morality is more signified in religious society than the concept of absoluteness and ideal female is depicted following norms of the society (Nazemi, 2014; Ziba, 2007). Female delinquent may empower female audience however, bad behaviour could produce negative results. Intellectual around the globe are not happy to the portrayal of callous traits of young girls (Behm-Morawitz, Mastro, 2008).

4. Results

Table 1. Females in Pakistani Films

Measure	Female Lead		Female Young		Support Female Support Elder	
	Pro Norms	Against Norms	Pro Norms	Against Norms	Pro Norms	Against Norms
Dressing	229	366	110	262	214	83
Language	426	725	239	344	517	111
Behaviour	436	836	368	551	554	113
Total	1091	1927	717	1157	1285	307

Selected movies for this study are top rated movies of Pakistani cinema.

Use of language by female lead and female support young was highly against the norms particularly against the factors of persuasiveness and tone. However, the personification of these two characters somehow remained balanced in almost all movies along with contention and visuals. Similarly, the speech of these two characters slightly challenged norms of Pakistan. On the other hand, in case of female support elder, most factors of language were aligned with cultural norms of Pakistani society and their overall depiction was positive and productive. Behaviour of the characters, female lead and female support young, particularly movies of love stories and filmed in foreign country, was portrayed in a negative way. Similarly, in case of these young girls movies based on domestic themes and were produced locally have also shown most factors against the norms overwhelmingly due to portrayal of liberalism. Their expressiveness, response, passivity and attitude remained against the norms of Pakistan. However, humility, and empathy remained in accordance to the norms of Pakistani society. In case of female support elder all factors of the category of behaviour, expressiveness, attitude, humility, empathy, passivity and response, remained in accordance the norms, especially in themes based in Pakistan.
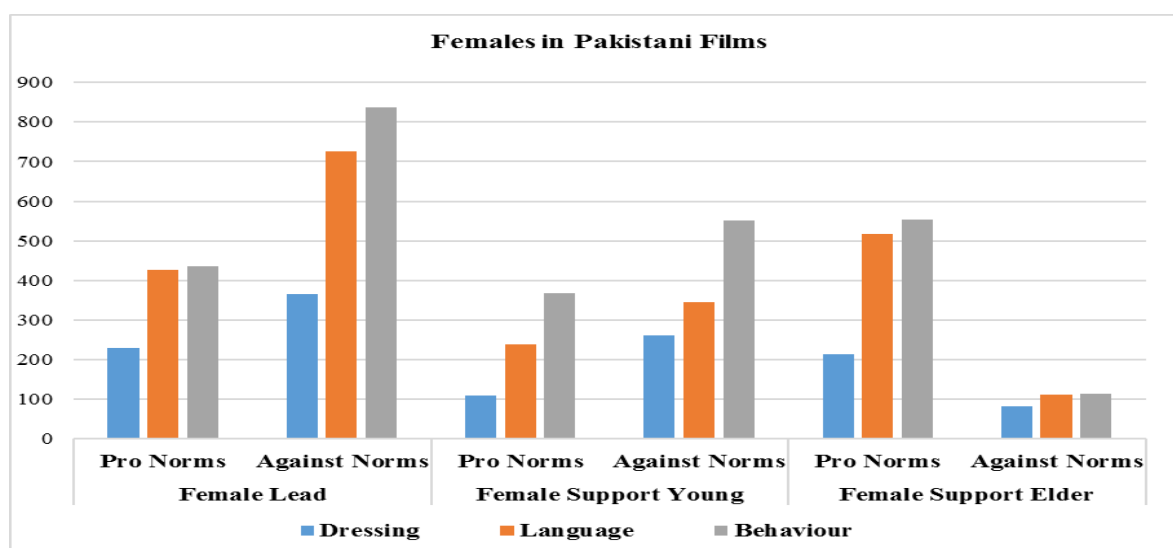
Fig. 1. Females in Pakistani Films

Content was analyzed according to the norms of Pakistani culture where majority of women, wealthy peasant and landowner households and in urban middle-class families, practice full body covering, purdah. Even cultural attire is mostly observed among urban middle-income group, women into workforce and into government service (Zaheer, 2020). Some women have gained distinction in different professions; some of Pakistan's leading politicians, journalists, and teachers have been women, and women has served as prime minister and as speaker of parliament as well

(Sohail, 2020). However, irrespective of the remarkable authenticity of a claim to a particular title, classification of social status and adherence to the local culture persists (Almas, 2017); the *shalwar-kamiz*, a long knee-length shirt over loose-fitting pants, is the most common traditional form of attire here in Pakistan (Malik, 2006). It is also important to acknowledge that Pakistani men are supporting women for their growth, because Pakistan is an Islamic state and Islam gives rights to women (Farooqi, 2022).

If we compare pre-Islamic and post Islamic sociocultural and political status of women, a gradual increase in their position is well noticeable. Islam as a religion has provided ample status and opportunities to women for establishing themselves as an important part of the society. Islam provides equal status to women and she has an independent personality, which cannot be subjugated (Khan, 2011). However, impact of media and westernization has led these norms to diversified values and principles. These norms are linked with social life of women in Pakistan. This mostly includes their daily social activities, styling, and living values. Norms of any nation plays a critical role in national development (Bicchieri, 1997). It is the responsibility of Pakistani media to portray image of each character in accordance to the true Islamic principles as being a Muslim nation and failing to do this can lead generations of population into wrong way of life. It is significant for any nation to keep intact true values and principles of social norms in the right way to prosper.

5. Conclusion

Basic assumption of this study is to investigate the portrayal of female characters in contemporary Pakistani movies and significance of the dressing, language, and behavioral factors employed in selected movies to depict female characters. Objective of this research was to clarify actual depiction of female characters be it lead or support character. Surprisingly, this research reveals that there are diverse types of depictions of the female characters. For instance, a lead female, in foreign country is shown to be aligned with Western culture and if she is in Pakistan then her portrayal will be aligned with the Pakistani society however, if the case is of elite class female character, depiction remains intact with Western trends. Most of the lead female characters are shown against the cultural norms of Pakistani society, however, some of the female lead characters were portrayed in accordance to the cultural norms of Pakistani society. Similarly, portrayal of young female support characters has mostly been aligned with Western trends and against the Pakistani culture. Furthermore, depiction of elder female characters remained intact with the norms of Pakistani society. There were some elder female characters had some negative attributes however, their overall significance was positive.

Moreover, content analysis of our research revealed that the depiction of negative liberalism was common in almost every movie that may influence brains of the young females of Pakistani society. Furthermore, current research also outlines that the selected movies have tried to balance their portrayals of women. For instance, a female lead in Western colony has been shown to wear Western dressing, her behavior and language is also shown in accordance to Western standards. While same female lead wears dressing, uses language, and behavior in accordance to the cultural norms of the Pakistani society. However, the factor of modesty, and liberalism was common in these movie for lead characters and young support female characters. Even if they are shown to be wearing dressing of Pakistani society, their body covering, cleavage, and various other unethical factors remained intact. The overall depiction of female characters in contemporary Pakistani movies were against the cultural norms. Findings of current research have revealed that the portrayal of female characters are mostly done against the values of Pakistani society. The overall situation of such portrayal is unprecedented and pessimistically influence the young generation of Pakistani society.

Recommendations

Further research is required to improve the understanding underlying the depiction of female characters in contemporary Pakistani movies. In future, more research can be carried out on some other Pakistani movies as well. In addition, a study on Pakistani female stars and their roles can be carried out in future to extensively calculate the impact of each female start in their respective movies. Moreover, there is a need for empirical studies that investigate the impact of Western trends in the youth of Pakistan through comprehensive analysis. Furthermore, the use of framing in appropriate way must be carried out in order to hide scenes which are likely against the values of Pakistani society. Such framing technique can help in resisting the contemporary movies to depict Western trends. It is

recommended for the government of Pakistan to impose new rules and regulations in order to effectively constrain the movie makers of Pakistani cinema. Western standards thereby signifying the focus on depiction of cultural and religious values of the Pakistani society.

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National-Cultural Determination of the Journalism Studies Evolution

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Abstract

The authors aim to trace how the evolution of the journalism studies took place under the impact of social and cultural factors. The article examines the processes of institutionalization of this field of knowledge in the world, in particular in Germany and the USA. The research community from Russia takes an active part in international academic cooperation, but its experience is characterized by a clear national and cultural identity. To reveal this specificity, the authors focus on the oldest Russian school of journalism that has developed at St. Petersburg University. Since its foundation, it has gravitated towards the classical university model typical of Russian higher education, which nevertheless organically combines with applied training. In this respect, the Petersburg school differs from a number of precedents in other countries, where pragmatic education is cultivated on the basis of communication methodology in science. The article presents the stages of formation and the current state of the school, shows the determining influence on it of national traditions in science and the dynamic social environment, describes the effective practice of project organization of research work. The results of projects are embodied in the ongoing series of monographs "Petersburg School of Journalism and Mass Communications".

Keywords: journalism studies, academic discipline, international experience, cultural context, St. Petersburg University.

1. Introduction

In 2022, one hundred years have passed since the opening in Germany, at the University of Leipzig, of the world's first council for awarding the degree of Doctor of Philosophy in the field of the history of journalism and newspaper business. However, until now, the academic status of the journalism studies remains an "eternal question" that no national research school can ignore. Scholars from different countries are forced to prove that their field of knowledge has the right to exist (Barrer, 2022; Korkonosenko, 2021; López et al., 2020; Meyen, 2012; Nixson, 1982; Schemmert, Siemens, 2013). One of the main reasons for this never-ending polemic lies in the difference in the ways in which journalism studying and teaching have developed in various regions of the world and, accordingly, in the results of development.

Consequently, the researchers' attention to the national and cultural contexts in which journalism schools were formed and operate is highly motivated and useful. Thus, an important theoretical thesis about the fruitfulness of diversity in this field of academic activity will get an additional support. For the authors, this study occurred a continuation of the interuniversity project "Theoretical and Pedagogical Schools of Journalism" (2017–2021), initiated by the Department of Theory of Journalism and Mass Communications of St. Petersburg State University. In particular, the project was intended to reveal the deep dependence of the studies and education

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on national traditions in science, pedagogy and media practice, each of which intertwines with other sand their peculiarities enrich the debate (López et al., 2020: 3). The results of the project were presented in a series of publications (Berezhnaya, Korkonosenko, 2021; Blokhin, 2020; Tulupov, 2020; Fateyeva, 2019; Khubetcova, 2021), including a collective monograph (Korkonosenko, 2021).

2. Materials and methods

The authors aim to trace the trajectories of the study of journalism on an international and national scale. In methodological terms, the development of cognition is understood as a continuous process of an evolutionary nature, and it acquires distinct features of national and cultural identity. To study such evolutionary trajectories, the authors of the article look at the experience of some countries, ultimately focusing on Russia, using the example of the formation and current activities of the St. Petersburg school of journalism and mass communications.

At the first stage, on the basis of scholarly literature, data on trends in the development of national models of journalism studies in Europe and America were summarized and systematized. Comparing the experience of different countries helps to identify the logic of changes in the studied industry on a global scale and determine the causes and consequences of changes of intellectual paradigms that took place in European, American and Russian scholarships.

At the second stage, empirical data from review articles, archival materials and dissertations on the life cycle of the Petersburg school of journalism and mass communications are analyzed. While studying the latest publications, some gaps in knowledge about the evolutionary dynamics of the school were eliminated. The results obtained are interpreted in the light of the logic of the international journalism studies development.

At the third stage, the results of journalism research projects at St. Petersburg State University are described as well as characteristic features of the school of journalism and mass communications created here.

3. Discussion

To be a recognized research field journalism should have some institutional attributes: specialized university departments; relevant dissertation councils and academic degrees in the field of journalism; associations of scholars specializing in journalism; periodic and non-periodic research publications in this subject area. Germany was the first country to pass all the stages of institutionalization of journalism knowledge; in this country, in 1916, the world's first research structure in the field was opened – the Institute for Newspaper Studies at Leipzig University (Göschel, 2012), in 1926 Erich Everth became the first full professor of newspaper studies and established the chair of this profile, a research magazine on journalism "Zeitungswissenschaft" started, and a series of works on journalism "Zeitung und Leben" was founded (95 volumes from 1928 to 1941). On the German scientists' initiative, in 1928 the first in history International Scientific Congress of Researchers in the Field of Press was convened (Fateyeva, 2019: 18). In general, in the pre-war period it was only Germany where "the university showed a real interest in journalism, albeit as a subject of study rather than a place where the trade should be learned" (Barrera, 2022: 3).

As historical sources show, until the 1940s the German experience had a significant impact on the formation of national models in other states, where journalism also began to be perceived as a promising object of research cognition. In Germany, the first studies of journalism were included in the German philology, but after establishing of specialized research institutes, they became a part of social sciences. This transition to the social disciplines showed the possibilities of studying journalism not only as a phenomenon of literature, but also as an important socio-political institution. There was considerable academic interest in journalism research in Germany, which did not occur in other European countries. This was the birth of what was called "newspaper science" (Zeitungwis-senschaft). "Some US authors admired the German contributions as conscientious studies of the press as opposed to the overriding practical nature of the written output of professors from most such schools in the USA" (Barrera, 2022: 3).

In the USA, journalism as an academic discipline also received an initial "registration" in the system of philological sciences; in 1900-1920, the first training programs were opened at the departments of English philology of leading American universities. In the mid-1920s journalism was withdrawn from the field of philology and was integrated with social and humanitarian

disciplines. For example, at Stanford University in 1910, journalism training started with the News Writing program typical of the United States, but in 1925 the training was transferred to the School of Social Sciences.

Up to the end of World War II, the practical skills forming was considered the main goal of university education not only in the United States, but also in other countries of North and South America. The academic literature was dominated by guidelines for writing and editing texts, for the design of periodicals and the organization of editorial activities. In the USA, this period ended with the emergence of special research structures in the field of journalism.

In 1947, the Institute for Communications Research was founded at the University of Illinois, on the base of which the realization of the Doctoral Program in Mass Communication began as well as the award of the related academic degree. In 1950, the National Society for the Study of Communication was founded (now known as International Communication Association, ICA); in the same year, the Society began publishing "Journal of Communication". The new specialty made it possible to formalize researches in such subject areas as "journalism", "speech communication" and "rhetoric" traditional for American universities, and one of the main tasks of the communicativists' community was to popularize the use of social science methods for journalism studies.

For world journalism studies, the emergence of the branch of communication research and the subsequent development of its theoretical basis have become important factors of a paradigm shift, the so called "linguistic turn in journalism studies". Since the mid-twentieth century, the communicative methodological approach and the theory of communication as the foundation of social communication research have become widely popular not only in the United States, but also abroad, changing the structure of knowledge. Raymond Nixon writes about Latin American journalism schools: in this region, before 1964 the researches mostly constituted historical and legal studies of the press. Between 1964 and 1980, they began to implement methods from social and behavioral sciences. At first, Latin American professors tended to use research models from the USA or Europe, "but now they have begun to develop others better adapted to their national realities" (Nixson, 1982: 17).

It is noteworthy that in the literature 1964 is marked as an important milestone in the history of communication studies. It was then that Marshall McLuhan's "Understanding media: the extension of man" was published, and the communication concepts contained in it have gained worldwide fame. Researchers estimate the 1960s as the era of leadership in the United States of representatives of "Chi-Squares" as journalism teachers and researchers were called, whose methodology was based on statistics and quantitative measurements and corresponded to the norms of research universities in North America.

Among other things, the increased influence of communication research was due to unscientific (socio-political) factors. The position of the United States as one of the victorious countries in the Second World War was significantly strengthened. The authority of the American system of journalism studies has also increased; on the one hand, the States got a large number of European scholars who fled from the Nazi threat in the 1930s and 1940s, on the other hand, Americans universities were in a better financial position than European science.

It is known that with the end of the Great Depression in America, social and humanitarian disciplines were among the priorities and began to receive increased funding (Aleksandrov, Kolchinsky, 2006). In the post-war years, the field of media and communication in Europe can be seen "as a matter of adoption in varying degrees of the dominant American paradigm" (McQuail, 2009: 282).

In Germany, divided into zones of Western and Soviet influence, the communicative approach began to enter journalism studies only by the end of the 1960s and only in the territory of FRG. Of the many former centers of journalism research and teaching in the Western zone, only three institutions managed to survive – Berlin, Munich and Munster. Until the 1970s, journalism studies in FRG were stagnating, there were less than 10 departments in the country on the profile of "journalism / Publizistik" and there was only one professor (Meyen, Wiedemann, 2017). The rest of the European journalism science also was in stagnation, besides a few exceptions. According to Spanish researchers, their country became a pioneer in the academic integration of journalism given that, in 1971, no other country in Western Europe had university degrees in journalism or other communication professions (Barrera, 2022: 11).

At the same time, in the GDR, the restoration of the journalism science started in the very first post-war years. The task of reviving the field of research was assigned to the very University of

Leipzig, from which the world history of this academic branch began. "Like their colleagues in West Germany, the Leipzig professors had to rebuild the discipline from scratch after World War II. *Zeitungswissenschaft*, the early German version of communication studies, had lost its reputation because of its attempts to join the rulers during the Nazi regime" (Meyen, Wiedemann, 2017: 1840). Newly created Institute for Journalism and Newspaper Studies (1954-1968 – Faculty of Journalism, 1968-1990 – Journalism Section) in Leipzig became one of the centers for the development of theoretical journalistic thought throughout Central and Eastern Europe. Until its disbandment after the reunification of Germany (1990), it solved the fundamental task for all countries of the socialist bloc of turning journalism into a Marxist science.

Of course, the content and effectiveness of research in socialist Germany were greatly influenced by external factors, primarily orientation to Soviet practices in sciences. Western researchers note that communist countries had adopted academic model of journalism education before others, albeit with strong ideological control (Barrera, 2022: 11). Also, the image of the Leipzig University journalism school was significantly influenced by the political protectionism of the ruling Socialist Unity Party of Germany, which tried to use the researchers' activities for increasing the prestige of the GDR at the international level.

Since the late 1960s, researchers and teachers of journalism from East and West Germany have met each other at international conferences around the world. In 1972, the head of the Journalism Section, Emil Dusiska, was elected Secretary General of the International Association for Media and Communication Research (IAMCR), then the University of Leipzig became a platform for global scientific exchange in the field of journalism. In 1974, IAMCR held a conference in Leipzig with a record number of participants – about 250, the Western world was represented by many prominent scientists, including Herbert Schiller, George Gerbner, John Pollock, Gerhard Maletzke, and Elisabeth Noelle-Neumann. As the dean of the Journalism Faculty of Moscow State University Yassen Zassoursky recalled, the active participation of scholars from East Germany in global cooperation became possible, in particular, thanks to aspiration of IAMCR's founders to make the organization really international. "These people were not very usual even for that time. They wanted to reunite the East and the West… The organization was about professional journalism which is independent of non-journalistic influences" (Meyen, 2018b).

Meanwhile, by the end of the 1970s, the interest of the ruling party in participating in international public organizations declined, so researchers began to distance themselves from global exchange. In West Germany, science was increasingly immersed in the discourse of communication studies under US domination. At the time of the German reunification, researchers in GDR were poorly adapted to the paradigm of the sociological media studies, did not speak enough English, which became a pass to global academic cooperation, and were little familiar with the realities of capitalist media production. However, in the united Germany, the main reason for ignoring the theoretical ideas developed in Leipzig was politics: "this paradigm death was politically motivated… It takes paid positions at universities to get students, admirers, citations, and even histories. Leipzig's fall into complete oblivion consequently says nothing about the value of the academic work done there before the Berlin Wall came down" (Meyen, Wiedemann, 2017: 1840). This was the end of the distinctive research tradition of the socialism era.

The last decade of the twentieth century became a period of unification of journalism research practices, which was due to the new world order, free from the confrontation of socialist and capitalist ideological systems. "In the field of journalism studies (as in many others), the force of Anglo-Saxon perspectives has outshined other approaches and attempts" (López et al., 2020: 3), which was facilitated by personal contacts between researchers from different parts of the world. K. Nordenstreng, who was a President of International Organization of Journalists and one of the IAMCR leaders draws attention to such contacts: "In IAMCR since 1966, it was part of my mission to promote communication research in an ecumenical way. Building bridges between East and West was Finnish foreign policy. I was particularly happy to see that IAMCR did bring together Eastern and Western scholars as well as scholars from the developing countries"(Meyen, 2018a).

Thus, in the development of journalism research on a global scale, there were features of both nationally cultural identity, and convergence and even unification of conceptual approaches as a result of cross-country interaction. An organic part of the broad international discourse is the activity of the St. Petersburg school of journalism in Russia. However, its development followed a very peculiar evolutionary trajectory.

4. Results

At the turn of the XIX-XX centuries, St. Petersburg University was a center of academic thought of the Russian Empire and was immersed in the common European scientific and educational space, so it was not alien to the trends of institutionalization of foreign journalism science. The first experiences of university scholars in newspaper research were recorded in the 1910s-1920s. Presumably in the 1920s, L.K. Ilyinsky lectured on the disciplines "History of Russian criticism and journalism" and "Theory and practice of newspaper business" at the Russian Language and Literature Department, he was a well-known bibliographer and literary critic, head of the periodicals department at the Russian Book Chamber. There are mentions that in 1926 at Leningrad University (a new name in Soviet times) there was a department of newspaper business at the Faculty of Linguistics and Material Culture, and already in 1927, the question was raised on the establishing of the Journalism Faculty (Zhirkov, 2006: 13). Future journalists were taught "typesetting techniques and the history of Russian journalism... However, when the Faculty of Linguistics was reformed into the Faculty of Philology, the department was abolished" (70 let..., 2015). It can be assumed that if this first attempts were successful, the journalism studies in Leningrad would be much closer in its subject-thematic content to what German scholars developed within the framework of early newspaper studies. At that stage, only one of the two journalistic disciplines, that is, the history of journalism, proceeded continuous development of the research tradition.

In the period between the two World Wars, the history of journalism in the context of the literary process was actively studied by representatives of classical philology: V.E. Evgeniev-Maksimov, N.I. Mordovchenko, I.G. Yampolsky, A.V. Zapadov, and others. This merger appeared due to specific understanding journalism as an object of study, pre- and post-revolutionary: "Both writer and journalist dealt with the text; both were engaged in publicism, literary criticism, feuilleton, satire and humor, in general, the creation of books" (Zhirkov, 2006: 12).

The new research field began with the development of a methodology for the history of Russian journalism. Later, the approaches to choosing objects and interpretative contexts mastered at Leningrad University became generally accepted in the USSR: historians focused on publications, publishers and publicists whose activities could be described from the viewpoint of participation in the revolutionary democratic movement. The most attention was paid to Belinsky, Dobrolyubov, Nekrasov, and Chernyshevsky. Besides objective reasons, the choice of names was influenced by the research concept of the authors of the fundamental work "Essays on the history of Russian journalism and criticism. Volume 1. The XVIII century and the first half of the XIX century". The book was written before the Great Patriotic War by an author's team led by V.E. Evgeniev-Maksimov (published in 1950).

In the post-war period, the Soviet journalism studies gained institutional recognition in classical universities, and historians of Leningrad University joined the general discourse of interpretation of journalism in line with Marxist methodology. Important changes in the directions of research occurred, particularly, priorities were given to the Bolshevik and Soviet press. But even within such an ideological framework, scholars have been able to achieve impressive results. At the same time, the connection with foreign (especially Western) science began to weaken.

The institutional growth of journalistic studies at the University indicates the gradual transformation of this educational institution into one of the most influential research centers of the Soviet Union. It should be recalled the creation of the journalism department in the 1945/1946 academic year, the first in the country program on the discipline "Theory and practice of the Party-Soviet press" (1947), the first standard curriculum for journalism departments (1949), the establishing of postgraduate studies (1949), a special series of the university journal, collections of articles on the history of Soviet journalism and the periodicals theory and practice (1957), the organization of an annual conference on the research and teaching of journalism (continuously since 1961), the first doctoral dissertation in the field "Journalism" (1966), etc. The tradition of political understanding of processes in history and journalism was picked up by a new generation of scholars who already had a professional journalistic education (among whom was the first dean of the Journalism Faculty Alexander Berezhnoy). Additionally, new directions and accents appeared in the work: while global science was actively searching for a methodological basis for mass media research, Leningrad scholars focused on the general theoretical and political aspects of knowledge on journalism. Later, general theory and political theory became the thematic priorities of the St. Petersburg school of journalism and mass communications. The University did not stay

away from the involvement of social science methods in the press research, which gained popularity in the 1960s and 1980s. However, the Soviet "Chi-Squares" failed to radically change the structure of the journalism theory, although the methodology of statistical research influenced the development of the Russian sociology (more about this: Khubetcova, 2021).

Leningrad University scientists have made a significant contribution to the formation of a number of research directions and subject areas. "In the Soviet period, the theory of journalism was formed as a discipline, within the framework of which its social functions and roles were studied... Sociological methods in the work of a journalist were thematically presented in practice-oriented academic disciplines, problems of feedback with the audience and scientific organization of labour were considered in the research of editorial activity..." (Blokhin, 2020: 104). Let's also add changes in approaches to the language of a journalistic work: thanks to Leningrad linguists, it turned from an applied tool of professional activity into a valuable object of cognition, that demonstrated an inclusion of Soviet science in the "linguistic turn" mentioned above. On this theoretical and methodological foundation, at the turn of the XX-XXI centuries, a current stage of the St. Petersburg school of journalism evolution started.

At that time, the main trends in the world academic discourse on journalism were the growth of the number of highly specialized theories and empirical projects corresponding to them. There was also an expansion of the object-subject field by including mass-communicative phenomena that do not always correspond to the classical understanding of journalism as an institution and professional activity. For Russia, the stage of the formation of specialized journalism theories partially coincided with the period of renewal of the entire scientific paradigm, with the de-ideologization and depoliticization of research both in the choice of objects of analysis and in the development of a methodological basis. By the beginning of the 2000s, the continuity of research practices made it possible to develop as autonomous theories and academic disciplines such specialized fields of study as sociology of journalism, political science of journalism, psychology of journalism, and legal foundations of journalism. The maturity of journalism social theories became a factor of creating the first dissertation council on specialty "Journalism" in political sciences (2001), in addition to traditional philological degrees.

Last decades, some Russian experts call for a radical change in the methodological foundations of science and the replacement of the journalism studies with Western-type communicative research. The community of St. Petersburg University reacted ambiguously to this intention. At some point in the educational process, there was competition between the theory of communication and the theory of journalism, which has existed since the Soviet era. Discussions between "Westerners" and "traditionalists" ended with a reasonable compromise: in 2011, the Faculty of Journalism was transformed into the Institute "School of Journalism and Mass Communications", the organizational structure of which allows to combine both methodological trends.

The St. Petersburg School aims at renewal models of activities not by denying previous experience, but through introduction of innovative ways in organizing academic life. The University became the first in Russia to restore the academic freedom in arranging dissertation procedures that existed from the 1830s until 1918; in the following decades, the awarding of academic degrees was under the centralized control of the federal administration. In 2013, the Ph.D. St. Petersburg University degree was experimentally introduced. On results of this unique experience, St. Petersburg and Moscow Universities obtained the right to award their own academic degrees by special rules (2016). On October 18, 2018, the first candidate thesis of Ph.D. St. Petersburg University in the "Journalism" specialty was defended.

Perspective research projecting has become an effective way to involve the Petersburg school in the national and international academic discourse. In particular, over the past ten years, a number of projects have been implemented that correspond to scholarly priorities of the University: "Political journalism in modern Russia: an integrated approach" (2013-2014) – the results are presented in the textbook for universities "Political Journalism" (2015); "Theory of journalism in Russia: genesis, current state, directions of development" (2013-2018) – see the monographs "Journalism theories in Russia: origin and development" (2014) and "Journalism theory in Russia" (2018). The latter initiated the tradition of publishing the results of project activities in the series "St. Petersburg School of Journalism and Mass Communications" (Aletheia Publisher). The series is regularly updated with new monographs: "Aesthetics of journalism" (2018), "Communicative aggressions of the XXI century" (2019), "Personality in the coordinates of media" (2020), "State communications in the digital public sphere of Russia" (2020), "Essays of

the Petersburg school of journalism" (2020), "Russian journalism: the evolution of ideas and forms" (2021), "Art journalism: speech techniques for evaluating works of art" (2021), "Theoretical and pedagogical schools of journalism in Russia" (2021).

By in-depth intellectual work, the Petersburg school of journalism continues to develop the academic traditions of the classical university and makes a significant contribution to the formation of a unique image of the national journalism studies.

5. Conclusion

The undertaken analysis shows that the national trajectories of the journalism studies differ and are not unified in nature. Characteristic examples of the determining impact of social conditions are provided by Germany, where research paradigms radically changed first following the Second World War, and then as a result of the unification of the two parts of the country. In Russia, journalism studying and teaching also depend on the national-cultural context and the changing social environment. This is how the school of journalism at St. Petersburg University was formed and operates. Initially, it gravitated towards the academic pedagogical model typical of Russian higher education, and follows this orientation at the present time. The methodology of communicative research, which has received priority development in a number of other countries, gets practical use, however, without excessive bias in pragmatism and empiricism. Numerous research and publishing projects give an adequate representation on the directions and results of the Petersburg school of journalism and mass communications activities.

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Use of the OSINT-Technologies for Civil Society Institutions

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Abstract

The article shows that the use of open data provides new opportunities for improving life and economic growth in communities. Their effective use helps the community to develop, build dialogue and make informed decisions. Data systematization is the basis for monitoring and quality planning at the community level. It has been proven that open data complicates manipulation of the community budget and brings reputational dividends. The asset accounting system is an integral part of automating the processes of collecting, recording, updating and using data on property and other objects of the community. Activists use technology to make authorities more transparent and accountable.

The authors are convinced that open data has naturally reduced the number of requests for public information from city councils, which eases the burden on local authorities and has a sustainable economic effect.

Open data also increases the investment attractiveness of regions. Businesses invest only based on analytics and monitoring of community indicators. Open budget helps to make a choice, as it is a key source of data on the state of the community's financial affairs.

Open data can be used not only to monitor the actions of the authorities, but also to make management decisions. The published data can be used for further community development planning.

Platforms and applications based on open data can improve services in the community. And it does not always require additional resources. To do this, you should first research the market for open data-based tools: what has already been developed and what can be scaled up in your community for free.

In this context, we believe that OSINT technologies are an important tool for monitoring and control, as they help to increase the level of information and media literacy of local residents, as well as their resilience. The importance of using OSINT-technologies and tools for citizens' access to public information, open data and effective citizen participation in communities is shown.

Keywords: open data, OSINT-technologies, public information, basic services, governance, citizen participation, resilience.

1. Introduction

As open data application, the Open Source Intelligence (OSINT) plays a significant role in public control of local and state authorities (Tau, Volz, 2021). Security is another branch to use this tool. Let us sort out how the OSINT works and why it exceeds the military sphere.

The OSINT term comprises search, analysis and use of common information to make certain decisions. The first data processing dates back to the Second World War. In the USA, the Foreign

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Broadcasting Service was established to analyze data from foreign organizations. Since the Internet creation, the key OSINT sources are online ones (including social networks).

The OSINT use exceeds military intelligence. It can concern business processes as well: to analyze counter-agents, competitions or reactions to certain products. Investors and venture funds rely on the OSINT to collect founding and managing data from open sources before the financing project is signed.

Lawyers can resort to the OSINT tools to investigate cases via open data analysis from different social networks and media. The OSINT may be useful in crime investigation: to produce a profile for tracing criminal habits (Adams, 2023). The OSINT contributes to darknet examinations: forums and e-shops are checked to detect illegal commerce. In such a way, we simplify investigations in cybersecurity, cyberterrorism and cyberwars. Here, OSINT may be applied for defense and attack. You may find traffic leaks via these technologies. Besides, the OSINT provides Penetration Tests as an important cybersecurity element.

There are several approaches to the OSINT study. You may attend online courses, read articles and guides, listen to YouTube lectures. The obtained knowledge and skills make it possible to join the OSINT community and conduct civil research.

Obviously, OSINT prospects are going to rise: here, market volume is equal to billions of dollars (OSINT Market Report, 2023). Consequently, the OSINT use will be necessary for business, law, journalism and public to control local and state authorities properly.

2. Materials and methods

To prepare the article manuscript, we analyzed a range of the OSINT tools (sorted by target users, sources, algorithms of data collection and processing, accessibility). Besides, we applied platforms, systems and services that work with open data bases and the OSINT set. The proposed principle of open data collection does not concern the automated systems of information transfer: Social Media and Open Source Intelligence Platform, Intelligence Cloud Platform, OSINT Combine, SocialNet (Social Media Monitoring and Investigations), Open Source Intelligence Monitoring and Alerting, Semantrum, Slidstvo.Info, NashiGroshi etc.

Semantrum is an AI platform for media analytics and reputation management (Semantrum, 2023). Semantrum started as a startup in 2014 with a vision to revolutionise the way we work with unstructured data – text and media. Since then, Semantrum has become a recognisable product in the media monitoring market. In 2022, the Semantrum team launched a standalone analytical product – BrandVox. It is a universal tool for working, analysing and managing social media. BrandVox was also successfully launched on the Product Hunt platform, where it was among the top 10 favourite products of the week. And in May 2023, BrandVox was presented on the world-famous AppSumo platform, where it was highly praised by both company experts and users. Today, Semantrum is actively working and developing in the Ukrainian market, as well as expanding its presence in other international markets

In addition, we analysed OSINT tools and services for collecting information, processing data and conducting investigations based on open sources of information - the Molfar platform. A list of 250 tools for analysing people, websites, emails, images, apps, geolocation and traffic. The list is constantly updated: we remove old tools that have stopped working and add new ones with similar or better functions by search category. All these OSINT tools have been tried and tested by Molfar analysts. We recommend the OSINT services and websites presented on this page for conducting open source investigations. There is no perfect OSINT tool, and there never has been. But systematic mastery of a large number of common tools is the key to success (OSINT Tools, 2023).

Registers of legal entities in different countries of the world. A list of 370 registers in 148 countries for the analysis of legal entities. In the work of OSINT analysts, the analysis of legal entities is critical: legal data contains a lot of useful information that can be used to study the relationship between people, companies and projects with each other. When working with registers of legal entities, you should always remember about the imperfection of information aggregators. That is why when researching, for example, a British company, it is worth checking the data on a legal entity in several registers at once. So, you are much more likely to collect the maximum of valuable information for further processing and use (Entities Registers, 2023).

All useful OSINT tools and resources in one place. We have gathered everything that Molfar researchers use conducting investigations. These OSINT tools will definitely be useful in your work. The registers are constantly supplemented and updated. The OSINT tools presented on our website

are proven resources, useful enough to recommend them to the entire Molfar OSINT community. However, let's not forget that these tools are external, so the developer company is responsible for the result of their work. Also note that it is normal when some OSINT tools stop working, and we replace them by others

3. Discussion

In civil, publishing, military and other spheres, the OSINT is a conception to search, collect, analyze and apply open source data. That concerns corresponding methods and tools as well. The OSINT emerged because of military reasons when relevant and common information required processing. Via the OSINT, you can find necessary data and benefit from them. Since its emergence, many researches have been conducted to offer and develop new ways of the OSINT use in different branches (Adams, 2023; Semantrum, 2023; Senekal, Kotze, 2019; Gruters, 2018; Hatfield, 2023; Eldridge et al., 2018; Mugavero Benolli, Sabato, 2015; Rønn, Søe, 2019) and others.

Another top trend in the world is artificial intelligence. However, currently there is a lack of sources to trace the OSINT application combined with artificial intelligence. The OSINT methods are reasonable for case investigations because they are accessible and checkable. Previously, the data protection laws were regarded to contain the free press. However, no studies were conducted to assess influence of such reforms on more common OSINT abilities (Semantrum, 2023).

In the information age of research with open source tools, the OSINT got especially important among investigators. Nevertheless, big data led to many challenges in the OSINT use. In particular, big data consist of large amounts of non-structured data that are generated continuously (Senekal, Kotze, 2019).

As the generally accessible information keeps being codified by the USA Department of Defense, we should reconsider the OSINT concept to apply digital data efficiently. For spreading the OSINT idea, some researchers find it reasonable to professionalize the OSINT defense. They offer the OSINT military specialty, define the OSINT recruitment, record the best OSINT experience, standardize the OSINT defense training, involve experts and amend all corresponding acts of the USA Department of Defense (Gruters, 2018).

Simultaneously, some researchers regard the OSINT as a fundamentally inconsistent conception. That is why it should be rejected in two steps. Firstly, you cast doubt on key criteria used to single out the OSINT as a separate intelligence type among other «conventional» analogues. Secondly, you criticize the OSINT as an outdated concept. It assesses the flow of valuable unclassified information with less advantages, which makes problems for the OSINT itself. Rejecting the OSINT term and resorting to traditional interpretations of open sources, you may benefit conceptually and analytically (Hatfield, 2023).

In the big data age, the potential OSINT value is widely recognized. Today, the progress in this sphere often concerns software to collect, filter, associate and manipulate data automatically. The automation tendency is innovative and necessary. However, technocentric efforts to replace humans with properly developed algorithms (from data collection to their analysis and synthesis) risk restricting rather than enhancing the OSINT potential. Effective OSINT systems should be thoroughly designed to promote complementarity and balance their disadvantages with advantages for the highest benefit (Eldridge et al., 2018).

As a result of modern global dynamics, international intelligence debate shows the revolutionary situation within investigation means. To follow the development pace, these tools should collect and process data via all technological and methodological experiences. Here, intelligence proves to be a key approach for effective reaction to community needs. Actually, the constant interaction between the IMINT, MASINT, SIGINT, GEOINT, HUMINT and OSINT data must provide added value to offer clear, efficient and appropriate products (Mugavero Benolli, Sabato, 2015).

From this perspective, SOCMINT (SOCIAL Media INTelligence) is often regarded as actual and economically effective information. In terms of civil security, use of social network data is mostly unrestricted, which leads to certain ethical challenges for intelligence services. Morality discussions find privacy inviolable in the public space (including the Internet). Therefore, the regular social network shadowing may not only secure but also affect society (Rønn, Søe, 2019).

4. Results

To ensure a proper resilience of local communities, we should develop threat resistance conceptions for people and state in the information sector. Among the main ideas, we can define:

a) media literacy and critical thinking (to understand news broadcasting methods);

b) management of information threats and risks on local, regional and national levels (to detect them and promote Ukrainian narratives via strategical communications);

c) skills at searching, collecting, analyzing, processing and using big data.

Historically, the only effective way of fake prevention is media literacy – ability to sort out information responsibly and objectively. It is systemic coordination between state and civil institutions that is extremely important in this sphere.

One of self-control tools is media hygiene as a means of fake and digital impact resistance. It recognizes negative informational effects via self-study experience (knowledge about media work, alternative news sources and their comparison, etc.).

Here, a key problem is convincing people that they are able to recognize fakes properly for not to become victims. Today, media literacy is developed by state and civil institutions. The former focuses on indefinite recipients, the latter resorts to specific groups of media hygiene (journalists, officials, teachers, public figures).

To prevent informational threats, state authorities should enlighten on media literacy, digital security and system, analytical and critical, thinking (Lebid, Shevchenko, 2020a; Lebid, Shevchenko, 2020b). From this perspective, civil institutions perform a leading role as well: they supervise state and local authorities and raise their performance.

A significant shift occurred in digital security when the conception of external threat resilience emerged and progressed. As a multidisciplinary phenomenon, the resilience issue may concern many aspects of state policy. Informational risks and threats are managed by state strategical communication services.

All these spheres can mutually integrate with the OSINT technologies. Via them, you get more data for proper administrative decisions, forecasts and assessments.

The most important thing for the effective OSINT study is research thinking. Here, it is context understanding, ability to analyze and use of reasonable tools rather than OSINT knowledge that is relevant. Besides, you should consider applying available data within investigations properly.

Before research starts, the OSINT scientist must define achievable purpose with corresponding tasks. It will form a clear strategy, proper OSINT tools and structure of key information search.

Contextual understanding in geolocation is an OSINT core principle. With many geolocation tools, you should understand contextually what tools are necessary to clarify event circumstances and why it is important. If scientists know the advanced search algorithms, they can investigate without specific OSINT tools. Here, gamification is sensible to form and develop geolocation skills. For example, you may resort to the GeoGuessr online game: via Google Street View, you study sites and mark their location. The closer a marked location is to the real place, the more game points you get. This tool is efficient to develop skills of space monitoring and analyzing.

Moreover, other OSINT research means are online communication skills. It significantly simplifies information search when your make a corresponding request to experts or common civilians.

Critical thinking is welcomed for the content media analysis and check (including those in social networks). It is actual because social networks publish much earlier comparing with mass media repost. Such data are valuable for OSINT researchers. However, there may be a lot of fakes for these materials, which requires analyzing them especially critically.

Therefore, research mind set, contextual and critical thinking, OSINT use skills, advanced search algorithms, online communication, etc. produce a real impact for OSINT researchers. The OSINT methodology not only generates new content but also prevents failure within target audiences.

The OSINT work is usually creative. Interested parties not always can interact with the information sphere efficiently, especially in terms of conventional and media wars. The best variant is the OSINT, geolocation and open data use in public, anticorruption, science, etc.

For example, civil society institutions may apply the OSINT techniques for public control of local and state authorities. Here, open data are analyzed to monitor budget costs, to make administrative decisions, etc. The OSINT is reasonable for creating content and realizing communication campaigns (to shift public opinion, inform executive authorities). Also, the OSINT methodology provides security: you can resist the fake information spread properly.
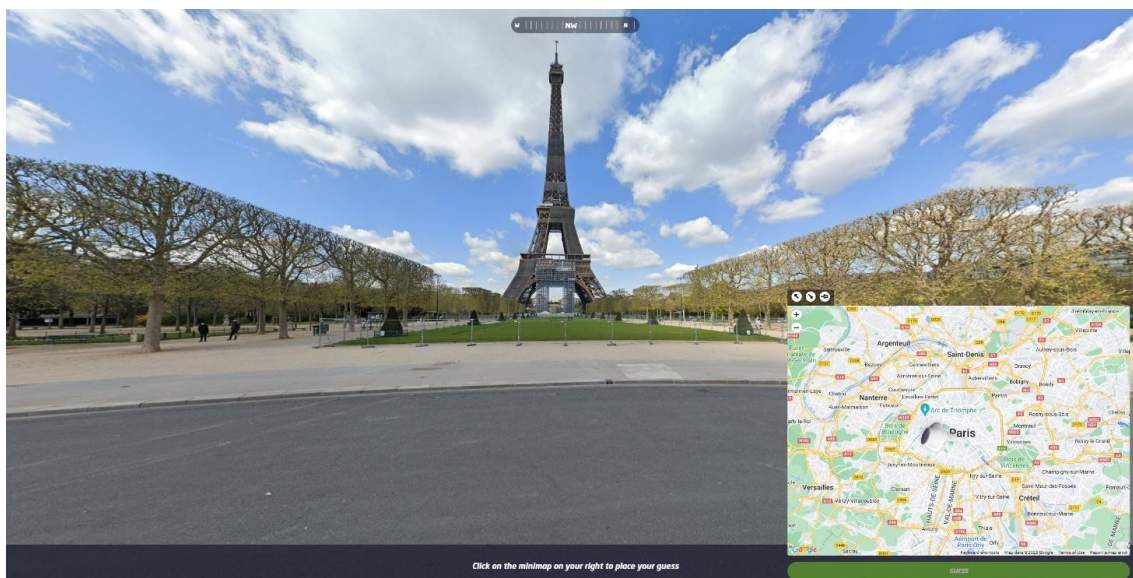
Fig. 1. Defining geolocation in the GeoGuessr online game (GeoGuessr, 2023)

The main civil society tool is their single opinion that can affect the public attitude itself. Civil society institutions are managed via communication campaign planning. Here, you should consider target audience, purpose and tasks in message boxes, resources, communication channels, etc.

Within the civil sector, message clarity, target audience and opponents' understanding become extremely important. That may be achieved through the OSINT use and open source search.

For the highest performance, we should search, check and arrange open source data by three aspects:

1) public initiative;
2) opponents;
3) allies, stakeholders, change agents.

In terms of management of civil society institutions, it is relevant to collect and accumulate information. Case report is the first document to issue for a public organization or activists in protests or advocacies. Such a paper comprises a challenge, solution and achievement.

There is an optimal algorithm to produce reports in three steps:

1) primary chronological data array (event description: date, organization, human names, link, etc.);
2) data restructuring;
3) storytelling – chronologies (proven histories).

Finally, you get an arranged document with actual developments and their stakeholders. It may be further applied for communication with different influence agents.

To make an opponents' dossier, you should define and rearrange the data similarly to your own case. Roles and threats of each opponent are explained. The main sources about opponents are journalistic investigations and registers. The most famous investigators are such services as Skhemy – a weekly television programme of investigations and analysis on grand political corruption. Investigative journalism and news exposing high-level corruption (Skhemy, 2023), Slidstvo.Info – is an independent Ukrainian investigative journalism agency specialising in investigations of corruption in government (Slidstvo, 2023), NashiGroshi – an investigative journalism programme exposing corruption schemes of Ukrainian officials (NashiGroshi, 2023), Bihus.Info etc.

Bihus.Info is an independent team of journalists and lawyers (Bihus.Info, 2023). They reveal corruption and shadow schemes. Originally called as Nashi Groshi z Denysom Bihusom (in English: Our Money with Denys Bihus), the project started in 2013. Initially, this video program supplemented articles of the Nashi Groshi news site. However, it focused on own investigation topics with separation from the news reading version. Today, episodes are created by the Bihus.Info team. The staff does not depend on broadcasting channels and has been appreciated by many rating agencies.

«Tysny» (in English: Push) is a Bihus.Info initiative to protect unbiased journalism, monitor criminal proceedings and raise law awareness. Kiltse (in English: Ring) is another project on open state databases with flexible access. They are formal and transparent.

If civil entities do not resist opponents (current corruption), their description is limited to history of topic participation and mentioned investigations. When resistance is an important campaign part, the opponent's dossier can be subdivided into sections: career and official decisions, income sources, affiliations, scandals. That can be significantly supplemented with data from registers as well.

The register search hits are arranged logically – from human's name to his companies, from companies to affiliations and lawsuits. Large amounts of businesses and connections may bring new facts. Appropriate registers for investigation start are Clarity Project (Clarity Project, 2023). The system can search for ProZorro procurements and ProZorro auctions, genera by various criteria; find and display information about bidders and the relationships between them; monitor procurements, customers or participants; assess the risk level of each procurement according to a large list of criteria. The system obtains all published information from open public sources in accordance with the Law.

YouControl – is an analytical system for compliance, market analysis, business intelligence, and investigation. The system generates a full profile for every company in Ukraine based on open data, tracks changes in state registers, and reveals links between affiliates. The unique technology allows you to get relevant (at the time of the request) information about the company or the individual entrepreneur from more than 100 official sources. The Monitoring feature reports changes daily, based on data from official sources (YouControl, 2023).

OpenDataBot is a Ukrainian company that provides access to state data from the main public registers for citizens and businesses. Citizens can access debt and court notifications, data verification to protect against fraud, vehicle and real estate checks. Various IT services are being developed on the basis of Opendatabot to protect companies from raider attacks, control counterparties and take care of employees. These platforms are available through APIs in any CRM/ERP systems (Opendatabot, 2023).

Each owner or beneficiary's company provides several investigation ways. On the one hand, you can watch the company record with its affiliations. On the other hand, you may check the judicial register to find any convicted cases. Here, each subject may lead to new investigation stages since they mostly have subsequent relations with other companies.

Table 1. Databases for prompt verification of public information

№	Resource name/Activity description
1	**Dostup do Pravdy** (Dostup…, 2023) The resource operates as a unified platform for sending electronic requests to information holders in accordance with the Law. All requests and responses to them are published on the website and are available to other users
2	**The State Statistics Service of Ukraine** (SSSU, 2023) On the website of the civil service, you can find official statistical information divided into different categories. In particular, there is data on the general activities of the service, the population of Ukraine, and available statistics. There are also targeted categories for the public, respondents and the media
3	**Open registers and databases** (Open registers, 2023) A separate category of the Access to Truth resource includes a list of open registers where it is advisable to search for information when requests are not needed. Among the links include stacks of public information from various state and official and official agencies
4	**Derzhzakupivli.Online** (Derzhzakupivli, 2023) This resource contains a full range of public information on all public procurement. In addition, users are offered opportunities to participate in procurement and to submit proposals to the state in the form of goods or services.This resource is specialised and provides a range of important and relevant information for users
5	**Scanbe.IO** (Scanbe, 2023) Debtors, real estate, courts, wanted persons, offences, business and professional activities,

	etc. This list contains sources that allow you to check any person against open databases. In particular, data on commercial, political, criminal, judicial and other legally dependent affiliation of the subject
6	**Duke Reporters' Lab** (DRL, 2023) The Reporter's Lab is a center for journalism research at the Sanford School of Public Policy at Duke University. This resource has a global database of fact-checking organizations. organizations. It is presented in a convenient form on a world map with points, names and links to the leading fact-checking organizations in different countries. Using this database, you can access information about global events that are analyzed for fact-checking

How may we apply data for communication? Firstly, any opponents' report is necessary for press releases, news columns and social network posts. These reports can provoke active and tense comments, which is typical for protests and advocacies. You should filter such comments via proofs. Secondly, reports can be used to create a Wikipedia article, an opponent's passport, etc.

Case filling, ally and leverage selection are significant as well. Among potential allies, there are activists, journalists, public figures, state and local politicians who share the same initiative values. Their dossiers are usually brief: you do not need to pressure such persons or organizations. Here, the only task is acquaintance and search for cooperation opportunities.

Leverages are state and local subjects responsible for solving problems. They are not active opponents and do not show any motivation to help. It is necessary to have both opponents' and leverage dossiers: lack of motivation makes you influence opponents softly (public addresses and petitions). Leverage dossiers detect pressure points and how to do it properly.

The list of companies is not exhaustive and in no way can be a basis for selecting a monitoring service provider. It is provided solely for information and general impression of the market opportunities. The overview of options is taken from official websites and responses from support services, companies offering demo access. We advise you to to take advantage of this opportunity and test all services to choose the the best solution

5. Conclusion

Therefore, civil organizations actively apply the OSINT techniques to improve business processes. That is achievable via market research when you analyze games, regulators, competitors, customers and suppliers. A more accurate planning enhances business resilience.

Within civil society institutions, OSINT researchers can obtain true and detailed information for administrative decisions. It concerns data on challenges, risks, opportunities and other factors of community development.

Social networks and other sources can track down area brand names and react to current problems of regional development. Civil society institutions get improvement reviews from stakeholders and beneficiaries.

Compliance and security ensure cooperation between partners and counter-agents. Via open data collection, you find out the company reputation and decide whether it is reasonable to cooperate with counter-agents. In social networks and other sources, the OSINT tools are used to detect and prevent potential threats.

Recruitment is also important for civil society institutions. They involve the OSINT technologies to select experts, analysts, volunteers, etc. It can be based on social network profiles, public press releases, publications, etc. You watch them to assess competence, reputation and other influence factors. All these and other activity spheres of civil society institutions are enhanced through the OSINT means.

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Western Cinematography on the Pages of the *Soviet Screen* Magazine: 1928–1930

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Abstract

Despite the sharp power struggle that continued throughout 1928–1930 in the top Power of the USSR (this time the so-called "right deviation" in the Communist party was being liquidated), the situation in the cinema and in the press became the subject of close attention. Former "formalistic" liberties and relative creative freedom gradually began to disappear under the pressure of ideological censorship. In particular, cinema, film distribution and the press became the field of the communist struggle against bourgeois propaganda, entertainment, formalism. And here, a severe ideological and administrative blow was dealt to the *Teakinopechat* publishing house, headed by V. Uspensky (1880–1929), who in the second half of 1928 – early 1929 was also the editor of the *Soviet Screen*. A number of meetings were also held to strengthen control over the cinema and the press.

All these events could not but affect the overall situation in *Soviet Screen*: its pages from 1925 to 1930 saw a gradual and consistent decrease in the number of articles about Western cinema, which eventually led to an almost tenfold decrease in this kind of texts in 1930 relative to 1925. The reasons for this decline in the volume of magazine articles on Western cinema are mainly related to the ideological and administrative struggle of the Soviets against Western influence in all spheres of culture, which intensified sharply by the end of the 1920s.

Based on the content analysis of texts published in the *Soviet Screen* magazine from 1928 to 1930, this article highlights the following main genres and trends within the framework of topics related to Western cinema:

- articles sharply criticizing the policy in the field of distribution of foreign films in USSR and the harmful influence of Western cinema on Soviet viewers;

- biographies and creative portraits of Western actors and directors, which were already published in much smaller volumes compared to the period of 1925–1927 and were more ideologized;

- reviews of Western films (also kept to a minimum and with a greater critical focus);

- reviews of Western national cinematographies, which on the whole give a very negative assessment of the film process in leading Western countries;

- articles about Western newsreels, where criticism of the bourgeois system and cinema in general was also intensified;

- articles about foreign film technology, studios and cinemas (perhaps the only section of the magazine that still retained an ideologically neutral presentation of facts and calls to adopt foreign technical experience, for example, in the field of sound films);

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- short informational materials about events in foreign cinema (which, in contrast to 1925–1927, were already deprived of neutrality and photos of Hollywood stars, but were presented in a feuilleton and revealing manner).

Keywords: *Soviet Screen* magazine, Western cinema, film criticism, ideology, politics, reviews, articles.

1. Introduction

In this article, we analyze the second stage in the history of the *Soviet Screen* magazine: from 1928 to 1930. It was a period of fairly prompt reaction of the journal to the results of First All-Union Conference of Film and Photo Workers (December 12-17, 1927), First All-Union Party Conference on Cinema (convened by the Central Committee of the Communist Party in March 15-21, 1928 and approved the Resolution "Results of the construction of cinema in the USSR and the tasks of Soviet cinematography"); meeting in the Glavrepertkom to revise the fund of films and clear the screen of "ideologically harmful" films (April 7, 1928), after which foreign topics in the magazine were gradually reduced to a minimum.

Here we take into account that at the end of 1929 the *Soviet Screen* was transformed into *Cinema and Life*, and at the beginning of 1931 it was merged with the *Cinema & Culture* magazine under the name *Proletarian Cinema*, and from that year it began to count *Cinema Art* journal (Fedorov, 2022; Fedorov, Levitskaya, 2022; Levitskaya, 2022).

2. Materials and methods

The research methodology consists of key philosophical provisions on the connection, interdependence and integrity of the phenomena of reality, the unity of the historical and the social in cognition; scientific, film studies, sociocultural, culturological, hermeneutical, semiotic approaches proposed in the works of leading scientists (Aristarco, 1951; Aronson, 2003; Bakhtin, 1996; Balazs, 1935; Bazin, 1971; Bibler, 1990; Casetti, 1999; Demin, 1966; Eco, 1975; Eco, 1976; Eisenstein, 1964; Fedorov et al., 2017; Fedorov et al., 2018; Fedorov et al., 2019a; Fedorov et al., 2019b; Fedorov, 2002; Fedorov, 2014; Fedorov, 2015a; Fedorov, 2015b; Fedorov, 2016a; Fedorov, 2016b; Fedorov, 2017a; Fedorov, 2017b; Fedorov, 2019; Fedorov, 2021a; Fedorov, 2021b; Fedorov, 2022a; Fedorov, 2022b; Fedorov, 2022c; Fedorov, 2023; Fedorov, Levitskaya, 2022a; Fedorov, Levitskaya, 2022b; Fedorov, Levitskaya, 2022c; 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).

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

3. Discussion and results

In this article, we will focus on the analysis of materials about foreign cinema published in the *Soviet Screen* magazine from 1928 to 1930, when its managing editors were: Nikolai Yakovlev (we, alas, could not find his dates of life either in the archives or in other publications), Vasily Russo (1881–1942), Vyacheslav Uspensky (1880–1929) and Yakov Rudoy (1894–1978).

In Table 1 statistics are presented reflecting the changes (from 1928 to 1930) of the titles of the journal, organizations, the organ of which the journal was, its circulation, periodicity. The names of the editors in charge of the journal and the time periods of their leading work in the publication are indicated.

Table. 1. *Soviet Screen/Cinema & Life* magazine (1928–1930): statistical data

Year of issue	Magazine title	Publisher	Magazine circulation (in thousands of copies)	Magazine periodicity (issues per year)	Editors the magazine
1928	*Soviet*	Theater &	60–80	52	Nikolai Yakovlev № 1-17.

	Screen	Cinema Printing			Vasily Russo №№ 18-27. Vyacheslav Uspensky №№ 28-52.
1929	*Soviet Screen*	Theater & Cinema Printing	25–80	45	Vyacheslav Uspensky №№ 1-15. Jacob Rudoy №№ 16-45.
1930	*Cinema and Life*	Theater & Cinema Printing, Earth and Factory	45–50	36	Jacob Rudoy №№ 1-36.

Based on the content analysis of the texts published in the *Soviet Screen* magazine in the period from 1928 to 1930, we identified the following main genres:
- articles sharply criticizing the policy in the field of distribution of foreign films and the harmful influence of Western cinema on Soviet viewers;
- biographies and creative portraits of Western actors and directors;
- reviews of Western films;
- reviews of Western national cinematographies;
- articles about Western newsreels;
- articles about foreign film technology, studios and cinemas;
- short informational materials about events in foreign cinema.

Opinion articles sharply criticizing the foreign film distribution policy and the harmful influence of Western cinema on Soviet viewers

On First All-Union Conference of Film and Photo Workers (December 12-17, 1927) and in the article of critic, future editor of *Soviet Cinema / Cinema Art* journal Konstantin Yukov (1902–1938) (who was the executive Secretary of the Association of Revolutionary Filmmakers, a member of the Association of Proletarian Writers), published in December 1927 with the eloquent title "The Ideological Center of Burgers" (Yukov, 1927: 71- 78), was applied with a significant blow to the Tea-cinema-print publishing house (and, consequently, to the *Soviet Screen* as the product of this publishing house).

The sharp criticism of Tea-cinema-print was continued in during the debate of the Association of Revolutionary Filmmakers on film criticism in February 1928 (V..., 1928: 2), where the Association of Proletarian Writers' activist, journalist, poet and playwright V. Kirshon (1902–1938) accused the heads of the publishing house (primarily – V. Uspensky) in the trade in ideology", in propaganda of bourgeois cinema and vulgarity. Specifically about the *Soviet Screen* (of which N. Yakovlev was the editor-in-chief in 1928), Vladimir Kirshon wrote that "this journal is dominated by an ideology hostile to us, dominated by a petty bourgeois who contributes to the petty-bourgeois indoctrination of our Soviet viewers. First of all, absolutely shameless advertising of foreign movie stars (Kirshon, 1928: 144). Similar were the accusations contained in the article of the same V. Kirshon in *Komsomolskaya Pravda* dated February 17, 1928.

Next took place First All-Union Party Conference on Cinema (convened by the Central Committee of the Soviet Commutist Party in March 15-21, 1928 and approved the Resolution "Results of the construction of cinema in the USSR and the tasks of Soviet cinematography"), where many Soviet publications on cinema were also sharply criticized for promoting foreign films and Hollywood movie stars, for omissions in the field of ideological work.

In response to this, the *Soviet Screen* magazine hastened to publish the "perestroika" editorial appeal "To all readers": In order to further comprehensively update and improve our journal and satisfy the reader's requests, we appeal to all our regular and occasional readers with a request to communicate their wishes about the necessary improvements, increase, decrease or change of those or other departments of our journal, as well as wishes for the introduction of new departments. We are convinced that with the help of our readers we will be able to create a film magazine that will fully meet the current needs put forward by an urgent need. Edition (Ko..., 1928).

But the flywheel of criticism, directed, among other things, against the *Soviet Screen*, such appeals could no longer be stopped. After meeting in the Glavrepertkom to revise the fund of films

and clean the screen from "ideologically harmful" films, which took place on April 7, 1928, the executive editor of the *Soviet Screen* Nikolai Yakovlev could no longer stay in his chair, and from May 1 of the same year he was replaced in as temporary managing editor Vasily Russo (1881–1942), who fully justified his temporary status by the fact that he was known more as an artist, sculptor and organizer of the chess and checkers movement in the USSR (he was repressed in 1938, died in a camp in 1942).

V. Russo actively hastened to completely restructure the work of the journal. So it was him, under temporary editorship, that almost the entire number 26 of the Soviet Screen (26.06.1928) was devoted to criticism of foreign cinema and foreign film repertoire in the USSR.

Already on the cover of the magazine, readers were met with a photo collage of foreign films and the inscription: "Down with foreign rubbish!".

And at the very beginning of the issue it was strictly stated that the All-Union Party Conference on Film Affairs, the press, and the broad circles of the Soviet public drew attention to the significant clogging of the screens of the USSR with poor-quality film products. Based on this, and also taking into account the increased demands of the worker-peasant audience and the especially important role of cinema in the cultural revolution, the Glavrepertkom began to review all artistic film production, both foreign and Soviet production. First of all, the products of 1925 – 26 and 27 are viewed. The published first list of feature films is compiled by the Glavrepertkom from releases of different years selectively and is subject to immediate removal from the screens of the RSFSR for the following reasons: idealization of the pathological and decadent moods of the decaying bourgeoisie; popularization of hidden prostitution and debauchery; romance of naked trickery and criminality; display of unjustified cruelty and sadism, designed to fray the nerves and unhealthy interest of the philistine audience; preaching bourgeois morality, mysticism, etc. (Naconec..., 1928: 2).

Among the films "subject to immediate removal from the screens of the RSFSR" were the following Western films: *Black Envelope, Noble Foreigner, House of Hatred, Bella Donna, Bandida, White Moth, Priestess Leah, The Messenger of the Gods, Pietro the Corsair, The Ghost, The Fatal Letter, At Seven P.M., Her Fly's Trademark* (Naconec..., 1928: 2).

The details of the fight against the harmful ideological influence of Western cinema were explained further in the editorial of the Soviet Screen under the title "Down!": Cinema is a sharpened weapon of our class enemy. And here, as on other fronts of our social life, the bourgeoisie does not sleep for a moment and supports a fierce war against us. In order to better achieve the goal, she divided her paintings into two parts: one for her own consumption, the other for the workers. She again divided her own paintings into two groups. The first group is designed to strengthen and develop the basic laws of bourgeois morality, helping them to maintain their dominance. The second group is for entertainment and admiring the presence of their power and strength. Movies for workers, in turn, she also divided into two groups. The first of them she specifically designed to obscure the class consciousness of the workers. To this end, she eloquently and convincingly proves how, through mutual compromises, and more often, By the "noble" acquiescence of the enlightened bourgeois entrepreneur to the ignorant "of course" worker, it is possible to achieve between them a peaceful agreement and amicable, happy cooperation under its own bourgeois rule. The second group, already with the aim of lulling and diverting the attention of the workers from public interests, is a picture of the empty and stupid adventures and adventures of heroes overcoming unnecessary obstacles to anyone with puzzling tricks and manifestations of strength and dexterity. ... We can and must fight against this poisonous movie stuff. Along with the strengthening of domestic production, it is necessary to decisively reduce the import of foreign products, if it is not possible to completely abandon them. We need to concentrate our struggle against foreign junk, which is always harmful to us, always poisonous. We need foreign products to declare an implacable boycott. There should be no agreements here – a merciless war! Down with foreign rubbish! (Doloj, 1928: 3).

What can and should be taken from foreign products was further explained to the readers of the magazine by N. Kaufman, who tried to partially justify the series of publications of the *Soviet Screen* of past years, thereby diverting (at least partially) state criticism from him: Looking back, we can state that among the legion of average film production that flooded our screens, there were films that can be considered milestones in the history of cinematography, because the formal principle that prevailed in them established the canons and thus the foundation of artistic film production. The best examples of American stunt film, with its movement, Griffith and James

Kruse, Chaplin, some French have had a huge impact on the development of the cinematography of our production workers. The art of real cinematic language, genuine cinematic speech is now being born in our country through the efforts of our best directors, – however, in the fact that they immediately established the independence of cinema, its complete isolation from the theater, its own laws in a number of other arts, etc. ... In Western production, the area of comedy and satire is of great interest to us. ... classic American comedies ... – ideologically harmless films – possess, however, the finest cinematic style, in the sense of showing the mechanics of movements and the mechanics of sensations; unfortunately, Western satire always stops halfway, with a magnificently unfinished gesture, as, for example, in René Clair's film *Paris Asleep*. ... Chaplin raises great controversy around his name. Violently rejected by some and extolled by others, it harbors in itself a revolutionary ferment of great power for the Western bourgeoisie. His films, about which the whole world dreams, are a protest against the laws of bourgeois society. For us, it is interesting from a purely formal point of view, because its romantic irony stands far behind the pathos of our revolutionary themes (Kaufman, 1928: 4).

However, along with such a "lawyer's" passage, N. Kaufman hastened to emphasize that, on the whole, the magazine agrees with the sharp criticism of the policy of distributing foreign films in the USSR: exert a sinister influence on the consciousness and taste of our layman and even the worker-peasant spectator. Aligning with the greatest care the ideological line of our Soviet picture, we completely thoughtlessly allowed the cultivation of tabloid romance, massacre on the screens ... In the field of Western film drama, individual grandiose things cannot atone for the ideological unacceptability of most films in which bourgeois-individualist or anarchist morality prevails (Kaufman, 1928: 4).

In the same issue, the actor and director V. Zhemchuzhny (1898–1966) proposed a method for showing foreign films: What should we do with this average, standard film of German-French-American production, which has been safely walking on our screens for many years? After all, paintings of this type are codes of high-and-petty-bourgeois morality. Mass self-instruction manuals of everyday behavior. ... How to stop this frank, open mass propaganda of an ideology hostile to us, if, as before, the average foreign film will be imported to us? The answer is clear: you need to neutralize, disinfect this film before it is released. ... It is necessary to force the viewer to take the material of foreign films lightly. It needs to be parodied. Irony is the best immunity from ideological contagion. ... One should not be afraid to emphasize the ironic attitude to the material in all average foreign films in distribution by inscriptions and remounting (Zhemchuzhny, 1928: 5).

As a result, after the release of issue 26 for 1928, photos of foreign stars practically disappeared from the covers of the *Soviet Screen*, now portraits of Soviet actors and actresses and their characters were placed on the photo covers from issue to issue (often next to a tractor, machine tool and other production tools).

The line of "correcting ideological miscalculations" was continued in the journal by the head of the *Teakinopechat* (*Tea-Cinema-Print*) V. Uspensky (1880–1929), who again headed the *Soviet Screen* from July 1928 (from No. 28).

However, even the minimization of foreign topics in the *Soviet Screen* in 1928 did not save the magazine and its editor from continued sharp criticism: on February 19, 1929, an article was published in *Izvestia* under the ominous title "*Teakinopechat* publishing house sells ideology" (Tea..., 1929: 4).

In this editorial, the attitude towards the activities of *Teakinopechat* and V. Uspensky personally was extremely negative: As early as the 1927 meeting spoke of the exceptional weakness of books on theater and cinema, the ideological intemperance of criticism, and the dependence of critical evaluations on the policies of competing theater enterprises. However, unscrupulous "merchants" who work both in magazines and in the publishing house have turned the main theater and film magazines *Modern Theater* and *Soviet Screen* into advertising publications aimed at increasing the income of the publishing house. It has been established that these magazines not only published portraits and photographs of actors for a special fee, but also sold editorial material – whole pages – to individual organizations and individuals, copying the commercial methods of the bourgeois press. ... *Komsomolskaya Pravda*, pointing out that the activities of the *Teakinopechat* publishing house are ideological sabotage, discrediting our press and our line in matters of art in the eyes of the mass reader and film workers, asks if it is not time to head the publishing house that has monopolized literature on theater and cinema, to imprison seasoned communists instead of ideology dealers? (Tea..., 1929: 4).

In March 1929, a public trial took place over Uspensky, initiated by the Workers' and Peasants' Inspectorate and a collegium of workers' assessors. In connection with articles that appeared in *Komsomolskaya Pravda* accusing the board of *Teakinopechat* of "dealing in ideology", selling articles on individual films and cinema organizations, and receiving money for them as for advertising, the united bureau of complaints of the Workers' and Peasants' Inspectorat together with a collegium of working assessors examined this accusation and confirmed its existence" (Delo..., 1929: 11). As a result, the meeting of working assessors decided to dismiss a number of senior employees of *Teakinopechat* (including the recent temporary editor of *Soviet Screen*, V. Russo). Also on the agenda was the question of expelling V. Uspensky from the ranks of the Communist Party.

Newspaper materials were immediately published about this public trial, approving punitive measures against the *Teakinopechat* (Delcy..., 1929: 4).

Unable to withstand these accusations and harassment, V. Uspensky committed suicide on March 28, 1929.

In his letter (dated March 30, 1929) A. Lunacharsky wrote that V. Uspensky did not find the strength to fight further against the vile persecution, the victim of which he fell (Lunacharsky, 1929). Apparently, the causes of V. Uspensky's death and the level of official reaction to it were discussed for a long time at the "very top", therefore, obituaries appeared in the professional press very late (April 7-16), already after the sympathetic material in *Pravda* (Cinema, 1929: 1; Minkin, 1929: 3; Rokotov et al., 1929: 3). In the *Soviet Screen* itself, the obituary was published only on April 16, 1929 (No. 16).

From April No. 16, 1929, the *Soviet Screen* magazine was headed by the historian and journalist Yakov Rudoy (1894–1978), under which in 1930 it was renamed *Screen & Life*. Under the editorship of Y. Rudy, less and less was written about foreign cinema in the *Soviet Screen*, and if they did, it was mostly a negative assessment of the so-called "bourgeois cinema".

Soon after the appointment of Y. Rudy to the post of editor-in-chief of the *Soviet Screen*, an editorial was published on its pages, where the "party" self-criticism of the publication was combined with a kind of program to correct shortcomings: *Soviet Screen* is a magazine of its own type. Until now, its pages have combined coverage of topical and acute issues of Soviet cinematography with purely "entertaining" material, which was not always ideologically consistent and of good quality. ... And finally, in practice, the magazine often served as a place for advertising various "movie stars", both of Soviet and foreign origin. ... As a result, without the correct ideological and literary orientation, the *Soviet Screen* did not have a definite literary face and often slipped into the service of a tradesman who was looking for pure entertainment, spicy piquancy, etc. in literature, theater and cinema. All these troubles of the journal stemmed from the eclecticism of its attitude, the monstrous hodgepodge of reader groups and their demands, which he tried to satisfy. It's time to finally put a cross on it. The situation on the ideological front and the unfolding of the cultural revolution demand from us a clear class line, a correct literary attitude, and not indulging the petty-bourgeois tastes of the layman. ... Accordingly, it is necessary to cover Soviet and foreign production in such a way that it helps the viewer to understand the social, class and artistic aspects ... The magazine here can be a consultant and ideological assistant to the working viewer. ... We must acquaint the reader with the technical achievements of capitalist cinematography, and [expose the rotten ideology]. ... Expelling bohemian customs, the slightest hint of yellowness, the journal must beware of the danger of becoming dry, protocol, stereotyped (Soviet..., 1929: 3).

In connection with the campaign to overcome the above drawbacks of the magazine, a questionnaire survey of the *Soviet Screen* readers was conducted: it was supposed that the results of such a survey would help the editors to identify the face of their readers. The answers to the questionnaire would reflect the reader's cultural level and clearly indicate his or her interests. At our staff meetings there are heated debates about proposed measures to improve the magazine and develop its program. The results of the survey will help our editors to grasp the main demands of the readership and, thanks to that, to find the right setting for the magazine. ... Readers must answer our questions with all the seriousness of people interested in the successful development of our cinema (Smotr..., 1929: 4).

In the period 1929–1930, the editors of the *Soviet Screen* magazine emphasized their irreconcilable class positions from issue to issue: Bourgeois tastes, bourgeois consciousness have ... their roots, although drying up, but still connected with some kind of soil ... Therefore, any attempt

to lubricate the sharpness of the struggle against hostile influences in art and, in particular, in cinema is highly frivolous and dangerous. A great and naive simplification should be considered the restriction of class vigilance in relation to bourgeois attacks in art only within the framework of themes and mechanical regulation (O..., 1929: 3).

Of course, the magazine sometimes had to admit that the purely material riches of Western cinema are superior to ours". But on the other hand, it was emphasized that "a whole series of organizational vices sometimes reduces these advantages to artistic zero. ... If we now move from technology to ideology, then everything seems to be clear: who does not know that tasteless philistines and petty bourgeois dictate their tastes to Western cinema, that it is a prisoner of bourgeois "non-principledness", that it has closed its thematic circle with variations, true countless, but variations of a very small number of love, adventure and detective motifs. Our superiority seems undeniable. Traditions of deceitful morality of hypocrisy do not weigh on our cinematography, ... our cinema knows no limits to its thematic searches ... But it seems to us that the matter is not so simple. And we have a lot to learn from Western cinema in the ideological field. What? Firstly, the ability to sensitively catch and perfectly fulfill the social order. Western cinema is bourgeois cinema, but it serves its class with the methods of extraordinarily skillful propaganda, propaganda so flexible, so hidden under innocent unbiasedness, so artistically impressive that we should learn from Western cinema this "ideological technique". ... It can be said that in the field of ideology, we must learn from Western cinema in the same way as we learn from the enemy: to master his techniques, but direct them to the opposite goals. Secondly, Western cinema feels its audience better than ours. Western cinema knows how to please the tradesman. Our cinema often lags behind the demands of the advanced audience (Nashe..., 1929: 7).

Returning to the discussion about foreign films in the Soviet box office, *Soviet Screen* admitted that it is difficult to dispute the need to import foreign film production to us. Our film production is not yet able to satisfy all the needs of the market for motion pictures. Under such conditions, refusing to import foreign films would mean dooming our cinema network to curtailment and, ultimately, paralyzing the production of Soviet films, which need a widely developed cinema network (O..., 1929: 3).

However, the editorial continued, if for many years to come we will be forced to import foreign film production, then a number of very important considerations make us have our own firmly established import policy. ... In fact, chaos and frivolity reign in this area, turning into some kind of system of planting with the help of foreign products of bad petty-bourgeois taste and the most disgusting bourgeois ideas. We are far from accusing anyone of deliberate sabotage. Here the old scourge of Soviet cinematography is at work - narrow businessism and poorly understood interests of commercial gain (O..., 1929: 3).

At the same time, *Soviet Screen* recognized that the foreign market provides some opportunity for selecting healthy, interesting and useful film production. In foreign countries, we find, first of all, a number of brilliant scientific and educational paintings. ... Enriching the viewer's knowledge with useful information, these paintings are at the same time full-blooded works of art and, as such, are an excellent variety of highly entertaining production. In foreign countries, they attract a million-strong audience and make a brilliant "commercial career". ... If we turn to the production of foreign feature films, then here we will find interesting and excellent samples. True, any foreign plot picture is obviously sick for us in an ideological sense. But this means that we have to import only those of them which can at least bring up in our viewer a good artistic taste (O..., 1929: 3).

Biographies and creative portraits of Western actors and directors

In contrast to the period of 1925–1927, *Soviet Screen* wrote very little about the work of Western filmmakers in 1928–1930.

One of the few exceptions in the general atmosphere of exposing the harmful influence of foreign cinema were articles by director L. Kuleshov (1899-1970) and critic K. Feldman (1887–1967) with a positive characterization of the work of D. Griffith and Ch. Chaplin.

According to L. Kuleshov, Griffith worked either on pure cinema dynamics, or on the pure experience of the sitters, forcing them to convey the psychological state with the most complex movements of his mechanism. ... Chaplin reduced to almost nothing the elementary display of emotions on his face. It demonstrates the behavior of a person in various cases of his life through communication with things, with objects. From their state, the way the hero treats the environment and people changes, his behavior changes (Kuleshov, 1928: 5).

And K. Feldman believed that Chaplin builds comedies, where the development of the characters comes from certain positions in which they find themselves. This situation, first of all, should be unexpected: hence the sure effect of irresistible laughter. ... Using these formal methods, Chaplin managed to create socio-psychological images that were brilliant in their depth. ... Chaplin shows us the whole picture of the social relations of modern society, where among the cops, pastors, owners, manufacturers, fat gentlemen wanders offended by this world, forever hungry, homeless Chaplin's "Man" – a runaway convict, a tramp, a proletarian, a circus performer, etc. He should be sorry. Satire is replaced by irony, with the help of which Chaplin raises his comedy to tragic heights (Feldman, 1928: 7).

The *Soviet Screen* (Mogilevsky, 1929: 6) also wrote quite positively about the documentary filmmaker Joris Ivens (1898-1989).

But A. Lunacharsky (1875-1933) in relation to the work of the famous German director F. Murnau (1889-1931) expressed an ambiguous position: "The worst and least cultured part of the European philistinism is extremely illegible both in terms of ideological and artistic form. But the same cannot be said of the upper stratum of philistinism. True, she, too, not without pleasure swallows the usual stencil film food, but she immediately responds, and sometimes arranges a big success when she meets a film to her liking. ... When you have such a director as Murnau, with his amazing depth of capture, with his elegant external simplicity and powerful ability to suddenly spin you around in a whole whirlwind of deftly moved masses of people and objects, then you say to yourself – what could such an exceptional talent do if he got a really big one in his hands, an exciting topic, one of those human themes that, shocking, can not only help digestion or a sweet dream after shedding a delicious tear, but move forward those who have become infected with its pathos!" (Lunacharsky, 1928: 4).

Western film reviews

There were just as few reviews of Western films in the *Soviet Screen* magazine of 1928–1930 as there were creative portraits of foreign filmmakers.

In particular, the writer L. Nikulin (1891-1967) reflected quite positively on some foreign films on the pages of the magazine: Let me tell you about several excellent films that I saw. In the first place, you can put the work of ... American director Niblo ... *The Temptress* (*La Tentatrice, 1926*). ... Cinematography couldn't get past the World War. It is relatively reflected in two wonderful films – *The Big Parade* and *In the Service of Glory*. They are remarkable because, despite all the efforts of the masters, they came out as anti-militarist tragedies, and not spectacular battle extravaganzas (Nikulin, 1928: 12-13).

Screenwriter N. Ravich (1899-1976), at first quite rightly scolded Sovkino for the fact that it preferred to import a lot of completely insignificant foreign films, refusing to import such masterpieces as Chaplin's *Gold Rush* and *Circus*, noted further that such, for example, interesting films *Chicago, Chang* and *Moulin Rouge* came out in the Soviet film distribution. *Chicago* is a peculiar film, if only because if we wanted to ridicule the life of capitalist America, then, perhaps, we would not be able to do it with such brilliance, with such scourging satirical poignancy, with which it is done in *Chicago*. ... *Chang* is what is called a cultural film. ... Never before has a movie camera penetrated so deeply into the primitive world of man and animal (Ravich, 1929: 14).

However, the critic H. Khersonsky (1897-1968) reacted to *Chicago* based on much more "class-correct" positions. He began by reminding readers that bourgeois cinema does not at all show the "reverse" ... side of American capitalism. The life and work of the workers and their relationship with the "masters", the class struggle – were carefully hidden in American cinema and hung with a pink veil. The cinema of America did not reveal the whole inner life of its country, did not give its social analysis and true illumination. ... Griffith and many others like him lie, tell naive tales, propagate (Khersonsky, 1929: 8).

Turning to *Chicago*, Khersonsky wrote that this film, exposing modern America, cuts wide layers of bourgeois society with a knife of satire: the family, the venality of "law", the hypocrisy and emptiness of the court, the pursuit of the press and the crowd for savoring a vulgar sensation ... Urson's film grows into a vivid generalization for the whole of America, ridicules and caustically castigates the entire bourgeois society. How did it happen? Why such a revolution? No, there is no revolutionism yet! The film *Chicago* says only that the development of "civilization", so "flourishing" on the soil of growing American capitalism, has already reached such a stage that the phenomena characteristic of this new civilization are beginning to meet some opposition from the most established and conservative part of the bourgeoisie. ... The authors of the film *Chicago*

acutely see life behind and around them only in their bourgeois society, but they do not take into account the class struggle at all, their social analysis is therefore very superficial, and they cannot see anything ahead. The film, with all its visual acuity – but essentially narrow-minded, blind – is "salon" (Khersonsky, 1929: 8).

Even director V. Meyerhold (1874–1940) expressed his opinion about Western cinema in 1928. French production, with the exception of the work of Abel Gance and a few innovators, disappointed him. In Hollywood films, V. Meyerhold was struck by their ideological side: people who exploit are given as negative characters, and those who are exploited are positive". Further, V. Meyerhold noted that the film *Joan of Arc* (*La passion de Jeanne d'Arc,* 1928) had a great success in Paris: "This film was made excellently, unlike almost all modern French productions. Interestingly, the trial of *Joan of Arc* was filed in terms of an evil mockery of religion and representatives of the church. The whole picture was shot on the same close-ups, on the same facial expressions of the actors. *Joan of Arc* is a great innovation. They don't shoot like that either in the West or in our country (Meyerhold, 1928: 14).

The *Soviet Screen* responded very negatively about the film *Cagliostro*: *Cagliostro* is a typical example of a pompous pseudo-historical film ... There was Casanova – now Cagliostro. There is almost no difference (Kriki..., 1929: 15).

Approximately the same assessment was given to the sound film *The Singing Fool* (1928) on the pages of the magazine: The synchronization of sound and movement in the film is perfect, but ... there are no sound influxes or double exposures... The editing is also the most primitive – operatic. The result was not a movie, but a potpourri of trendy songs and motifs forcibly squeezed into a stereotyped plot (Erofeev, 1929: 11).

Reviews of Western national cinematographies

The position of the *Soviet Screen* magazine of 1928-1930 regarding mass Western film production was mostly negative (Attasheva, 1928: 10; Attasheva, 1929: 14; Elvin, 1928: 5; Fefer, 1929: 10; Gervinus, 1928; 1929; Glebov, 1928: 7; Kaufman, 1929: 10; Koltsova, 1928: 10; Shutko, 1928: 4; Tees, 1929: 3; Zilpert, 1928, etc.).

For example, continuing her series of articles on American cinema, P. Attasheva (1900–1965), in her note with the indicative title "SOS from Hollywood," wrote that the decline of the creative forces of American cinematography is not the fruit of an invention of competing Europe, but a fact ... Quality production is drastically reduced. Even buying up all the sensational literary novelties of Europe does not help to resolve the damned scenario issue. Talking cinema inspired tireless "money makers" with its appearance. Countless operettas and plays, lavishly stocked with mystical horrors, gangsters and murders, flood the screens of America with a muddy stream of cheap and unkempt sensation. The films of the last issue, in their bulk, easily fit into the following five headings: light comedies, often of a rather dubious nature, exotica with all kinds of nudity, cabaret films, also with all kinds of nudity, and finally, a kind of "guignol" – sound films with murder, ghosts, screams, groans and spiritistic séances (Attasheva, 1929: 14).

At the same time, the same P. Attasheva noted,"talking and sounding cinema is, for America, already a fait accompli. ... A discovery capable of giving humanity a powerful new means of artistic culture is used by the Americans in most cases to stage operetta *Songs of Love, The Desert Songs*, etc. tasks (Attasheva, 1928: 6).

S. Glebov also presented the Hollywood topic in a negative way to the readers of the *Soviet Screen*: There are only a couple of dozen movie stars in Hollywood. There are 20,000 extras. With a few exceptions, they all drag out a miserable beggarly existence. All day long, they stand by the hundreds at the gates of countless studios in the hope of getting a job in crowd scenes. But the supply is many times greater than the demand, and only a few find work. ... The scriptwriters only vary the old hackneyed theme: the strong, but moral love of the characters meets a number of obstacles on its way from the scoundrels and intriguers, but in the last part everything ends as happily as possible. If poor people are shown in films, they are always submissive and well-behaved, for which they are rewarded at the end of the picture with unexpected wealth – a symbol of happiness. The content of Hollywood films does not reflect real life, but is always cloyingly sugary and, most importantly, typified. ... Not here, not in the conditions of the capitalist system, can genuine art arise! (Glebov, 1928: 7).

A similar point of view was expressed by the director V. Nemirovich-Danchenko (1858–1943): "Advertising and speculation in talents are the pulse of the life of cinema-America. The ugly staging of *Anna Karenina* was released under the title *Love.* ... America is experiencing an

unusually acute scenario crisis. Everything that is possible and impossible is remade for the screen" (Nemirovich-Danchenko, 1928: 10).

In addition, *Soviet Screen* emphasized that in the West cinematography is being armed against the USSR, that abroad there have never been so many militaristic films in production and distribution. ... One listing of these countries ... already reveals the political goals of the war film: the preparation of an attack on the USSR. Here one can observe the "international" solidarity of the bourgeois governments. American, English and French movies (Kak..., 1929: 14).

The pages of the magazine noted that a huge number of military, militaristic films are now being shown on the screens of Western American countries (Fefer, 1929: 9). At the same time, patriotic war films (no need to hide this) enjoy a certain, stable success among bourgeois viewers. ... the most common can be considered those films where the war is taken only as a background for the deployment of a dramatic or comedic intrigue. Poison, sprinkled not with horse doses, but gradually. The poison is hardly noticeable and therefore the most dangerous. ... And the film systematically produced by the bourgeoisie, which arouses the patriotism of foreign philistines, we must oppose the same systematic neutralization of pictures that often seem harmless, and, to be honest, even penetrate our screens (Fefer, 1929: 10).

He continued the *Soviet Screen* and his favorite theme of ridiculing Western films on the Russian topic.

E. Koltsova (1901–1964) wrote that Americans movies, taking into account the requirements of the viewer, are currently throwing various exotic works on Russian themes onto the market in whole bundles, already counting profits and savings from these new components of Hollywood art in advance: *Michael Strogoff, Sunday, Love, Hurricane, Cossacks, In the Vise* and, finally, *The Path to Glory* or *The General*. ... Living ghostly shadows of emigrants wander in Hollywood hospitable studios, receive money, play to the full anguish and resurrect the past days of their struggle for their beloved homeland, stunning with naked horror (Koltsova, 1928: 10).

The journalist, who hid under the pseudonym Gervinus, completely agreed with her: The scriptwriters of the cinematic West are diligently chasing the "topic of the day", a one-day sensation, what is written in the evening edition of the tabloid newspaper, which interests the layman today. ... And now the Americans are growing in Hollywood spreading cranberries with the Volga barge haulers and grand dukes in an opera-sham "Russian" film. The French prefer "Russian atrocities" in the style of Breshko-Breshkovsky, except without fried babies (Gervinus, 1928: 14), and films devoted to various eras of Russian history continue to pour like from a cornucopia. ... Cinematography of the West ... modestly speaking, "allows itself to be stupid". Until recently, this was most often abused by French cinema. Especially when the film depicts Russian life. Nowadays the world record in the cultivation of the cranberry must be held by Italy (Gervinus, 1929: 14).

The magazine was also far from praising French cinema, asserting that French cinematography has been brought to a dead end (Fefer, 1929: 12). For example, a group of the left avant-garde ... made a heroic attempt to revive this dead swamp. Unable to overcome the inertia of French entrepreneurs, this group of young, talented directors began to work on their own, outside the big factory organisms of the French film industry. ... Forced to do so by circumstances, this group learned to create serious artistic value with the help of small means. She abandoned the pompous historical productions, began to choose her material among the life of a big city, she learned to use accessible urban nature... All this saturated the movies of the left avant-garde with a great sense of modernity and made them close to the viewer of today... However, the directors of the left avant-garde were carried away only by the formal themes of modernity. They discovered a whole range of new formal film techniques, they developed a new theory of light, they found new means of expressing things on the screen. ... However, bare formalism alone will not get you far... in order to get broad, strong support from the working masses of France, the left avant-garde had to resolutely break with naked aestheticism and go towards the demands of the social order of the working spectator. The avant-garde failed to do this (Feldman, 1928: 8).

Soviet Screen assessed Polish cinema even more critically: Poland is intensively filmed. ... releases action movie after action movie. Justice forces us to note that these militants look like third-rate French films from among those that are produced by France for the needs of the provinces and bureaucracy bored in the colonies. The standard by which the "young" cinematography of Poland works is salon drama with seductive heroines kissing and crying in close-up, and heroes in tailcoats or artistic blouses with a magnificent bow around their necks"

(Gervinus, 1928: 13). B. Zilpert's next feuilleton about "Polish film-fascist patriots (Zilpert, 1928: 13) also adjoined here.

The *Soviet Screen* did not forget about the struggle against religious influence in cinema, emphasizing, for example, that the French press no longer considers it necessary to hide the fact that its "national" cinematography is closely involved in serving the state and the church. Capitalist, military and religious propaganda is the undisguised goal of the films coming out now. A number of chauvinistic and military paintings. A series of films about "Bolshevik atrocities". And, finally, the open action of the church, which takes over a significant area of production and hire, and becomes the official body of censorship (Den..., 1929).

Journalist B. Zilpert (1891-1938) agreed with this assessment of the situation in Western cinema, talking about similar phenomena in "fascist Italy and no less fascist Poland" and in the Vatican (Zilpert, 1928: 10).

N. Kaumann, in general, stated that a kind of Catholic film international" had formed in the West: "At the Second International Catholic Film Congress, the Munich delegate Dr. Nusser argued that the role of an entertaining film was over, and the viewer of today is turning to an ideological film. ... The governments, mainly of Catholic countries, support the cinematographic activities of Catholics in every possible way ... The Second Catholic Film Congress has tremendous political significance. The environment in which it proceeded and the attitude shown towards it by governments and film organizations indicates that Catholics are gaining solid ground for the implementation of their great-power plans in cinematography. ... However, behind these "angelic" speeches one can sense an iron desire to take control of film production in order to make it a direct mouthpiece for an egregious fascist and clerical ideology (Kaufman, 1929: 10).

However, there was cinematography in the West, to which the *Soviet Screen* had a much more benevolent attitude. So the European correspondent of the magazine claimed that the best of the films I have seen here are German; they are meaningful and not as tendentiously moralistic as the American ones (Romashka, 1929: 14).

And in his article "Ways of Cooperation with the West" journalist and theatrical figure I. Turkeltaub (1890–1938) wrote that "according to the head of one of our Goskino institutions, the Germans, with whom joint work has begun, directly declare: your ideology does not interfere with us; let only the picture be directed by good directors, and let it be profitable (Turkeltaub, 1929: 6).

However, this, of course, did not mean that German cinema always received a positive assessment on the pages of the magazine. It was noted, for example, that the German film industry pays increased attention to the release of films depicting the life and life of the "lower classes". These movies arouse great interest in the broad masses of the Berlin population in terms of their themes. However, all these pictures are specific; directing, sometimes revealing great technical perfection, is primarily concerned with giving the most touching, sentimental and pitiful picture of human misfortune, but without the slightest attempt to reveal the socio-political and economic causes of evil. ... All these movies have in common a careful veiling of elements of the class struggle, class contradictions (Elvin, 1928: 5). Sometimes the German cinematographic youth breaks down and begins to rebel against the oppression of ordinary film vulgarity. The uprising, to tell the truth, is insignificant and very much resembles a storm in a teacup (Neradov, 1929: 12).

Of course, as another *Soviet Screen* article on German cinema stated, the producer of bourgeois cinema sets himself purely entertaining tasks and is most afraid of tiring the viewer's attention by resolving any problems. The post-war bourgeoisie seeks to escape from recent social storms and upheavals into the realm of personal experiences (Panov, 1929: 7).

However, the labor movement still lives, expands and grows", and these workers, of course, cannot be satisfied with the interpretation of the theme of the working class and the social theme in *Metropolis* (1927) by F. Lang (1890-1976):

"Fritz Lang paints conflict between the bourgeoisie and the working class. "Metropolis" – the city of the future – is an image of rationalized capitalist production brought to its logical conclusion. The workers here have become animated appendages of machines. ... The workers are driven into the dungeons; overseers of work turned into policemen; the capitalist is turned into a prince, who owns the life, muscles, body, freedom and thought of the slave workers. But if the boldness of critical thought compels the artist to paint with frankness this bleak picture of a rationalized capitalist society, the next question is where is the way out? – leads him to the most miserable and worn out thoughts. Salvation ... in humility, and therefore in religion. ... The cross

maintains the balance of society. Having once slipped into the realm of false and flat bourgeois hypocrisy, Fritz Lang can no longer resist his final fall (Panov, 1929: 7).

Articles on Western Newsreel

As in previous years, the *Soviet Screen* sometimes wrote about foreign newsreels and documentaries without much ideological pressure (Kaufman, 1928: 4-5; Tseitlin, 1929: 14). However, he was no longer weary of reminding that the perfectly organized newsreel in America is a powerful instrument of the class struggle in the hands of the American capitalists and the bourgeoisie. The newsreel educates the viewer in the spirit of patriotism, diverting his attention from all the events that, one way or another, may lead him to thoughts that are undesirable for the bourgeoisie (Spiridovsky, 1928: 7). And films in the West are, first of all, a profitable commodity. Kulturfilm is a less profitable commodity, but on the other hand it is a more frank and more organized instrument of bourgeois propaganda (Fefer, 1929: 14; Kaufman, 1929: 12).

Articles about foreign film technology, studios and cinemas

As in 1925-1927, the topic of Western cinematography was the least ideologized on the pages of the magazine (Anoshchenko, 1930; Garov, 1929; Kaufman, 1928; Shutko, 1928, etc.).

The Soviet Screen, for example, unconditionally recognized the primacy of the West in the field of the then technical novelty – sound cinema – and called for the production of sound films in the USSR to be set up as soon as possible: In America, there is a real revolution in the field of cinematography. Sound and word break into the tape. ... We must expect an unprecedented flowering in the field of sound cinema in the coming years. ... The word and sound, having entered the film, should give it a new development (Kaufman, 1928: 12).

In Hollywood, for the year 1928-1929, it is planned to create about 400 sounding films of the most diverse genre: sketches, dances, songs, film stories. ... Eloquent is the seriousness with which American cinematography, after long experiments, is feverishly retooling itself, creating a new kind of entertaining spectacle (Shutko, 1928: 6).

The sound of the film in America made a complete revolution in the acting world, forcing them to reconsider and make a "cleansing" of the entire available cast army. Only those actors and actresses who can "speak" or sing can hope to get a job, the rest are out of order (Garov, 1929: 10-11).

The first television experiments looked just as positive and promising for the *Soviet Screen*: A number of inventors working on the principle of pointwise image transmission (i.e., by decomposing the image into its smallest parts and gradually transmitting it), have achieved successful results. Perhaps the first demonstration of the invention was the transfer of an image of Hoover from New York to Washington.

It was last year. Since that time ... they have managed to greatly reduce the cost of their equipment and adapt it to transmit not only images of objects placed in special conditions ... but also to transmit images directly of events taking place on the street. ... In the future, inventors face the problem of transmitting moving images over a distance (Gervinus, 1929: 12).

Short informational materials about events in foreign cinema

This thematic block in the *Soviet Screen* of 1925-1927 was the most attractive for the new economic policy's audience, as it included not only ideologically neutral short notes about the shooting of new Western films and the luxurious life of movie stars, but also offered readers photographs of these same movie stars.

All this completely disappeared from the *Soviet Screen* of 1928-1930.

Of course, there were short notes on Western cinema (Zarubezhnaya..., 1930), but no longer neutral, but sharply criticizing bourgeois cinema, often in a feuilleton style (Gervinus, 1928: 14; Gervinus, 1929; Zilpert, 1928, etc.).

In general, the distribution of texts about Western cinema published in *Soviet Screen* magazine in the 1920s by year, genre, and number of articles is as follows (Table 2):

Table 2. Distribution of texts about Western cinematography published in *Soviet Screen* from 1925 to 1930 by genre and number of articles

Year/genre of text	1925	1926	1927	1928	1929	1930	Total
Reviews	7	9	7	11	5	0	39
Analytical articles	19	27	19	16	11	3	95
Articles on the history of Western	43	25	29	21	21	3	142

cinema							
Reviews of Western films as part of articles on international film festivals	2	0	0	0	1	0	3
Creative portraits of Western filmmakers	39	36	19	5	4	1	104
Interviews with Western filmmakers	3	1	0	0	0	0	4
Articles about foreign film technology, studios, and cinemas	3	4	5	4	3	4	23
ИТОГО:	116	103	79	57	45	10	410

Analysis of the data in the Table 2 shows that from 1925 to 1930 there was a gradual and consistent decrease in the number of articles about Western cinema in the *Soviet Screen* magazine, which eventually led to an almost tenfold decrease in such texts in 1930 relative to 1925.

The reasons for this decline in the volume of magazine articles on Western cinema are mainly related to the ideological and administrative struggle of the Soviets against Western influence in all spheres of culture, which intensified sharply by the end of the 1920s.

4. Conclusion
So, despite the ongoing struggle for power in the "top" of the USSR throughout 1928–1930 (this time the so-called "right deviation" in the Communist party was being liquidated), the situation in the cinema and in the press became the subject of close attention.

Former "formalistic" liberties and relative creative freedom gradually began to disappear under the pressure of ideological censorship. In particular, cinema, film distribution and the press became the field of the communist struggle against bourgeois propaganda, entertainment, formalism. And here, a severe ideological and administrative blow was dealt to the *Teakinopechat* publishing house, headed by V. Uspensky (1880–1929), who in the second half of 1928 – early 1929 was also the editor of the *Soviet Screen*. A number of meetings were also held.

All these events could not but affect the overall situation in *Soviet Screen*: its pages from 1925 to 1930 saw a gradual and consistent decrease in the number of articles about Western cinema, which eventually led to an almost tenfold decrease in this kind of texts in 1930 relative to 1925.

The reasons for this decline in the volume of magazine articles on Western cinema are mainly related to the ideological and administrative struggle of the Soviets against Western influence in all spheres of culture, which intensified sharply by the end of the 1920s.

Based on the content analysis of texts published in the *Soviet Screen* magazine in the period from 1928 to 1930, we have identified the following main genres and trends within the framework of topics related to Western cinema: articles sharply criticizing the policy in the field of distribution of foreign films and the harmful influence of Western cinema on Soviet viewers; biographies and creative portraits of Western actors and directors, which were already published in much smaller volumes compared to the period of 1925–1927 and were more ideologized; reviews of Western films (also kept to a minimum and with a greater critical focus); reviews of Western national cinematographies, which on the whole give a very negative assessment of the film process in leading Western countries; articles about Western newsreels, where criticism of the bourgeois system and cinema in general was also intensified; articles about foreign film technology, studios and cinemas (perhaps the only section of the magazine that still retained an ideologically neutral presentation of facts and calls to adopt foreign technical experience, for example, in the field of sound films); short informational materials about events in foreign cinema (which, in contrast to 1925–1927, were already deprived of neutrality and photos of Hollywood stars, but were presented in a feuilleton and revealing manner).

5. Acknowledgments

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Appendix

The main dates and events related to the historical, political, economic, ideological, socio-cultural and cinematic context in which the publication of the *Soviet Screen* magazine was carried out in 1928-1930

1928

January 10-14: the first All-Russian Conference of the Society of Friends of Soviet Cinema, which was attended by 60 delegates representing 400 regional cells of the organization, which had 35,000 members. The chairman of the Board of the Society of Friends of Soviet Cinema was Y.E. Rudzutak (1887–1938), who at that time held the post of Commissar of Railways of the USSR. On May 25, 1937 he was arrested on charges of counter-revolutionary espionage and sabotage activities, then convicted and shot on July 29, 1938. He was soon replaced by the former deputy head of the agitation and propaganda department of the Soviet Communist Party and executive editor of the newspaper *Cinema*, K.A. Maltsev (1888–1941). In 1928–1931 K.A. Maltsev was the rector of the Communist University. In 1931–1933 he was Deputy People's Commissar of Education of the RSFSR. In 1934-1936 he was a member of the Soviet Control Commission under the USSR Council of People's Commissars, authorized by the Commission for the Far Eastern territory. In 1936–1939 he was the chairman of the All-Union Committee on radio broadcasting under the USSR Council of People's Commissars. He was arrested on November 14, 1939, then was shot on July 28, 1941 on charges of counterrevolutionary espionage and sabotage activities.

January 17: L. Trotsky (1879–1940) was expelled from Moscow to Alma-Ata. Against this background, oppositionists were arrested.

February 28: A report is published on the results of the trial of a group of Leningrad filmmakers – "plunderers of socialist property", including director N. Forreger (1892–1939): "The case is about embezzlement, forgery, fictitious accounts, statements, etc., made during the filming of the film: *Northern Lights, Minaret of Death* and *January 9th*. ... The main defendant, director Forreger, was found guilty of forgery and embezzlement and sentenced to three years in prison. Administrator Rapoport was sentenced to two years in prison, assistant director Dombrovsky – to 6 months in prison, Medvedev – to 1 year 6 months. The rest of the defendants were sentenced to various terms of imprisonment up to 1 year" (*Kino,* 1928, 9: 1, 4, February 28).

March 1: in a circular letter "On the spring sowing campaign" J. Stalin proclaimed a course towards intensive collectivization.

March: J. Stalin advocated accelerated development of heavy industry and the collectivization of agriculture. The "rightists" (N. Bukharin, A. Rykov, M. Tomsky, and others) insist on continuing the New Economic Policy and an alliance with the entire peasantry.

March 15-21: First All-Union Party Conference on Cinema, convened by the Central Committee of the Communist Party, approved the Resolution "The results of the construction of cinema in the USSR and the tasks of Soviet cinematography". The following reports were heard and discussed: "The results of the construction of cinema in the USSR", "Publicity and cinema", "Print and cinema".

March 23-28: trial of a group of Mezhrabpom-Rus workers. "In the dock were 17 employees of Mezhrabpom-Rus, headed by the former director Z. Darevsky (1901–1938). The main method of embezzling money invented by Darevsky was the production of fictitious accounts, which paid for the work of non-existent artists, as well as invented services and fictitious losses. According to the verdict of the court Z. Darevsky was sentenced to 8 years in prison (*Izvestia*. 1928. 75: 7. March 29; *Kino*. 1928. 14: 1. April 3).

March: the first public demonstration of sound reproduction according to the system of P. Tager (1903–1971) "Tagefon" is held in Moscow.

April 7: A meeting was held at the Glavrepertkom to revise the fund of films and clear the screen of "ideologically harmful" films.

April 10: At a meeting of the joint plenum of the Central Committee and the Central Control Commission of the All-Union Communist Party of Bolsheviks, J. Stalin delivered a speech about the "sabotage activities" of the leaders and specialists of the coal industry of Donbass.

April 25: The first plenum of the Central Council of the ODSK (Society of Soviet Cinema Freiends), which discussed the results of the All-Union Party Conference on cinema.

April 30: A meeting on Kulturfilm was held at the People's Commissariat for Education of the RSFSR, convened by the Glavrepertkom.

May 1: at the post of editor of the *Soviet Screen* magazine Nikolai Yakovlev was replaced by Vasily Russo (1881-1942), who until his departure from this post (June 1928) was designated on the pages of the magazine as a temporary responsible editor.

May 9: Resolution of the Press Department of the Central Committee of the All-Union Communist Party on the report on the work of the publishing house *Teakinopechat* (News of the Central Committee of the All-Union Communist Party. 1928. 15: 9).

May 15: The Glavrepertkom began reviewing all feature film production, both foreign and Soviet production. The reasons for the prohibition of a number of films: "the idealization of the pathological and decadent moods of the decaying bourgeoisie; popularization of hidden prostitution and debauchery; romance of naked trickery and criminality; display of unjustified cruelty and sadism, designed to fray the nerves and unhealthy interest of the philistine audience; preaching bourgeois morality, mysticism, etc." (*Kino*. 1928. May 15; *Soviet Screen*. 1928. 26. June 26).

May 20: In Germany, in the parliamentary elections, the Social Democrats increased the number of their representatives from 131 to 154 deputies. The Communists received 54 seats, the National Socialists 12 seats.

May 25 – July 12: the disaster of the airship "Italia" under the command of Umberto Nobile (1885–1978) in the Arctic, the search and rescue of the surviving crew members.

May 28: Resolution of the Board of the People's Commissariat of Education of the RSFSR on the creation of the artistic and political council of the Glavrepertkom, which is an advisory body.

May 30 – June 3: An All-Union Conference on the tasks of agitation, propaganda and cultural construction, including in the field of cinema, was held at the Central Committee of the Communist Party.

May: The Press Department of the Central Committee of the All-Union Communist Party adopted a resolution on the report of the *Teakinopechat* publishing house.

July 1: at the post of editor of the *Soviet screen* Vasily Russo (1881–1942) was replaced by Vyacheslav Uspensky (1880–1929), who, heading *Teakinopechat*, again became the head of this magazine.

July 4 – July 12: Plenum of the Central Committee of the Communist Party, where J. Stalin delivered a speech "On industrialization and the grain problem". Criticism of Stalin for the rejection of New Economic Policy by the "right" Bolsheviks (N. Bukharin, M. Tomsky, A. Rykov).

July 26: The first ever transmission of a moving image using a cathode ray tube by inventors B. Grabovsky (1901-1966) and I. Belyansky (1907–1979).

July 17 – September 1: VI Congress of the Comintern.

July: A.Y. Golyshev (1896–1937), then first deputy chairman of the Main Political-Educational Committee of the RSFSR People's Commissariat for Education, chief editor of the magazine *Communist Education*, became chairman of the Board of the Society of Friends of Soviet Cinema. On May 3, 1937 he was arrested on charges of terrorism and anti-Soviet activities, and on August 4, 1937 the Military Collegium of the USSR Supreme Court sentenced him to the capital punishment and on the same day he was shot.

August 12: Decree of the Council of People's Commissars of the RSFSR on the basic guidelines for the five-year plan for the development of cinema in the RSFSR (August 12, 1928), which in paragraph 9 it was recommended "to provide in the film industry development plan to gradually reduce the absolute number of foreign films in distribution in accordance with the growth of Soviet film production", and in paragraph 13 – "when developing a five-year plan of development of Soviet film production, proceed from the fact that by the end of the five-year plan the Soviet screen should, as a rule, be served by Soviet film".

September 30: The conflict between the "right" Bolsheviks and J. Stalin continued after the publication in *Pravda* of the article by N. Bukharin (1888–1938) "Notes of an Economist".

September: first public demonstration of sound reproduction using the system of A. Shorin (1890-1941) "Shorinophone".

November 6: US presidential election, Republican candidate H. Hoover (1874–1964) wins.

November 16-24: Plenum of the Central Committee of the Communist Party, which condemned the "right opportunist deviation".

December 1: 30 Soviet and 393 foreign films were withdrawn from distribution "for the purpose of clearing the screen of products of poor artistic and ideological quality".

1929

January 11: Decree of the Central Committee of the Soviet Communist Party "On strengthening the of the cinematography staff".

January 24: Resolution of the Politburo of the Central Committee of the Communist Party "On measures to strengthen anti-religious work".

January 29: Decree of the Council of People's Commissars of the USSR "Regulations on the Film Committee under the Council of People's Commissars of the USSR".

January 31: L. Trotsky is expelled from the USSR.

February: Agitprop of the Central Committee of the Communist Party adopted a resolution on the work of the *Teakinopechat* publishing house.

March 4: H. Hoover (1874–1964) succeeded C. Coolidge (1872–1933) as President of the United States.

March 14: the public trial of the head of the publishing house *Teakinopechat* and editor-in-chief of *Soviet Screen* magazine V. Uspensky (*Izvestia*. 1929. 62: 8. March 16; *Kino*. 1929. 12: 2. March 19; *Evening Moscow*. 61: 1. March 15; *Komsomolskaya Pravda*. 1929. 62: 6. March 16).

March 28: Suicide editor of the *Soviet Screen* magazine V. Uspensky (1880–1929).

April 6: Fascist victory in the general parliamentary elections in Italy.

April 16: After the suicide of V. Uspensky (1880–1929) Yakov Rudoy (1894–1978) became the editor of the *Soviet Screen*.

April 16 – 23: Plenum of the Central Committee of the Communist Party, where the "right deviation" in power structures was condemned. As a result, N. Bukharin (1888–1938) was removed from his posts in *Pravda* and in the Comintern.

April 23-29: The 16th Conference of the Communist Party, which called for the development of "socialist emulation" and a "purge" in the party. The program of the first five-year plan was adopted.

May 19: Ulysses Sanabria (1906–1969) was the first to use the same range of radio waves to transmit image and sound, that is, in fact, this date can be considered the beginning of television broadcasting.

September 11: The Research Film and Photography Institute was established in Moscow.

October 6: Opening of the first sound cinema in the USSR in Leningrad.

October 24-29: stock market crash in the USA, the beginning of the global economic crisis (1929–1933), the so-called "Great Depression".

November 15: an announcement is posted on the pages of the *Soviet Screen* magazine (Nos. 44-45) that from next year the magazine will change its name to *Cinema & Life* and will be published three times a month.

November 10-17: at the Plenum of the Central Committee of the Communist Party, N. Bukharin (1888–1938), A. Rykov (1881–1938) and M. Tomsky (1880–1936) were again accused of "right deviation". The plenum advocated accelerated collectivization.

November 21: The "law on defectors" is adopted in the USSR, declaring the refusal to return to the country as high treason.

December 27: J. Stalin proclaimed the policy of "eliminating the kulaks as a class".

1930

January 1: Publication of the first issue of the magazine *Cinema & Life*, which became the successor of the magazine *Soviet Screen*. Yakov Rudoy (1894–1978), who headed the *Soviet Screen* (since April 1929), retained the editor of the *Cinema & Life* magazine.

January 5: Decree of the Central Committee of the Communist Party "On the pace of collectivization and measures of state assistance to collective farm construction".

January 11: The People's Commissariat of the Workers and Peasants Inspectorate began a "cleansing" of the apparatus of the publishing house *Teakinopechat* and checking the implementation of the instructions of the Workers and Peasants Inspectorate on the restructuring of the work of *Teakinopechat*.

January 30: Resolution of the Politburo of the Central Committee of the Communist Party "On measures to eliminate kulak farms in areas of complete collectivization".

February 13: Decree No. 56 of the Council of People's Commissars of the USSR "On the Formation of an All-Union Association for the Film and Photo Industry".

March 1: Approval of the Model Rules of the Agricultural Artel, according to which land, livestock and implements were socialized.

March 2: Publication in *Pravda* of Stalin's article "Dizzy with Success", in which he blamed the negative consequences of collectivization on local authorities.

March 6: A sound cinema opened in Moscow, which showed the first Soviet sound film: *Sound Collection Program №1* (Soyuzkino, 1930, directed by A. Room, G. Levkoev), the sound was recorded by the system A. Shorin.

March 13: The Moscow Labor Exchange is closed.

March 30: The German Center Party forms a right-wing coalition government in Germany that succeeds the Social Democrats.

April 7: Decree to expand the system of labor camps, they are administered by the GULAG (Main Directorate of Camps) and subordinate to the OGPU.

April 14: suicide of the poet V. Mayakovsky (1893–1930).

April 25: Resolution of the Politburo of the Central Committee of the Communist Party "On the charter of the All-Union Photo-Cinema Association and the composition of its enterprises and organizations".

May 6: The results of the purge of *Teakinopechat* are published: "The publishing house focused mainly on the audience of commercial films and "big" theaters. A direct reflection of this was the absence in the literature published by *Teakinopechat* of products intended to serve the next political slogans and campaigns. ... the presence in the past of the publishing house's intention to publish so-called "light" literature (postcards, librettos, biographies). All this was calculated for the petty-bourgeois tastes of the philistine masses, apolitically, devoid of a Marxist character. Only in 1930 was there a turning point in the history of mass literature in the direction of bringing it closer to the present" (*Kino*. 1930. No. 26: 1. May 6).

June 15: *Kino* newspaper published materials under the general heading "The Class Enemy in the Trenches of *Teakinopechat*" (*Kino*. 1930. 34. June 15).

June 26 – July 13: XVI Congress of the Communist Party, which crushed the right opposition. The following were elected to the Politburo: the General Secretary of the Communist Party J. Stalin (1878–1953), K. Voroshilov (1881–1969), L. Kaganovich (1893–1991), M. Kalinin (1875–1946), S. Kirov (1886–1934), S. Kosior (1889–1939), V. Kuibyshev (1888–1935), V. Molotov (1890–1986), A. Rykov (1881–1938), Y. Rudzutak (1887–1938).

June: The Society of Friends of Soviet Cinema was renamed the Society of Friends of Soviet Cinematography and Photography. Further (in September 1931 the Society of Friends of Soviet

Cinematography and Photography was reorganized into the Society "For Proletarian Film and Photography", and in April 1932, after accusations of "rappist" bias and the Central Committee of the Communist Party resolution "On reorganization of literary and artistic organizations" the work of the society was practically stopped. On July 14, 1932 there was a resolution of the All-Union Central Executive Committee about the liquidation of the Society "For Proletarian Film and Photography", which was finally abolished in 1934.

July 1: *Teakinopechat* publishing house transferred its editorial functions to "Land and Factor" publishing house.

July 22: Kolhoz Center USSR established the assessment and payment of collective farmers in workdays instead of money.

August 5: The State Technical School of Cinematography was reorganized into the State Institute of Cinematography with director, actor, cameraman, and screenwriter departments.

14 September: The Social Democrats win the German parliamentary elections (143 seats). The second place belongs to the National Socialist Party (107 seats). In third place are the Communists (77 seats).

October: B.Z. Shumyatsky (1886–1938) was appointed chairman of the All-Union State Cinema and Photo Association "Soyuzkino", who since 1933 was head of the Main Administration of Film and Photo Industry, and since 1936 deputy chairman of the Committee for the Arts under the USSR Council of People's Commissars. On the night of January 17 to 18, 1938 B.Z. Shumyatsky was arrested on charges of counterrevolutionary activity and espionage. He was further convicted and shot on July 29, 1938.

November 15: in the newspapers *Pravda* (No. 314) and *Izvestia,* M. Gorky's article "If the enemy does not surrender, he is exterminated" is published.

November 25 – December 7: the trial of the "Industrial Party".

December 19: V. Molotov (1890–1986) became chairman of the Council of People's Commissars of the USSR instead of A. Rykov (1881–1938).

December 17-21: The Plenum of the Central Committee of the Communist Party removed A. Rykov from the Politburo of the Central Committee of the Communist Party.

Exploring the Image of Indonesia in International News Media through a Comparative Analysis of Leading News Websites from the World

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Abstract

The media's role in shaping public opinion is evident through several studies done on the subject previously. Media also tends to influence audiences' perceptions and the country's image. The purpose of this study is to explore the portrayal of Indonesia in international news media. This study examines the identification of the Indonesian image as depicted by the international community (the international news media's perspective is chosen for this case). Comparative content analysis is performed to examine three international news websites to study the perception of the world towards Indonesia.

Findings reveal that Indonesian Politics is the most mentioned topic portrayed by the media in three countries followed by Indonesian State Actors as the most quoted source of information. Similar patterns were found while framing news about Indonesian image in Qatar and United States. Both countries portrayed Indonesia with a negative valence while Singapore portrayed Indonesia more positively and neutrally.

This research potentially contributes to providing an overview of Indonesian image in foreign countries to actors responsible for national branding or Public Diplomacy in general. In future, this research can be used to develop the concept of nation branding or Public Diplomacy strategy, especially towards the United States, Qatar, and Singapore. Finally, recommendations for future studies on suitable national branding practices for Indonesia are suggested in this study.

Keywords: media, portrayal, framing, content analysis, Indonesia, news, websites.

1. Introduction

Indonesia is the only G-20 member among Southeast Asia countries. In the recent past, the country has decided to restore its leadership role within the Association of Southeast Asian Nations ASEAN (Sukma, 2011; Widiyana, Djatmiko, 2019). These authors further state that Indonesia wants to be recognized globally by fostering itself as the world's third-largest democracy, the largest modest Muslim-majority country, and as a 'bridge-builder' and a 'problem-solver' in the overall global community. Therefore, Indonesia is considered a potential market for investment as it has become one of the most attractive tourist destinations (Weatherbee, 2019). Furthermore, the analysis of the World Investment Potential Survey (WIPS) suggests that developing economies and tourist destinations are subject of importance for Foreign Direct Investment (FDI). However, the top five tourist destinations haven't changed drastically in recent years but eventually, the interest of host economies has shifted over time.

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The economies of developing Asian countries such as Indonesia, Vietnam, and Taiwan have remarkably increased since the active participation of FDI in these destinations. However, in late 2011 and early 2012 when Fitch Ratings and Moody's Investors Service raised the country's sovereign-credit rating to investment grade, that was the time when international investors were attracted to Indonesia. Eventually, these investors were further attracted by the Strong consumer demand, steady economic growth, and ample supply of natural resources in the country. Therefore, the term "MINT" was coined by economist Jim O'Neill for the emerging economic giants, and it refers to Mexico, Indonesia, Nigeria, and Turkey respectively. As chosen by 25 million users of the social travel network WAYN, Indonesia stands as one of the top seven tourism destinations in the world, and the data was selected by using the method of market research and tracking user engagement data of the website (Widiyana, Djatmiko, 2019).

Thus, keeping the above points in account this research aims to measure how international news media has captured Indonesia's image in different geographies. As per the literature stated above this study is expected to provide lessons for the development of Indonesia's national branding strategy in the future. This research will answer questions about how Indonesia's image is depicted in foreign news media, and how it differs among countries. Therefore, Indonesia's image at the international public level is not the scope of the study, rather this study focuses on this phenomenon at the country level. To look at international news media portrayal of Indonesia, this researcher has considered three theoretical underpinnings, namely, Nation Image that explain the dimensions influencing the country's reputation. Secondly, this study has looked at it through the lens of International World Information, this concept highlights the flow of information and the factors that affect this flow. Thirdly, this research has used the concept of framing in its simplest form to describe how mass media portrays events.

2. Materials and methods

Content analysis is a type of research method in which the researcher interprets and replicates the texts and "other meaningful matter" according to the context of the study. Moreover, the "other meaningful matter" indicates that artwork, pictures, maps, voices, signs and symbols, and even statistical data are also included as part of content analysis. Content analysis is to analyze the text to answer the research problem. However, this analysis is based on several other factors, such as centralizing, sampling, coding, data sorting, interpreting context, and narrating the answer according to research queries (Krippendorff, 2013).

Thus, news articles from three foreign news media have been analyzed to identify the portrayal of Indonesia. However, this study utilizes cross-cultural comparative content analysis. In a nutshell, the Cross-cultural comparison describes the differences and similarities among mass media analysis within different-cultural contexts. This concept coincides with the study that stated that the "possibilities for the uses of content analysis are to reveal international differences in communication content; detect the existence of propaganda; identify the intentions, focus or communication trends of an individual, group or institution; and determine the psychological or emotional state of persons or groups" (Berelson, 1952). To conduct content analysis, this research has used the research tool "codebook" for the coding of samples i.e., news articles. This coding sheet is divided into two parts: Formal categories that record the formal information of the news article and Content categories consist of variables derived from the research questions.

Formal categories

In this category, media characteristics and news articles are coded. It covers basic information about the article, such as page section, story size or the number of words, article number, the title of news, publishing date, country of origin of the media (the United States, Qatar, and Singapore), website (CNN, Aljazeera, Channel News Asia).

Content categories

Content categories are composed of many variables that are divided into five sections to comprehensively analyze the portrayal of Indonesia in news. These categories are respectively; news values, news topics, source of information/quoted actors, visual illustration (pictorial representation), and associating terms.

News values

The term news values are operationalized as the newsworthiness of events related to Indonesia that are covered in the international media. The coding sheet is comprised of nine news values namely, magnitude, clarity, ethnocentricity, consonance, surprise, elite-centeredness,

negativity, human interest, and composition. It is identified through the codebook what news values are present in the news article.

News topics

This section aims to identify the topics of the news article. The coding sheet includes topics based on six possible dimensions (physical dimension, financial dimension, leadership dimension, cultural dimension, social dimension, and political dimension) that portray the nation's image. Besides the topic identification, this research also aims to know if these dimensions of each topic constitute a news share. This coding sheet also analyzes if each dimension of every topic is present in news. Moreover, the valence of the full article is measured along with the dimensions. By valence, it means the tone of the news is either comforting (positive) or alarming (negative). It could be both comforting and alarming at the same time (ambivalent) and neither positive nor negative (neutral).

Source of information

The coding sheet of this section is based on the codes of quoted actors in the article. To analyze these actors, "four categories of possible actors" are developed in the codebook, these actors are: (1) Indonesian news source, Indonesian actors quoted in the media coverage, (2) domestic news source, actors of the same origin as news media, (3) international news source, actors other than Indonesia and respective news media country, (4) transnational actor, quoted actors in the media coverage that represent the transnational entity. The possible actors in categories (1), (2), and (3) are mainly government officials, politicians, businessmen, NGOs, associations, experts, spokespersons of a company, journalists, common citizens, and others. However, category (4) has specific actors who are related to politics (e.g., UN, EU, ASEAN), military (e.g., NATO), NGOs (e.g., Greenpeace), and others. The three most quoted actors in the articles are included in the coding sheet.

As stated in the Research questions, every quote will be analyzed in terms of its valence (whether it is positive, negative, neutral, or ambivalent) and dimensions (physical dimension, financial dimension, leadership dimension, cultural dimension, social dimension, and political dimension). The concept of quote valence and dimension is applied to each quoted actor.

Associating terms

This section aims to cover the list of terms used in a news article to address Indonesia. The coding sheet has twelve categories of "associating terms". These categories are; economic rise (e.g. South East Asia's top economy, emerging market, rising economy, booming economy, etc.), a poor economy (e.g. poorer region), natural disaster (e.g. earthquake, volcano eruption, ring of fire), environmental problem (e.g. forest fire, illegal burning, etc.), host of the international event (e.g. APEC host, Miss World host), government misconduct (e.g. corruption, bribe, etc.), country product/commodity (e.g. palm oil, Luwak coffee, etc.), Natural resources (e.g. diverse ecosystem), Population (e.g. the most populous Muslim nation), poor infrastructure (e.g. threadbare public transport system, the decrepit prison system, etc.), social movements (e.g. separatist, militant, etc.), and democracy (e.g. robust democracy). To analyze associating terms researchers had to count the frequency of each term that appeared in the text and categorized it accordingly in the codebook.

Country Selection

Geographical proximity and media systems play an influential role in how news media frames and portrays the image of another country. The research sample of this study is comprised of three countries that have different physical proximity. The sample is focused on how mass media structures information in these three countries namely, the United States (US), Qatar, and Singapore. However, the selection of the sample is based on each country's involvement in Indonesia's economic development. The sample countries share the same financial condition that is categorized as high-income economies by the World Bank. Following is the explanation of each country (Chang, 1998; Hiebert, Gibbons, 2000).

United States

The United States, being a superpower, has an influential role in world affairs including Indonesia. The United States has created numerous joint ventures with Indonesia in many fields such as food security, environment, peacekeeping, trade and investment, education, science and technology, and global health initiative. As per the records of 2012, the US has the fourth-highest investment in Indonesian trade. The main reason for the selection of the US in this study is to represent western countries. The United States has a Libertarian media system. The study of the

Libertarian media system is based on the concept that individual rights are more important as compared to the state, culture, and organizational rights as a whole. This concept further says that public media should be completely free from the government's supremacy and should be governed by the public. Furthermore, this theory explains the purpose of this media system is not only to earn capital but also to work as a watchdog for unequal power distribution in government and corruption (Hiebert, Gibbons, 2000).

Qatar

On the contrary, Qatar is chosen to represent the Middle Eastern zone. Qatar and Indonesia share the same religious background, as both of them are Muslim-majority countries. However, besides having the same official religion, Middle Eastern countries are a great source of investment in Indonesia's economy. As reported by Indonesia's Central Statistics Agency, the Data, and Information Center of the Ministry of Tourism and Creative Economy of Indonesia, tourists from the Middle East have increased in size in 2013 as compared to the report of 2012. Moreover, tourists from the Middle East in Indonesia spend more money on their vacation as compared to other countries of ASEAN; Asia, Europe, America, Oceania, and Africa. Qatar is also a member of the Gulf Cooperation Council (GCC). However, it is a constitutional monarchy, but its political system is more liberal than other Gulf countries. Qatar's media is free from the government's monopoly since they lifted the ban on media censorship and eradicated the Ministry of Information in 1998.

Singapore

However, Singapore is chosen for the sample because it shares the same geological location as Indonesia. Besides having the same physical location as both countries, Singapore has the highest investment ratio in Indonesia which supports the economic growth of the country. Singapore's investment in Indonesia is 4.9 US dollars, followed by Japan (US $2.5 billion), South Korea (US $1.9 billion), the U.S. (US $1.2 billion), and Mauritius (US $1.1 billion).

Moreover, the radio and TV in Singapore fall under the government institution. The government of Singapore falls under the 'authoritarian regime' that sees press freedom as less important than the purpose of a sitting government. Media in Singapore is under the constant pressure of official restraints and government policies that curb its freedom to write news related to national interest and public harmony (Chiu, Pyun, 2019).

Authors have highlighted a research problem that how in the United States the mainstream media influences the political knowledge of the audience, the study concluded that people seek news primarily from print media, and those who are not active learners of political news acquire this through TV. The less interested audience gets the news from TV. On the contrary, the newspaper is mainly read by those who seek political news in detail. Newspapers are more authentic and have in-depth follow-up stories of political events. However, the influence of TV appears to be stronger than in previous research. Another study found that at the national level TV indulges in stronger framing and agenda-setting than the print media. However, newspapers have stronger framing at the local and confined level (Chaffee, Frank, 1996).

Therefore, to achieve the research objective this researcher has selected to analyze the leading TV news channel of the respective country. The list includes Channel News Network (CNN) on behalf of the United States, Al-Jazeera used for Qatar, and Channel News Asia (CNA) for Singapore. These media outlets were selected not only because of prominence but because they portray the ideology of their respective region such as CNN representing the United States, Al-Jazeera portraying the middle eastern perspective, and lastly CNA portraying the point of view of Asia.

Channel News Network (CNN)

The origin of CNN lies in the US, and it was founded by media conglomerate Ted Turner, headquartered in Atlanta, Georgia. CNN is often indicated as CNN/U.S. to differentiate between CNN America and CNN International. CNN being the leading TV news channel has bureau offices and correspondents throughout the world. The media is well-known to represent US and western perspectives and it is the leading news in America since 1980. Therefore, CNN achieved global presence by giving 24/7 news coverage to major newsworthy stories such as Tiananmen Square and 9/11 coverage. CNN has not only emerged as a leading broadcast industry but media studies all over the world are also affected by this news channel. The term "CNN effect" was coined when numerous researchers such as (Livingston, 1997; Robinson, 2002) studied the CNN effect. It also stated that the idiom of the 'CNN effect' has summarized the idea that communication technology can incite key reactions of public and political entities to international happenings.

Al Jazeera

The reason for the selection of the Al Jazeera channel as the population sample in this study is that it is one of the leading news channels in Qatar. However, the data from the Gallup poll found that Al Jazeera is the most-watched channel in Arab countries. According to the findings, media audiences from Kuwait, Saudi Arabia, Jordan, and Lebanon prioritize Al Jazeera to know the international happenings. This data suggests that Al Jazeera in the Arab world is considered an authentic news source (Zayani, 2005).

The origin of Al Jazeera dates back more than fifteen years ago, as the first-ever independent news channel in the Arab for unbiased reporting in the region. Al Jazeera's headquarter is in Qatar. This news media has emerged as a primary source of the regional voice in global media (Wu, 2013). This study coincides with the study results of studies conducted by other scholars as well. These scholars believe the emergence of al Jazeera has damaged the hegemony of western news media and its coverage as Al Jazeera is seen as the rival of CNN as an international source of information. There are two prime reasons for Al Jazeera's success, firstly it originated in a region with most media censorships and restrictions, and secondly because the audience of the region needed a channel to express their frustration and a network to stand up against the authoritarian and totalitarian Arab government. However, seeing the growing significance of Al Jazeera in Arab representation, academics are interested in studying the "Al Jazeera Effect" (Bahry, 2001; Wu, 2013; Lynch, 2006).

Channel News Asia

CNA is an all-news TV channel, it is headquartered in Singapore and on-aired in the English language. It is Set up by Singapore's MediaCorp in 1999 (it is the leading media company in Singapore with the most platforms such as television, radio, newspapers, magazines, movies, digital media, and outdoor advertising). The news channel shows the latest information and advancement to provide a local worldview from Asia to an International audience (Natarajan, Xiaoming, 2003). CNA is publicized as the most important channel from Asia in the global arena along with the wider range of satellites in the Asian region (Wu, 2013).

However, considering its growing importance in framing the "Asian View" several academic kinds of research have been conducted on the comparison of Channel News Asia to CNN and Al Jazeera. Furthermore, scholars have argued that CNA has a striking format as compared to CNN and CNBC Asia, and thus it is fair to see it as an all-news channel after them. Likewise, another study aims to discover if CNA can provide the Asian perspective and insider insight, by comparing it to Al Jazeera (Natarajan, Xiaoming, 2003; Wu, 2013).

Moreover, another explains that online information and virtual communication have made drastic changes in society, it has changed the production, verification, and dissemination of news. Now, news outlets need to adapt to this change to survive in society, for this purpose most news media is shifting to online media and IPS (Internet Presence Site). Few of them have made news websites (e.g., CBS's Marketwatch) and portal services (e.g., NBC's Snap.com) (Chan-Olmsted, Park, 2000). However, this shift has added the element of direct and speedy interactivity between the audience and medium (Seo, 2013).

Therefore, while probing the content and structures of news channels' websites another research revealed that the new media is safe, and news channels are restructuring and re-purposing their news products for online platforms (Chan-Olmsted, Park, 2000). Therefore, this study assumes that the website and TV news channel's content is similar and for this purpose, this research has focused on the news website of selected television channels in respective countries: CNN (www.cnn.com) in the U.S.; *Aljazeera* (www.aljazeera.com) in Qatar; and *Channel News Asia* (www.channelnewsasia.com) in Singapore.

Thus, the data is taken from an article downloader application Lexis Nexis that helped to download sample news articles from three news websites (stated above). The time frame of sample size ranges from January-November 2022. The time range is deliberately selected to analyze the current affairs covered by the media. Data was collected from the archive section of each news website by using the keywords of "Indonesia" or "Indonesian". In a nutshell, Table 1 reveals the sample size consists of 1804 news articles. However, data is sorted under various conditions to make it a valuable and proper research sample. The pre-conditions of the sample are:

The article language should be English, every article other than English is excluded from the sample. The article should have at least 75 % discussion about Indonesia. Articles with fewer keywords and small and indirect discussions about Indonesia have been ignored. The 75 %

discussion is the minimum requirement for a reliable sample to have an accurate analysis. Articles based on personal opinion are treated as a sample. However, it shows a personal view, but it has already passed through the criteria of the editorial board. There is a great chance that readers are influenced by an opinionated article on the portrayal of Indonesia. Repetitive articles have been ignored. These are articles that have 75 % content similarity with already covered articles. After sorting out the articles, according to the above-mentioned conditions, 610 articles were obtained out of 1804 articles. These are respectively; 66 articles from CNN, 52 articles from Al Jazeera, and 492 articles from Channel News Asia.

Table 1. Distribution of news samples representing the U.S, Qatar and Singapore

TV News website origin	TV News website	Retrieved articles	Relevant articles
United States	www.cnn.com	150	66
Qatar	www.aljazeera.com	202	52
Singapore	www.channelnewsasia.com	1052	492
	Total	1804	610

However, a training session was conducted before actual data collection to familiarize the researcher with a coding sheet. Initially, the researcher coded 10 % of the articles in the training session and then penned down the problem to understand the codebook during the process. Moreover, the coding sheet was also revised after the training session. Extra coding guides and more examples were added afterwards to improve understanding of the code.

The research quality of quantitative content analysis lies in the validity and reliability of the research. By validity, it means codes measure what they should measure, and reliability refers to that to what extent a similar method produces the same results on repeated trials (Neuendorf, 2002). In other words, reliability measures if identical content is coded in the same way by the researcher. However, to ensure reliability, a pre-test was conducted before data collection. Intra-coder reliability was conducted as all samples are coded by the researcher himself. 15 % of the sample was randomly selected to conduct intra-coder reliability. The researcher coded the articles based on the coding sheet, with a time difference of two weeks. In the following two weeks, the researcher coded repetitive articles.

After conducting intra-coder reliability, Holsti's coefficient was calculated. The reliability in terms of the percentage of agreement has been determined through Holsti's coefficient. Scholars have explained that percent agreement is also known as a simple agreement, percentage of agreement, raw percent agreement, or crude agreement. In the percent agreement, all coding decisions are made by pairs of coders on which the coders agree (p. 590). Thus, the percent agreement has a value of .00 (no agreement) to 1.00 (perfect agreement). Additionally, a minimum reliability coefficient of 0.80 or greater is acceptable in Holsti's formula for content analysis (Lombard et al., 2002; Wimmer, Dominick, 2006).

The result shows that the codebook has a Holsti coefficient of .89, which means that the coding sheet is reliable. A reliable result has been achieved for both the formal and content categories. The formal category has a coefficient of 1.00 that shows a perfect agreement. While the content category coefficient is 0.86. Nonetheless, there are seven variables out of 59 variables that have obtained low-reliability coefficient, respectively: news values magnitude (.72), subtopic leadership (.66), overall news valence (.77), the valence of leadership dimension (.69), most quoted actor 1 (.77), the valence of actor 1's quote (.66), valence of actor 2's quote (.77). However, each variable is extensively explained in the coding sheet along with results of a variable. The aim to explain variables is to enhance the researcher's understanding of those variables and to improve their reliability.

Before the coding procedure, another pre-test was conducted to identify a list of associating terms (Research question 1e of the research at hand). There are several steps involved in identifying news frames referring to "associating terms" (Tankard, 2001). These steps are taken to "elaborate the range of possible frames, to add these frames in a list, make keywords, catchwords and symbols to distinguish each frame, use frames as per categorization in content analysis, and get coders to code articles of each category". The researcher has selected 15 % of articles randomly[21]

as a pre-test sample to apply these steps into the study. The associating terms found in articles are distinguished by keeping in mind the 11 focal points suggested by (Tankard, 2001). These points involve; headlines and tickers, subheadings (small headlines over the main headlines), pictures, photo captions, leads (the beginning of news stories) source of information, quotes selection, pull quotes (quotes that are blown up in size for emphasis), logos (graphic identification), statistics, charts, graphs, and conclusion of the article. However, the researcher has grouped similar meanings into one category from the list of associating terms i.e., found in a sample. These categories of associating terms are then added to the coding sheet.

3. Discussion

Good image and reputation are important for nations along with products and companies, it is by no means only restricted to brands and organizations (Passow et al., 2005). He further argues that countries nowadays are more concerned with their image in comparison to other countries and they are taking effective measures to manage their reputations (Mariutti, 2019; Mariutti, 2017). Therefore, a country's reputation strongly influences the flow of international capital (Kunczik, 2001). Well-reputed countries can provide a suitable setting for tourism, foreign trade, potential job market, and political relations (Anholt, 2008a). Therefore, managing a country's image is a basic concept in public diplomacy (Wang, 2006). However, in 1996 Simon Anholt devised the term "Nation Branding" that in simple terms is known as the management of national image (Pamment, 2018).

According to available literature, multiple factors create the nation's image (Moffit, 1994; Martin, Eroglu, 1993). Yang and fellow scholars have summed up the available frameworks into two types of individual experience i.e., Personal and Second-Hand experience. He further added that Personal experience is based on travel, usage of products, cultural activities, and interacting with the international public at an individual level. However, Second-Hand experience comes from secondary and global sources of communication e.g., mass media that in simple terms means that you also learn from others' experiences rather than your own (Yang et al., 2008).

Therefore, several studies argue that the external public's worldview is parallel to mass media coverage that coincides with the concept of second-hand experience stated above. Few other scholars have explained in their study that News exposure is the ultimate key to international knowledge/experience, and it also shapes the viewers' perception (Golan, 2008; McDevitt, Chaffee, 2000). However, news exposure shapes the audience's perceptions of coverage of a well-reputed nation or the country they have smooth relations with (McNelly, Izcaray, 1986). Another study found that the public perceives the countries with the most coverage as beneficial for national interest (Wanta et al., 2004). However, foreign affairs coverage by the media also shapes a nation's image in another nation (Kunczik 2003). To expand the above findings, authors like Entman indicate that "several actors" are involved in media framing to influence the public, including presidents, chief foreign policy advisers, elites, and the media itself (Entman, 2004).

Moreover, several researchers have also discussed the influence of media in public diplomacy and nation branding practices and this concept explores how framing by several media outlets is influencing public opinion and perception (Nisbet et al., 2004; Rehman, Johnston, 2019; Soroka, 2003; Wanta et al., 2004). However, according to the theorization of 'image' formation, the international news media has the power of injecting popular opinion and world view into the masses (Lippmann, 1949).

In his study, Wilke, observed that over time as the mass media became influential the coverage of newspapers changed the 'world's image' in four European and North American countries. Moreover, he argued that the media creates political consequences based on the "Psychological Reality" that is shown to the audience (Wilke, 1987; Lippmann, 1922). The Dependency Hypothesis proposed identifies that news is the major and sometimes the only source of the public's perception of the world. Thus, the above literature signifies that it is high time to see how mainstream media portrays foreign countries (Lippmann, 1922).

Moreover, several studies have extensively explained the power of news media in framing any nation's image in the masses (Ball-Rokeach, DeFleur 1976; Brewer et al., 2003; Edelstein, 1993; Livingston, 1997; Manheim, Albritton, 1984; Palmgreen, Clarke, 1977; Perry, 1985, 1987, 1990). Thus, a lot of literature is available on the topic of media portrayal of foreign countries, but these are about the image of developed countries and popular cultures such as the United States (Atwood, 1987; Larson, 1984; Rubin, 1979) and Europe (Gavin, 2000; Kevin, 2003; Tsuruoka,

2006, 2008; Chaban et al., 2009). Meanwhile, literature available on the media portrayal of developing countries is very rare. Thus, this study is being conducted to enrich empirical data on Indonesia on this particular topic. It would be interesting to know how a developing country, namely Indonesia's image, is portrayed in developed countries through mass media.

Additionally, according to the first stage of the Competitive Identity program, it is important to analyze the current image of the country and to know how and why it needs to be changed. He presented the three point's framework. Firstly, a country needs to be introduced if it is unknown to a target audience; secondly, the country needs to target more accurately if it is known to the "wrong audience"; and thirdly, the nation needs to work on its "false image" known to the audience. Therefore, it is important to analyze Indonesia's image in current circumstances (Anholt, 2007).
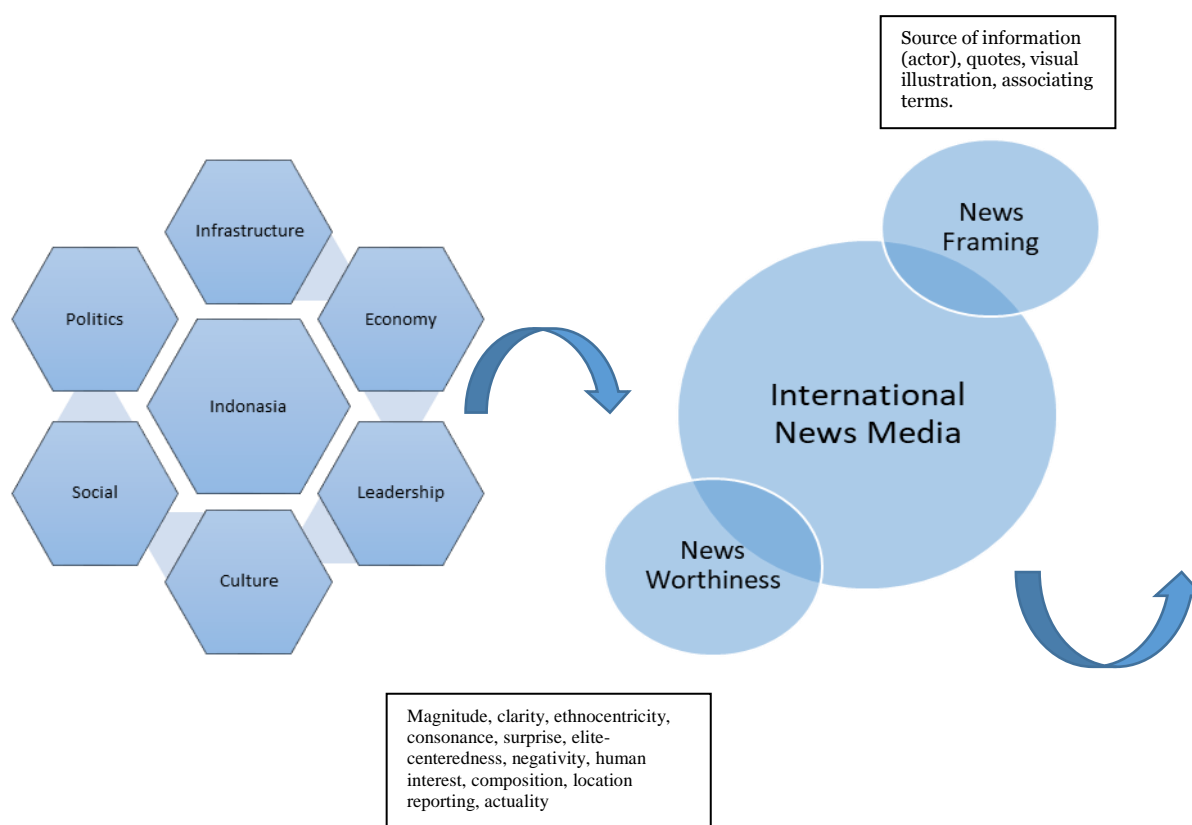
Fig. 1. Exploring the image of Indonesia in context of news framing, news topics and news worthiness.

Research Questions
RQ1. How is Indonesia portrayed in international news media of the world?
RQ2. What are the similarities and differences in news coverage of foreign countries in Indonesia?

This study proposes a research model as mentioned in Fig. 1 based on the concepts derived from the literature review and research questions. To analyze the foreign media portrayal of Indonesia, this research has incorporated the framework to find each dimension of the country's image depicted in news. For this purpose, this study possesses the concept of the RI-Fombrun Country Reputation Index (CRI), which looks at a country's image from six dimensions, namely: Emotional dimension, Physical dimension, Financial Dimension, Leadership dimension, Cultural dimension, and Social Dimension. To propose the best possible theoretical underpinnings this study has excluded the emotional dimension and has added the factor of the political dimension (Passow et al., 2005).

4. Results
During the time frame of January - November 2022, 610 news articles were found discussing Indonesia on three international television news websites (www.cnn.com, www.aljazeera.com,

www.channelnewsasia.com). The most coverage of Indonesia is found on www.channelnewsasia.com, with several news article 492 (80.8 % of total articles). It is followed by CNN and Aljazeera, with 33 (10.9 %) and 52 (8.6 %) news articles respectively.
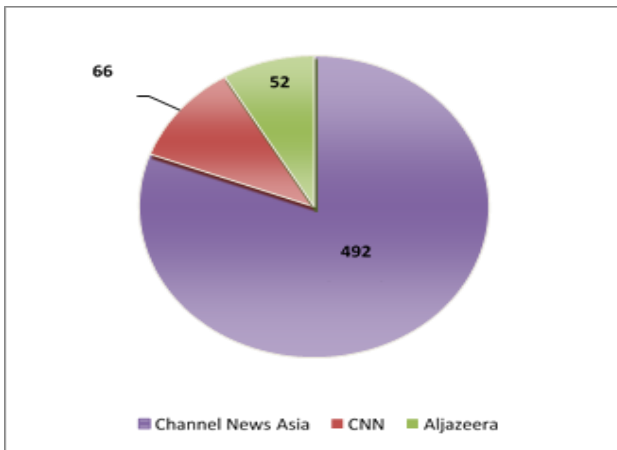
Fig. 2. Distribution of news articles covering Indonesia in international news media websites (N = 610)

The finding on the uneven distribution of news covering Indonesia in three different countries confirms the world information flow, which stated that countries in the world are not treated the same to be news in international communication (Chang, 1998). In this research, the news covering Indonesia retrieved from Channel News Asia, a Singapore-based television news website, marks the highest number compared to CNN (United States) and Aljazeera (Qatar).
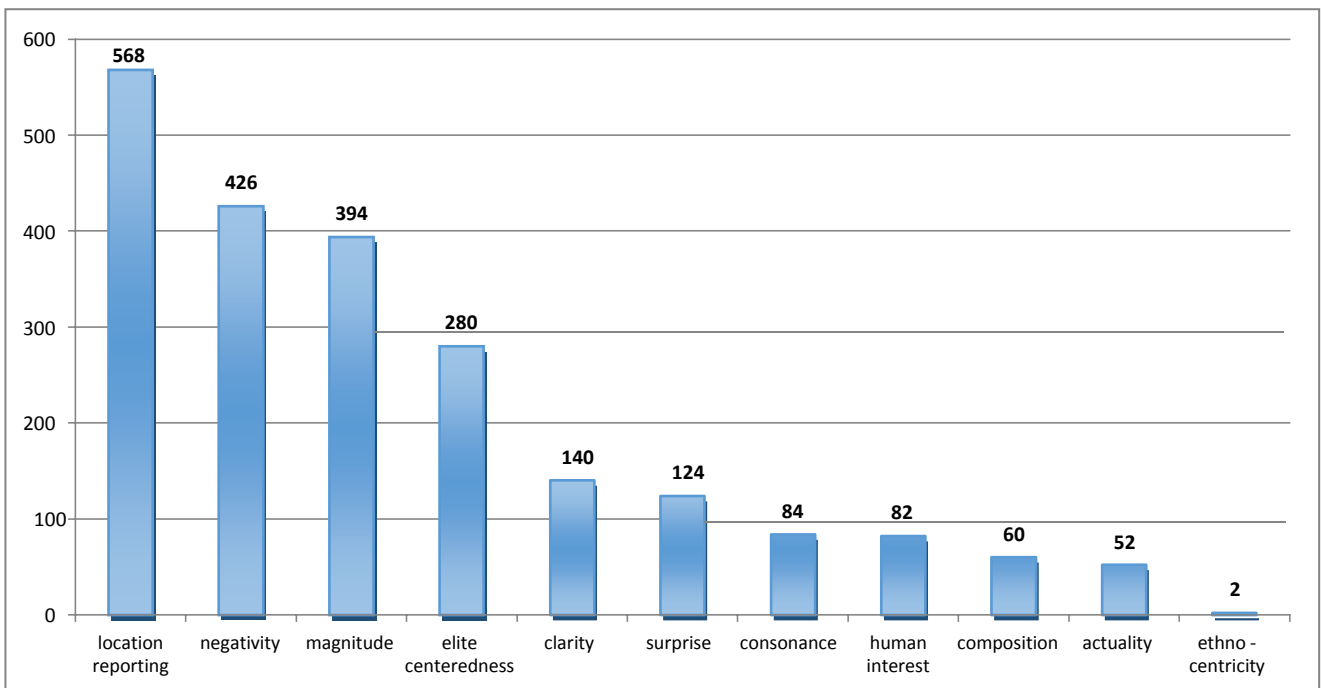
Fig. 3. Frequency of news values covered in the international news in threecountries (N=2,212)

Another interesting finding is that news values including *negativity, magnitude,* and *elite-centeredness* are found to be relatively higher than other news values. In other words, news stories about Indonesia in the three countries mostly highlight conflict, issues with a large impact, and prominent persons or institutions. However, "ethnocentricity" was least presented among all news values; news reflecting the audience's cultural experience is the least found in overall countries.

The more events that satisfy the criteria (news values) mentioned, the more likely that they will be registered as news. A one-way between-subjects ANOVA was conducted to compare the number of news values per an article in three different countries (Galtung, Ruge, 1965).

The result shows that there is a significant difference in the average news values per article at the p<.05 level among the three countries [F (2,302) = 9.57, p = 0.000]. Post hoc comparisons using the Tukey HSD test indicated that the mean score for the United States (M = 3.67, SD = 1.19) was significantly different than Qatar (M = 4.46, SD = 1.27).

Similarly, the mean score for Singapore (M = 3.5, SD = 0.98) was also significantly different than Qatar (M = 4.46, SD = 1.27). However, the mean score of the United States did not significantly differ from Singapore.

This finding suggests that Qatar media present more news value criteria than the United States or Singapore. However, although the average news value in the United States is slightly higher than in Singapore, it does not appear to be significantly different.

Table 2. Mean of news values per article in three different countries (N = 610)

Country	N	Mean (SD)
United States	66	3.67 (1.19)
Qatar	52	4.46 (1.27)
Singapore	492	3.5 (0.98)
Total	610	3.63 (1.06)

Looking specifically at each country, the researcher coded whether or not a specific news value is present within each news article. Every single news value present in all article are counted, and further, total news values in each country are ranked. As seen in Table 3, *negative* news values are consistently one of the most constructed news values within the news depicting Indonesia in all three countries. Although it is not always directly referring to Indonesia, *negativity* still dominates the news selection or construction in all three countries.

These findings support the claim that negative news will be preferred to positive news for several reasons which also relate to other news values: (a) Negative news satisfies the *frequency* criterion better, as it needs less time (Galtung, Ruge, 1965). As an example, a social trend (positive) takes place over a long period compared to murder (negative); (b) Negative news will more easily be *consensual* and *unambiguous* in terms of the agreement on the interpretation of an event as negative; (c) Negative news is said to be more *consonant*; and (4) Negative news is more *unexpected* compared to positive news, in terms of its rarity and less predictability. Covering several other news values, it can also be argued that the probability of a *negative* appearance in the news will be relatively higher than other news values. Relating this finding to television, it is argued that the conflict (negativity) format drives the selection and presentation of political news and news of controversial issues. Further, "without a conflicting format, the event cannot be news because journalists cannot satisfy notional fairness required by most codes of practice for broadcasting or statements of principle regulating and guiding press behavior".

Table 3. Ranking of news values constructing news about Indonesia in three different countries (N = 2,212)

United States (N = 242)	Qatar (N = 252)	Singapore (N = 1738)
Negativity (20.7 %)	Negativity (20.7 %)	Location reporting (27.6 %)
Location reporting (19 %)	Location reporting (18.1 %)	Negativity (18.9 %)
Magnitude (14 %)	Magnitude (14.7 %)	Magnitude (18.8 %)
Actuality (9.9 %)	Actuality (12.1 %)	Elite-centeredness (13.6 %)
Elite-centeredness (8.3 %)	Elite-centeredness (10.3 %)	Clarity (6.7 %)
Surprise (8.3 %)	Human interest (9.5 %)	Surprise (5.4 %)

Human interest (8.3 %)	Surprise (4.3 %)	Consonance (4.3 %)
Clarity (6.6 %)	Composition (4.3 %)	Composition (2.5 %)
Composition (2.5 %)	Clarity (3.4 %)	Human interest (2.3 %)
Consonance (1.7 %)	Consonance (2.6 %)	Actuality (0 %)
Ethnocentricity (0.8 %)	Ethnocentricity (0 %)	Ethnocentricity (0 %)

Specifically in the United States, a consistent finding has been showing that US news media usually limit coverage of international news to events involving natural disasters and scandals (Golan, Wanta, 2003). In other words, Americans learn about mainly negative news from foreign lands (Masmoudi, 1979). Noting the statements from Golan and Wanta aswell as Masmoudi, it also seems relevant to the online news media format, as in this research it is found that *negativity* dominates the news coverage in the United States.

Similar to the United States, *negativity* is also found to be the most news value presented in Qatar. Meanwhile, *location reporting* dominates the news selection criteria in Singapore. However, as for Qatar (or the Middle East in general) and Singapore, there is no specific research has been acknowledged that discusses how news values are presented in the respective media. The closest relevant research is the study by authors Kheirabadi and Aghagolzadeh, which explore news factors in Iranian Newspapers. Their study found that reference to elite people (mostly top-ranked politicians) and consonance are the most frequent news factors in Iran's journalistic atmosphere. However, the study was only limited to Iran, and cannot be generalized to the Middle East region, and thus cannot be used to support or undermine the findings of this research (Kheirabadi, Aghagolzadeh 2012).

Amongst all news value criteria, e*thnocentricity* seems to be less important in the news selection process in all countries. The result shows that ethnocentricity becomes the least presented news value found in the United States, Qatar, and Singapore media. One of the possible explanations for this finding could be that in the current era, propaganda is the least preferable method for Public Diplomacy (a country's effort to influence opinions and actions to advance their interests and values to other countries).

The news about Indonesia in three countries presents a varied topic. Each topic shares a different amount of coverage in the media as mentioned in Figure 4. Most news articles present political topic (31.8 %), which covers the political condition of Indonesia, its international relations with other countries, the stability of political environments, and its political history. Further, news about Indonesia's products and services, infrastructure, and its people (*physical dimension*) is being the second most covered topic in the media (24.9 %). It is followed by news about the Indonesian government (*leadership*) as much as 17 %, Indonesia's economic condition (15.7 %), its social condition (5.9 %), and its culture (4.6 %).
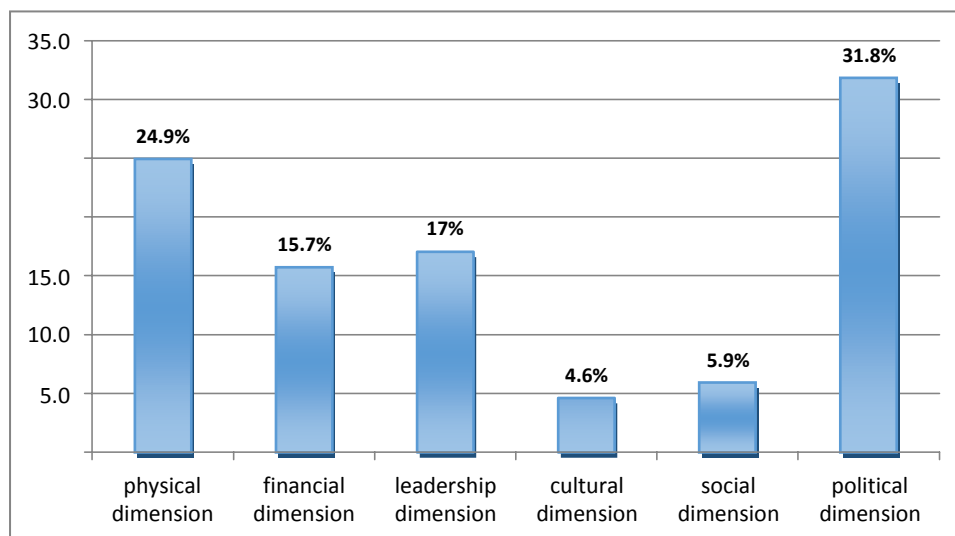

Fig. 4. Representation of topics covering Indonesia in international news media (N = 610)

Besides the main topic, this research also analyzes to what extent the six dimensions of the national image were presented in the news supporting the main topic. As presented in Figure 5, the result shows that leadership is the most constituting dimension to the image of Indonesia in the news (38 %), followed by the political dimension (16 %) and physical dimension (16 %), financial dimension (14 %), cultural dimension (8 %), and social dimension (6 %)
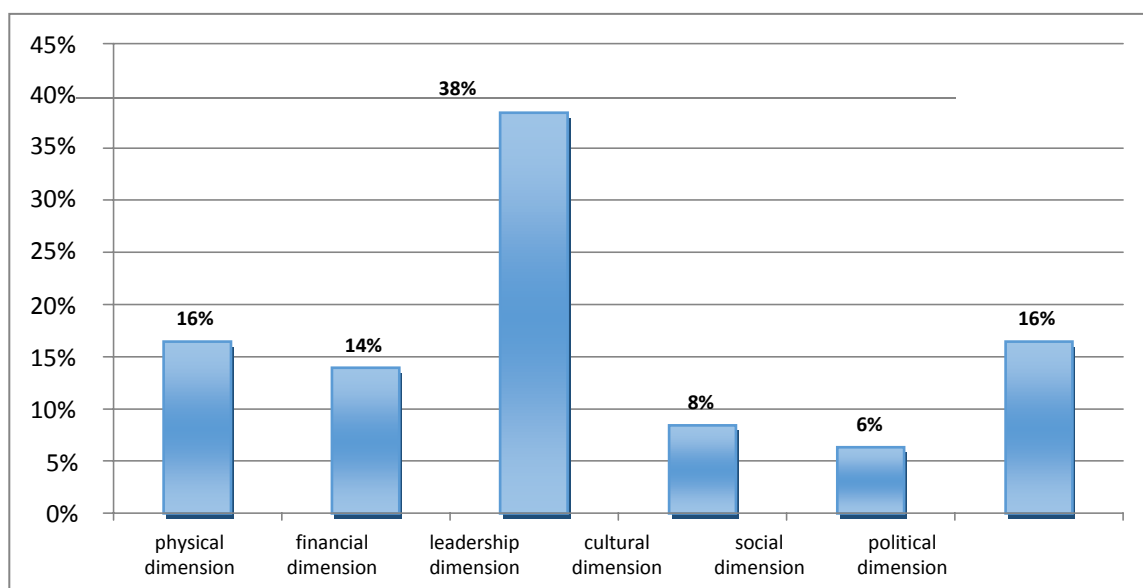
Fig. 5. The representation of the nation's image dimension in the news as a subtopic(N = 474)

In general, news about Indonesia was mostly represented in neutral valences (29.8 %) Toget a detailed picture of how each nation's image dimension is presented in the news, this study also measured the valence of each dimension in each news article. The results from Table 4 show that physical and social dimensions are mostly reported in negative valence (62.3 % and 69 % respectively); financial and leadership dimensions are mostly reported positively (39.5 % and 67.4 % respectively); while cultural and political dimensions are mostly reported in neutral valence (82.8 % and 36.2 % respectively).

To compare news topics in three different countries, a Chi-square test was conducted. The results from Table 5 show that news topics are significantly different among countries $(x^2(df=10) = 34.24, p < .001)$.

Compared to other dimensions, the physical dimension is the most reported in the United States (60.6 %) while in contrast, the financial dimension was the least (3 %). Subsequently, Qatar and Singapore share a similar pattern in terms of the most and least reported news topic; political news is dominant in these two countries (38.5 % and 33.3 % respectively), while the cultural dimension is the least reported in Qatar (0 %) and Singapore (4.9 %).

Table 4. News valence per dimension in percentage (N = 1016)

Valence	Physical dimension (N = 212)	Financial dimension (N = 152)	Leadership dimension (N = 282)	Cultural dimension (N = 58)	Social dimension (N = 58)	Political dimension (N = 254)
Positive	16 %	39.5 %	67.4 %	17.2 %	17.2 %	28.3 %
Negative	62.3 %	26.3 %	12.1 %	0 %	69 %	25.2 %
Ambivalent	16 %	30.3 %	14.2 %	0 %	0 %	10.2 %
Neutral	5.7 %	3.9 %	6.4 %	82.8 %	13.8 %	36.2 %

From the elaboration above, it can be seen that news topics presented in Qatar and Singapore media portrayed the general findings; Indonesia's political condition is the most reported topic and culture is the least. However, media in the United States shows a different distribution of topics than other countries, which presents the highest portion of news about Indonesia's physical dimension and the least of financial dimension.

How certain topic is presented in the news media can influence the audience's perspective towards certain issues. In other words, the news tone of how the topic is presented in the news determines Indonesia's image in the eyes of the international public. A Chi-square test was conducted to compare overall news valence in three different countries.

Table 5. The amount of Indonesia's nation image dimension represented in the news topic within three countries (N = 610)

Dimension	United States	Qatar	Singapore	Total
Physical dimension	60.6 %	26.9 %	19.9 %	24.9 %
Financial dimension	3 %	3.8 %	18.7 %	15.7 %
Leadership dimension	9.1 %	19.2 %	17.9 %	17 %
Cultural dimension	6.1 %	0 %	4.9 %	4.6 %
Social dimension	6.1 %	11.5 %	5.3 %	5.9 %
Political dimension	15.2 %	38.5 %	33.3 %	31.8 %

The results from Table 6 show that, in general, news about Indonesia is presented with neutral valence (29.8 %).

Looking more detail into each country, news with *negative* tones is mostly found in the United States (33.3 %) and Qatar (50 %); while *neutral* news valence is mostly found in Singapore (31.7 %). However, based on the Chi-square test, the news valences do not statistically differ among countries. The percentage difference in this result may be because of the different amounts of samples in each country.

The finding in Table 6 resonates with the findings in the news values section, which shows that negativity dominates news coverage in the United States and Qatar.

Table 6. Representation of News Valence about Indonesia in three countries (N=610)

News valence	United States	Qatar	Singapore	Total
Positive	18.2 %	7.7 %	18.7 %	17.7 %
Negative	33.3 %	50.0 %	22.0 %	25.6 %
Ambivalent	27.3 %	19.2 %	27.6 %	26.9 %
Neutral	21.2 %	23.1 %	31.7 %	29.8 %

The same explanation could also be relevant within the news valence context. First, negativity comprises several other news values (clarity, consonance, and surprise), thus that the probability of negativity appearing in the news will be relatively higher than other news values. Second, previous studies suggested that the United States limit its coverage to negative events on foreign news which makes those studies still relevant to the findings of this research (Golan, Wanta, 2003; Masmoudi, 1979).

The selection of sources quoted in the news by the media is one of the lists of framing devices (Tankard, 2001). To answer one of the research questions, this study aims to identify ranges of actors quoted in the news about Indonesia in the United States, Qatar, as well as Singapore. For each article, this study coded the three most quoted actors. Coding 610 articles as samples, all in all, 430 actors were found. These actors fall into four categories: (1) *Indonesian actors*, actors that are from Indonesia; (2) *Domestic actors*, actors who are from the same country as the news media being analyzed; (3) *International actors*, actors who are from the other country than Indonesia and the origin country of the news media being analyzed; (4) *Transnational actor*, organization that represents a

transnational entity. A Chi-square test was conducted to see if there is a statistical difference among actors quoted in the news among three different countries as discussed in Table 7.

The result shows that there is a significant difference in quoted actors among countries (x^2(df = 12) = 26.47, p < .009). Generally, Indonesian actors are the most quoted source of information on the international television website, comprising 40.2 % state actors and 22.6 % non-state actors. A Chi-square test was also conducted to compare the topic quoted by Indonesian state actors (N = 171) and the valence of their quote (x^2(df = 18) = 144.41, p < .000). Overall, Indonesia state actors' quoted leadership dimension (38.2 %). Further, the leadership dimension (N = 67) is mostly presented with positive valence (66.7 %). A similar test was also conducted on Indonesian non-state actors (x^2(df = 14) = 18.42, p < .188).

In overall countries, Indonesian non-state actors (N=99) was also found to give statement mostly regarding leadership dimension (35.1 %). Interestingly, within the leadership quote topic by the Indonesian non-state actors (N=35), the most found valence is negative (38.2 %). However, the result on Indonesian non-state actors is found to be insignificant, which means that the quote valence is not statistically different among quote topics.

Table 7. Most quoted actors in the news within the three countries (N = 862)

Actors	United States (N = 112)	Qatar (N = 69)	Singapore (N = 681)	Total (N = 862)
Indonesian state actor	30.4 %	29.4 %	42.9 %	40.2 %
Indonesian non-state actor	16.1 %	32.4 %	22.6 %	22.6 %
Domestic state actor	3.6 %	0.0 %	3.8 %	3.5 %
Domestic non-state actor	7.1 %	0.0 %	4.7 %	4.7 %
International state actor	19.6 %	8.8 %	14.7 %	14.9 %
International non-state actor	14.3 %	14.7 %	8.5 %	9.8 %
Other actors	8.9 %	14.7 %	2.6 %	4.4 %

Looking into detail to each country, Indonesian actor is also being the most mentioned source of information in each country. Indonesian state actors dominate in the United States and Singapore (30.4 % and 42.9 % respectively), while Indonesian non-state actors dominate in Qatar (32.4 %). In contrast, quotes from domestic state actors are found to be relatively low compared to other actors in every country; the United States and Qatar domestic state actors are the least quoted (3.6 % and 0 % respectively) in the news.

Further, the most quoted actor in each country is analyzed in more detail. In the United States media, Indonesian state actors mostly quoted neutral valences and presented issues regarding Indonesia's physical dimension (33.9 %, x^2(df=42) = 75.36, p<.001). As covered by Qatar media, Indonesian non-state actors mostly quoted statements with negative valence and presented leadership dimensions. In Singapore media, Indonesian state actors are mostly quoted positive valence (45.2 %, x^2(df=24) = 70.15, p<.001), and similarly to Qatar, discussing leadership dimension (40.4 %, x^2(df=42) = 156.22, p<.001).

To be reliable, news has to present a credible news source. Reporters select sources for what they know, their position in an organization, and/or their status in society, which is according to the norms and practices of their news organization (Kurpius, 2002). Sources selection is also heavily based on the topic discussed in the news. It can also be interpreted that Indonesian actors are considered the most credible news source for international news media. This finding aligns with the 'cascading activation model' by Entman, which suggested that "government (the president and top advisors) enjoy the most independent ability to decide which mental associations to activate and the highest probability of moving their own thoughts into general circulation" (Entman, 2004).

Further, the high frequency of Indonesian state-actor as news sources in international news media can be related to the news topic. The finding of this research shows that the news regarding Indonesia's political dimension is dominating in overall countries, and also found to be the most reported news topic in Qatar and Singapore. The political dimension, which refers to activities that relate to influencing actions and policies of the government or getting and keeping power in a
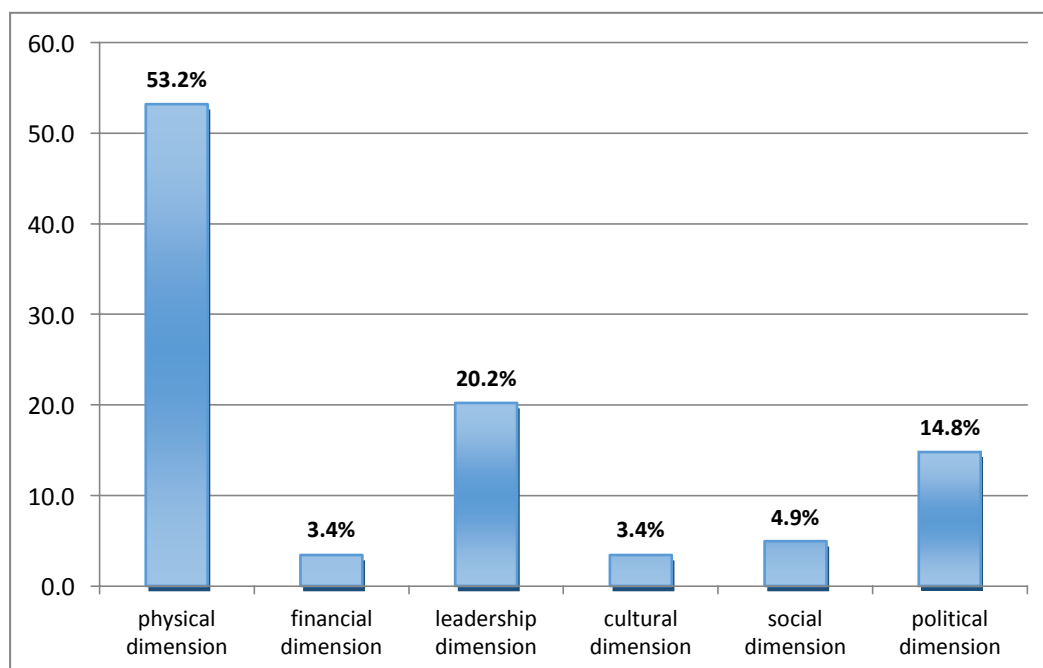

Fig. 10. Dimension of main visual illustration presented in the news about Indonesia (N = 408)

government and also the activities of governments concerning the political relations between states, is closely related to government or state actors. Thus, selecting an Indonesian state actor as a source on Indonesia's political dimension becomes relevant.

Analyzing visual illustration, it is interesting to identify how visual illustrations represent each nation's image dimension in the news. Overall, there are 408 main visual illustrations and 12 supporting illustrations were found in the sample. The amount of supporting illustrations is found to be very small compared to the main visuals, thus the analysis of visual illustration will only concentrate on the main visuals.

Figure 10 shows that the most of visual illustrations in the news portrayed the physical condition of Indonesia (53.2 %). Looking more detail into how they differ in each country, every country presented the same result; the physical condition of Indonesia is the most portrayed dimension in the main visual illustration (79.2 % in the United States, 42.9 % in Qatar, and 50.6 % in Singapore). However, a Chi-square test result shows that there is no statistical difference in the dimension of the main visual illustration among the three countries (x^2(df=10) = 11.65, p<.309).

The physical dimension in this study refers to Indonesia's infrastructure, products or services, and natural resources. One of the reasons why this dimension dominates visual illustration might be because it is costly to obtain visuals on foreign news, and media corporations demand larger profits. Visual illustrations of Indonesia's infrastructure may be considered neutral, in terms of their applicability to support any news topic.

Subsequently, it is also relatively easier to obtain (such as from image bank sources, news agencies, or correspondents), and less costly. Foreign correspondents can obtain any city landscape, for example, without being fully aware of the topic and national news interest. Besides the dimension of visual illustration, this study also aims to identify the valence of visual illustration in international news. In general, news about Indonesia is presented with *neutral* visual illustrations.
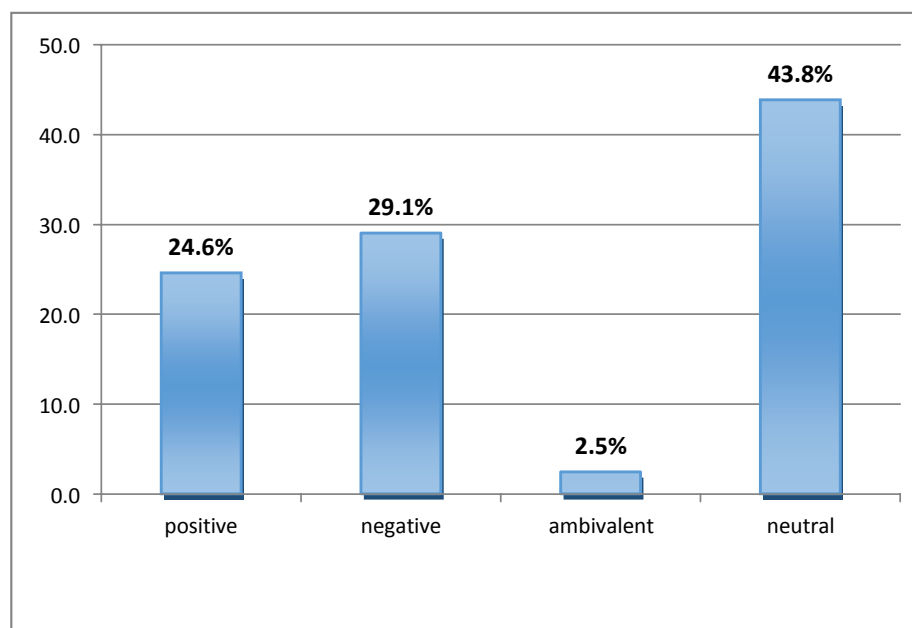
Fig. 11. The valence of the main visual illustration in the news about Indonesia (N = 408)

Further, the valence of each dimension of visual illustration was elaborated. A Chi-square test shows that the valence of visual illustration is significantly different among dimensions (x^2(df=15) = 31.3, p<.008). As the physical dimension is the dominating the visual illustration, it is interesting to pay attention to its valence. Most physical dimensions are presented in *neutral* valence (48.1 %), although the percentage of negative valence is also quite high (35.2 %). In another dimension, *neutral* valence also constitutes the biggest share in three dimensions: finance (42.9 %), culture (71.4 %), and politics (46.7 %). On the other hand, visual illustrations with leadership dimensions are mostly presented positively (41.5 %), while visual illustrations with social dimensions are mostly negatively presented (70 %).

Table 8. The valence of each dimension in visual illustrations (N = 230)

The valence of Visual dimension	Physical (N = 108)	Financial (N = 7)	Leadership (N = 41)	Cultural (N = 7)	Social (N = 10)	Political (N = 30)	Total (N = 230)
Positive	14.8 %	28.6 %	41.5 %	28.6 %	30.0 %	33.3 %	24.6 %
Negative	35.2 %	28.6 %	17.1 %	0.0 %	70.0 %	16.7 %	29.1 %
Ambivalent	1.9 %	0.0 %	4.9 %	0.0 %	0.0 %	3.3 %	2.5 %
Neutral	48.1 %	42.9 %	36.6 %	71.4 %	0.0 %	46.7 %	43.8 %

Another Chi-square test i.e Table 9 shows that the valence of visual illustrations differs significantly among countries (x^2(df=6) = 20.32, p<.002). Although *neutral* visual illustration dominates overall visual illustration, neutral visual illustration as the most visual valence reported among other valences is only found in Singapore (43.8 %). Meanwhile, visual illustrations with negative valence are dominating in the United States and Qatar (37.5 % and 42.9 % respectively).

Looking into more detail on the dominating valence in each country, it is also interesting to identify to which dimension the valence of visual illustration is referring. It is found that the negative valence of visual illustrations in the United States are addressing physical dimensions (100 %); the negative valence of visual illustrations in Qatar are mostly addressing physical and political dimensions (33.3 % for each dimension); while neutral valence of visual illustration in Singapore is mostly addressing physical dimension (56.6 %).

Table 9. The valence of main visual illustration in the news in three countries (N=408)

Valence of visual illustration	US (N = 49)	Qatar (N = 43)	Singapore (N = 316)	Total
Positive	25 %	19 %	25.3 %	24.6 %
Negative	37.5 %	42.9 %	25.9 %	29.1 %
Ambivalent	4.2 %	14.3 %	0.6 %	2.5 %
Neutral	33.3 %	23.8 %	48.1 %	43.8 %

The result found in the visual illustration aspect resonates with the finding on the news topic and overall news valence. It shows that the visual illustrations presented by the media in all countries correspond to the main topic. Likewise, the valences of visual illustration in all countries also reflect the overall news valence.

Analyzing how Indonesia is depicted in the news, it is also interesting to find out the terms or labels that are used by the media to address Indonesia in the news. To analyze this dimension, two steps of the coding procedure were conducted. First, coding involves 15 % of total samples and a recorded list of terms or labels stated by the media in the news to address Indonesia. From the list of available terms, twelve groups of associating terms were developed, which later are incorporated into the codebook. The second coding involves a total sample of 305 news articles. In the second coding procedure, each associating term in an article is counted, and further, the frequency of associating terms that appear in the article is coded.

Overall, the most mentioned term that is used to address Indonesia in the news falls into the economic rise category, which praises Indonesia's economic condition. The second most used terms fall into the environmental problem category, which belittles Indonesia's environmental condition. The third most used term to associate Indonesia in the news is within the natural disaster category, which in the news is often associated with Indonesia's location within the "Ring of Fire". In contrast, democracy is the least used term to address Indonesia in international news.

Table 10. Categorization of associating terms

Category	Associating Terms
1. Economic rise	Southeast Asia's biggest economy, a large and resilient economy, a best-performing country in G20, the world's third largest middle class, emerging economy
2. Economic inferior	poor(er) country
3. Natural disaster	Earthquake, volcano eruption, Ring of Fire
4. Environmental problem	Forest fire, illegal burning, illegal land clearance, deforestation, Southeast Asia's most smog outbreak
5. Host international events	APEC host, host of Miss World
6. Government misconduct	World's most graft-ridden countries, corruption, bribe
7. Country product	World's top exporter of steam coal, resource-rich, world's biggest supplier of palm oil, world's most expensive coffees
8. Natural resources	World's most diverse ecosystem, the tropical forest
9. Population	The most populous Muslim nation
10. Poor infrastructure	the threadbare public transport system, the decrepit prison system, dilapidated public transport system, ageing infrastructure, Asia's worst aviation safety records

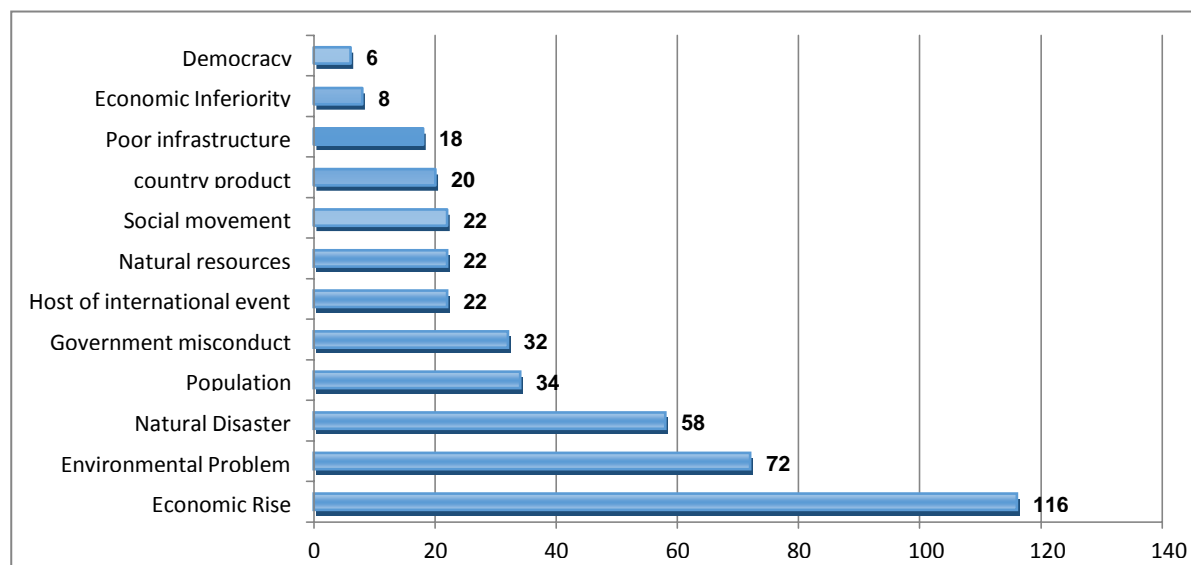| 11. Social movement | Muslim radical protest, separatist, terror |
| 12. Democracy | Asia's largest democracy, robust democracy |

Fig. 12. Representation of associating terms addressing Indonesia in international news

Looking specifically into each country in Table 11, the most addressed associating terms in the United States and Qatar media is within the *environmental problem*. Indonesia's environmental problems especially deforestation, habitat loss, and forest fire become major attention in the United States and Qatar. Meanwhile, the most associated term used in Singapore to address Indonesia is in the *economic rise* category. Singapore media often address Indonesia with the term praising its economic condition, such as "Southeast Asia's top economy", "emerging economy", "biggest economy in Southeast Asia", etc. On the contrary, associating the term in the *democracy* category is consistently the least addressed to Indonesia in the international news.

Table 11. Ranking of associating terms in each country

United States	Qatar	Singapore
Environmental Problem (38)	Environmental Problem (22)	Economic Rise (108)
Natural Disaster (26)	Government misconduct (14)	Natural Disaster (30)
Economic Rise (4)	Population (8)	Population (22)
Natural resources (4)	Economic Rise (4)	Social movement (20)
Population (4)	Natural Disaster (2)	Host international events (18)
Host of the international event (2)	Host of an international event (2)	Government misconduct (18)
Country product (2)	Economic Inferiority (0)	Country product (18)
Poor infrastructure (2)	Country product (0)	Natural resources (18)
Social movement (2)	Natural resources (0)	Poor infrastructure (16)
Economic Inferiority (0)	Poor infrastructure (0)	Environmental Problem (12)
Government misconduct (0)	Social movement (0)	Economic Inferiority (8)
Democracy (0)	Democracy (0)	Democracy (6)

However, it is interesting to note that international media portrayal of Indonesia is different in each country. To analyze how international television websites have portrayed Indonesia in the news; five main concepts are evaluated in the research as mentioned in Table 12.

First, this study has analyzed a variety of news values that are followed by mainstream media in the US, Qatar, and Singapore in selecting issues or events in Indonesia. The United States and Qatar have presented *negativity* related to Indonesia meanwhile, *location reporting* is the most recurring news value found in Singapore media.

In the *Second* concept, the researcher has analyzed the dimensions of the country's image presented in the news. News in the United States has mostly presented the physical dimension of Indonesia. The physical dimension includes its infrastructure, products, natural resources, etc. On the contrary, the media in Qatar and Singapore have mostly covered the political dimension of Indonesia. In this dimension, they have covered political status, Indonesia's relationships with other countries, and the strength of political environments.

However, the *Third* category analyzes the quoted actors in the relevant news sample and for this purpose, the dimension of nation image has been used. Indonesian state actors are mostly quoted as a source of information in news media of Singapore and the United. While the Qatar media portrays the non-state actors of Indonesia as the source of information. Thus, quote valence varies between countries; the US has mostly quoted Indonesian state actors in natural valence. On the other side, in Qatar media, Indonesian non-state actors are mostly quoted negatively, and Indonesian state actors are quoted positively in Singapore media. Therefore, US media has mostly portrayed physical dimensions of quotes, and quotes mentioned in Qatar and Singapore media are mostly addressing the leadership dimension.

The second last and *Fourth* concept analyzes pictorial representation in news among different countries. The United States and Qatar media have mostly used negative tones in visual representation. Contrary to this, Singapore media has used a neutral tone in its pictorial representation of Indonesia. Remarkably, these different valences of pictorial representation are indicating the physical dimension of Indonesia.

In the last and *Fifth* concepts, this dissertation found the associating terms with Indonesia that international media has used in news. In the United States and Qatar, the most used terminology to address Indonesia is "environmental problem", which includes illegal logging and deforestation, illegal land clearing, etc. In contrast, Singapore media has mostly used the "economic rise" phrase for reference to Indonesia in the news.

Table 12. Construction of Indonesian image by international news media

No	Research Question	United States	Qatar	Singapore
1a	News values	Negativity	Negativity	Location reporting
1b	Topic	Physical dimension	Political dimension	Political dimension
	News valence	Negative	Negative	Neutral
1c	Most quoted actor	Indonesian state actor	Indonesian non-state actor	Indonesian state actor
	Quote valence	Neutral	Negative	Positive
	Quote topic	Physical dimension	Leadership dimension	Leadership dimension
1d	Associating term	Environmental problem	Environmental problem	Economic rise

A specific pattern of framing has been identified from the analysis of research findings. The media of the US and Qatar shows a similar pattern of Indonesia's portrayal. The factor of negative valence is commonly observed in the media of these countries, such as negative news values, negative overall news valence, negative pictorial representation, and negative associating terms. On the contrary, the news media of Singapore shows the neutral and positive valence of Indonesia.

The neutral portrayal is observed from a great number of location reporting and its news values, neutral overall news valence, and neutral valence of visual illustrations. Furthermore, Singapore media has used the most positive associating terms about Indonesia that shows the

positive coverage of Indonesia in Singapore. CNA has usually praised the economic condition of Indonesia. Qatar and Singapore share a similar pattern of topic interpretation. They usually consider the political and leadership dimension of Indonesia as important for news coverage. However, the media of the US is more interested in covering the physical dimension of Indonesia, as the finding shows that it is the most repeated and reported news topic with quotations and visual illustrations.

5. Conclusion

Overall, news about Indonesia in all media was mostly composed of the news value of 'location reporting'. However, the most covered topics in the media are found related to politics, these are presented with neutral valence. Subsequently, physical and social dimensions are mostly portrayed in negative valence, financial and leadership dimensions have a positive depiction, and the cultural dimension was mostly described in neutral valence. The finding of theme-quoted actors in news shows that the foreign media consider the Indonesian state actors as the most reliable source of information. It concludes that quotes of concerned leadership dimension are mostly portrayed with positive valence. Therefore, most news outlets have portrayed the physical dimension of pictorial representation in a neutral way. To finalize conclusion, this research concludes with the fact that the news media has labelled Indonesia with terms related to 'economic rise'. Some of these terms are Southeast Asia's biggest economy, emerging market, large and resilient economy, etc.

However, according to the second question similarities and differences among news coverage of selected countries were identified. These results show that the United States and Qatar portray the Indonesian image in a similar pattern as most of the news portrayal of Indonesia in these two media groups is of negative valence. On the other hand, the Indonesian image is reported more positively and neutrally by Singapore media. However, this pattern of Indonesian portrayal leads to numerous explanations. The first point could be that regardless of shifting patterns of communication technology; economics, politics, geographical closeness, and cultural similarity is still the most relevant factor in the flow of international news. Secondly, the national media system also contributes to a depiction of Indonesia in international news media.

Therefore, two recommendations are suggested based on the findings of this research for Nation Branding practices in Indonesia. First, the research findings show that political, physical, and leadership dimensions are dominating the creation of Indonesia's national image in foreign news media. In the meantime, social, cultural, and financial dimensions are relatively less reported in selected countries. The physical and social dimensions were mostly depicted in negative valence, financial and leadership dimensions have positive reporting, whereas the cultural and political dimensions are mostly portrayed in neutral valence. However, because of this conclusion, it is suggested to Nation Branding practitioners of Indonesia pay attention to these dimensions while structuring branding strategies. This can be achieved by sustaining the current state of the economy and leadership dimension, and by enhancing the political and cultural dimension for positive depiction, and there is also a need to improve Indonesia's physical and social dimensions for at least neutral or positive coverage.

For the Second suggestion, the finding of the current study shows that the Indonesian state actors are the most quoted as a source of information. Their media talk contributes to building the Indonesian image in foreign media. For this purpose, the state actors should have a basic knowledge of national branding. It will make them able to give accurate and thorough statements to the media while responding to actual issues. To achieve this objective, the head of state, cabinet ministers, and other state actors should be given proper training related to the principles of competitive identity. It is also recommended to coach them in the process of plan/strategy development and execution.

However, this research holds numerous limitations due to fewer resources and time restraints. The research sample is based on only three countries. That doesn't make it a representative sample of overall news media and thus the results cannot be generalized. This study has only analyzed the news coverage within a year or less. The analysis based on larger data could have given more insightful results. The present research is only focused on one specific media type, these are news websites or TV channels. This does not include the analysis of the news on-aired on the television itself. Thus, the findings are only concerning website context, which means that the researcher has not observed the comparison between TV and website news.

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Information Literacy in Learning Academic Writing

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Abstract

Nowadays information literacy is an indispensable competence as information is ubiquitous and overwhelming. This competence is required in all spheres and should be constantly improved. The article aims to pinpoint the opportunities of integrating information literacy into academic writing as the latter is one of the fundamental skills that students acquire and develop throughout most of the university courses. To achieve the goal the authors reviewed various interpretations of the term "information literacy" stated by different researchers, designed and realised assignments aimed at integrating information literacy and academic writing, carried out a preliminary analysis of the results obtained, and formulated perspectives for further research. The results proved that academic writing can not be taught without information literacy and their integration leads to a synergetic effect on the instruction. Information literacy is an integral part of bachelor, master, and PhD courses. It can be implemented in all educational forms, namely, individual, pair, group, and class activities. One of the fruitful prospects for further research is designing courses and programmes for teachers to involve them in more active information literacy integration into the educational process.

Keywords: information literacy, media literacy, media studies, academic writing, librarian, faculty.

1. Introduction

Today's world is overloaded with various information; information is everywhere and people perceive it in different ways. Modern media offer an overwhelming amount of news, facts, and opinions which are not always trustworthy and, therefore, should be checked. That is why information literacy (IL) plays a crucial role in the forming of people's horizons and makes the basis of education.

However, the concept of IL is not clearly defined and is still debated. The last two decades have witnessed a considerable rise in information and media domain research. Thus, Fedorov defines IL as "the ability to analyze and synthesize reality, the ability to read the information text, knowledge of the basics of information culture" (Fedorov, 2017: 13). Talking about media literacy (ML) he claims that it is "the results of the media education process, i.e., abilities to select, use, perceive, create, analyze, evaluate and transmit media texts (messages), to understand the socio-cultural and political context the functioning of the media, etc." (Fedorov, 2017: 19).

The key problem of much of the literature related to this issue is trying to outline similarities and differences between these literacies and discover which one has a broader scope. Chinese researchers studied this question by analyzing the Web of Science article database of the 1956–2012 period. According to their results, IL is a considerably larger field than ML, and it is mostly connected with library science and technology. ML, in turn, is much broader and corresponds to

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communication, health, leisure, and cultural issues. The authors found out that neither literacy can be called a part or subcategory of the other as both have different backgrounds and affairs and educate people in diverse ways. However, the main thing that unites IL and ML is their aim – to grow educated people capable to make decisions based on the use of various information (Lee, So, 2014). Two years later Silverblatt defined IL as "the ability to access and assess information" and admitted the concurrence in applying critical thinking skills for the development of IL and ML. At the same time, he claims that both are separate domains according to the purpose of their application as IL uses them to assess the information, and ML to choose the source of the channels of mass communication (Silverblatt, 2016: 55). This point of view is also supported by Russian authors (Fedorov, Mikhaleva, 2020).

One more scientist (Storksdieck, 2016) distinguishes IL and data literacy, regarding the former to be a higher skill than the latter. According to the researcher, data literacy comprises knowledge about the source, validity, and reliability of data. IL embraces the way of data interpretation, the doer and the conditions of such interpretation, and the availability of other valid interpretations. The application of critical thinking in IL allows people to detect bias and misleading information. Audrey and Marc Powers (Powers, Powers, 2019) propose IL being a part of literacy along with numeracy and data, digital, media, computer, and visual literacies. For this reason, they recommend supplementing teaching IL with teaching these literacies. Some Indian authors consider that IL comprises digital, media, computer, and network literacy (Sweta et al., 2021).

Baird and Soares investigated the process of developing information literacy of first-year students (Baird, Soares, 2020). They interviewed 16 faculty members involved in IL teaching and studied their understanding of the IL concept. Most staff presented it as an ability to find, locate, evaluate, discern, discriminate, and distinguish information, detect bias, and determine reliability, accuracy, and relevancy. The number of words in the definition varied from 7 to 77. This fact demonstrates that the understanding of this notion is still vague.

Association of College and Research Libraries pays great attention to the role IL plays in students' academic careers and in 2016 offered an expanded definition which states that IL is "the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning" (Framework…, 2016: 8). In 2018 UK's library and information association CILIP emphasized the current significance of IL redefining it as "the ability to think critically and make balanced judgements about any information we find and use". This definition distinguishes five main situations where IL can be applied: finding information online, understanding the world around us, developing critical thinking skills at all stages of education, enhancing employability, and finding reliable sources of health information (CILIP, 2018). This knowledge allows people to become sensible citizens and active participants in life.

As in the 21st century people acquire information from multiple sources, some researchers offer other terms which combine different concepts of literacy. Mackey and Jacobson introduced the term "metaliteracy" (Mackey, Jacobson, 2011). Being the basis for media, digital, ICT, and visual literacies, it gives the opportunity not only to access, evaluate, and analyze information but also to produce and share content through a wide range of media. More recent studies (Jacobson et al., 2021; Mackey, Jacobson, 2021) suggest that a metaliterate learner should be an informed, collaborative, participatory, reflective, civic-minded, adaptable, open, and productive person. The authors claim that metaliteracy influenced the revised version of IL offered by the Association of College and Research Libraries (Framework …, 2016) and show a connection between metaliterate learner characteristics and related knowledge practices and dispositions.

Thus, in a wide range of media today it is vital to know not only where and how to find the necessary information, but more importantly, how to set apart the truth and lies, to detect and reject misinformation, fake news, and, based on this knowledge, create new, trustful information. In this sense, IL is merging with media literacy and becomes a fundamental part of general literacy.

2. Materials and methods

This paper aims to study the ways IL is developed in Academic Writing acquisition. First, we examined the concept of IL from the point of view of researchers and noted some new characteristics that may be added to the term nowadays. Then we analysed teachers' and other educators' roles in the process of IL instruction. Data collected from open Internet articles on the topic allowed highlighting the most interesting examples of teaching IL in diverse educational

institutions. In the Results section we presented a set of assignments to interweave teaching IL with academic writing, which was tested at Northern (Arctic) Federal University (Arkhangelsk, Russia). During the research, we used content analysis of the sources and generalization of our teaching experience. It should be noted that all three levels of higher education (Bachelor, Master, and PhD programmes) were involved in the research.

3. Discussion

It is impossible to teach academic writing to an information illiterate person. Teachers usually realize the necessity of teaching IL but not all of them implement this knowledge in their courses. The major role in teaching IL used to and still continues to belong to librarians (Julien, 2016; Diao, 2020), special experts, or specialized learning centres (DaCosta, 2010; Kamilova, Yap, 2020). Although the role of experts in such centres often comes to general workshops, advertisements of their centres, and individual consultations (Harris, Ashton, 2011), advanced librarians are becoming active implementors and users of new methods and techniques (Diao, 2020).

DaCosta (DaCosta, 2010) undertook the investigation of how faculty of two higher education institutions in the United States and Great Britain identified IL. The results reflected a huge gap between the teachers' requirements for students' information literacy skills and the actual situation. The author suggested including IL skills in different discipline syllabi in accordance with their contexts.

Townsend et al. considered fundamental ideas and processes in IL necessary to comprehend the subject and proposed six threshold concepts for IL instruction: Authority, Format, Information Commodities, Information structures, Research Process, and Scholarly Discourse. Whereas the authors have found the model to be effective in the process of teaching IL, they expect the emergence of other threshold concepts in the process of education (Townsend et al., 2016).

Moyo and Okemwa studied what students at two Universities in the Eastern Cape province of South Africa thought about IL and how they valued its importance. Most of the respondents were sure that IL skills were significant to their academic success (Moyo, Okemwa, 2022).

There is a mutual relationship between IL skills and the use of electronic information resources such as databases, digital libraries, archives, etc. To fulfill this process successfully, students have to possess tool, critical, social-structural, publishing, and emerging technology literacy (Odede, Zawedde, 2018).

Nowadays a growing number of investigators claim that teaching IL should be shifted from librarians or literacy experts to lecturers within their courses and embedded into the curriculum (DaCosta, 2010; Macnaught et al., 2022). Others feel the necessity of librarians to support educators with the tools to teach IL to their students (Cowan, Eva, 2016) and to collaborate, offering a "librarian-as consultant-model"—in which a librarian becomes involved in curriculum planning, crafting assignments, and assessments, and, in some cases, teaching; "an expert-lecturer model" (Harris, Ashton, 2011), and "librarian-instructor co-teaching" (Powers, Powers, 2019).

While examining the relationship between faculty and librarians in teaching IL Breland revealed that they understand their roles in the process differently. Direct instruction and coursework assignments were considered the prerogative of the faculty and librarians were in charge of the research process. The results of the study also show the necessity of collaboration between educators (Breland, 2022).

Macha (Macha, 2020) explored the process of teaching and learning Information and Library Literacy at Science and Technology University in Central Botswana. The Department of Academic Literacy and Social Sciences collaborated with the library of this university and they included the IL component in the Technical Writing and Academic Literacy curriculum. The main aim of the study was to find out whether such partnership promoted a better understanding of IL, and how students realized their process of learning. While questioning and interviewing the sample audience, the author revealed that the vast majority of respondents benefited from the course and considered it helpful to their study skills during their time at the university. Despite some limitations of this study, its results concur well with previous researchers who recommend to combine efforts and teach IL in partnership with librarians and staff (DaCosta, 2010; Powers, 2019).

In the Russian Federation, there is no single policy on teaching IL in educational institutions. Nevertheless, educators admit the significance and necessity of implementing it in the best variants (Burenina et al., 2021). Universities from China, Kazakhstan, Russia, Ireland, Germany, and

Slovakia participated in the project *Developing Trans-regional information literacy for lifelong learning and the knowledge economy*, supported by European experts. During three years the participants elaborated on the problem of IL understanding and the best ways of teaching it. As a result, they created several modules with the best practices for teaching IL in higher education systems of the Russian Federation, Kazakhstan, and China (DIREKT).

An interesting example of implementing games in teaching IL was offered by Glenn Koelling and Alyssa Russo (Koelling, Russo, 2020). They created the Mystery Room on the base of a game, which consists of several stages where players have to do some tasks or solve a problem before getting to another stage. The main goal of Mystery Room was to introduce research information formats such as newspapers, magazines, scholarly books, and scholarly journals. The game's plot was constructed on the story of the theft of an academic manuscript. Students had to find it with the help of clues left by the thief. While trying to locate the document, participants solved puzzles, searched databases, filled in crosswords, and used the library catalogue. The game turned out to be very rewarding, students got acquainted with information formats in the most exciting and efficient way.

One more technique in IL classroom is case-based learning. A well-made case serves multiple educational purposes but its good design requires a lot of time and effort. However, the use of subject-oriented cases in IL enhances students' confidence, and competence in the studied area and facilitates their critical skills (Diao, 2020).

Generation Z is the first generation that was born and has lived in the digital world. They cannot imagine their lives without gadgets and the Internet being sometimes more literate in modern technologies than their instructors. That is why educators and teachers constantly offer a number of strategies, software, and applications to improve IL for people of all ages beginning from children to adults (Canuel, Chrichton, 2020; Lin, Chang, 2020; Wade et al., 2020).

Schmidt et al., working jointly with the library and faculty, developed and implemented a mobile digital tool to teach IL to university students. Thirteen lessons conducted with the help of this tool demonstrated positive feedback, namely, new learning experience, easy accessibility to the study material, and availability of gadgets (Schmidt et al., 2018).

Stadler and Conyers described a methodology for integrating thesis writing into college students learning (Stadler, Conyers, 2020). The course presented both face-to-face and online, presupposed instructions to develop a research question, find scholarly material using a library database, find background information on a topic, break down a topic in a concept map, and craft a thesis statement. During learning the researchers applied Blackboard instructional technology, self-made or academic institution videos, the think-pair-share technique, and peer and instructor feedback.

IL is a crucial skill and it can and should be measured. When students know that they are going to be assessed they become more responsible for the process of study. The assessment methods usually include tests, quizzes, examinations, individual and group assignments. However, when librarians conduct classes in IL, they usually do not have access to the results, which makes the teaching process incomplete. In this case, the way out can be a partnership between faculty and librarians (Moyo, Okemwa, 2022).

There are also some barriers to IL learning including time, inadequate high school preparation, lack of students' knowledge of their gaps, inability to develop one's voice, inability to analyze sources and literature, overconfidence, and too much information (Baird, Soares, 2020). To add this list is the lack of computer skills (Moyo, Okemwa, 2022).

4. Results
To integrate IL into the educational process coherently, we aligned several academic subjects throughout the bachelor's, master's, and PhD programmes. Within the bachelor's programme, IL was introduced in the coursework and graduation paper writing (both subjects are realized in Russian). Master students had a course of Academic Writing and Speaking in English. They had to write a motivation letter, and an essay, and give a presentation. As for PhD students, the assignments were to prepare a research proposal and a research article within the course of English for Scientific Research. The assignments were tested and endorsed at the Northern (Arctic) Federal University (Arkhangelsk, Russia) over the period of three years.

Information literacy for Bachelor students

Both assignments (coursework and graduation paper) bachelor students complete within their studies are similar in a way as they suppose research skills, critical thinking, and writing skills, but they imply increasing complexity.

Firstly, together with the supervisor students decide upon the topic of their research. This can be done through discussions with teachers and peers, in work groups, and during brainstorming. It is important to define the scope of the research and research questions. In order to do it, a literature overview is required to highlight the gap the research will cover. At this stage, students register and get acquainted with a number of search engines and databases available. Currently, they explore the options of Scientific Electronic Library (https://elibrary.ru), Google Scholar (https://scholar.google.com/), ScienceDirect (https://www.sciencedirect.com/), and ResearchGate (https://www.researchgate.net/). To design the research, students need to get an awareness of the topic, define key concepts and terms, and coordinate consistent and coherent steps of the study.

Secondly, an understanding of an array of types and information source formats should be formed. It is indispensable to comprehend how information, namely, research papers are organized, produced, disseminated, and accessed. It is a must to identify the purpose and target audience of the paper. Students must realise the differences among primary, secondary, and tertiary sources and the consistency of dealing with them. As access to some resources and papers is paid, the student should ponder over the costs and benefits of acquiring such papers.

Thirdly, the student starts a literature search. At this stage it is important to identify keywords and synonyms to make the retrieval of the information productive; to use different search systems and engines for the search; to assess the amount and relevance of the search results; to continue the search if some information gaps were identified; to decide upon the system to organise and store the information retrieved.

Fourthly, it is the stage of the literature study as it is. Students evaluate sources and information critically; highlight the essence of the paper studied and summarise, paraphrase, or restate textual concepts, conclusions, and findings; synthesise main ideas to construct new concepts or conclusions, and set hypotheses for their own research. From the very beginning of the desk study the citation system should not be missed. The issue of plagiarism is discussed in class and the idea of continual citation must be stuck to. To simplify this meticulous process a number of resources are to be referred to, for example, https://scholar.google.com, https://owl.purdue.edu, https://www.mybib.com. These resources allow quoting the paper cited according to the required style: MLA, APA, Harvard, Chicago, GOST, etc. Students should understand the differences among the styles as in the research process they are highly recommended to write and submit an article on the topic of their research to a local, regional, or national conference or a journal.

These steps seem to be obvious for experienced researchers but students need thorough, consistent, and understandable guidelines determining their research.

Information literacy for Master students

The first graded assignment Master students face in the course of English is to write a motivation letter. This assignment seems quite simple for students but does not turn out to be so afterwards.

Firstly, we start with a group discussion trying to clarify the following questions: 1) who has already had the experience of writing a motivation letter and submitting it for a project (let it be a Master's programme, mobility programme, or a grant proposal); 2) what was the structure or the content of the motivation letter; 3) what challenges they encountered while writing and editing the motivation letter; 4) what were the results of the submission and possible arguments for acceptance or denial of the application. This task allows students to highlight and compare knowledge, assumptions, and stereotypes concerning the motivation letter in general.

Secondly, students are offered a link to a website where they find numerous motivation letters. For instance, following the link https://reachingdigital.com/motivational-letter-for-university/they read the text "Motivational letter for university: 12 Examples & Sample Included". The task is to study all the samples provided for different reasons (for example, a motivation letter for university, for master's programme in management, for a university exchange programme, for PhD in computer science, etc.) and identify the common structure and elements of all of them. Completing this assignment, students activate their analytical and critical skills, argumentative skills, and communicative skills as they have to present and discuss their findings in class.

Thirdly, right after finishing the previous task, students follow another link (we often refer to the website https://novoresume.com/cover-letter-templates) in order to get acquainted with some explanations, recommendations, and a wide range of motivation letter samples. After studying the information, the students are encouraged to compare and contrast their previous findings with the conclusions made within the current assignment. The recurrent comparison allows students to identify, highlight, revise, and memorise the structure of the motivation letter and its features.

Finally, students are to examine the requirements of the university programme or exchange programme, or grant proposal within the framework of their research or research interest, write the motivation letter for the chosen project, present the letter to the class for peer assessment, and after some corrections, if any, submit this motivation letter for teacher's evaluation.

Studying and writing a motivation letter implies that students work with the resources offered by the teacher. The latter has the opportunity to give students some questionable motivation letter samples in order to stimulate students' critical skills and invite them to propose an improved version of the motivation letter in question.

On completion of the motivation letter students proceed to the next assignment "Writing an essay". By this stage, students have already written a number of essays while studying at school. But the thing is that students mostly remember the general structure of the essay (introduction-body-conclusion) without paying attention to a variety of essay types and components of the general structure.

To start with, the topic is embarked upon with a conversation about the essay structure that seems to be quite apparent. Further on, the teacher asks students to specify what elements each part of the essay could involve. Relying on previous knowledge and personal experience students assume a number of variants. After that, they watch the video "Basic essay structure" from the playlist "Academic writing" on Smrt English channel (https://www.youtube.com/watch?v=e GWO1ldEhtQ&list=PLN3kZ8bfmMJN2-EdLyE7_rOZo8o3IpFlv) and discuss how they understand and interpret the content of every element. Thus, the students debate what can be regarded as a "*hook*" in the essay and what "hooks" can be more capturing for different target groups; what information is required to clarify the *background* of the topic in question; how to formulate the *thesis* to guide the audience attention and help them understand the logic of the text they are going to read. At this stage students skip the content of the main part of the essay and structure the conclusion that involves *a summary* of the main part; a *restated thesis* as in academic writing repetition of the words, collocations, and constructions used previously would not be an asset; and *a final comment* reflecting the lesson learned, prediction, or advice.

The next step is aimed at understanding the structure, function, and features of different types of essays. Students are asked to compile as many essay types as they can. These can be an opinion essay, an advantages/disadvantages essay, a general-specific essay, a cause and effect essay, etc. The home assignment at this moment is to find at least four essays of various types, analyse their structures, and fill in the table trying to formulate the elements of every type. Depending on the language proficiency of the students they can be offered or not an example of how to cope with the task (Table 1). Moreover, students should be conscious and critical about web pages or e-resources where they take the required essays, make a short analysis of the resources concerning its scope, target audience, layout, etc., and present the findings during the next class.

Table 1. Basic essay structure

		Opinion essay	Advantages/ disadvantages essay	Problem solution	Discursive essay
Introduction Paragraph 1			Stating the topic		
Main part	Paragraph 2		Advantages / arguments for		
	Paragraph 3		Disadvantages / arguments against		
Conclusion Paragraph 4			Balanced consideration or own opinion without personal words		

Writing an essay requires a thorough study of such aspects as academic vocabulary, paragraph structure, parallel structures, redundancy, punctuation, references, and others. All these aspects are

considered in the course of "Academic writing and speaking" relying mostly on media texts and resources, some of which have already been mentioned above, others will be regarded further.

The course "Academic writing and speaking" is finalised by an academic presentation delivered in the class. The aim is to help students create an understandable, coherent, and memorable presentation within the framework of their master's research. The steps completed while preparing the presentation are the following:

1) to discuss the previous experience (from both points of view: the designer and the audience);

2) to consider a few ready-made presentations expressing intuitive perception and evaluation (for instance, a wide range of presentations on a variety of topics can be found following the link https://www.slideserve.com/search/academic-ppt-presentation);

3) to hypothesise the essence of the 10/20/30 and 666 rules of presentation;

4) to scrutinise a number of recommendations leading to a successful and effective presentation (some of which can be found in various sources: https://slidepeak.com/blog/8-rules-of-effective-presentation; https://visme.co/blog/how-to-make-a-presentation/; https://blog.thenounproject.com/the-golden-rules-of-presentation-design/; https://monsterspost.com/10-rules-successful-powerpoint-presentation/, etc.);

5) to highlight and justify the recommendations to be followed considering the field of study, target audience, the aim of the presentation, time limit, etc.;

6) to study functions and options of the most widely used presentation software and tools such as MS PowerPoint, Prezi, Google Slides, Canva, Slido, and QR code generator and share this knowledge with the class;

7) to get acquainted with the phenomenon of 3MT (three-minute presentation). For instance, https://threeminutethesis.uq.edu.au/resources/3mt-competitor-guide offers step-by-step concise tips for effective three minute presentations, namely, 3MT drafting, 3MT slide, 3MT presentations, and a plenty of filmed examples of 3MT presentations in different fields of study;

8) to design and create own presentation and deliver it to the class. It is desirable to share the presentation online using a QR code for every viewer could get access to the presentation whether s/he has a particular interest in the content, references, or further collaboration with the speaker.

Information literacy for PhD students

Teaching IL to postgraduate students can be challenging, as these students have to be more independent and self-directed in their research. Postgraduate students are expected to produce original research, so it is important to emphasize ethical considerations, such as proper citation practices, avoiding plagiarism, and using credible sources.

When starting a PhD course, students have already learned to write academic papers, specifically, coursework, essays, motivation letters, and bachelor's and master's theses. They have already participated in conferences delivering their presentations. But this level of higher education requires more scrupulous and advanced competencies, it is more time-consuming and painstaking.

PhD students are quite competent in literature search, they deal with various databases and search engines, and they have achieved a certain proficiency in academic writing. However, at this stage, some new requirements should be met. For instance, while searching for academic papers several criteria are to be considered. First of all, students are recommended to take into account the level of the paper retrieved. It means that publications by bachelor or master students can be considered as an exceptional case as the focus should be laid on papers of more experienced researchers. Secondly, in order to ensure the reliability and validity of theoretical background students should pay attention to some scientometrics, the year of publication, and the impact-factor of the journal, to name a few. It is also advisable to study journals indexed in the Russian Science Citation Index, Web of Science, Scopus, or included in the VAK-list (the list of journals recommended for articles to be published for those pursuing PhD or doctoral degree).

Another aspect to account for is the requirements of the particular journal, research institution, or grant foundation. Students should understand that it is not enough to know the IMRaD structure and to follow the requirements of the journal provided in the guidelines for authors. Before writing an article, it is recommended to read thoroughly a range of articles from several issues of the chosen journal as it will ensure a better understanding of the structure and style of the paper.

Postgraduate students are usually provided with ongoing support through one-on-one consultations, online tutorials, and resources. Active learning techniques, such as group

discussions and problem-based learning, can help to engage postgraduate students and reinforce their understanding of IL concepts. All these considerations can help to ensure that postgraduate students produce high-quality, ethical research that is valued in their respective fields.

5. Conclusion

Students are to carry out research and write academic papers throughout all their studies at the university. To accomplish this task, they cannot do without literature and information sources. Nowadays these sources are available online but in order not to get lost in the avalanche of information, to evaluate it critically and responsibly, and to produce a coherent and argumentative text they should master their IL skills. As new information and communication technologies, new information sources, new scientific paradigms, new societal requirements, etc. constantly appear, it means that absolute IL does not exist and everyone should develop IL skills throughout life. In our experiment we tried to form the basis of IL and guide its development within academic writing as integrated together they produce a synergetic effect. Through the sequence of assignments offered at the bachelor level, continued at the Master's programme, and completed in the PhD course students obtain theoretical knowledge and practical experience in the domain of IL.

Unfortunately, we have not completed the whole cycle (no students have undergone the experiment from undergraduate studies to postgraduate ones by now) but preliminary results show that students have a better understanding and proficiency in IL even if they accomplish two levels of education (bachelor's-master's or master's-PhD). At the same time, it gives perspectives for further research: to complete the whole cycle, to broaden the range of assignments, and to compare what formats yield better results (group work, individual work, project work, etc.).

We consider IL as a crucial element of any educated person as it includes developing life-learning skills, helping control self-education, forming better academic writing skills, improving and facilitating educational progress. Thus, we would suggest to have a unified approach to IL throughout the entire educational process, to integrate the IL programmes into university courses that cut across all disciplines as applicable, to offer courses and programmes for teaching staff to be more flexible and work as part of a team, to intensify all stakeholders' collaboration to ensure the efficient development of IL.

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Digital Skills Research for Tourism and Hospitality Staff

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Abstract
There is a fundamental change in business processes in many areas of the economy including the tourism and hospitality industry in nowadays conditions of widespread digital transformation. The COVID 19 pandemic has accelerated this process and confirmed the vital importance of digital technologies for the development of the tourism business, which are the most important tool for obtaining a competitive advantage for tourism enterprises. These changes increase the need for the formation of various types of digital competencies for the tourism industry. The study is aimed at identifying the skills of using digital technologies of specialists in the field of tourism and hospitality. It is implemented through a questionnaire survey of tourism professionals, which made it possible to determine the gap between current and necessary skills for mastering digital competencies in the future. The largest gap was recorded for the most advanced, but also the least necessary, according to the respondents, skills in the field of artificial intelligence, robotics, augmented and virtual reality, the creation of digital resources, the use and implementation of security procedures on the Internet. The research data shows necessary competencies and skills of employees working in tourism and hospitality industry are described, as well as promising requirements for employees of the tourism industry. The results of the study make it possible to adapt the curricula of educational programs in the areas of "Tourism", "Hospitality", "Service" in order to increase the level of mastery of these competencies, provide an opportunity for more efficient employment of future graduates, and also improve career prospects in the field of tourism.

Keywords: tourism, hospitality, personnel, digital skills, digital literacy, digital technologies, education.

1. Introduction
The digitalization of the economy, which is based on a qualitatively new type of information and telecommunication technologies (Gálik, Gáliková Tolnaiová, 2022; Vrabec, Odziomková, 2021 and others), is the most important sign of sustainable economic development. However, the formation of the digital economy is transforming the essence of human labor, increasing the demand for digital literacy and the competence of workers. Modern transformations in the cultural, social and economic life of society create new requirements for the level of professional competence of specialists, which must meet the new demands of the digital society. The absence of having digital skills became especially relevant during the COVID-19 pandemic, exposing the lack of digital training for personnel in various sectors of the economy. The McKinsey study (Mckinsey, 2021) confirms the fact that most companies in the future will need new employee skills.
The importance of ICT competence is evidenced by numerous national and regional efforts to develop and implement digital literacy systems and strategic plans to strengthen digital literacy

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among citizens (Carlisle, 2021). Thus, digital skills are recorded in the European Competence Framework (Vuorikari et al., 2016), UNESCO reports (UNESCO UIS, 2018), etc.

Area with the most active introduction of digital technologies is tourism services (Morozov and Morozova, 2019). The tourism and hospitality industry has developed quite quickly over the past decades, remaining one of the most attractive sectors of the economy. The contribution of tourism to global GDP, according to the World Travel and Tourism Council (WTTC), was $5.8 trillion in 2021, well below the pre-pandemic values of $9.6 trillion. In 2021, the share of tourism in global GDP was 6.1 %, while before the pandemic the level was 10.3 %, while it is expected that until 2032 GDP growth will average 5.8 % per year, which is generally higher than expected economic growth (WTTC, 2022a). In 2021, the tourism sector accounted for 289.5 million people, one in eleven in the economy, with over 125 million jobs expected to be created over the next decade according to WTTC (WTTC, 2022b).

Strategic transformations of the tourism and hospitality industry in the time of the digital economy will affect the following areas (Chkhotua, 2021): transformation of business models for running and managing a business, through the introduction of technologies for automating and improving tourism services, improving means of interaction with customers, such as electronic marketing, automated and contactless services, etc. These changes require the formation of new professional competencies of tourism industry specialists in accordance with the new realities of digital transformation (Busulwa et. al, 2022), such as digital innovations in organization management, digital interaction with consumers, digital quality management services, etc. In this connection, the Next Tourism Generation Alliance (NTG) project (Zaragoza-Sáez et al., 2022; Carlisle, 2021), together with the People 1st International agency, with the support of the European Commission, describes the new skills of tourism and hospitality employees by three definitions are digital, environmental and social skills. And the World Travel and Tourism Council (WTTC, 2022b) has identified the importance of current training, retraining and skills development programs that would provide the travel and tourism sector workforce with new and improved digital skills that can help overcome both the skills shortage problem in the future and improve the quality of customer service. In general, the digital competencies of employees of tourism enterprises will reduce financial and time costs, as well as lead to an increase in the competitiveness of organizations (Abdrakhmanova, 2022).

The Russian Federation also pays a big attention to the development of the digital economy and digital skills, which is reflected in the regulatory framework. "Digital Economy" is defined as one of the main directions of the strategic development of the Russian Federation for 2017–2030. (Prikaz..., 2019a), and the provision of training of highly qualified personnel for the digital economy is implemented in the federal project "Personnel for the Digital Economy" (Prikaz..., 2019b). At the same time, the importance of developing digital competencies is also noted for workers in the tourism and hospitality sector. Currently, the contribution of tourism to the country's GDP is about 4 %, which is an order of magnitude lower than the world's tourist destinations (WTTC, 2022c).

At the same time, the Federal National Project "Tourism and Hospitality Industry" sets the goal of increasing the industry's contribution to Russia's GDP from 3.7 trillion to 8.2 trillion rubles. by 2030, to attract 600 billion rubles to the industry. private investment, more than double the number of trips across the country – from 65 million to 140 million per year, increase the number of jobs in the industry – up to 4.2 million (Prikaz..., 2021a). The project also pays great attention to the problems of digitalization of management in the field of tourism and the development of personnel in the hospitality industry. Staffing and the problems of training specialists in the field of tourism have been standing since the formation of the Russian tourism market (Vorontsova, Vasilyeva, 2020).

Labor functions and requirements for knowledge related to the use of information technologies are contained in the professional standards of specialists in the service and tourism sector (Prikaz..., 2015a, 2015b, 2017, 2021b, 2022a, 2022b), as well as in the "Qualification characteristics of the positions of employees of organizations in the tourism sector" a unified qualification directory for the positions of managers, specialists and employees (Prikaz..., 2012). Knowledge and ability to work with computer systems used in various services of accommodation facilities is enshrined in the criteria for assessing the qualifications of hotel staff in accordance with the Regulations on the Classification of Hotels (Prikaz..., 2020). The Atlas of Digital Jobs also

reflects the transformation of the tourism and hospitality labor market in the context of technological changes in the digital economy (Varlamova et al., 2020).

Thus, current trends of increasing the importance of digital transformations allow us to talk about the leading role of personnel and its digitalized management (Romanov, 2021). In this regard, there is a need to assess the level of digital skills of tourism and hospitality workers based on a sociological study in order to develop a further strategy for the formation of a digital competency map based on the identified gaps.

2. Materials and methods

To study the level of development of digital skills among the staff of the tourism and hospitality sector, as part of a self-assessment, respondents are asked to determine their level of knowledge, skills and abilities to use them.

The study has three steps.

Step 1. Literature review to determine current digital skills needs

In today's dynamically changing world, labor market conditions affect the demands of employers for the skills of specialists and for the system of vocational education as a whole. In this connection, the competitiveness of tourism professionals depends on their training, taking into account the requirements of the market, including in the field of information technology.

However, nowadays there is a discrepancy between professional standards that reflect the requirements of employers and federal educational standards (Ivanova, 2016). Thus, the federal state educational standards of higher education for undergraduate students in the areas of 03/43/02 "Tourism", 03/43/03 "Hospitality" and 03/43/01 "Service" include two general professional competencies of the "Technology" and "Information and communication technologies for professional activities" groups: "OPK-1. Able to apply technological innovations and modern software in the tourism sector, hospitality and catering, in the service sector" and "OPK-8. Able to understand the principles of modern information technologies and use them to solve the problems of professional activity" (Prikaz…, 2017a, 2017b, 2017c). Within the framework of the federal state educational standards of higher education of the master's program in the areas of 43.04.02 "Tourism", 43.04.03 "Hospitality" and 43.04.01 "Service", one general professional competence of the "Technology" group (OPK-1) is reflected, reflecting the ability of a graduate to form the technological concept of the organization, organize the introduction of technological innovations and software in the relevant field (Prikaz…, 2017d, 2017e, 2017f).

An analysis of professional standards (Prikaz, 2015a, 2015b, 2017, 2021b, 2022a, 2022b) revealed a significant list of skills for a number of professions, however, the list presented indicates a lack of uniformity in the grouping of competencies (Table 1).

Table 1. Digital skills of tourism and hospitality professionals according to industry professional standards

Occupation	Skills
Tour guide	Use the e-ticket system. Use the technology of computer processing of orders for excursion services. Book, correct and accompany orders for services included in the excursion service program. Determine the need to use technical means to develop excursion service programs. Use technical means when accompanying tourists (tourists) along the excursion route.
Head/manager of a hotel complex/hotel chain	Use information technology to conduct office work and comply with the regulations of the reception and accommodation service. Have the skills to create and maintain databases on various indicators of the hotel complex.
Food business manager	Use information technology to conduct office work and comply with service regulations.
Guest receptionist	Use specialized software systems used in hotels and other accommodation facilities.

Waiter, bartender	Use instant messengers, chatbots for ordering and initial consultation. Use automated programs and mobile terminals when taking orders for food and drinks. Enter and edit data in the customer relationship management system. Use a computer and mobile devices with specialized software to track free tables for seating guests in catering. Enter and edit order data in specialized catering programs. Use an electronic menu, an interactive table / bar in catering. Use mobile terminals and specialized applications to coordinate the execution of tasks. Use a computer using specialized software for generating reports.

It should also be noted that employers' requirements for job seekers posted on job search sites are often ignored. For this purpose, a content analysis was carried out of 223 vacancies in the Rostov region for the positions of specialists in the field of tourism and hospitality, posted on the HeadHunter website from October 8 to November 8, 2022 (HeadHunter, 2022). As a result, the requirements from the labor market for these specialists in the field of their possession of digital skills are determined. Vacancies for the positions of a cook, waiter, manager, administrator, manager, etc. were considered. In general, announcements from companies in the following industries were presented: restaurant, catering, fast food (80 %), hotel (16.5 %), travel companies (3 ,5 %). The analysis made it possible to single out two most common competencies: the ability to use a PC (standard programs: MS Word, MS Excel, MS Outlook, MS PowerPoint, search engines, etc.) and work in professional programs (Opera, KonturOtel, R-Keeper, SAMO-travel agent, etc.).
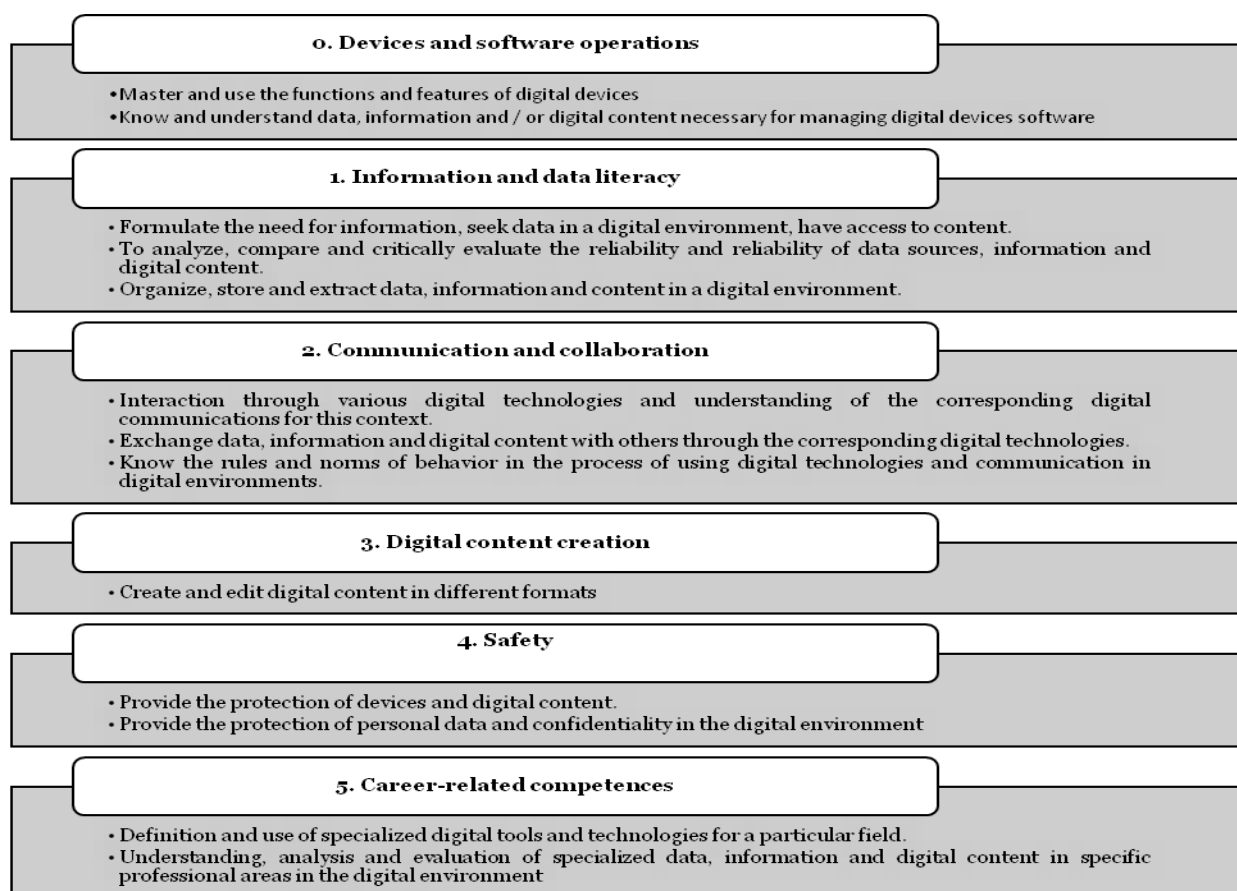
Step 2. Formation of a map of digital competencies.

0. Devices and software operations
- Master and use the functions and features of digital devices
- Know and understand data, information and / or digital content necessary for managing digital devices software

1. Information and data literacy
- Formulate the need for information, seek data in a digital environment, have access to content.
- To analyze, compare and critically evaluate the reliability and reliability of data sources, information and digital content.
- Organize, store and extract data, information and content in a digital environment.

2. Communication and collaboration
- Interaction through various digital technologies and understanding of the corresponding digital communications for this context.
- Exchange data, information and digital content with others through the corresponding digital technologies.
- Know the rules and norms of behavior in the process of using digital technologies and communication in digital environments.

3. Digital content creation
- Create and edit digital content in different formats

4. Safety
- Provide the protection of devices and digital content.
- Provide the protection of personal data and confidentiality in the digital environment

5. Career-related competences
- Definition and use of specialized digital tools and technologies for a particular field.
- Understanding, analysis and evaluation of specialized data, information and digital content in specific professional areas in the digital environment

Fig. 1. Map of digital competencies in the field of tourism and hospitality

One of the main stages of the study was the formation of a digital skills map, which can later be used in the development of curricula for areas of higher education for specialists in the tourism

and hospitality industry. A wide array of information was analyzed: government documents, government strategies, scientific articles, Internet resources, described in professional standards (Figure 1).

The reference digital literacy system for this study was the European Competency Framework (The Digital Competence Framework for Citizens) (Vuorikari et al., 2016), which is the main and generally recognized both in the academic and expert fields (Dmitriev et al., 2021). At the same time, the European Competence Framework is, on the one hand, redundant, and on the other hand, does not take into account the specifics of the tourism industry. In this connection, this digital skills framework was supplemented by the data of the UNESCO report (UNESCO UIS, 2018), which expanded the DigComp 2.0 competency framework, including such competencies as "0. Devices and software operations" and "6. Career related competencies. We also used data obtained as a result of research by the Next Tourism Generation Alliance (NTG, 2019) in the field of tourism and recreation. The resulting frame was refined by the results of the study obtained at the previous stage of the study, namely the requirements of employers posted on the HeadHunter website, and the requirements for knowledge and skills for specialists in the field of tourism and hospitality.

Step 2. Questioning of employees in the field of tourism and hospitality

Based on the digital competency map, an online questionnaire was developed to survey employees of the tourism and hospitality industry. The questionnaire is posted on the Internet at the following link: https://docs.google.com/forms/d/e/1faipqlsfb4hwvvlghsjxzvfjwtmdf_fib7c-ae51t5e8-bhkpxf43xa/viewform?usp=sf_link. The questionnaire is conditionally divided into three sections: a passport, an assessment of the current level of digital skills and an assessment of the need for future skills. The questions in the questionnaire were mostly closed-ended. The level of digital skills was assessed on a scale from 1 to 5, where "5" corresponds to the highest level of skills (competence) and "1" to the lowest level.

The survey involved 125 respondents from four sectors of the tourism industry: accommodation facilities, catering companies, tour operators and travel agents, destination management organizations of the Rostov region from September 1 to September 30, 2022 inclusive.

3. Discussion

The escalation of the epidemiological situation in 2020 has become a significant factor influencing international tourism at the present time. Unprecedented global travel restrictions are causing the worst disruption to the global economy since World War II (Gössling, 2021).

In the business context, the use of ICTs has become a strategic asset for corporations, changing the way they communicate and relate to their stakeholders. ICTs and the internet have altered the foundations of competition in all economic sectors, leading to the appearance of new products, services and processes. Therefore, there is no doubt that technology has also affected the tourism sector (Prentice, 2020).

The tourism sector has currently become a key driver of economic growth and job creation. The influence of ICTs on this sector has been twofold. On the one hand, by changing how organisations operate in the tourist market; on the other hand, by developing a new way for customers to interact with these tourism firms. Expressed differently, the future of the tourism sector is going to require a set of skills other than those used at present, namely, the so-called "digital skills" (Zaragoza-Saez et al., 2022).

Nowadays the tourism industry has become the largest category of products and services sold over the Internet. Such a rapid digitalization of the tourism industry is changing its structure: entry barriers, distribution channels via the Internet are changing, price comparisons are simplified, costs are being optimized, and, ultimately, the efficiency of the organization is increasing. Based on this, the development of digital competencies of employees employed in the tourism and hospitality industry is of particular importance. And the level of digital skills of personnel in the studied area can be considered as a key success factor in the industry. Less competitive territories are those where there is an underdeveloped hospitality infrastructure; no information on tour operators and services (digital platforms); insufficient qualifications and experience of staff (Egorova, 2022; Yankina et al., 2021).

Also, information and communication technologies (ICTs) can change both the management tourism organisations and the tourist experiences. Some technological systems that support tourism are those related to decision support systems, autonomous agents searching and mining Web sources, big data, virtual reality, artificial intelligence (AI) or chatbots (Soava, 2015). In fact,

big data offer challenges and opportunities both for existing firms and for new players in the tourism sector and make it possible to predict tourist demand, manage knowledge flows and interact with customers. This may lead to higher productivity, increased customer satisfaction, personalised marketing campaigns and more efficient operations (Ardito, 2019).

Many tourism enterprises use big data, various digital platforms to develop new types of tourism products and activities to promote them, to increase sales efficiency, personalize customer experience, optimize processes and generate strategic ideas for business development, use artificial intelligence systems, VR/AR-technologies to ensure a client-oriented approach, effective interaction of employees in the enterprise. In the context of such a digital transformation, one can distinguish such groups of knowledge and skills as professional digital skills, analytical and managerial skills, information knowledge and skills, communication and behavioral skills and personal qualities.

In this regard, an increasingly wide range of employees in tourism must work with increasingly complex devices and software packages. Without a doubt, it is important to identify gaps in the digital skills of employees of tourism companies in accordance with their position in order to identify those digital competencies that need to be developed and invested in. It is also noted that there are fundamental changes in the methods of studying and purchasing digital tourism products and services by customers.

Notwithstanding the above, it is necessary to bear in mind that there is also a dark side of technology (privacy issues and ethical dilemmas, digital exclusion, information overload, dehumanisation and depersonalisation of tourist experiences or threats to languages and cultures) and that it is usually accompanied by a serious lack of human-centred design (Dincer, 2020).

A review of scientific publications on the research topic allows us to state the lack of methodologically sound empirical research. For example, Ya.A. Gordienko key digital skills include online marketing and communication skills, social media skills, and online review tracking skills. The author focuses on the importance of modeling virtual reality (VR) and augmented reality (AR). Immersive views or "previews" give potential customers the opportunity to see hotels, travel destinations in virtual reality, and tourism businesses can improve their product through the use of these technologies. Obviously, the use of such digital tools requires the ability to use and manage them within the organization (Gordienko, 2022).

The analysis of the scientific literature of the topic of the study showed that the problem of the formation of digital competencies in the field of tourism and hospitality was out of the field of view of researchers. Only a small fraction of publications partially covers this issue. So, in the work of Yu. Pshenichnykh. A. considers new digital and information technologies as the most effective approaches to promote the activities of museums. The author notes that today remote technologies play a key role in the life of museums, since standard, classical forms of promotion are no longer able to attract and maintain the attention of the audience, especially during the period of covid restrictions (Pshenichnykh, 2021).

4. Results
Both heads of companies (42.3 % of respondents) and specialists (269 % of respondents) and employees (30.8 % of respondents) took part in the survey. Most of the respondents (88.5 %) have higher education. The characteristics of respondents by field of activity and size of the enterprise are presented in Figure 2.

Table 2 presents the current and future levels of digital skills of professionals in the tourism and hospitality industry across 15 competencies. Analysis of the results of a survey of professionals in the field of tourism and hospitality on digital literacy allowed us to draw the following conclusions. The best level of skills is noted primarily for basic skills of using the Internet (4.27 points), working with operating systems (3.5 points) and Microsoft Office programs (3.58 points), working with social networks (3. 58 points). The lowest level was recorded in relation to computer programming skills (1.46 points), skills in working with artificial intelligence technologies, robotics, augmented and virtual reality (1.15 points).
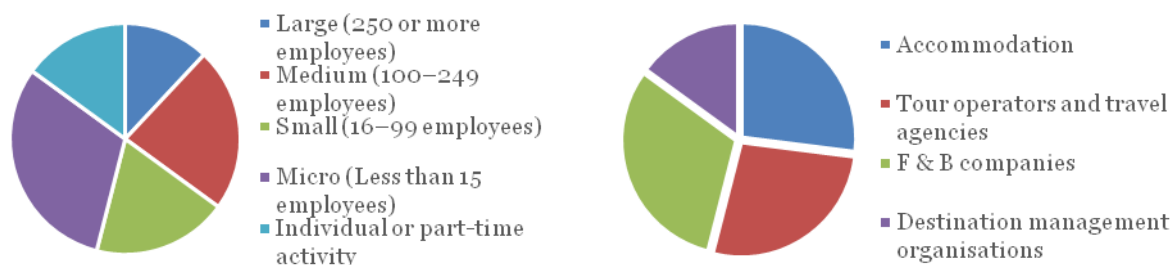
Fig. 2. Characteristics of respondents by field of activity and size (% of the total number of respondents)

Specific digital skills associated with the use of software and devices unique for professional activities are represented rather poorly (2.88 and 2.96 points). In the future, respondents believe that the skills of using the Internet information and telecommunication network to search for information and data (4.42 points) and work with social networks (4.08 points) will be most in demand, and the least demand will be advanced digital technologies in the field of artificial intelligence and robotics (2.12 points), computer programming (2.12 points), augmented and virtual reality (2.04 points).

Table 2. Current and future levels of digital skills for tourism and hospitality industry professionals

№	Digital skills	Average score		Absolut e gap
		Current level	Future level	
1.	Operating system skills	3,50	3,58	0,0769
2.	Office suite skills	3,58	3,96	0,3846
3.	Digital equipment setup skills	2,96	3,35	0,3846
4.	Skills of office automation and electronic document management systems	3,04	3,54	0,5000
5.	Experience with specialized software systems	2,88	3,31	0,4231
6.	Skills in using the information and telecommunications network "Internet" to search for information and data	4,27	4,42	0,1538
7.	Skills in storing and processing personal data, including in the cloud	3,12	3,42	0,3077
8.	Strong data skills, data analytics, business intelligence	2,23	2,77	0,5385
9.	Social media skills	3,58	4,08	0,5000
10.	Online Marketing and Communication Skills	2,88	3,62	0,7308
11.	Skills in using and implementing security procedures on the Internet	2,15	2,92	0,7692
12.	Computer programming skills	1,46	2,12	0,6538
13.	Skills in creating information digital resources (websites, blogs, telegram channels, groups in social networks)	2,50	3,31	0,8077
14.	Skills of artificial intelligence and robotics technologies	1,15	2,12	0,9615
15.	Experience with augmented and virtual reality	1,15	2,04	0,8846

In general, respondents mention the need to improve their knowledge of almost all digital skills (Figure 3).

At the same time, the largest gap is recorded for the most advanced skills in the field of artificial intelligence, robotics, augmented and virtual reality, the creation of digital resources, the use and implementation of security procedures on the Internet. However, this set of advanced digital skills, according to the respondents, will be the least in demand in the tourism sector in the future. The minimum gaps are fixed for the basic skills of using a PC and the Internet.

Considering the current level of digital skills by area of activity, it can be noted that employees of tour operators and travel agency companies consider themselves the most competent in the field of digital technologies. The in-depth level of current skills in working with digital data and devices has also been formed for the staff of tourist administrations.
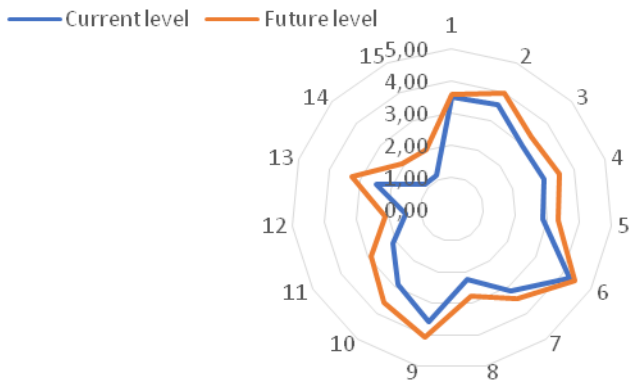
Fig. 3. Gap map of the current and future level of digital skills (numbers from 1 to 15 indicate digital skills, see Table 2)
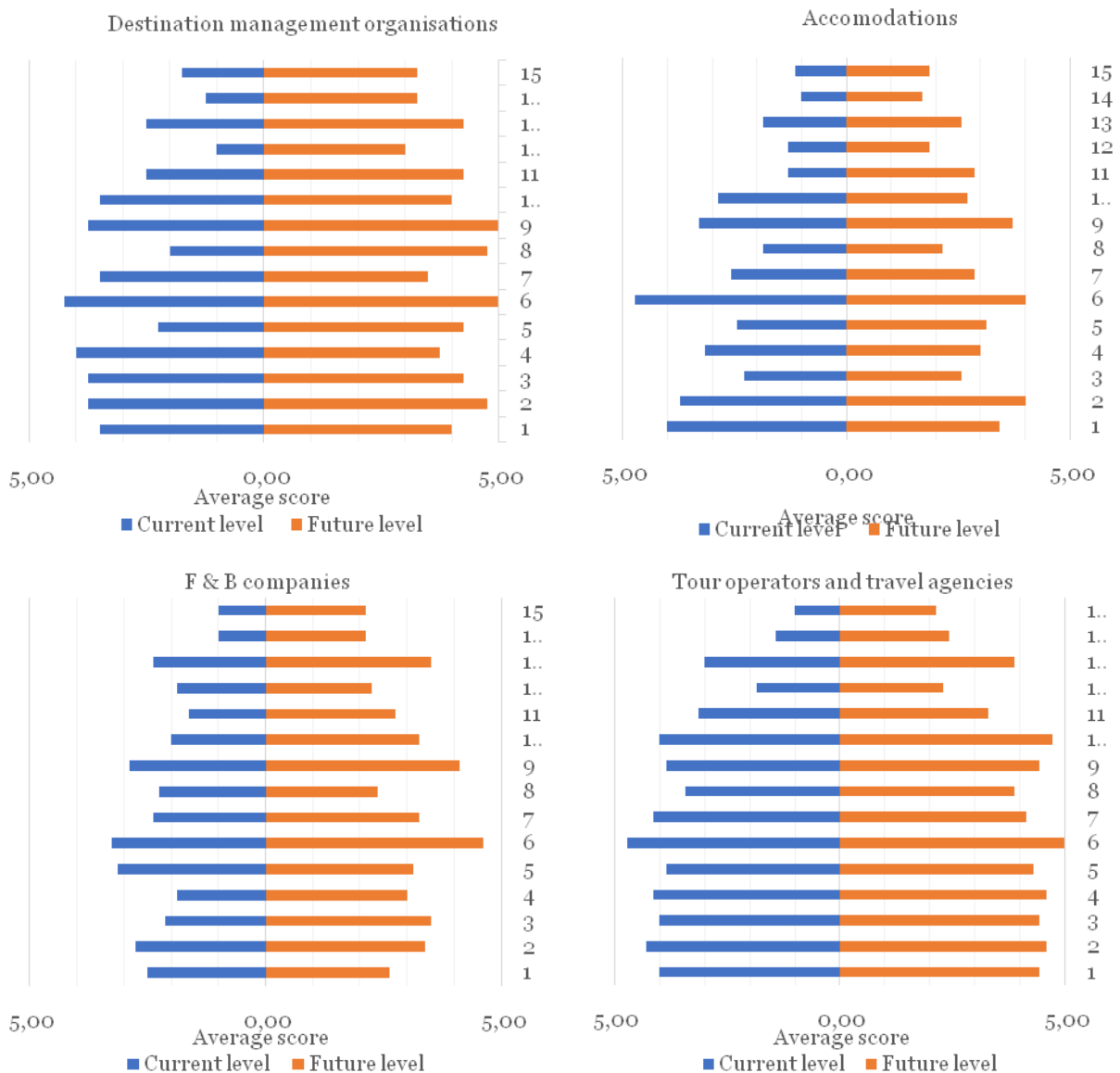

Fig. 4. Current and future levels of digital skills of respondents by field of activity (digits from 1 to 15 on the vertical axis indicate digital skills, see Table 2)

Specialists in these areas of activity also noted the greatest impact of digital technologies on the tourism and hospitality industry in the future and, accordingly, an increased demand for digital skills. In the hospitality sector, the largest gap was recorded in terms of information security skills

(1.57 points), and the most demanded skills in the future, in addition to basic digital skills of interacting with software and devices, will be the ability to work with social networks (3.71 points).) and specialized software systems (3.14 points). For 13 out of 15 skills, food workers rated below average current skills, while identifying the ability to use the Internet information and telecommunications network to search for information and data (4.63 points) and the ability to work in social networks as key skills in the future (4.13 points) (Figure 4).

Assessing the experience of teaching digital skills by employees of the studied companies, we note that the majority of respondents (65.4 %) had a similar experience, while 44 % of respondents were trained using online courses (Figure 5). Predominantly, the enterprises of the tour operator sector (mainly online) and the accommodation sector (at the workplace) are engaged in training their employees (71.4 % of respondents in both sectors were trained). A significant part of the respondents (34.6 %) did not undergo training, explaining this by the absence of the need or by obtaining the necessary skills in the process of work. At the same time, they note that the software as a whole is intuitive and has all the necessary instructions for working, and if necessary, you can get advice on a problematic issue from the organization of the software developer or customer.
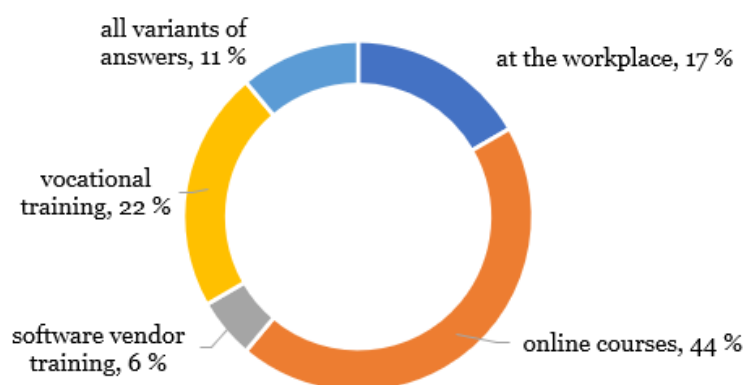

Fig. 5. Types of digital skills training

Thus, the study showed that the current digital skills of employees in the tourism and hospitality industry are reduced mainly to basic user skills of interacting with digital devices and searching for information. Most important in the future will be skills in social media, online marketing and communications, using the Internet to search for information, as well as basic skills in working with software and devices. The identified gaps in digital education make it possible to identify the digital skills that tourism companies need to invest in.

5. Conclusion
The relevance of the research topic is due to the change in the content and nature of the work of workers in the tourism and hospitality industry in the digital economy. This leads to the need to form a fundamentally new model of competencies for workers in the area under consideration, which should form the basis of the system for training in-demand personnel in the context of digital transformation. The article considers the most common approaches to the structure of the model of digital competencies of tourism workers in demand in the modern world. Within this study, these components include computer literacy, information literacy, communication literacy, digital content creation, digital security, and digital proficiency. All these components play an important role in the career of tourism and hospitality professionals in the face of fierce competition in the labor market and access to professional knowledge.

Based on the results of a study conducted by the authors of the article, it was substantiated that the most important competencies of specialists in the field of tourism and hospitality in the future will be the skills of working on the Internet, working with MS Office, working with social networks, as well as online marketing and communications. The hypotheses about the presence of gaps between the current and future levels of development of digital skills were partially confirmed, and these gaps for the tourism and hospitality sectors we analyzed are different.

In order to strengthen the training of personnel in the field of digital technologies and thereby ensure their demand in the labor market, it is necessary to provide for the formation of deeper digital skills (Gordienko, 2022). Despite the fact that the respondents did not pay due

attention to advanced skills in the field of artificial intelligence, robotics, augmented and virtual reality, the creation of digital resources, the use and implementation of security procedures on the Internet, big data, it is these technological trends that will have the greatest impact in the future. on business processes, communication and, in general, on the activities of tourism organizations. To this end, it is necessary to deepen the computer training of students of tourism specialties in the field of informatics and ICT, improve the system of training the tourism and hospitality industry in order to increase the digital literacy of tourism specialists and provide the digital economy with competent personnel.

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Women, Gossip, and Film: Social and Cultural Construction on Women's Behavioral Engagement in Gossiping

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Abstract

This article discusses women's gossiping practices as they are presented in the films; *Tilik* (2018), *Pitch Perfect 3* (2017), and *Emma* (2020). This paper aims to show how social and cultural construction has constructed women as gossipers and affected their gender and cultural identity. The method used is qualitative and applies the concept of gender and cultural identity. The result shows that women's behavioral engagement in gossiping has addressed them as gossipers. The three films represent how religious tenet doesn't have a relation to Indonesian Muslim women's gossiping. The films also revealed that historically, since the 18th century, gossipers have attached to women's appropriate behavior and have nothing to do with social status; both Upper and Middle-class women are gossiping. The films strengthened the idea that gossiping practice is appropriate for women and inappropriate for men. These films bring women's representation as gossipers and carry out the negative stereotype for them. This behavior is considered negative as the topic discussed is cursing others, spreading negative information, humiliating people, and somehow ruining other's people reputations. When a society believes and internalizes that women are gossipers then it becomes their gender identity and at the same time affects their cultural identity.

Keywords: women as gossipers, women and gossip, social and cultural construction on gossiping, gender identity, cultural identity, media.

1. Introduction

Gossip has become an integral part of society, both men and women. Social scholars have investigated the gossip phenomenon since the 1920s and saw it as a social function (Baumeister et al., 2004; Trofimenkoff, 1985). People gossip aims to build intimate relationships and gain information and entertainment (Aghbolagh, Ardabili, 2016). Therefore, gossip is considered one communication method that strengthens a social relationship. In the gossiping process, some exchange positive and negative information about third parties beyond the conversation (Davis et al., 2018; Leaper, Holliday, 1995; Levin, Arluke, 1985). Gossip can manipulate others' reputations by spreading negative information about the person being talked to (McAndrew, 2014a). Moreover, the accuracy of the information is sometimes unreliable in the context of the actual purpose. In this regard, gossiping practice is considered negative behavior as the topics somehow ruin other people's reputations or values. The negative action in gossiping is viewed as a part of indirect aggression, which alludes to a run of covert acts planning impact and misuse of interpersonal connections, counting social exclusion, spreading destructive rumors, and ruining others' confidence (Hess, Hagen, 2019; Vaillancourt, 2013). Therefore, people can destroy others' reputations by spreading bad information to attack their image.

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As human beings and social creatures, men and women communicate with each other and do interaction. Within the interaction, the gossiping practice seems unavoidable and regarded as a natural action. Thus, gossiping practice is conducted by the two sexes, men and women. Gossip is not gendered, but within society, it seems that gossip is addressed to women only. There are labeling women as gossipers and build negative stereotypes of women. This thought is explored in several studies showing that women like gossip more than men (Davis et al., 2018; Leaperand, Holliday, 1995; Levin, Arluke, 1985). F.T. McAndrew (McAndrew, 2014a) reported that females like to share gossip with same-sex friends as with their romantic partners. Further, women are more likely to gossip about their close friends and relatives (Levin, Arluke, 1985). Women tend to initiate gossip more than men, especially about negative vibes, they tend to use gossip as an indirect act of aggression to compete with their same-sex rivals (Davis et al., 2018). In other words, women are likely to share gossip with their same-sex friends and talk about something bad about other women (Davis et al., 2018). The study by R.I.M. Dunbar, A. Marriot, N.D.C. Duncan (Dunbar et al., 1997) also found that older women's conversations were often dominated by topics related to family and children. Thus, women are considered happier to discuss news related to it, both positive and negative (Schiau, 2017).

As a social phenomenon, many films are produced and represent women as gossipers. *Tilik* (2018), *Pitch Perfect 3* (2017), and *Emma* (2020), for instance, presented women with their gossiping activity. By picturing women as gossipers, it brings women's representation, which subsequently constructs their gender and cultural identity. *Tilik* (2018), the Indonesian short film depicted a rural woman named Bu Tejo who enthusiastically gossiped about a beautiful girl named Dian, who was considered *Bunga Desa* (the most beautiful girl in the village). From the beginning to the end, this film is framing gossiping practices among women including men's and women's romantic relationships, jobs, and other family life issues. *Pitch Perfect 3* (2019), the American musical film portrayed how a college female musical group named Barden Bellas enjoys gossiping. They are talking about the other's band performance, including their physical appearance. Then, *Emma* (2020), a film Set in the 1800s in England, depicted a woman named Emma who loves gossiping with her close friends. Many other women's characters in the film are doing gossiping in any circumstances.

The depiction of women as gossipers in the film has created the idea that women are regarded as gossipers, and it brings a negative stereotype of women. This behavior is considered negative as the topic discussed is cursing others, spreading negative information, humiliating people, and somehow ruining other's people reputations. Thus, the gossiping practice has no value, is useless, and is time-consuming for unnecessary things. Gossip gives nothing to women unless negative stereotypes within society. Gossiping practices have been long time addressed to women, but the effects are ignored (Dang, 2017). The study by S. Umer, Z. Othman, K.B.H. Hassan, R. Umer, H.U. Rehman (Umer et al., 2017) stated that gossiping has made women victims within society, threatened the standard of life matters, and become a barrier to self-empowerment. This action also leads to the subordination of women (Dalimoenthe, 2021). Gossip itself is considered womanish, low, despicable, bad, silly, cursed, and other negative stereotypes (Vermeule, 2006). Negative labeling of women for their gossiping seems inevitable and brings negative stereotypes of women. This stereotype is designed by social and cultural construction, including how the films construct women as sole gossipers. Thus, this paper formulated research questions: How do social and cultural constructions shape women's behavioral engagement in gossiping? And how does the cultural practice of gossiping effects gender and cultural identity?

Previous research on gossiping practices within society and how these practices produce in film production has been conducted by many scholars. The first film, *Tilik* (2018), has widely attracted scholars since it was released in Indonesia in 2018. For instance, F. Inayaturrobbani (Inayaturrobbani, 2020) discussed the film by focusing on understanding gossip function in society as reflected in the movie. Their results indicate how someone processes gossip as a means of self-evaluation of their environment. In another paper, R. Mustika and L. Agustina (Mustika, Agustina, 2021) examined the representation of gossip culture in *Tilik*. Their research found three functions of gossip: to give information, entertain, maintain friendships, and influence people. Furthermore, the study by I. Heppiyani, Supriyono, A. Hufad (Heppiyani et al., 2021) brought up the topic of the representation of the control social of gossip as it is represented in the film. Their research examines the actors' dialogues that reflect one form of non-formal social control: rumors or gossip.

Further, F.A. Abhipraya, M.I. Khatami, M.H.El Muntaha (Abhipraya et al., 2021) highlighted the power relation of the information as it is reflected in the film. The research found that the main character in the film, Bu Tejo has power over other women in the community as she is the only one who knows a lot of information. Another issue that has been approached in Tilik film is interpersonal relationships within the psychology framework conducted by D.B.M. Satata and M.A. Shusantie (Satata, Shusantie, 2021). within their research, they found that physiologically, the dynamic of interpersonal relation lead to emotion and conflict as the topic of communication brings prejudice and stereotype of other community. Also, N. Nurhablisyah and K. Susanti (Nurhablisyah, Susanti, 2020) analyzed the film's narrative content. They focused on Bordwell's narrative elements, which are divided into two; a story that refers to characters, setting, time, make-up, and properties, and storytelling which includes plot, space, opening, story development, and closing.

P.R. Kinasih (Kinasih, 2021) argued about gossip and power. Her research shows that gossip becomes a weapon of choice for Bu Tejo, the main character in the film, as she has a rival, Dian, another female character in the film. D.R. Puspitasari (Puspitasari, 2021) investigates social and cultural values in the film using Charles Sander Pierce's theory, focusing on texts, images, and symbols. She found social and cultural values, including language, live-hood, and religious systems. P.N. Ayomi (Ayomi, 2021) presented her research on the representation and reception of the audience toward the film. The research has found three audience perceptions: dominant, opposition, and negotiated. A.N. Hanifah and R. Agusta (Hanifah, Agusta, 2021) did the analysis. She discovered that the denotative and connotative meanings represent women who love gossip.

The other papers discussed Tilik from the language perspective or linguistics (Ayuningtyas, Triono, 2021; Christina, 2020; Fadhilah et al., 2021; Frandika, Idawati, 2021; Kusyani, 2021; Siregar, Tirtamenda, 2021). Another scholar focused on the local wisdom represented in the film (Syafil, 2021; Tamsil, 2021; Tutiasari et al., 2020).

H. Hasanah and N.H. Wicaksono (Hasanah, Wicaksono, 2021) explored language and gender by highlighting the Javanese women's language characteristics, such as swear words, Question tags, hedges, and intensifiers. Much research has been done on *Tilik*, but none of them deeply investigated the social and cultural construction of women's behavioral engagement in gossiping practice. Therefore, this research will be focused on how society and culture construct women as gossipers.

Previous research on *Pitch Perfect 3* has also been conducted by scholars such as F.R.M. Ardhyningtyas (Ardhyningtyas, 2017). She discussed the difference between men's and women's gossip as it was represented in the film. Her research found that women tend to gossip about their friends, feelings, experiences, and real fact about themselves. Then man talks about women and careers. R.E. Adawiyah (Adawiyah, 2017) investigated the struggle to reject women's stereotypes of popular culture in the film. The other scholars focused on linguistics study in Pitch Perfect 2 (Ainiyah et al., 2019; Jamilati, 2018; Nugraheni, 2016; Sari, 2017; Wati, 2017; Widya, 2016; Yaniar, 2017 Sihadijharjo, 2018). One scholar discussed the film in the framework of translation studies (Hamdani, 2018).

Within the previous research, scholars have discussed gossip particularly related to the function of gossip, the role of gossip, and the existing gossip activity within society. However, none of them investigated deep gossiping practices engaging with gender and cultural identity. By investigating three films; *Tillik* (2018), *Pitch Perfect 3* (2017), and *Emma* (2020), this paper aims to show how social and cultural construction has constructed women as gossipers in the theoretical framework of gender and cultural identity.

2. Materials and methods

The corpus of analysis is three films that picture women as gossipers; *Tilik* (2018), *Pitch Perfect 3* (2017), and *Emma* (2020). How women are represented in this film is this research's main concern, particularly when they are portrayed as solely those who engage in the gossiping practice. This research focuses on how women's gossiping practice is influenced by the social and cultural construction that has shaped them as gossipers. The method used in this research is qualitative and works within the theoretical framework of gender and cultural identity. To obtain the data, we look at the films critically and more perceptively in engaging with the issues of gossiping. The dialogues and scenes are closely seen as they become the main text being investigated. The texts are selected only on the engagement of women gossiping practice. The

concept of gender and cultural identity by S. Hall (Hall, 1990) is used to investigate the texts.

3. Discussion

Women, Gossip, and Film

Gossiping practice is attached to the daily routines of women's life. Women are more sensitive to each other and always have topics to share information with their speaking partners (Eckhaus, Ben-Hador, 2019). Women reported more gossiping about appearance in comparison to their friends (Davis et al., 2018). Women and their gossiping practice have frequently been represented in films. The film is produced by representing the social and cultural conditions within society at a certain time. The film has narrative and cinematography elements. The narrative involves character, plot, setting, point of view, and theme. Cinematography refers to the visual analysis of the motion picture such as shot, camera angle, costume, makeup, lighting, and many more. A film has all the compliments that make it perfect, both the setting, the players, and most importantly, the storyline. Usually, a story in a film can be taken from a particular story or a story that is deliberately prepared for the film itself. According to D.D.F. Rahardjo (Rahardjo, 2016), films are one of the media that can reflect the facts that occur in our daily lives. J. Baudrillard (Baudrillard, 1983), has shown that visual cinema is different from other audiovisual media; films could construct identity and become a means of cultural expression. The director can represent culture, and the audience can see how culture works in society (Sere et al., 2020).

Many films are produced based on real situations and conditions when the film is produced. In addition, there are also many films produced based on fictional stories. In film production, narrative elements such as characters are highly important and have a significant role. The producer requires actors and creates the characters required. The character with their characterization is an important value in a film and makes it colorful. During filmmaking, the expression of reality is recreated with realistic settings, tones, and modes (Utami, 2021).

Many films are deliberately made to fit people's lives, so it is not surprising that a film is a picture of everyday human life that makes certain values a reflection in building the characters of the characters in society. In the film, indeed, the director conveys the message he wants to convey through photography. This should enable the community to respond to conflicts that often occur in social life. In terms of performance, the purpose of this film is to convey a message to the audience (Aprilia et al., 2022). Likewise, the representation of gender in a film, for instance, is made according to the values and identities that exist in society so that the film comes alive. In addition, some films are made as fiction that still use the role of gender in it, which puts a certain gender into the spotlight either as an antagonist or protagonist.

In the sense of gender perspective, many films make gender an object in their films where the actors are acted according to their identity and how she or he shaped within a culture. Women's representation in the film is mostly taken from their everyday life. In the film, women's figures are portrayed as noble people, graceful, which, being a cleric or nuns, housewives, housekeepers, and gossipers. Gossiping practice within society is frequently represented in films. There are perceptions that women are gossipers. Thus, the depiction of reality is adopted, which is played in the film to get the real side of the film. In addition, films as one of the most popular works in the community will increase and strengthen the perception regarding women who are dubbed as gossip mongers, although in the real world, there are indeed those who have the same character, this does not rule out the possibility of forming persistent perceptions of women's identity are bad and flattened in society.

The image of a woman as a gossiper puts forward the side of women who are considered the main actors in the gossip field. For example, the film *Tilik* (2018), gossip in the film illustrates that Gossip is a favorite weapon for women (Kinasih, 2021). Gossip serves as a sharp reminder of how often women themselves perpetuate patriarchal ideology by exploiting other women instead of being the ones to overcome it (Angjaya, 2021). The other films that have presented women as gossipers are *Pitch Perfect 3* (2017), *Emma* (2020), *Mean Girl* (2004), *Easy A* (2010), and many more. These kinds of representation strengthen the idea that gossiping practice is womanish.

Women's Gossiping Practice in Tilik (2018)

Tilik is an Indonesian short film produced by Ravacana Films in collaboration with the Yogyakarta Special Region Provincial Cultural Office in 2018. *Tilik* is a Javanese (one of the rural provinces in Indonesia) word that means visiting. The film, directed by Wahyu Agung Prasetyo, had three achievements: two nominated in the official selection of World Cinema Amsterdam in

2019, and the winner *of Film Pendek Terpilih* Piala Maya 7 in 2019. An outline of the film is considered to represent the community; wherein the story content takes a culture in which the film was taken (Ravacana). The film was viral in Indonesia and trending on Twitter.

The film recounted the journey of a group of middle-aged women who boarded a truck to the hospital to visit the village head's wife. On the way, these women took a conversation dominated by gossip issues. The film presents three main female characters named Bu Tejo, Yu Sam, and Bu Tri. Three of them are all housewives. As the main character, Bu Tejo, continued to vilify Dian, a beautiful and independent girl accused of often seducing their husbands. Bu Tejo provokes other women to hate Dian. The conversation seems interesting as seen through their facial expression and the topic of gossip they are talking about. The film *Tilik* (2018) is a perfect short film with an interesting storyline that is presented the daily life of women in society. They love gathering in some places to talk to each other. They discuss anything including neighbor's life, other's love relationships, other people's jobs, neighbors' social media accounts, and many more. When they are meeting each other, gossiping practice is unavoidable.

In a scene, Bu Tejo is taking out the cell phone in her wallet to open her social media and opens an account in Dian's name to offer some of her photo posts with men to the women in the truck. Bu Tejo is delighted to give information and uses a slightly raised tone of voice to attract the attention of women around her. The women were immediately influenced by what Bu Tejo said, and they looked at the cell phone that was held by her. She feels successful to show the content of Dian's social media and the women around immediately approached her. Bu Tejo provided information about Dian's photo with an old man, that had succeeded to provoke women. The following dialogues between Bu Tejo and a woman are:

Bu Tejo: "Guys, come here, look at them. She poses like that?"

A woman: "...... May God forgive her."

Bu Tejo: "You need to learn to use your phone not only to show off, but to find some information, okay? My body is shivering just by looking at her picture."

Bu Tejo started to attract the attention of the women around her by offering evidence of the photo of Dian by saying *"guys, come here. Look at them."* Bu Tejo has the control to provoke women to be involved in discussions with Yu Sam. It came to like what Bu Tejo did by choosing the right topic to gossip by providing supporting evidence through photos on Dian's social media, so that can provoke other women to believe Bu Tejo. Gossip is a culture that unconsciously develops in society (Mustika, Agustina, 2021). The conversation of these women in the film exposes the negative side of talks among women as they are talking negative things about the third party, Dian. E. Eckhaus and B. Ben-Hador (Eckhaus, Ben-Hador, 2019) stated that gossip is an act that has traditionally been considered harmful to an organization and taken for granted. Gossip tends to have negative implications related to malice and jealousy.

This film successfully depicted Indonesian rural women as a gossiper. As they are presented as housewives, they have nothing to do unless doing household chores and gather with their neighbors. The gossiping practice then becomes their tradition, and gossip is labeled to those women. Moreover, the most significant element is the film presents women's characters wearing hijabs, a clear symbol of their faith, Islam. By highlighting this religious sign, it can be inferred that religion doesn't influence the act of gossiping. In Islam, gossiping (ghibah) is prohibited and considered a sin. Quran Surat An-Nur verse 19, Al-Hujrat verse 12, and some had stated the prohibition of gossip as it leads to *fitnah* (slander).

Within the film, the hijab they are wearing doesn't relate to their religious teaching. Gossiping practice is nothing to do with religious matters. By presenting Indonesian Muslim women as a gossiper, this film has given the representation that the gossiping practice is addressed to women without seeing their religion. Here, religious teaching is not applied to women's daily practices. Gender construction has put these Muslim women engaged with a negative vibe of gossiping as it is considered a sin in Islam. Further, this leads to women's stereotyping conduct that influences their cultural identity.

Women's Gossiping Practice in Pitch Perfect 3 (2017)

Pitch Perfect 3 (2017) is the second sequel of the *Pitch Perfect* series. Universal Pictures released the film in December 2017. This film has several achievements, such as the winner of Best Music Supervision for Film Budgeted Over 25 Million Dollars in Guild Music Supervisors (GMS) Awards 2018, winner of Best Contemporary Make-up, and nominee for Best Contemporary Hair Styling in Hollywood Makeup Artist and Hair Stylist Guild Award 2018, nominee in category

Favorite Movie and category Favorite Movie Actress for Anna Kendrick in Kids' Choice Awards USA 2018, winner in ReFrame 2018 as Narrative and Animation Feature, winner in Teen Choice Awards 2018 category Choice Movie Actress: Comedy for Anna Kendrick, and nominees in category Choice Movie: Comedy, Choice Movie Actress: Comedy for Hailee Steinfeld and Rebel Wilson (IMDb, n.d.).

The film raises the theme of independent women working together to achieve career success. Besides, this film highlights how women are present as gossipers. To achieve their goal, Bellas has to beat the new competitors they have never known. Like a general competition, this film features men and women groups who do their best to get DJ Khaled's attention. While the pressure was getting stronger, that gossip arose. According to T. Reynolds, R.F. Baumeister, J.K. Maner (Reynolds et al., 2018), competitive women will damage the reputation of their rivals by spreading gossip to improve themselves. This gossiping claims that they are better than the rival.

One character in the film, Emily, expresses her disappointment to the Bellas about Evermoist's attitude. The disappointment arises because Evermoist does not appreciate The Belles, which has been successful in being liked by many people, including DJ Khaled. Emily influences her friends to gossip about how bad Evermoist is. She said, "*Oh, look who it is. Did you guys see the way they got off the stage yesterday? They went out of their way not to congratulate us. They just see us as a threat.*" (Sie, 2017). The Bellas immediately looked at Evermoist without saying anything. Emily is seen as a gossiper, where she is peevish at Evermoist's attitude and is highly unethical. According to the study by A.C. Davis, C. Dufort, J. Desrochers, T. Vaillancourt, S. Arnocky (Davis et al., 2018), and J. Barkow (Barkow, 1992; McAndrew, 2014b) stated that gossip becomes more interesting when the people we talk about are essential and influential in our lives, such as rivals, competitors, coworkers, partners, family, or celebrities. Amy, as a gossiper, is represented when she wants to let down the Bellas' rivals. Her disappointment causes anger and causes them to take revenge by gossiping. According to A. Abdillah and N. Prihartanti (Abdillah, Prihartanti, 2016), anger and revenge are the dominant triggers for gossiping. This can lead to interpersonal or group problems, namely the Bellas and Evermoist.

This film represents how American women are involved in gossiping activities. The representation of women in film is significant because it has functioned as a medium of communication that impacts a person's perspective (Hartoyo, Tanjung, 2018). If the negative representation is always persistent, it can become a pattern that eventually forms stereotypes (Ibbi, 2018). This stereotype gives rise to specific labeling between women and men, namely in social and cultural construction (Ambon, 2014). Gossip will keep retaining a negative connotation, even though the gossip ranges from ordinary information with little filled with content to disparaging remarks and insults (Torres, Warren-Findlow, 2019). This film has represented women as gossipers by stressing that their gossip is in negative meaning, particularly to defeat their rivals.

Another character, Amy, tries to make a joke about the name Evermoist, the only women's Band to compete with The Belles in the USO touring competition. The scene portrayed the host called Evermoist, and they got a very enthusiastic audience. In this situation, Amy started gossiping by jokes with two soldiers beside her, as follows, "*Evermoist? Who came up with that name? My bum crack's a bit dry. Does anyone have an Evermoist towelette? My grandma's in a band right now. Nevermoist.*". The dialogue shows that Amy feels jealous of Evermoist, and she doesn't want her rival to get praise and be liked. She started gossiping with jokes to insulting and disgraceful Evermoist. But the soldier responds by sighing and "*Oh, God.*" His responses show that he is tired of what Amy is talking about and how he called God present and wants to stay away from Amy.

This indicates that women are more likely to start gossiping than men, especially when they talk badly (Davis et al., 2018). In this case, a woman's figure is depicted when they compete, and women tend to gossip about other women to make themselves look better. Where gossip is used to manipulate or damage the reputation of rivals by conveying negative information about them (McAndrew, 2014a). By spreading reputation-damaging information, it can undermine the social attractiveness of female competitors so that the praise that has been aimed at the object of gossip will suddenly stop. This film has shown how that gossip is appropriate for women and appropriate for men. This film has constructed women's behavioral engagement in gossiping as a common behavior and men's gossip is considered weird. The obvious representation of this film is Women are gossipers meanwhile men are not.

Women's Gossiping Practice in Emma (2020)

Emma is a British period comedy-drama film that Autumn de Wilde directed, and it was first released in 2020. The film tells the story of a young, beautiful, clever, and wealthy woman in the 1800s in England named Emma Woodhouse, who Anya Taylor Joy played. Emma's film describes the socio-cultural conditions of British society in the 1800s, both women from the upper-middle classes and the lower-middle classes. Several sides of women are depicted in the film, for example, women from the upper classes, including Emma. She is shown as a wealthy woman with dominant power so that she can control several people under her, including the female servants who work for her family. This can be seen in several scenes where Emma is seen watching her workers while choosing and picking Emma's favorite flowers. Besides, this film also – although not much – captures the social life conditions of the lower-middle-class women in that era. They are described as rigid robots that only obey and submit to their master's orders. But on the other hand, when they are not under the authority's supervision, they seem to enjoy jokes and gossip about other people.

Several studies proved that women enjoy gossip more than men (Davis et al., 2018). This is in line with what is depicted in this film. In almost every scene, the film shows more women engaging in gossiping practices, from the lower middle class to the upper class. F. T. McAndrew (McAndrew, 2014a) reported that females like to share gossip with their same-sex friends as with their romantic partners.

This film also portrayed women who tend to gather with same-sex friends and talk like the figure above. The film shows the female servants in casual conversation. They seem to talk about something interesting through their facial expression. The girls are having fun with their conversation. Doing gossip with jokes and humor is the safest way of gossiping because it is seen as a source of entertainment rather than moral matters (Ferreira, 2014; Morreal, 1994). It is free from 'short-sightedness' and 'cruelty', as it does not correspond to strong negative emotions. When these girls gossip while joking, they tend to feel less hostile toward the person they are gossiping about. However, gossip that looks light on the surface is quite serious if we look at it more deeply.

F.T. McAndrew (McAndrew, 2014a) stated that women are more comfortable gossiping with their same-sex friends than men. Gossip is seen as a reinforcer of intimacy in friendship relationships. Gossip is considered one communication method that strengthens a social relationship (Meinarno, Suwartono, 2011). Furthermore, M.B. Aghbolagh and F.S. Ardabili (Aghbolah, Ardabili, 2016) argued that people gossip to build intimate relationships, gain information, and have entertainment.

Gossip carried out by women from the lower middle class looks more casual and is merely for entertainment. In contrast, gossip initiated by upper-middle-class women, for example, Emma, has a pretty different tendency. She started the gossip as an expression of irritation over someone she didn't like. Women tend to initiate gossip more than men, especially about negative vibes, because they use gossip as indirect aggression to compete with their same-sex rivals (Davis et al, 2018).

In *Emma*'s film, the main character Emma talks about something negative about her rival, Jane Fairfax, especially when Miss Bates, Jane's aunt, triggers her.

Emma: *Heaven forbid that I should ever bore people half as much about all the Knightleys together, as Miss Bates does about Jane Fairfax. One is sick of the very name of Jane Fairfax. Every letter from her is read forty times over, and if she does but knit a pair of garters, one hears of nothing else for a month. I wish Jane Fairfax very well, but she tires me to death.*

Emma speaks the dialogue above to her best friend, Harriet. Emma's complaint comes after she hears a series of stories from Miss Bates about the luck of her niece Jane who a charming man has saved. Emma seemed sick of hearing Miss Bates' stories about Jane repeatedly. Emma hoped she wouldn't overwhelm everyone else as Miss Bates did. Although she wished Jane well, she was also sick of hearing Jane's story. Emma's cynicism is also personally influenced by her dislike of Jane, who has often been likened to Emma since childhood. Considering Jane as her rival, Emma becomes even more enthusiastic when she talks badly about Jane and her family. Women often use gossip as indirect, relational aggression (Vaillancourt, 2013). Emma did not directly attack Jane or Miss Bates, but she used gossip as a weapon to bring down her opponent. This film brings the representation of British women in the 18th century as a gossiper. In the film, gossiping is not addressed to the upper or middle social class. This film portrays that gossiping practice has no relation to social class.

Women's Gossip and its Effects on Gender and Cultural Identity

Gender is socially and culturally constructed within society giving the role to both sexes, men and women. Gender roles and functions have been constructed by society and passed down from time to time with all the changing demands in them. These roles are studied for their cultural diversity and can also be influenced by various factors, such as economic, political, educational, and other cultural (Aziaku, 2017). Gender can be judged based on how society views gender as a person's identity. Gender identity is determined by individuals' roles regardless of their body attributes and the sex assigned at birth (Lindqvist et al., 2021).

Gender roles entirely constructed by society limit a person's ability to carry out his role in society. As a result, a person cannot express himself, or if s/he crosses the line, s/he will be subject to social sanctions. Unfortunately, women's roles are more restricted than men's. This limit creates gender inequality, isolating women more than men in their societal position. Gender inequality is a result of social construction, which is a manifestation of all prejudices that come from the strong view of the position of each gender in a patriarchal society. In terms of gender, it seems to show the privilege that dominates. In this regard, women do not move freely and have unequal rights. The status of women continues to be determined by social and political ideology regarding their role in society which their people must implement, namely those related to the economy and public (Pawar, 2016).

The restriction of gender roles is closely related to gender stereotypes. Gender stereotypes are people's beliefs about the characteristics of males and females. The content of stereotypes varies over cultures and over time. These expectations are often related to the sexes' roles in the culture. Parents, siblings, friends, the mass media, and other agents of socialization convey these norms as we grow older. Men tend to dominate or be high achievers, while women dominate with caring and submissive behavior (Rubio-Bañón, Esteban-Lloret, 2016).

The three films, *Tilik* (2018), *Pitch Perfect* (2019), and *Emma* (2020) have presented women as gossipers. At the same time, these films support the idea that women gossiping practice is appropriate for women but inappropriate for men. E. Eckhaus and B. Ben-Hador (Eckhaus, Ben-Hador, 2019) argued that gossip is considered 'women's talk. From the 18th and 19th centuries, women have symbolized gossip as bad, despicable, destructive, and other bad connotations. Society considers gossip carried out by women always has negative connotations, such as spreading fake news, evaluating someone absent from the conversation, and destroying someone's reputation. Gender stereotypes are people's beliefs about the characteristics of males and females. Unfortunately, women's roles are more restricted than men's. Women are constructed as consumptive parties and men as productive parties. Practically, women are assigned as caretakers who take care of children, while men are money-makers. Women are constructed to talk a lot, while men think more. Women are constructed as gossipers, while men are constructed as gossip breakers. In terms of gossip, women who do gossiping practice are labeled with bad stereotypes because gossip is considered something bad, despicable, and destructive. Gossipers attached to women's identities further strengthen women's negative stereotypes within society.

These three films depict women as gossipers. The film *Tilik* depicts a group of Indonesian Muslim women who passionately enjoy gossip. The topics discussed are mostly about ugliness and ruin to one's reputation. Besides, *Pitch Perfect 3* portrays women as gossipers who use gossip as a weapon to bring down rivals in a competition. In addition, men are described as not interested in gossip even though they are invited to enter the gossip circle several times. In Emma's film, the practice of gossip is also only carried out by women from the lower middle class and upper middle class with different goals. Lower-middle-class women use gossip to entertain and talk about unimportant matters. In contrast, the practice of gossiping by upper-middle-class women is more tendentious toward bringing down opponents. Furthermore, the men in this film are depicted as figures who oppose and destroy gossip carried out by women. These three films represented women as the ones who are passionately enjoying gossip. This representation strengthens the image of women as gossipers. As a result, gossiping practice within society is considered appropriate for women and inappropriate for men. Thus, it's seemingly common for women to gossip, but it seems weird when men gossip. Finally, society believes that women are gossipers. When a society believes that women are gossipers, it becomes their gender identity.

Gender identity refers to an individual's understanding of one's gender. According to K. Bussey and A. Bandura (Bussey, Bandura, 1999), gender identity is positioned as a regulatory tool. It limits the basis of learning in children, that they judge gender from what they see and hear

around them. Thus, gender is a form of beliefs and stereotypes about gender that children use to organize information about the characteristics, experiences, and expectations of relationships between the sexes (Harahap, 2019). The existence of restrictions regarding the gender identity that is owned in society sometimes confuses the identity that is owned. Every human being whose perception has been formed due to the existing culture understands that he has been divided into one category. This refers to labeling oneself as male or female.

Furthermore, one of the former of cultural identity is the existence of a stereotype in society. Stereotypes shape what is considered right and exclude what is considered wrong. According to Stuart Hall (Hall, 1990), Stereotypes capture some characteristics of a person that are simple, clear, memorable, easy to understand, and widely known" and take away everything about how people have those characteristics. He stated that stereotypes are reduced, emphasized, normalized, and corrected the difference. He added that normal is classified as, acceptable, and abnormal is classified as unacceptable, then remove anything inappropriate and different. Therefore, another characteristic of stereotypes is "closure" and exclusion, the third point is that stereotypes of inequality tend to emerge in people with a lot of power gender as social and cultural construction has shaped women into a characteristic that one society expected (Hall, 1990).

Society has designed how women should behave, what is appropriate for them, and what behavior should be avoided. When society makes the norm, it becomes the belief, becoming the ideology internalized in human minds. The negative stereotype of women, when positioned as the second sex, strengthens the ideas about women. The common stereotype for women appears within society; intuitive, emotional, submissive, sympathetic, spontaneous, tolerant, cooperative, and faithful supporters. On the other hand, men have attributes such as logical, rational, aggressive, exploitative, strategic, independent, competitive, boss, and decision-maker. Stereotypes could be positive or negative. Stereotypes could be dangerous as they limit our ability to treat people based on gender. It's addressed to a narrow expectation related to behavior based on gender; then, people tend to search for the explanation or confirmation of people's behavior based on their gender.

4. Results

The analysis of *Tilik* (2018) has shown that women are gossipers. Within the film, the gossiping practice has no relation to religious matters. By presenting Indonesian Muslim women as a gossiper, this film has given the representation that the gossiping practice is addressed to women without seeing their religion. Religious teaching is not applied to women's daily practices. Gender construction has put these Muslim women engaged with a negative vibe of gossiping as it is considered a sin in Islam. *Pitch Perfect* (2017) has shown how that gossip is appropriate for women and inappropriate for men. *Emma* (2020) brings the representation of British women in the 18th century as a gossiper. In the film, gossiping is not addressed to the upper or middle social class. This film portrays that gossiping practice has no relation to social class. This film is also indicated that historically since the 18th-century women has addressed as gossipers. These three films have constructed women as gossipers based on their gender in the different cultures and countries where the women live. Women are gossiper finally lead to the negative stereotype of women.

This behavior is considered negative as the topic discussed is cursing others, spreading negative information, humiliating people, and somehow ruining other's people reputations. These films support the idea that women gossiping practice is appropriate for women but inappropriate for men. In gossiping practice, this behavior is appropriate for women, leading to a negative stereotype of women. Thus, This film has constructed women's behavioral engagement in gossiping as normal and acceptable and men's gossip is considered abnormal and unacceptable. Further, within the representation of the films, women's gossiping practice has no relation to religious matters or social class. In the end, this leads to women's stereotyping that influence their gender and cultural identity.

5. Conclusion

The films present women's characters in the whole scene and picture their gossiping practices. The films bring women's representation as gossipers and carry out the negative stereotype of women. These films have constructed women as gossiper which engage with the curse, no advantages, trivial, unproductive, and vain. The film was produced in different countries and at different times. These films seemingly describe women's behavioral engagement from the past to the present and strengthen the idea that historically within culture, gossipers have attached

to women; it is womanish. In the end, the cultural practice of gossiping is closely related to women and becoming normal and acceptable behavior for them.

6. Acknowledgments

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Parents' Role in the Virtual Education of Elementary Education Students During the Covid-19 Pandemic

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Abstract

Parental involvement is an important element in children's education, especially during their first years of schooling. Parents' participation in school activities has a beneficial impact on their children's academic performance, behavior and social skills. The aim of this research is to determine the role that parents played in the virtual teaching process of elementary school students during the Covid-19 health contingency, as classes moved online. This empirical study is based on a non-experimental cross-sectional investigation, in which parents (N = 249) from two elementary level academic institutions participated. A 36-item scale designed by Valdés, Martín and Sánchéz (2009) was used. For data analysis, EFA with polychoric matrices and descriptive statistics were used. The findings show an underlying structure of five factors that explain 69.76 % of the variance, with an acceptable absolute fit, structural fit, and parsimony in all goodness-of-fit statistics. The five factors are communication with the school, communication with the child, knowledge of the school, attendance, and help with tasks. The results imply that parent involvement was crucial during emergency remote teaching, especially in regard to maintaining communication among all stakeholders: parents, students, teachers, and school authorities. Though parents report struggling with school activites during emergency remote teaching, they felt satisfied with the quality of services received. Practical implications would be to open and maintain channels of communications among stakeholders.

Keywords: Covid-19 pandemic, elementary students, online education, parental involvement, virtual learning process.

1. Introduction

The COVID-19 virus threatened the survival of humanity at the end of 2019 and continues to cause severe damage and death, although with the hope of facing it with better results thanks to vaccines. Undoubtedly the Covid-19 pandemic has brought with it a new world order. Lockdown rules around the world meant that many activities were proscribed, and others were moved to online venues. Activities that were affected include banking, sales, tourism, and services among many others. However, education, which is the object of study in this work, is one of the sectors that was most affected, since due to indications from the health sector in the countries, following

the recommendation of the World Health Organization (WHO), face-to-face classes were no longer an option to continue with the students' education.

A recent UNICEF report (2021) indicates that more than 168 million children enrolled in different schools around the world missed a complete school year due to the Covid-19 health contingency. According to the UNICEF report, about 60 % of school-age students missed their school year due to the contingency. The report states that in two thirds of the countries in the region, schools have closed their doors permanently. LAC schools were closed for 158 days, thus exceeding the threshold of 95 days of closure in other countries. Between March 2020 and February 2021, LAC schools opened their doors on average six days, which is much lower than the world average of 37 days.

In the Mexican context, the agreement to suspend classes throughout the national territory was published in the Official Gazette of the Federation This agreement states:

Starting next Tuesday, March 24, all teaching and administrative staff of public schools, at all levels of education, will participate in "preventive voluntary isolation, in their homes", as part of the provisions to prevent the spread of Covid-19, reported the Secretariat of Public Education (SEP) (DOF, 2020).

Thus, students were forced to learn from home, working with educational programs developed from computer platforms to work in distance education, with students focusing on solving learning tasks. In this scheme, the teacher answers questions, analyzes the tasks sent electronically and provides feedback on the activities reviewed in class. Students have to search the web and present advances in online sessions and pose questions to the teacher to provide feedback on the questions.

Even before the pandemic, in 2019, scholars were highlighting the importance of establishing strategies for parental involvement in academic institutions with the goal of having both contribute to children's educational process (Đurišić, Bunijevac, 2017). Parental involvement is important for educational institutions. Parents are considered a necessary element to guarantee more meaningful and beneficial learning in children, especially in the first levels of elementary school.

Thus, fostering parental support of institutions has a positive impact on the entire educational system. According to these arguments, the following question emerges: What is the role that parents have played in the teaching-learning process of their children, through virtual teaching? Hence, the purpose of this study is to evaluate the role that parents played in the teaching-learning process in the virtual education of their children during Covid lockdown.
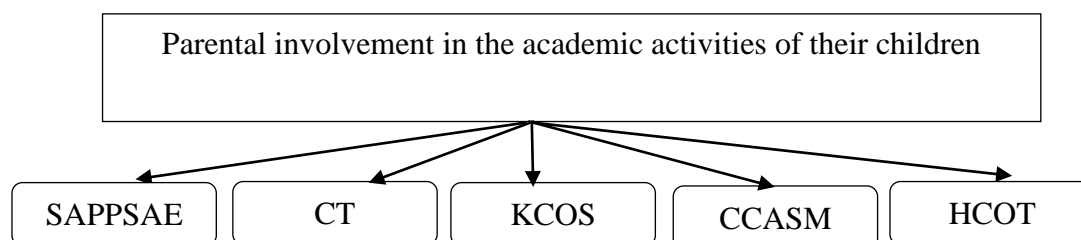
Fig. 1. The conceptual model

Notes: Description of the variables of the conceptual model. SAPPSA: School attendance and parental involvement in school activities. CT: Communication with teachers. KCOS: Knowledge of the curriculum and operation of the school. CCASM: Communication with children about school matters.
HCOT: Help in carrying out tasks.

Literature review

Undoubtedly, parents are an important element in children's education. The Covid-19 pandemic has demonstrated that, in the specific case of the virtual teaching process, involvement of parents is fundamental. Some studies have already commented on this. Llamas and Tuazon (Llamas, Tuazon, 2016), for example, have pointed out that parents feel comfortable when the educational system requires them to be involved in school activities. Collaboration of parents with school authorities leads to an improvement in the physical and academic performance of the school. Parents are encouraged to get involved and contribute to their children's learning, in turn motivating students to persevere in their studies.

The educational system, in order to stay abreast of changes, must be flexible, adaptable, and receptive to constant modifications, as suggested by Hamunyela (Hamunyela, 2008). The author also mentions that parents of higher socioeconomic levels tend to be more involved, and their involvement provides better results. She attributes this to greater cultural capital, though she mentions that parents in lower socioeconomic levels provide other types of support that are also beneficial. In addition, it is important to highlight that family support results in an improvement in academic performance, even modifying student attitudes and behaviors. In addition, it improves reading performance, which translates into quality homework.

More parental involvement also leads to better communication with their student children and improves trust, and this brings about better communication with the teacher. This, in turn, leads to a quality school relationship that benefits everyone involved in the educational process (Bazán et al., 2007). Family involvement in the virtual teaching process of the students, in addition to helping improve performance, also reduces school absenteeism, as Garcia and Thornton (Garcia, Thornton, 2014) state, in addition to restoring confidence, and improving school grades, social skills, and student behavior.

Although the recent event that affected the world population brought with it a series of structural changes throughout the world, the educational sector had to pay special attention to technological transformation, since the confinement derived from Covid-19 required it. Educational institutions around the world found themselves forced to move their classes online; some were better prepared for this than others. Although, in some cases, school institutions were faced with a certain degree of difficulty and confusion (Zapata-Garibay et al, 2021). Garrison (2000) points out that, due to advances in technology, the theoretical proposals of distance education have faced confusion around the phenomenon of virtual education, since the new technologies that have been implemented, as well as the technological tools, the academic programs, the new audiences and providers have posed great challenges to the development of this educational modality.

The concerns Garrison (Garrison, 2000) raised decades ago had already been glimpsed before the confinement derived from the SAR-COV 2 pandemic in 2019 (Covid-19). This suggests that online or virtual education, has faced complications with the passing of time. In this regard, what modern constructivist and connectivist theory exposes is relevant, where it highlights the value of the interaction between both parties for the development of cognitive skills (Anderson, 2008). In any educational model, but especially in the virtual modality, the teacher has as one of their main tasks to stimulate the motivation and active involvement of the students and increase the potential meaning of the academic materials, which implies promoting a series of mechanisms that allow students to assume the role of constructors of their knowledge.

On the other hand, specialists in practice, teachers, and educators, are not prepared, either from a theoretical or a motivational perspective, to carry out any kind of change. Digital learning is causing an educational disruption because it poses a drastic change in supports and methods. This subject has been much debated and the conclusion is that the trend is not exhausted yet. On the contrary, the rupture continues with new technologies, innovations, and disruptive technologies, as well as digital learning (García, 2017).

Parents' involvement in their children's school is a key factor in improving students' school performance. In this regard, Lara and Saracostti (Lara, Saracostti, 2019) carried out a study in Chile whose objective was to analyze the associations between parents and their involvement in school and the academic performance of children. For this purpose, they considered a sample of 498 parents or guardians of children who were in elementary school in 16 public schools. To do this, they established three different involvement profiles: high, average, and low, whether they participate from home or at school, at the invitation of the students themselves, the school, or the teachers. The findings they report suggest the existence of differences in the academic performance of the students between the profiles of parental involvement; students whose parents are very little involved show a lower performance.

The determining moment in which parental involvement was especially required was the recent period of confinement due to the Covid-19 pandemic, on which this work focuses. This pandemic event was a trigger for virtual education, in which students of all educational levels in the world had to migrate to videoconferencing to receive school classes corresponding to their study programs. Technology was an important means for this purpose.

Regarding the technology implemented in virtual education due to lockdown, the work of Exposito and Marsollier (Exposito, Marsollier, 2020) carried out in the Mendoza region in the Republic of Argentina, focused on exploring the strategies, the pedagogical and technological resources that teachers used most frequently in the virtual model implemented in the preventive confinement of educational institutions, prepared in the face of the global health emergency situation by COVID-19. In their study, 777 people participated, mostly teachers from educational institutions of different educational levels. In their findings, they determined that, according to the type of management, the educational level, the socioeconomic situation of the students, the academic performance and the support from the student's family, the results indicate that there are socio-educational inequalities in students (Exposito, Marsollier, 2020).

In Mexico, the move to online learning was complicated by the fact that not all students have easy access to internet, or to internet-capable devices especially in rural areas (Padilla Rodríguez et al, 2021). Zapata-Garibay et al. (2021) mention that less than half the population has access to computers, and only around 56 % of the country has internet at home, but the service is not always reliable.

In sum, though distance or virtual education is not a new phenomenon, the Covid lockdown forced institutions around the world to adopt the modality for all its educational activities. Some institutions were better prepared than others. Additionally, moving classes online proved easier for older students than for younger ones; the move was especially difficult for students at the elementary school level (Padilla Rodríguez, 2021).

This situation forced parents to take on a responsibility with their children in this phase of the teaching process, turning them into determining actors in the process and unconditional support for teachers. On this topic, the work by Garbe et al. (Garbe et al., 2020) is relevant, as it is considered one of the pioneering works on the impact of the pandemic on the educational process. In their study they describe the experiences that parents lived with their children during the closure of schools caused by COVID-19. Through an online survey they obtained information from parents, focusing their questions on how they felt about the closure of schools and what were the struggles or obstacles that they experienced while supporting their children in their school activities at home.

The most relevant results indicate that though practically all the parents who participated in the study agreed with school closures and were satisfied with the support they received from the institution, they still struggled. The parents mentioned difficulties with motivating the children to study, with accessibility to the online materials, and with achieving satisfactory learning outcomes (Garbe et al., 2020; Zapata-Garibay et al., 2021).

With the arguments extracted from the theoretical review, and in order to answer the questions of the study and the achievement of the objectives, the methodological design used for the development of the empirical study is described below.

2. Materiales and methodos

The study design is non-experimental, descriptive, exploratory, correlational, and cross-sectional.

Participants

253 parents (mothers and fathers) of students who attend the first to fourth year of elementary school participated in the study. To apply the test, we had the support of the teachers *María Guadalupe Vega Durán* and *Selmi Jenzuni Amador Gómez* from the "Alejandro Sánchez" primary school in the Port of Veracruz. Parents agreed to answer the survey under the condition that it would not affect their children in any way. They were assured of this; the reason for the survey and its content was explained to them, anonymity was guaranteed, and the survey was applied.

Instrument

In the review of the specialized literature, a scale developed by Valdés et al. (2009) was identified, which originally consists of 36 items on a Likert scale whose range is from 0 = never to 4 = always, as well as questions about the profile of the respondents. The scale is made up of five factors: School attendance and parental involvement in school activities, Communication with teachers, Knowledge of the curriculum and functioning of the school, Communication with children about school matters and help in carrying out of tasks. In the result of their study, Valdés et al. (2000) only obtain a scale made up of 23 items, which integrates only three factors. This reduced scale is used in our study, along with indicators of the participants' profile.

Procedure for data analysis

First, the internal consistency of the test and the normality of the data are assessed, then an exploratory factorial analysis is performed with orthogonal Varimax rotation, if the normality of the data is verified, otherwise, use Polychoric correlation matrices if the univariate distributions of ordinal elements are asymmetric or with excess kurtosis (Muthén, Kaplan, 1985; Ogasawara, 2011; Richaud, 2005; Timmerman, Lorenzo-Seva, 2011). Once the set of observed variables has been obtained, it will be reduced to a factorial structure (Kline, 2005), to empirically obtain the covariance of the scale items (Yela, 1966).

Table 1 shows Cronbach's alpha coefficient, which is > .8 in each group of indicators evaluated, which implies an acceptable internal consistency.

Table 1. Case Processing Summary

Cases	N	%	Cronbach's Alpha	N	Test components
Valid	249	98.4	.845	35	Test with 35 questions
Excluded(a)			.885	26	Scale and variables CE, CH, CON-E
	4	1.6	.875	23	Only scale
Total	253	100.0			

ª Elimination by list based on all the variables of the procedure.

Table 2 describes the descriptions of each item, and the asymptotic significance with a value of 0.00, which does not exceed the threshold of 0.05, so the data does not follow a normal distribution. Therefore, the analysis of the data matrix is carried out through the use of polychoric matrices.

Table 2. The profile of the study sample

Variables	N	μ	Standard Dev	Z Kolmogorov-Smirnov	Sig. asintót. (bilateral)
Gender	253	1.1621	.36923	8.0735	0.00
Age	253	3.0079	.76632	4.4297	0.00
PerViven	253	2.9012	.32446	8.4100	0.00
Marital-status	253	1.6957	.51008	6.3079	0.00
School parents	253	2.9130	1.00808	2.9434	0.00
Number of children	253	2.0870	.71848	3.8782	0.00
Ocupation-Father	253	3.0435	1.42890	4.0330	0.00
Ocupation-Mother	253	2.9328	1.72500	3.9477	0.00
School children	253	2.5296	1.22317	3.3314	0.00
Item 1	253	3.5099	1.10055	3.6239	0.00
Item 2	253	3.3281	1.37115	2.8812	0.00
Item 3	253	4.6008	.73106	6.7267	0.00
Item 4	253	3.6838	1.27039	3.2710	0.00
Item 5	253	3.4308	1.25679	2.7935	0.00
Item 6	253	3.6522	1.29620	3.5364	0.00
Item 7	250	4.2480	1.09145	5.2270	0.00
Item 8	253	4.6917	.64842	7.4652	0.00
Item 9	253	4.2213	.98320	5.0176	0.00
Item 10	253	4.2964	1.14220	6.3469	0.00
Item 11	253	3.0909	1.30765	3.0485	0.00
Item 12	253	3.8221	1.29865	4.0175	0.00
Item 13	253	4.5613	.74616	6.4503	0.00

Item 14	253	3.0395	1.27492	3.3087	0.00
Item 15	253	4.1937	1.10825	5.0886	0.00
Item 16	253	4.5731	.78148	6.7277	0.00
Item 17	253	4.4350	.8913	6.0647	0.00
Item 18	253	3.8696	1.28591	4.2759	0.00
Item 19	253	4.4071	.94084	6.0439	0.00
Item 20	253	4.2727	1.09505	5.4015	0.00
Item 21	253	4.4941	.95378	6.3895	0.00
Item 22	253	3.7194	1.29571	3.4040	0.00
Item 23	253	4.4625	.89286	6.2736	0.00
CE	253	2.4190	.61589	4.9854	0.00
CH	252	2.8294	.41708	8.0009	0.00
CON_E	253	2.6087	.52803	6.3486	0.00
N valid	249				

The main characteristics of the participants' profile were: 83.8 % who answered the test were fathers, followed by 16.2 % corresponding to mothers, whose ages ranged from 31 to 40 years (52.2 %), followed by 26.1 % in the range of 41 to 51 years, 18.2 % between 20 to 30 years of age. 90.9 % indicate that the family nucleus is made up of 3 or more members, 64.8 % being married and 32.8 % single fathers or mothers. 47.8 % have 2 children, followed by 30.4 % of 3 or more and 21.7 % only have one child.

The education of the parents who participated is: 31:2 % with high school studies, 29.2 % with secondary studies, 28.5 % with university level, 7.5 % with only elementary school and 3.6 % said they have a postgraduate degree. In relation to the occupation of the father of the family, 35.6 % are workers, 24.9 % professionals, 16.2 % merchants, 10.3 % technicians and the remaining 13.0 % do not work, from this last percentage it is inferred that they are attending housework.

Regarding the mother's occupation, 37.9 % do not work, followed by 21.7 % who are merchants, 28.5 % are professionals, 9.5 % workers and 2.4 % technicians. Table 3 and 3b show the profile of the participants, where we can see that the highest percentage of participants corresponds to the male gender with 83.8 %, which means that the father could have been more involved in supporting his children, in virtual classes. 64.8 % correspond to married participants and 32.8 % to single parents (father or mother), with high school (31.2 %), secondary (29.2 %) and university (28.5 %), 47.8 % have 2 children, 35.6 % are workers, 37.9 % of the mothers do not work and the level of schooling of the children is the fourth year with 32.4 %.

Following the methodology proposed by Muthén and Kaplan (Muthén, Kaplan, 1985); Richaud (Richaud, 2005); Ogasawara (Ogasawara, 2011); Timmerman and Lorenzo-Seva (Timmerman, Lorenzo-Seva, 2011), the matrix of polychoric correlations is described below in Table 3.

The values described in Table 3 show an acceptable correlation.

Table 3. Polychoric correlations matrix

Variable	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	V11	V12
V1	1.00											
V2	0.61	1.00										
V3	0.40	0.27	1.00									
V4	0.62	0.57	0.41	1.00								
V5	0.60	0.50	0.32	0.69	1.00							
V6	0.64	0.62	0.40	0.70	0.72	1.00						
V7	0.47	0.42	0.54	0.45	0.38	0.47	1.00					
V8	0.32	0.24	0.75	0.32	0.30	0.34	0.51	1.00				
V9	0.27	0.17	0.61	0.24	0.24	0.32	0.48	0.67	1.00			
V10	0.33	0.21	0.55	0.33	0.24	0.32	0.48	0.60	0.41	1.00		

V11	0.12	0.10	0.18	0.10	0.11	0.13	0.04	0.26	0.21	0.24	1.00
V12	0.22	0.26	0.38	0.26	0.19	0.22	0.39	0.38	0.35	0.34	0.08
V13	1.00										
V14	0.14	1.00									
V15	0.59	0.17	1.00								
V16	0.69	0.20	0.74	1.00							
V17	0.69	0.16	0.69	0.85	1.00						
V18	0.44	0.08	0.35	0.36	0.36	1.00					
V19	0.65	0.17	0.67	0.74	0.75	0.42	1.00				
V20	0.45	0.04	0.32	0.40	0.37	0.59	0.43	1.00			
V21	0.50	0.12	0.34	0.42	0.40	0.55	0.44	0.70	1.00		
V22	0.22	0.14	0.20	0.22	0.22	0.51	0.31	0.35	0.54	1.00	
V23	0.49	0.17	0.54	0.60	0.61	0.32	0.60	0.39	0.45	0.32	1.00

They also show that the matrix does not constitute an identity matrix, according to the value of the determinant close to zero (0.000001), the goodness of fit 3228.4 with 325 *df* and *p-value* of = 0.000, so the AFE development is feasible (Table 4).

In the same idea, the values shown by the Bartlett test of Sphericity and KMO > 0.8 are good in the terms suggested by Lorenzo-Seva (Lorenzo-Seva, 2003).

Table 4. Bartlett test of Sphericity with Kaiser

Adequacy of the correlation matrix	
Determinant of the matrix	= 0.000001322366843
Bartlett's statistic	= 2772.9 (df = 253; p =0.000010)
Kaiser-Meyer-Olkin (KMO) test	= 0.88659 (good)

Table 5 shows the values of the five components (extracted factors) that explain 69.76 % of the cumulative proportion of variance of the phenomenon under study. These factors report an eigenvalue greater than 1.

Table 5. Explained variance based on eigenvalues

Factor	Eigenvalue	Proportion of Variance	Cumulative proportion of Variance
1	9.86734	0.42901	0.42901
2	2.06755	0.08989	0.51891
3	1.65064	0.07177	0.59068
4	1.56421	0.06801	0.65868
5	0.89513	0.03296	0.69760

Table 6 describes the indicators for each factor that showed loads greater than 0.400; those with loads lower than 0.400 were omitted.

The results described in the rotated matrix show a new integration of the indicators, which is compared with the scale proposed by Valdés et al. (Valdés et al., 2009). In their study, they develop a specification table made up of five factors according to the theory.

Table 6. Rotated loading matrix

	F1	F2	F3	F4	F5
V1	0.719				

V2	0.662		
V3			0.924
V4	0.787		
V5	0.821		
V6	0.944		
V7			
V8			0.840
V9			0.720
V10			0.433
V11		0.825	
V12			
V13			0.651
V14		0.685	
V15			0.867
V16			0.914
V17			0.955
V18		0.746	
V19			0.911
V20		0.902	
V21		0.756	
V22		0.655	
V23			0.447

In the development of the empirical study, they carry out an orthogonal Varimax rotation, resulting in an underlying structure composed of three factors, where 23 indicators are integrated. In addition, three items are developed regarding the level of parental involvement in children's school activities. Table 7 shows the values obtained from the absolute fit of the model, structural fit and parsimony, which are acceptable according to the theoretical criteria.

Table. 7. Goodness of fit statistics values

GOODNESS OF FIT STATISTICS		
Chi-Square with 205 degrees of freedom	= 331.663 (P=0.000010)	High
Chi-Square for independence model with 325 degrees of freedom	= 3228.357	High
Non-Normed Fit Index (NNFI; Tucker & Lewis)	= 0.93	Acceptable
Comparative Fit Index (CFI)	= 0.96	Acceptable
Goodness of Fit Index (GFI)	= 0.99	Acceptable
Adjusted Goodness of Fit Index (AGFI)	= 0.99	Acceptable
Goodness of Fit Index without diagonal values (GFI)	= 0.99	Acceptable
Adjusted Goodness of Fit Index without diagonal values (AGFI)	= 0.99	Acceptable

Source: own (data obtained with software Factor 10)

Derived from the study carried out by Valdés et al. (2009), they initially proposed a scale comprised of five factors, but in their analysis, they reported the reduction of the scale by three factors (Table 8).

Table 8. Comparison between original scale original and reduced scale

Original scale proposed by Valdés et al. (2009).				
1) School attendance and parental involvement in school activities.	2) Communication with teachers.	3) Knowledge of the curriculum and operation of the school.	4) Communication with children about school matters.	5) Help in completing tasks.
Items 1 to 7	Items 8 to 15	Items 16 to 19	Items 20 to 25	Items 26 to 36

Reduced scale of three factors		
Factor 1 *Communication with the school*	Factor 2 *Communication with the child*	Factor 3 *Knowledge of the school*
Talk with the teacher about your child's learning (.896) Talk with the teacher about any concerns expressed by your child (.869) Attend school meetings (.803) Talk with the teacher about how the child does homework and participates in class (.792) Talk with the teacher about your child's homework (.790) Talk with the teacher about your child's performance and behavior (.788) You have a good relationship with your child's teacher (.740) Attends when required by the school (.724) Attend expert talks organized by the school (.686) You pick up your child from school (.658) You have a different opinion regarding what affects your child's behavior (.626) Participate in raffles organized for the improvement of the school (.607) Supervise the doing of tasks (.684) Different opinion regarding what affects academic performance (.575)	Talk to your child about their classmates (.750) Talk with your child about what s/he did at school (.727) Talk with your child about what s/he did in the different classes (.720) You are aware of the support services provided by the school (.713) Talk with your child about the relationship s/he has with their teacher (.705)	Know the evaluation system of the school (.743) Know the school regulations (.688) Know the training and experience of the child's teachers (.639) Praise child when s/he completes schoolwork (.589)

Source: elaborated with data of Valdés et al. (2009).

In relation to this scale, this study (Table 9) shows the scale resulting from the analysis, which is made up of five factors that represent 69.76 % of the variance of the phenomenon studied.

Table 9. The structure resulting from the empirical study

Factor 1 1, 2, 4, 5, 6	*Factor 2* 11, 14	*Factor 3* 18, 20, 21, 22	*Factor 4* 3, 8, 9, 10	*Factor 5* 13, 15, 16, 17, 19, 23
1. Talk with the teacher about your child's learning (0.719) 2. Talk with the teacher about any concern	11. Have different opinion in relation to what affects your child's behavior (0.825)	18. Know the support services provided by the school (0.746) 20. Know the evaluation system of the	3. Attend school meetings (0.924) 8. Attend when required by the school (0.840) 9. Attend the	13. Supervise the doing of homework (0.651) 15. Talk with your child about their classmates (0.867)

expressed by your child (0.662)

4. Talk with the teacher about how child performs tasks and participates in class (0.787)

5. Talk with the teacher about your child's homework (0.821)

6. Talk with the teacher about your child's performance and behavior (0.944)

14. Have different opinion regarding what affects academic performance (0.685)

school (0.902)

21. Know the school regulations (0.756)

22. Know the training and experience of your child's teachers (0.655)

expert talks organized by the school (0.720)

10. Pick up your child from school (0.433)

16. Talk with your child about what s/he did at school (0.914)

17. Talk with your child about what s/he did in the different classes (0.955)

19. Talk with your child about the relationship s/he has with their teacher (0.911)

23. Praise your child when s/he completes schoolwork (0.447)

* Items 7, 12 did not present acceptable loads
(7) Maintain a good relationship with your child's teacher; (12) Participate in raffles organized for the improvement of the school

Source: elaborated with data of Valdés et al. (2009)

Finally, the result of the three indicators that measure communication with the school, communication with the child and knowledge of the school in terms of low, average, and high levels is as follows (Table 10).

Table 10. Level of communication

Communication with the school			
	Frequency	%	∑
Low	17	6.7	6.7
Average	113	44.7	51.4
High	*123*	*48.6*	*100*
Total	253	100	
Communication with the child			
	Frequency	%	∑
Low	4	1.6	1.6
Average	35	13.8	15.4
High	*214*	*84.6*	*100*
Total	253	100	
Knowledge of the school			
	Frequency	%	∑
Low	5	2	2
Average	89	35.2	37.2
High	*159*	*62.8*	*100*
Total	253	100	

Source: own

The results of the three variables show a high level of communication with the school (48.6 %), communication with the children (84.6 %) and knowledge of the school (62.8 %), therefore it can be observed that the role of the parents was decisive in this pandemic event.

3. Discusssion and results

From the analysis of the data, there are elements to be able to discuss the results from different angles. A first measurement allowed validating the data matrix, which shows that it is reliable, but without multivariate normality, which could be corrected with the polychoric matrix procedure. Subsequently, a structure of five factors was obtained, which is explained by 69.76 % of the variance and finally the level of communication with the school, with the child and the knowledge of the school were identified, from three parameters: low, average, and high.

One of the important indicators is related to the involvement of fathers (83.8 %) who were the ones who answered the test. This is contrary to the common belief that it is mothers who have been most involved in their children's education during the pandemic. On the other hand, it was verified that the data matrix is not an identity matrix where the values of the diagonal are (1) and the rest of the data have values (0). However, the normality of the data could not be verified, so it was necessary to use the EFA with polychoric matrices, from which a matrix with acceptable correlations was obtained. In addition, the value of Bartlett's test of Sphericity, is very acceptable (> 0.8). Subsequently, the extraction of components was carried out, where a structure composed of five factors was obtained. The hierarchy of each item and its factor load described in Table 9 explains the following factors:

Communication with teachers about children's issues

One of the components with the greatest weight in the factorial loads and communalities, is the communication of the children's parents with teachers, in matters related to the children. The performance and behavior of the children represents one of the most important drivers of that communication, in addition to the tasks assigned to the children. It is possible that the instructions given by the teachers to the students were not clear, or the student did not understand them correctly. and that is when the parent who intervenes to support their children prefers to clarify possible doubts with the teachers.

Communication among teacher and parents involves the children's learning. In short, this component groups together situations that arise in practice and where parents play a very important role in the performance and development of their children, within the virtual teaching process.

Opinion of parents regarding the performance of their children

In this component composed of two indicators, the opinion of parents seems to digress from that of the teachers and the school, since it differs with respect to what affects their children's academic performance and behavior. It is not unusual to find different opinions, as parents and teachers see the children in different contexts. This does not justify the fact of the difference of opinion.

Knowledge of school procedures

It is important for parents to know what services the school provides to support their child, evaluation criteria and procedures, school regulations, and, very importantly, the training and educational background of the teachers. It is understood that teachers not only help students develop in academic fields, but they also have an impact in promoting the fundamental values of the person and good behavior, to name some functions of teachers and academic authorities.

Attendance and involvement in school matters

Parental involvement also includes meetings organized by the academic authorities of the school, in which they are invited to discuss issues associated with the teaching process and student performance. Similarly, they are invited to talks organized by the school with experts on different topics, which serve as support and guidance for parents. With the appearance of Covid-19 and its subsequent forced confinement, all these types of activities were carried out through videoconferences, which implies an effective parental involvement, both in supporting their children in the virtual teaching process, as in the interaction with educational institutions, with teachers and with parents. Although an indicator was included in this factor that refers to the parents' involvement in retrieving their child from school, during this confinement process it was not applicable, considering that immediately after Covid-19 was declared a pandemic by the Organization World Health, traditional face-to-face classes were suspended, until further notice.

Communication with children

Beyond educational processes, communication between parents and their children is fundamental, because this fosters, in addition to good communication, family integration that over time brings benefits to all members of the family. However, this factor specifically addresses the issue of communication between parents and children, about homework, the relationship of children with teachers and other authorities of the institution with whom they have contact, about peers of class, about the activities they carry out inside and outside the class, since with this information parents, in addition to being aware, have elements to better supervise the academic life of their children. Of course, praise derived from some action such as completing tasks and good performance, helps the student's esteem, since, the recognition by parents towards their children is beneficial (Valdés et al., 2009).

The five factors that constitute the underlying structure that explains the role of parents in the virtual teaching process of children are consistent with the proposals of Llamas and Tuazon (2016) who point out that parents feel comfortable when the educational system requires their involvement in school activities. In addition, as Hamunyela (Hamunyela, 2008) refers, the educational system must be flexible, adaptable and receptive to constant changes.

In the components called "communication with the children" and "communication with the teachers" which had the highest factorial loads, these are consistent with the proposal of Bazán et al. (Bazán et al., 2007), who emphasize the change that the family has had in this educational process, which improves communication and trust with their children, which results in better communication with the teacher. In addition, this argument coincides with what was stated by García and Thornton (2014) who refer that the involvement of the family in the virtual teaching process contributes to improving performance and student behavior, improves grades and social skills, reduces school absenteeism, and restores confidence.

4. Conclusion

Undoubtedly, the progress of technology, and the increase in empirical evidence and theoretical proposals on distance education, have provided fundamental support around the virtual education modality. The new technologies and the providers of technological tools, the study plans in the new academic offer, have posed important challenges to the development of this modality.

Without a doubt, the virtual modality or online education has brought important challenges, but at the same time it has brought complications, long before the appearance of the SAR-COV 2 virus and work has been done on its solution.

The fundamental role that parents carried out in full confinement and that they still carry out today in this educational process, which still continues virtually in several institutions, is clearly a determining role for parents that generates benefits in the performance of students, especially at the basic levels of elementary and secondary education.

Virtual education is here to stay, and educational institutions already integrate both modalities into their academic offer, both face-to-face and virtual, even mixed. Perhaps this action is as a vision for the future in the face of possible pandemic events, or probably to position the academic offer for greater coverage in other contexts, but whatever the main reason for this, what is a fact is that the system educational has changed.

At the academic and scientific level, it will be up to researchers and the academics institutions continue generating empirical evidence regarding this phenomenon, in the search for answers to research questions that arise. Parents whose children attend the educational levels where their involvement is necessary, will then become intervening actors in the training process of their children, and it will be up to the educational institutions and authorities to continue innovating in the academic offer to be at the vanguard of the needs of the population in any event which requires the implementation of decisive actions to face it in the best possible way.

5. Conflict of interest

The authors of the study declare that there is no conflict of interest.

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Freedom of Expression under Martial Law

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Abstract

The article examines realizing the right to freedom of expression under martial law conditions. The authors analyze the concept, content, and guarantee of the right to freedom of expression within national and international legal orders. In particular, the guarantees right to freedom of expression are considered. The study explicitly focuses on how the constitutions of various countries determine the conditions for restricting freedom of expression. Most national constitutions consider the right to freedom of expression as a relative right that may be subject to interference to protect national security, the privacy of individuals, the authority of justice, the protection of commercial property, etc. In the European Court of Human Rights (ECtHR) case law, at least such elements of freedom of expression are highlighted: freedom to adhere to views; freedom to disseminate information and ideas; freedom to receive information and ideas; freedom of the press; freedom of radio and television broadcasting.

The ECtHR's approaches to derogation are studied. The ECtHR`s jurisprudence contains several cases related to limiting freedom of expression during the derogation. The authors argue that despite security threats, the ECtHR believes that without dialogue within society, a democratic process is impossible. Therefore, imposing disproportionate restrictions on freedom of expression violates Art. 10 of the Convention on the Protection of Human Rights and Fundamental Freedoms (hereinafter ECHR or Convention). Criteria for determining the proportionality (a necessity in a democratic society) of interference with freedom of expression under martial law can be: the sphere of social relations to which the information belongs; the primary source of information; credibility of information; consequences of dissemination of information; the subject of information dissemination; method of dissemination of information.

Keywords: freedom of expression, derogation, martial law regime, armed conflict, legal remedies, freedom of information, European Court of Human Rights. derogation.

1. Introduction

Freedom of expression (or freedom of speech; also, in this research - freedom of the press and freedom of media) is a fundamental human right closely related to one's identity and worldview. The idea of freedom of expression arose in ancient times and accompanied scientific and social progress. In particular, in analyzing the development of this freedom, the Norwegian researcher Gunnar Skirbekk cites three famous people who suffered for their statements: Socrates, Jesus of Nazareth, and Galileo Galilei (Skirbekk, 2019).

Freedom of expression is crucial for the functioning of the entire society, maintaining public dialogue and democracy. As the High Representative of the EU emphasizes, "... by facilitating the free flow of information and ideas on matters of general interest, and by ensuring transparency and

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accountability, independent media constitute one of the cornerstones of a democratic society" (Borrell, 2022). Therefore, without establishing adequate guarantees of freedom of speech, the functioning of most of the tools of democracy - free elections, referenda, etc. - is impossible. One of the essential indicators of democracy in a particular state is the index of freedom of speech, which is monitored by Reporters without Borders. During this monitoring, the economic, sociocultural, and political contexts, legal framework, and safety are considered (World Press, 2022).

Freedom of expression is not absolute, and often there is a need to balance it with other rights (e.g., the freedom of conscience, the right to privacy, etc.). Media freedom may be subject to proportionate restrictions in the conditions of "war or other emergency threatening the nation's life". The role of media in the conditions of martial law is difficult to overestimate. They are essential for operationally informing the population about the challenges and threats that arise from hostilities and for propaganda and counter-propaganda, the relevance of which increases in war conditions.

According to the position of the Council of Europe, "free, independent and impartial media is one of the basic foundations of a democratic society and can contribute to the protection of civilians and the prevention of conflicts, as well as draw the attention of the international community to the horrors and realities of conflict" (Principles, 2022). Proof of the close connection between freedom of speech and the situation of the armed conflict that continues in Ukraine is, among other things, the fact that in 2022 Ukraine lost nine positions in the World Press Freedom Index. According to the report, "... the war started by Russia on February 24, 2022, endangers the survival of Ukrainian mass media. In this "information war" Ukraine is at the forefront of the expansion of the Kremlin's propaganda system" (World Press, 2022). The decrease in the ranking position (from 97th to 106th place) is connected, among other things, with the restrictions imposed on press freedom under the martial law regime.

The ongoing war in Ukraine significantly differs from other major conflicts of recent decades. On the one hand, these differences are determined by the scale of the armed conflict and its localization. This armed conflict is taking place in a European country with a large territory, a population of 40 million, and a considerable number of objects, the impact of which, by military means, can cause critical artificial disasters (nuclear and hydroelectric power plants, chemical plants, metallurgical plants, etc.). With international humanitarian law's general prohibition of damage to civilian infrastructure objects, such disasters are almost inevitable. A feature of this armed conflict is the vast number of forced migrants, which is measured in millions and may increase in the future. Even the conflict of the 1990s in the former Yugoslavia was not so dangerous for European security.

Information is critical in such an armed conflict. The level of access to objective information about the circumstances and processes within the armed conflict can become a factor in the survival of hundreds of thousands of people. Based on factual data and assessment of the situation and threats, these people can make appropriate decisions for themselves and their families. These decisions are critically important - to stay or not in a certain territory, to invest in one's businesses, or to cease them, etc.

Therefore, restricting access to information under martial law can become a factor of critical influence on individuals, decisive for preserving life and health. We must consider that the State's priorities under martial law are focused, first of all, on the general interest of surviving the community and preserving the nation as such, and can sacrifice the fate of a specific person.

On the other hand, the war in Ukraine is the first war of such a scale that takes place in "live broadcasts" or is positioned through the distribution of recorded events (hitting missiles at particular objects, the results of the action of anti-aircraft defenses, etc.), public speeches of the hostilities participants, bloggers who call themselves "war correspondents" and even "owners" of private military companies. The unimpeded exercise of freedom of speech and freedom of expression can be used to gain a military advantage for one or the other side of the conflict, cause a real threat of destruction of civilian objects (intentionally or because the adversary, using available information sources, considered them appropriate for attack and proportionate following the norms of international humanitarian law).

The legal remedies of the martial law regime in Ukraine impose rather severe restrictions on exercising freedom of speech and media freedom. In particular, quite reasonable and adequate administrative and criminal liability measures are envisaged, for example, for distributing photo and video materials about circumstances related to military actions, military logistics, etc. But, even during the war, citizens are entitled to know what their government is doing if it does not

threaten national security or the performance of specific military tasks. Therefore, measures aimed, for example, at the creation and state financing of a non-alternative news television channel, "Yedyni novyny" (United News), are questionable and require a balanced legal assessment. All these questions need an answer based on the criteria of deviations/restrictions from guaranteeing the right to freedom of expression and the formation of well-founded criteria for derogation, which are the objectives of this study.

Freedom of expression is also a necessary element of post-conflict settlement. Without reflection on the causes and consequences of the conflict, punishment of the guilty, and a comprehensive investigation of the circumstances of the conflict, the proper development of society seems impossible (Zavhorodnia et al., 2022). Fulfilling the above tasks is only possible with the active functioning of the media and ensuring freedom of expression. Accordingly, a critically important task for lawyers, researchers, and practitioners is to find the optimal model of media regulation (both traditional and modern) "in a war or state of emergency."

2. Materials and methods

As noted above, free media is the ground for the functioning of any democratic society. Therefore, guarantees of the media's work, their rights, and responsibilities have received adequate regulation in national legislation, international law, and researchers' papers. Accordingly, the theoretical basis for this study was the works devoted to the content and methods of realizing freedom of media and freedom of expression (Bonotti, Seglow, 2022; Bresner, 2015; Bychawska-Siniarska, 2017; Macovei, 2004; Skirbekk, 2019). Also, to achieve the goals of this article, the results of research in related areas were used, in particular, devoted to the study of the impact of the ECtHR practice on the regulation of information relations in the Council of Europe member states (Plotnikova et al. 2021), the formation of lawful behavior patterns due to the level of critical assessment of information (Lebid et al., 2020; Zavhorodnia et al., 2019) and legal remedies under martial law (Panasiuk et al., 2022). National constitutions and international treaties have become an essential resource for research. Their analysis made it possible to assess the establishment of the freedom of expression, its guarantees, and possible derogations.

The progress made in the mentioned field by many international bodies and organizations, for example, the UN Human Rights Committee, the ECtHR, the Committee of Ministers of the Council of Europe, etc., is quite significant. Their reports, recommendations, and decisions were analyzed to achieve the goals of this study.

Nevertheless, it is worth emphasizing the comparatively insignificant development of international justice bodies (for example, the ECtHR) in the state's derogation in the conditions of "war or another situation that threatens the nation's life." This situation is due to the infrequent occurrence of grounds for derogation in Europe. Nevertheless, several states have faced the need to invoke Art. 15 of the ECHR in the last several years due to pandemics and full-scale war. Accordingly, the need to develop this topic has increased.

3. Discussion

First, the right to freedom of expression (freedom of speech) is enshrined in national and international law. From a philosophical point of view, freedom of expression can be interpreted as a unique liberty – distinct from other liberties and/or more robust than liberty in general – on different grounds. It is said to be vital to protect the diversity and pluralism liberal societies value; an adjunct of liberal tolerance and means of promoting tolerant attitudes; a safety valve that enables public grievances to be raised peacefully, or a route to civic order and stability more generally; and a bulwark against the slippery slope of governments tendency to arrogate ever greater legal and policy powers to themselves (Bonotti, Seglow, 2022).

The definition of "freedom of expression" in international law has evolved over time. The United Nations General Assembly in January 1946 passed a resolution that defined freedom of information as a fundamental human right and "the touchstone of all the freedoms to which the United Nations is consecrated" (Bresner, 2015). Later, this right was expressed in the ICCPR, regional acts on human rights, and national legislation.

The Constitution of Ukraine envisages for everyone "the right to freedom of thought and speech, to the free expression of one's views and beliefs" (Art. 34) (Ukraine, 1996). The substance of this freedom encompasses the ability to share information and compile it in a manner that does not conflict with the law and does not infringe on the rights and freedoms of other people.

Part 3 of Art. 24 of the Constitution sets that the enjoyment of the right to freedom of expression may be lawfully restrained for:

"1) protecting the interests of national security, territorial integrity or public order;

2) preventing riots or crimes;

3) protecting public health;

4) protecting the reputation or rights of individuals;

5) precluding the disclosure of data received in confidence;

6) upholding the credibility and independence of the judiciary" (Ukraine, 1996).

Interpreting these provisions, the Constitutional Court of Ukraine declared that "the Constitution of Ukraine defines an exhaustive list of grounds, in the presence of which the laws of Ukraine may provide for the restrictions of a person's rights to free collection, storage, use, and dissemination of information" (Constitutional Court, 2012).

Similar rules we can find in the constitutional law of other states. Thus, Art. 22 of the Constitution of Albania states that "freedom of expression is guaranteed" (Albania, 2016) while not establishing any formal restrictions on this right. Hothewer part 3 of Art. 40 of the Constitution of Angola declares that "freedom of expression and information shall be restricted by rights enjoyed by all to their good name, honor, reputation, and likeness, the privacy of personal and family life, the protection afforded to children and young people, state secrecy, legal secrecy, professional secrecy and any other guarantees of these rights, under the terms regulated by law" (Angola, 2010).

The Constitution of Armenia, in part 3 of Art. 42, pre: "... only by law to protect state security, public order, health and morals, honor and reputation of other persons, other fundamental rights and freedoms" (Armenia, 2015).

Freedom of expression and its limitations are spelled out in Art. 12 of the Constitution of Botswana in a rather specific way. On the one hand, it requires the validity of restrictions due to the need to ensure the public interests (national security, public safety, public order, public health, etc.). The need to protect public morality, rights, freedoms, and legitimate interests of individuals may also serve as a criterion for the admissibility of restrictions. Just like the Ukrainian legislation, the Constitution of Botswana assumes that limitations can be introduced to maintain the judiciary's authority and independence. On the other hand, the limitations of this right look quite specific in the context of "interests in the regulation of educational institutions, technical management or the technical operation of telephony, telegraph, post, wireless communication, radio broadcasting or television." Moreover, such prescriptions can be established for public servants (servants of state and local self-government bodies) and teachers. (Botswana, 2016).

Art. 54 of Cuba's Constitution stipulates that "deliberate restrictions on the right [to freedom of expression] cannot be used with the intention of evading compliance with the law or preventing another person from exercising his rights" (Cuba, 2019).

After all, Art. 5 of the German Constitution states that freedom of expression is limited by "the provisions of general laws, provisions for the protection of youth and the right to personal honor" (Germany, 1949).

At the universal level, freedom of expression is enshrined primarily in the UDHR (Art. 19) and the ICCPR (Art. 19). The latter also provides conditions for interference with the right to freedom of expression:

"1) prescribed by law;

2) respecting other person's rights and reputation or protecting the population's state security, public order, health or morals" (Covenant, 1966).

The ECHR plays the leading role in protecting rights and freedoms in the European region and guarantees freedom of expression in Art. 10. Since freedom of media is one of the basic foundations of a democratic society, the ECtHR always pays special attention to the guarantee of respect for freedom of expression in cases under Art. 10 (the case of Big Brother Watch and Others v. the United Kingdom, § 442) (Big Brother Watch, 2021). The ECHR again underlined the value of freedom of speech. It emphasized that it is the fundamental basis of democracy, an essential condition for every person's social development and self-realization. Moreover, the protection should extend to "shocking" ideas and information that may cause concern to the state, society, or its strata. Pluralism and tolerance necessarily require ensuring such freedom. Otherwise, the existence of a democratic society is impossible (§ 49) (Handyside, 1976).

Summarizing the positions of several researchers, it seems feasible to define the scope of the right to freedom of expression and to identify its essential elements. This right includes:

1) "freedom to adhere to views;

2) freedom to obtain information and ideas; and

3) freedom to transmit information and ideas" (Bychawska-Siniarska, 2017).

According to another position, the right to freedom of expression includes at least the following: "freedoms to adhere to views; to disseminate information and ideas; to receive data and ideas; freedom of the press; freedom of radio and television broadcasting" (Macovei, 2004).

As an essential point of freedom of expression, the freedom to hold opinions cannot be restricted due to its nature. Then in other cases, government interference in exercising the corresponding right is possible.

Art. 10 of the ECHR restricts the right to freedom of expression, provided they meet the three-part test. Therefore, the limitations should "be prescribed by law; have a legitimate purpose; be necessary in a democratic society" (Convention, 1950).

However, under extraordinary circumstances, the conditions for interference with the right to freedom of expression may change. Thus, Art. 15 of the Convention provides that "in time of war or other public emergency threatening the life of the nation, any State may take measures derogating from its obligations under this Convention". Part 2 of the same Article spells that "the right to media freedom may be subject to additional restrictions under such extraordinary circumstances" (Convention, 1950).

The United Nations Human Rights Committee applies the same rules to protect the right to freedom of expression. General Comment No. 34 on Art. 19: Freedoms of opinion and expression provides that "specific conditions for restriction are: the restrictions must be 'provided by law'; they may only be imposed for one of the grounds set out in ICCPR; and they must conform to the strict tests of necessity and proportionality". (General Comment, 2011).

4. Results

Given the above, there is no doubt about the conclusion that freedom of expression is one of the fundamental rights at the foundation of a free democratic society. Interference with this right must be carried out following the requirements of the three-part test. However, this approach can be adjusted given the role played by mass media in conflict situations. So, according to Resolution 2217 (2018), legal challenges related to hybrid war and human rights obligations, "... although Art. 15 of the ECHR allows States Parties to derogate from certain obligations 'in time of war or other emergency threatening the life of the nation, any derogation from the rights enshrined therein must be per specific substantive and procedural requirements. When countering hybrid warfare threats, States parties to the ECHR may also invoke national security as a legitimate purpose for restricting the following rights: ... freedom of expression (Art. 10). Any restriction of the above rights must be compatible with a three-part test. (Resolution, 2018).

According to the same logic, the Guidelines of the Committee of Ministers of the Council of Europe on protecting freedom of expression and information in times of crisis state that crises such as wars and terrorist attacks, which certainly pose severe threats to society, human rights, and freedoms, are still quite common. At the same time, the Committee of Ministers expresses deep concern over the fact that governments, focusing on the priority of society's survival, may be tempted to introduce unreasonable restrictions. As a result, freedom of expression can be threatened, and its limitations implemented without proper justification. The document assumes that the concept of "crisis" includes wars, terrorist attacks, environmental disasters, and artificial catastrophes. The list of extraordinary events is not exhaustive and may include situations in which freedom of speech and information is threatened (for example, due to security restrictions) (Guidelines, 2007).

Structurally, the document includes several sections, including those related to the personal safety of journalists, protection of their sources, guarantees against abuse of defamation laws, and manipulation of public opinion. Worthy of attention is also the Recommendation of the Committee of Ministers R (96) 4 on the protection of journalists in situations of conflict or tension. This Recommendation specifies the right of journalists to free exercise of rights and freedoms provided for in the ECHR and under other international obligations of the participating states. Journalists' rights include, in particular, the right to seek, distribute and receive information and ideas regardless of borders; the right to freedom of movement and choice of residence, subject to legal stay on the state's territory; the right to leave any country freely; the right to the confidentiality of correspondence, in whatever form it is carried out (Recommendation, 1996).

However, the mentioned documents refer mainly to the physical protection of journalists, and there are no criteria for assessing the proportionality of restrictions on freedom of expression under conditions of war or other emergency situations threatening the nation's life.

The ECtHR's practice in applying derogation is scarce and heterogeneous. As the researchers emphasize, the derogation has a dual purpose – to protect fundamental human rights and, simultaneously, the nation's life. But in many states, this state has been a form of legalization of systematic violations of human rights for decades (Borysov, 2019). In Europe, it is vital to comply not only with the formal requirements for derogation (notification of the General Secretary of the Council of Europe) but also with material requirements (the presence of circumstances that threaten the life of the nation) (Melnychenko, 2022).

In the case of Sahin Alpay v. Turkey, the applicant worked for a newspaper that was considered oppositional to the current government and repeatedly criticized the current state policy in his publications. In July 2016, an attempted military coup took place in Turkey, which was suppressed almost immediately. The authorities connected it with the followers of Fethullah Gülen, an opposition politician living outside Turkey for a long time. Therefore, the Turkish government submitted a declaration of derogation and carried out several arrests of persons who were probably accomplices of the rebels. The applicant and his colleagues were detained and placed in custody as one whose activities were directed against the state.

At the detention hearing, the applicant stated that he supported democracy and had never supported sedition or other attacks on democracy. However, after analyzing the applicant's articles, the national court concluded that they promoted terrorist activities. At the time of consideration of the case by the ECtHR, the applicant was in prison (Şahin Alpay, 2018).

During the hearing, the Turkish government based its objections on failing to exhaust all domestic remedies (criminal proceedings were still ongoing) and the compliance of the alleged interference with freedom of expression with the three-part test. The government also spoke about the vagueness of the wording because, in its opinion, the fact that the applicant was detained and placed in custody does not automatically violate the right to freedom of expression (Şahin Alpay, 2018).

Assessing the circumstances of the case, the Court recalls the so-called "chilling effect" that the detention or persecution of journalists has on the atmosphere of freedom of speech in the state. As the Court emphasized, it "... is ready to take into account the circumstances of the case, particularly the difficulties faced by Turkey after the attempted military coup. The coup attempt and other acts of terrorism seriously threaten democracy in Turkey. ... However, the Court considers that one of the main characteristics of democracy is the possibility of solving problems through public debate. It repeatedly emphasized that democracy thrives thanks to freedom of expression". In this context, the existence of an "emergency situation that threatens the life of the nation" should not serve as a reason to limit the freedom of political debate, which is the basis of the concept of a democratic society. According to the Court, "... even in a state of emergency – which, as the Constitutional Court noted, is a legal regime whose purpose is to restore a normal regime by guaranteeing fundamental rights – the Member states of the Convention must proceed from the fact that any measures taken must be aimed at protecting against threats to the democratic order, protecting values, in particular, pluralism, tolerance, diversity of views (§ 180). Therefore, the ECtHR found a violation of the right to freedom of expression (Şahin Alpay, 2018).

A similar situation occurred in the case of Ahmet Hüsrev Altan v. Turkey, where the applicant – a well-known writer and publicist – was detained for his articles critical of the authorities in the period following the July 2016 military coup attempt. Admitting that Turkey needed to take extraordinary measures to overcome the rebellion, the Court underlined that the applicant's detention itself was unjustified "from the point of view of Art. 5 of the Convention. Therefore, interfering with his freedom of expression was not permitted under the law" (Ahmet Altan, 2021). In the case of Vedat Sorli v. Turkey, the applicant was detained because he had published caricatures depicting the president of the state on his social network page. In its objections, the Turkish government referred, in particular, to the derogation made in 2016. In this case, the ECtHR refused to consider the application for derogation because the government did not demonstrate how it affected the applicant's situation (Vedat Sorli, 2021).

In the case Dareskizb LTD v. Armenia, the applicant organization was the publisher of the opposition newspaper. In February 2008, elections were held in Armenia. Immediately after announcing the preliminary election results, the opposition candidate called on his supporters to gather in the square in the state capital. The protests, which involved at least several tens of

thousands of people, lasted ten days and led to clashes with the police. On March 1, 2008, the president of Armenia issued a decree introducing the state of emergency. The rules of the decree referred to the instruction to mass media ".. to submit information on matters of state and internal affairs exclusively within the limits of official information provided by state bodies" Armenia submitted a request for derogation (Dareskizb LTD, 2021).

On March 3 and 4, 2008, the applicant organization prepared the newspaper's layout and handed it over to the printing house. However, representatives of law enforcement agencies, without explaining the reasons, forbade the newspaper's publication. Attempts to appeal the ban to the national administrative court did not lead to a result - the court did not recognize its jurisdiction in the case.

This case is generally interesting because the ECtHR analyses the derogation application. The Court recognized that the notification of Armenia of its withdrawal complied with the formal requirements of Art. 15 of the Convention, namely to notify the Secretary General of the Council of Europe fully of the measures taken to withdraw from the Convention and the reasons for taking them. (§ 55) (Dareskizb LTD, 2021). Nevertheless, the Court recalls that each Party of the Convention "responsible for the 'life of [its] nation' determines whether that life is threatened by an 'emergency' and, if so, how far it must go to overcome the emergency. Because of their direct and constant contact with the urgent needs of the moment, national authorities are, in principle, better placed than an international judge to decide on the existence of such an emergency and on the nature and extent of concessions necessary to prevent it". Accordingly, the national authorities should have broad discretion in this matter.

However, the Parties of the Convention do not have unlimited discretion. The ECtHR must decide whether, in particular, states have gone beyond the "extent strictly necessary by the urgency" of the crisis. Thus, domestic discretion combines with the supervision of ECtHR. In exercising this oversight, the Court must give due weight to such relevant factors as the nature of the rights affected by the derogation and the circumstances giving rise to the emergency and its duration" (§ 57) (Dareskizb LTD, 2021). According to the ECtHR position, a derogation could only be justified by an actual or imminent emergency. The emergency situation should affect the whole nation. It should endanger the organized and orderly life of society. Thus, we are talking about exceptional crises and dangers with which it is impossible to cope with the usual measures and restrictions the Convention allows (Dareskizb LTD, 2021). Analyzing the circumstances in Armenia, the ECtHR found no factors indicating the need to deviate from the obligations.

In light of this conclusion, accordingly, the applicant organization conducted an analysis of the need to ban newspaper printing. The Court underlined, "... nothing suggests that the material of the applicant company intended to print contained any hate speech or incitement to violence or unrest" (Dareskizb LTD, 2021). The Government did not argue this either. As followed from the totality of the evidence, the only reason for the prohibition was that the applicant company was an opposition newspaper and published critical materials about the Government.

The Court held that such restrictions, designed to stifle political debate and silence dissent, violated the law. They went against the goals of Art. 10 and "were not necessary in a democratic society" (§78), thus constituting a violation of the right to freedom of expression (Dareskizb LTD, 2021).

It is worth paying attention to the situation in Ukraine. Under paragraph 3 of the Decree of the President of Ukraine, "On the martial law in Ukraine," due to the martial law in Ukraine, "the constitutional rights and freedoms of a person and a citizen provided for in Art.s 30-34, 38, 39, 41-44, 53 of the Constitution of Ukraine, can be restricted" (Decree, 2022). Clause 11 of Part 1 of Art. 8 of the Law of Ukraine "On the Legal Regime of Martial Law" authorizes the military command and military administrations independently or with the involvement of executive authorities, the Council of Ministers of the Autonomous Republic of Crimea, local self-government bodies ... to regulate ... the work of providers of electronic communication networks and/ or services, printing enterprises, publishing houses, television and radio organizations, television and radio centers and other enterprises, institutions, organizations, and institutions of culture and mass media (Law, 2015). The above restrictions are also mentioned in the Note verbale № 31011/32-017-3, dated February 28, 2022, of the Permanent Representative of Ukraine to the Council of Europe. The Note refers to the martial law in Ukraine and the possible withdrawal of Ukraine from its obligations, including under Art. 10 of the ECHR (Note verbale, 2022). The same legal limitations of freedom of expression are common in most countries during martial law (Slavko, 2016).

5. Conclusion

Freedom of expression as a fundamental human right ensures the functioning of democracy. Therefore, its guarantees are contained in national (mainly constitutional) and international law. At the same time, freedom of expression is not an absolute right and may be subject to restrictions imposed as part of the three-part test requirement. The limitations must be stipulated by law, fulfill a legitimate purpose, and be proportional. Identifying the proportionality of the interference with freedom of expression is complicated by the so-called "emergency regimes," which allow derogation from certain international obligations of states.

Both material and procedural requirements must be met to implement a valid derogation. The first is "a war or other situation threatening the nation's life." States traditionally use derogation to suppress mass riots and coup attempts and enforce quarantine restrictions during a pandemic. In this context, a full-scale military invasion is an adequate basis for derogation. Procedural requirements include submitting a request for derogation to an authorized person. The analysis of the ECtHR jurisprudence proves that even the grounds for derogation and its formal announcement do not lead to automatic approval of cases of interference with freedom of expression. On the other hand, the Court believes that acute social events (for example, riots, rebellions, attempted military coups) require a conscientious national dialogue, which is impossible without the activity of mass media and freedom of the press.

In the conditions of war or other crises, the state is entrusted, among other things, with the duty to protect journalists from threats to their lives and health and provide them with opportunities to inform the population about the situation that has developed promptly. According to the ECtHR and other judicial institutions, a declaration of derogation does not relieve the state of its obligations to ensure informational pluralism and to carry out only necessary and proportionate interventions in the activities of the media.

In the ECtHR jurisprudence, it has been impossible to single out the criteria for determining the proportionality of the interference with freedom of expression. However, we assume such criteria can be:

A) The sphere of social relations to which the information belongs. In particular, information about threats to human life and health, expected shelling, air danger, species, or air pollution should be distributed without restrictions, but the source of such information should be authorized persons. In contrast, information related to defense capabilities cannot be disseminated in real-time.

B) Primary source of information. The criteria suggest there should be no restrictions on distributing messages from the authorized person (the press secretary or the head of the state body; the data was obtained at the official request of a journalist, etc.).

C) Credibility of information. The distribution of reliable news and messages (if the rules established by criterion A are followed) should not be restricted. Instead, the spread of rumors, unreliable information, and disinformation not only does not help to increase the defense capability but also must entail responsibility.

D) Consequences of dissemination of information. Suppose adverse effects have occurred due to careless or deliberate dissemination of information (damage to property, life, or the health of people, etc.). In that case, there are grounds to bring the journalist/media to justice. Nevertheless, a direct cause-and-effect relationship between the dissemination of information and negative consequences must be proven. The "negative consequences" concept cannot be interpreted broadly and should include only direct and actual harm.

E) Subject of information dissemination. The influence of information spread by official media is more significant than the same information distributed by private individuals. The large audience of the media and public trust entails conducting a more thorough data verification and ensuring its balanced presentation. A separate aspect worth paying attention to is the functioning of anonymous channels/blogs. Anonymity in such a case can protect against abuse by the authorities and spread harmful rumors and panic.

F) Method of dissemination of information. Social networks and Internet technologies contribute to the rapid dissemination of information. Therefore, the responsibility for spreading news through the network should carry a stricter burden than producing leaflets, inscriptions on the walls, pasting announcements, etc.

The above criteria can be used cumulatively to assess the proportionality and find the balance of protection and interference with freedom of expression during war or another public emergency threatening the nation's life.

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Social, Psychological, Professional and Academic Features of the Use of Social Media in the Activities of Higher Education Institutions

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Abstract

In addition to being an important part of modern public consciousness, social media are seen as the basis of information and educational activities in higher education institutions. However, social media have not only social and academic, but also psychological impact (which is important for foreign students during the acculturation process). Furthermore, the Article states that certain social media (e.g. LinkedIn) contribute to the formation of professional and academic directions because they provide interaction with the teaching staff of an educational institution. Thus, the issue of the practical application of social media by universities as part of their activities is relevant. This allowed us to formulate the purpose of our study, i.e. the theoretical substantiation of social, psychological, professional and academic features and analysis of the practice of using social media in the activities of universities in Ukraine (V.N. Karazin Kharkiv National University) and the US (New York University). The Article outlines the criteria for selecting countries and universities for the study as well as the methods used such as analysis (when studying the practical application and concept of social media content), synthesis (to aggregate the data obtained and interpret the Outcome (Competencies) category) and statistical method (aimed at working with information and digital data). Having analysed the content of social media such as Facebook, Instagram, Twitter, Telegram, YouTube, LinkedIn, TikTok, we concluded that the Content category is represented in the selected universities by materials of an informational, socio-educational and lecture nature. It should be emphasised that professional video content of New York University is more effective due to its thematic diversity. In turn, the Outcome (Competencies) category is determined by the professional development of students, building emotional and psychological resilience when adapting to a new social or social and cultural (for foreign students) environment.

Keywords: social media, educational process, interpersonal interaction, multidisciplinary, content, competencies, video content, social activities, professional and academic media, thematic focus.

1. Introduction

To ensure effective development, education should introduce the features that have a direct impact on society in a given period of time. If innovation is introduced when it is on a downward trend, the qualitative indicators of its academic dissemination will not be promising. The mid-2000s saw the beginning of the widespread use of many social media channels that are having an increasing influence on the societies of states and, naturally, students as representatives of these societies. This influence is primarily due to the number of users who have an account on social media (Global..., 2023)

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Therefore, it is important to further introduce social media into the educational process, as they both have a direct impact on social and academic activities and contribute to building the psychological resilience of individual students (subject to the proper use of social media by educational institutions). For instance, W. Hamadeh, R. Bahous, R. Diab pointed out that "educators need to find ways for moving learners away from their phones and tablets to engage in the teaching and learning process planned by schools and universities; or better still, use those tools in teaching" (Hamadeh et al., 2020: 133). Thus, there is a relationship between social phenomena (that include social media) and academia, which allows for providing access not only to the information component of educational institutions, but also directly to the learning process, which can now take place via various platforms, and in addition to e-mail, students are now able to receive learning materials (text as well as video/audio) via more "mobile" platforms (messenger applications (WhatsApp, Viber, Telegram, Instagram, WeChat, Snapchat), social media (Facebook, Twitter), video platforms (YouTube, TikTok, Dailymotion).

Since, according to G. Nesterenko and O. Tishkova, "most social media on the Internet are public, and anyone can join them" (Nesterenko, Tyshkova, 2011: 456), one might claim that this gives academia a direct connection to the social space through both students (representatives of the society) and educational content, which often becomes publicly available (Edx, Coursera), allowing certain individuals to become part of the academic community of the educational institution, which was previously inaccessible to them due to various social or financial reasons. Naturally, in most cases, such an interaction between society and academia does not provide the individual with a final opportunity equal to that received by the students, but this is still a big leap for the subsequent development of a socio-academic relationship.

This relationship has, *inter alia*, a psychological aspect. For instance, foreign students who are in the process of acculturation may be affected by culture shock. This leads to mental health issues, which affects their academic success. In this case, the online format would reduce the number of stress triggers due to a decrease in direct interpersonal contacts.

Therefore, taking into account the conclusions made by researchers such as C. Greenhow, V. Cho, V. Dennen, who suggested that "as the presence of social media grows in the larger culture, it is important for educators, educational researchers … to better understand the multiple roles and relationships that exist for social media in education, as well as the challenges and opportunities it poses for learning, teaching, school leadership, policy, and research" (Greenhow et al., 2019: 3), the study of the issue of using social media in the educational process can be considered as relevant.

In view of the foregoing, the purpose of the article can be stated as follows: *to theoretically substantiate the social, psychological, professional and academic features and analyse the practice of using social media in universities in Ukraine and the US*.

2. Materials and methods

To analyse the effectiveness of the practical application of social media in the activities of higher education institutions and their impact on the psychological development of students and educators, we needed to identify the universities to be considered. Note that a study of universities from one country can provide information about the quality of content and the spread of social media practices at the national level. However, we believe that it will be more relevant for the scientific community to compare the level of social media content in the two countries, which, in turn, will allow for even more extensive comparative studies in the future. Ukraine was chosen as the first country for analysis. Considering that social media (especially in a psychological context) have a significant impact on international students, the second country was chosen to be the United States, since it has the largest number of international students according to UNESCO (Global…, 2023).

After choosing countries for comparison, there is a question of choosing the universities to consider. The main criterion for this was chosen to be the number of foreign students in an educational institution (since foreign students are an important category for the purpose of the Article, including in relation to the psychological development of a person). Thus, official statistics (latest available data) on the number of international students were used. A university in Ukraine was selected based on the statistical information of State Enterprise "Ukrainian State Center for International Education" of Ministry of Education and Science of Ukraine. For instance, according to the data of the Centre (International…, 2023), V.N. Karazin Kharkiv National University (Kharkiv, Ukraine) has the largest number of foreign students. Due to hostilities on the territory of

Ukraine and, in particular, the city of Kharkiv, these statistics cannot be completely accurate (because the information of the Centre is for the academic year 2020-2021). Nevertheless, these are the latest official data, so the Article will use them.

In turn, the US university was selected based on the data of Open Doors Report for the academic year 2021-2022. According to these data, the largest number of foreign students was recorded in New York University (New York City, USA). Therefore, a statistical method was applied to determine the criteria for choosing educational institutions, as well as the popularity of social media in relation to the societies of Ukraine and the United States.

To analyse the practice of using social media in the information and educational process of selected universities, we used data that are publicly available on the official websites of educational institutions V.N. Karazin Kharkiv National University (https://karazin.ua/en/) and New York University (https://www.nyu.edu/).

The study of the thematic content of the websites of selected educational institutions in social media required the use of methods of analysis and synthesis. For instance, the analysis method was applied when considering the content of each presented social media of a particular university and was important for the Content category. In turn, the synthesis was necessary to combine the significance of the social media used in the development of students' competencies and their psychosocial development, which is a consequence of the Outcome (Competencies) category.

3. Discussion

The effectiveness of the educational systems of various countries is based, *inter alia*, on their ability to accept societal changes and introduce positive practices into student education. The failure of an educational system to meet this condition increases the likelihood of regressive trends, which will lead to a lag between the systems of the countries or a discrepancy between the current state of education and modern social trends. Recent years saw the emergence and development of various social media, and there is a need for their incorporation into educational systems.

The issue of the spread of social media and their application in the academic process has been studied in many scientific papers. They also discussed the impact of social media on student performance – M. Alamri, M. Almaiah, W. Al-Rahmi (Alamri et al., 2020); S. Rahman, T. Ramakrishnan, L. Ngamassi (Rahman et al., 2019); the role of social media in the educational process – C. Greenhow, S. Galvin, K. Willet (Greenhow et al., 2019); H. Tkacová, R. Králik, M. Tvrdoň, Z. Jenisová (Tkacová et. al., 2022); M. Haşiloğlu, H. Çalhan, M. Ustaoğlu (Haşiloğlu et al., 2020); A. Stathopoulou, N.-T. Siamagka, G. Christodoulides (Stathopoulou et al., 2019); strategies for the use of social media in the academic field, including in the context of online learning – C. Greenhow, S. Galvin (Greenhow, Galvin, 2020); the importance of social media for educators – A. Purvis, H. Rodger, S. Beckingham (Purvis et al., 2020).

The degree of involvement of social media in the educational process can be different depending on the state in question. Although Jessie S. Barrot argued that "with social media's massive popularity, the education sector has followed suit and recognised it as a potential educational tool to meet the learning styles and needs of today's learners" (Barrot, 2021: 646), we cannot fully agree with this conclusion, since there are several features that have a direct impact on the spread of social media in the educational environment:

1. The level of digitalisation of the educational system (the availability of a website of an educational institution or an education department alone is not enough to claim the use of social media in the educational process, since the website of an educational institution provides mostly informational (informational and educational at most) support. However, it is educational support that is necessary to educate students, aimed not only at informing about the activities of the institution, but also at providing content that ensures learning the subject and formation of the necessary competencies);

2. The level of openness (in this case, the degree of state involvement in global educational processes is essential. It is difficult to discuss the use of social media in the case of the ban of Facebook, YouTube, Skype and other online media channels. One can further explore the possibilities and effectiveness of encapsulated social media (which can be observed, for example, in China), but this issue should be the topic of a separate study);

3. Quality and coverage (the use of social media greatly depends on the quality of the Internet connection and mobile Internet coverage of the country, which facilitates the interaction of social media and education both directly in the classroom and at any time during students' free time).

Therefore, we believe that the suggestion of Jessie S. Barrot can be accepted subject to the sufficient implementation of the indicated features.

The use of social media in the educational process can also involve "communication interaction" (Enke, 2019) since communication influence on students is important not only during classes, but also later, this time in the format of, say, video lectures or tutorials. Such activities can involve both teachers and influencers in the student/youth environment who set modern trends and can be involved in the popularisation of a certain educational direction. For instance, this can include engaging such persons in the lectures. In a certain sense, this can be compared to a visiting professor from another university/state. If a teacher is involved, communication using social media can be considered tactical, while involving an influencer is strategic, as it is forward-looking and is done within a broader target framework. At the same time, however, it is worth noting that strategic communication using social media should not look fake, i.e. an influencer should not give a lecture, for example, on quantum mechanics (unless they have an appropriate professional background). It is more practical (to attract the attention of more students) to engage them in multidisciplinary, social, humanities directions.

The reason being that social media provide an opportunity to learn to a wider audience than classroom activities. However, the general audience must also extend to the general audience within itself. This is the reason why we have indicated the importance of using content for a wider audience within the educational process using social media. For instance, Zh. Myna argues that "one of the features of social media is that they cover a wide target audience and facilitate a transition from one-way communication, when information is simply provided, to two-way communication that allows dialogue" (Myna, 2021: 279).

Indeed, using social media in the educational process allows for building a dialogue between a teacher and a student and directly between students, forming teacher-student and student-student connections. A feature of this kind of dialogues is not the dialogue per se (classroom activities include discussion of certain issues in a dialogue format) but their remote nature, both in text (forums, comments on lecture videos) and video formats (online classes using video conferencing software such as Skype, Zoom, Webex, Amazon Chime, Google Meet etc.).

The importance of remote academic classes using social media in a psychological context should be emphasised. Given that some students (this is especially relevant for foreign students who are just starting the process of acculturation) have issues with interpersonal interactions (rather than communication), the role of remote interaction with other students and teachers becomes more important to reduce the psychological burden on a person. However, it is worth keeping in mind that social media should assist in providing remote interaction rather than becoming a substitute for direct interpersonal contact without media means. Otherwise, it can aggravate mental health issues rather than help overcome them, thus having a negative impact on the person. Therefore, this type of use of social media should be a temporary measure employed until the socialisation of the student is completed and their psychological resilience is formed.

Moreover, the use of social media is a key requirement for the professional development of a modern educator, who, without IT competence, will be unable to effectively teach or, importantly, conduct their research in today's globalised world. Let us turn to the findings of researchers as T. Aldahdouh, P. Nokelainen, V. Korhonen, who argue that "technology should serve academics in their professional development and growth in three key regards: teaching, learning, and research" (Aldahdouh et al., 2020: 15). Therefore, we must consider the social and psychological nature of social media for teaching, learning and research separately for teachers and students. The relationship data are given in Table 1 and Table 2:

Table 1. Social nature of social media

Perspective	Teachers	Students
Teaching	Ability to expand teaching activities in a remote format, including to educational institutions of other countries; establishing social interaction	N/A
Learning	Formation of IT competence for the possibility of professional	Possibility of academic interaction in the student-teacher and student-student

	development in modern society	formats remotely, which is relevant in the process of socialisation, when there are no established conditions for interpersonal interaction
Research	Development of international social and academic contacts for research	

Table 2. Psychological nature of social media

Perspective	Teachers	Students
Teaching	Reducing the psychological burden as there is no need to keep the audience focused	N/A
Learning	Gaining knowledge and experience through social media with different types of students, including foreign students who represent other sociocultural groups and, therefore, other psychological types	Building psychological resilience in case of problems with face-to-face interpersonal interactions
Research	Opportunity to conduct research on the impact of social media on the psychological component of students and teachers	

Ultimately, it should be noted that the Research perspective is common for both teachers and students, while the Teaching and Learning perspectives are determined by individual characteristics. In addition, the Teaching perspective is marked as N/A since the student status does not provide for teaching activities.

The generalisations given in Table 1 and Table 2 point to the importance of social media as a means of additional and/or online interactions between teachers and students, which is also confirmed by the findings of J. Guckian, M. Utukuri, A. Asif, according to which social media "can aid communication between learners and educators" (Guckian et al., 2021: 1236). However, these findings do not answer the question of the value of social media in an educational context, i.e. Does their use contribute to the increase of students' knowledge? The statements provided do not address this issue.

It should be noted that one of the pre-requisites for an effective educational process is the interest of both the teacher in providing students with new knowledge, and students in obtaining specialised thematic information. If this interest arises when using social media, we can talk about their relevance in academia. For example, T. Vandeyar (Vandeyar, 2020) argues that the online context of social media offers the teacher and students a social, academic and psychological environment convenient for both synchronous and asynchronous learning. This is one of the positive qualities of social media — their acceptance by both sides of the educational process, not because it is required by the academic environment, but because of the experience of using these media in the social space and, therefore, the experience of interaction within such media and the opportunity to use this to combine the social experience and academic process.

Social media use categories such as Content and Outcome (Competencies) should be considered separately. The outcome of using social media in the academic process depends on the content offered to students and should be determined by the following features:

1. Multidisciplinarity (regardless of the type of content (video, audio, text, etc.), multidisciplinary aspects should be included to ensure the diversity of academic information and showcase that the subject being studied by students does not exist in isolation. In this case, the use of social media will showcase the relationships between their field and others using hyperlinks, videos, etc.);

2. Brief and informative nature (since the educational process, when using social media, should be somewhat different from the usual academic one (including due to the inability of the teacher to fully supervise all students due to the lack of face-to-face contact with them): the information provided during synchronous classes should be brief (to hold attention) and informative (which will ensure that the students gain sufficient knowledge on a certain topic, regardless of the brevity of the lecture). Brief and informative nature is also applicable to the video content, which especially requires the lecture material to be brief without losing the necessary level of informational component. Moreover, the brevity of the material allows it to be posted on social media platforms — from Facebook to YouTube).

Ultimately, if the content follows the above features during creation and subsequent placement on social media, there will be pre-requisites for the successful formation of the next category — Outcome (Competencies) — which is determined by the extent to which the students developed the competencies that they need for both professional development in their field knowledge and operating in society. Therefore, quality content increases students' interest in it (we can infer causal relationships between the quality of content in social media and students' academic interest in it – Figure 1). The study of these relationships in social media was conducted by H. Cho, J. Cannon, W. Li (Cho et al., 2022).
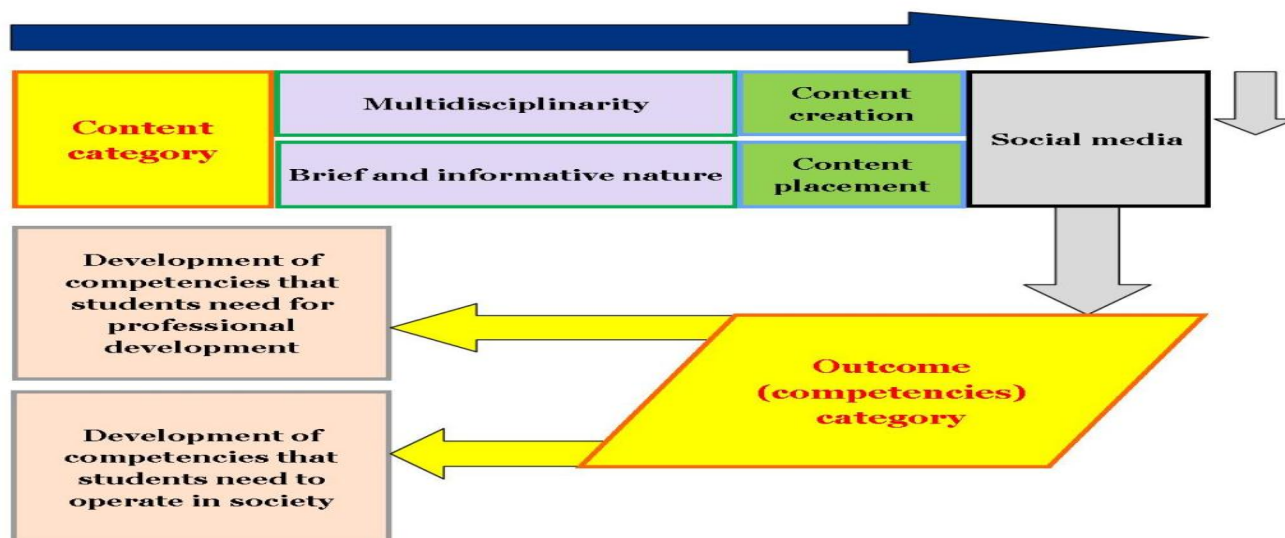
Fig. 1. Causal relationships between the Content and Outcome (Competencies) categories

The Outcome (Competencies) category also needs to be considered in a psychological context. Students who have mental health issues (foreign students who are in the process of acculturation, as has already been mentioned; introverted students) can be passive during the face-to-face academic process due to their psychological issues and experiences.

In this case, academic activities that involve social media can make a difference and allow them to open up in online interactions with teachers and other students. Let us turn to the conclusion made by C. Giannikas that "E-learning tools provide higher education with powerful mechanisms to alter the passivity that students may sometimes feel with in-person learning at a physical campus" (Giannikas, 2020: 4) . We believe that such a change from passivity is inherent in students who have mental barriers.

4. Results
The Content and Outcome categories should be considered from the practical perspective, which can showcase the effectiveness of the social media used in information and educational processes. For this, we have chosen two universities from Ukraine and the US for comparison, namely V.N. Karazin Kharkiv National University & New York University.

To begin with, both universities have informative official websites (New York…, 2023; V.N. Karazin…, 2023) that provide a complete picture of the academic process, university life and international activities. Both websites have embedded photos and videos, which drives engagement, including among potential applicants.

One can argue that the official websites of universities (which are also an important part of social media as they are aimed at disseminating information among various social groups and aggregate links to other social media channels) are sufficient for their targeted performance.

When considering the social media used by universities, it seems that V.N. Karazin Kharkiv National University is present in Facebook, Instagram, Telegram, YouTube, TikTok; while New York University is present in Instagram, Twitter, Facebook, LinkedIn, YouTube. Thus, it can be argued that both Ukrainian and American universities generally use the same social media channels to present informational and educational content. The difference lies in social media channels such as Telegram, TikTok (in Ukraine) & Twitter, LinkedIn (in the USA).

This is primarily due to their popularity in a particular country, since the information provided by universities is posted mainly on those media platforms that will ensure the greatest audience coverage. According to Similarweb statistics for February 2023, the popularity of distinctive social media is as follows (Table 3) (Most..., 2023a; Most, 2023b):

Table 3. The popularity of distinctive social media (in Ukraine and in the USA)

Media name	Ukraine (media ranking)	US (media ranking)
Telegram	25	50+
TikTok	20	34
Twitter	32	6
LinkedIn	50+	15

Analysis of the above Table reveals the reason for a certain difference in social media channels.

Having clarified the issue of differences, let us take a closer look at the content provided by universities on their respective media platforms. To do this, we have analysed all the social media used by each educational institution in terms of content and outcomes that this content contributes to (including in the context of the psychological aspect).

Let us start the analysis with V.N. Karazin Kharkiv National University, which is present on the following social media: Facebook, Instagram, Telegram, YouTube, TikTok.

1. Facebook (Facebook. V.N. Karazin..., 2023)

The information component is represented by the content aimed at highlighting past events, announcing upcoming events (including academic conferences), as well as events related to international cooperation. The latter is especially important when evaluating the completeness of the content available for foreign students, who are an important social group in the academic process when studying psychological aspects. The data provided on Facebook allows potential applicants (including foreigners) to obtain information about the social, cultural, educational and scientific activities of the university. However, given the status of the educational institution as a national leader in terms of the number of foreign students, more content is needed that is aimed specifically at this group, including content presented not only in Ukrainian, but also in English.

2. Instagram (Instagram. Karazin..., 2023)

The content of the page of V.N. Karazin Kharkiv National University in this social media platform mainly includes information and entertainment materials aimed at attracting potential new students to various faculties of the educational institution. However, the academic direction is also represented by posts about guest lectures by researchers from the US. Thus, the content posted on this university's Instagram suggests a slightly different focus, in contrast to their Facebook page, which is more focused on the informational component.

3. Telegram (Telegram. Karazin..., 2023)

The channel of V.N. Karazin Kharkiv National University in this social media platform duplicates some information from Facebook, but also focuses on social and political issues that are not directly related to university life but aimed at informing about certain events and opportunities for students to take part in webinars, conferences, etc. It can be ultimately noted that the university's Telegram channel has certain characteristics in common with their content on Facebook, but with a clearly different direction, which is represented by providing a different kind of information related to the social and political activities of the university and related events.

4. YouTube (YouTube. Karazin..., 2023)

With regard to this social media platform, the content of V.N. Karazin Kharkiv National University is represented by materials characterised by a video component which, therefore, are more effective for distribution on YouTube, a video platform. The thematic basis of the presented content is video reports on events or materials aimed at attracting new students to various faculties of the university. However, the content of the university on this social media platform has certain differences from the content we considered earlier, as there are lecture materials available here. Naturally, this media content does not include current lectures — for this, restricted-access educational platforms are used (e.g. Moodle) — yet their YouTube channel offers videos of a directly educational nature that can be used outside the academic process. Their downside is that they are not in English, but nowadays this is easily corrected with subtitles.

The available IT course has thematic sections such as *Introduction to Machine Learning*, *Python*, *IoT* and *BigData*, each represented by a separate video lecture. This video content obviously has a professional focus and represents the social nature of social media, namely in terms of expanding educational activities remotely (since it facilitates learning lecture material outside the campus of an educational institution); teachers themselves also increase their computer competence as they gain experience in delivering lectures in this format.

It should be noted that this kind of media content is posted on YouTube channel of V.N. Karazin Kharkiv National University in a basically display format, which does not suggest an integrated approach to providing general access to educational videos to those who are not directly related to the university or conduct a targeted search for such content. It is also obvious that student-teacher interactions can take place on restricted-access educational platforms, in contrast to student-student interactions, which simply need video content for the students to discuss later.

The thematic focus of this series of video lectures is directly related to the Outcome (Competencies) category, namely, in the direction of developing the competencies that students need for professional development since the lecture videos have, as was mentioned earlier, a clearly defined professional focus.

Thus, certain types of content on the YouTube channel of V.N. Karazin Kharkiv National University can be defined as educational, however, we believe that (in order to increase opportunities for students, including foreign ones, to get to know the format of teaching certain subjects) the list of video lectures available should be expanded not only quantitatively, but also subject-wise.

5. TikTok (TikTok. Karazin..., 2023)

This social media platform does not lend itself to lecture content and scientific materials. Therefore, the university's TikTok page features short videos about the life of students in an educational institution and messages from the administration. Thus, this content can be defined as infotainment.

Ultimately, the content of V.N. Karazin Kharkiv National University in the presented social media is directly related to the media direction and provides academic, educational and socio-educational information. Although lecture videos are also available, they lack thematic variety.

Having analysed the practice of using social media in V.N. Karazin Kharkiv National University, we now need to compare it with the practice of a university from a different academic environment. For this purpose, we chose New York University. Consider the content of the social media this university is present on, namely Instagram, Twitter, Facebook, LinkedIn, YouTube.

1. Instagram (Instagram. New York..., 2023)

The content presented by the New York University page in this social platform is infotainment aimed both at attracting new students to the educational institution and at covering social and sports events that take place in New York and in which students of this university take part. This facilitates learning about the social activities of the university, which is important (as we found out earlier) for foreign students as it can provide an understanding of the social and cultural context of the city and country where they need to live during their studies. Ultimately, we can infer that the Instagram content of the universities being considered has basically the same direction thematically.

2. Twitter (Twitter. New York..., 2023)

Although this social media platform features content that duplicates some posts on Instagram, it has a slightly different general thematic nature, including a more official presentation of the activities of the university (messages from the administration; events that have a direct impact on the status of an educational institution as socially oriented institution).

As V.N. Karazin Kharkiv National University is not present on this social media platform, we can make a comparison with Telegram based on the posted content, which is also aimed, to some extent, at presenting information about the university using different essential materials compared to other social media.

3. Facebook (Facebook. New York..., 2023)

Although most of the content of this social media is information that can be found on Twitter, it is the university's Facebook page that offers informational materials that are of direct interest to foreign students. Let us consider the *NYU Takes Action: A Bystander Intervention Training Series* project aimed at overcoming "Anti-Asian, Anti-Black and Anti-LGBTQ harassment". In our opinion, such a project may have social and psychological rather than just social aspect since it

both provides an understanding of a certain issue in the public consciousness and emphasises the importance of psychological resilience to the identified issue. Thus, comparing the pages of the social media platform such as Facebook in V.N. Karazin Kharkiv National University & New York University, one might note that social media deals with the issues that foreign students may face in society. In other words, the content of these educational institutions on Facebook targets (in socio-professional and socio-psychological aspects) foreign students more.

4. LinkedIn (LinkedIn. New York..., 2023)

The content posted by New York University on this platform has a professional focus, which is evidenced by posting job openings, information about university graduates hired by the educational institution, as well as materials that cover important social events and infrastructural changes directly related to the university. Thus, LinkedIn brings New York University employees together in a single digital space, making this social media platform "professional and academic".

The information provided may also be relevant for students if they are interested in learning more about the university (where they study) in a less entertaining and more professional way.

It should be noted that, for example, V.N. Karazin Kharkiv National University does not allow (publicly) or uniting the teaching staff professionally on LinkedIn.

5. YouTube (YouTube. New York..., 2023)

New York University's materials featured on YouTube have a social and academic focus. For instance, a large amount of content consists of various interviews, discussions about student life and speeches by graduates of various years. However, unlike the V.N. Karazin Kharkiv National University's channel on this platform, the US university features a larger variety of openly available lectures and, importantly (and was emphasised by us earlier), this content is thematically diverse, which allows students to form the necessary professional competencies. Thematically, the video content is represented by literary (*Open Ed: Cyrus Patell, American Literature*) as well as the behavioural (*Open Ed: Bauer, Statistics for the Behavioral Sciences*) and sociological (*Open Ed: Harvey Molotch, Intro to Sociology*) sciences. Ultimately, it should be noted that the videos posted by New York University on YouTube have a more effective component compared to what has been observed in V.N. Karazin Kharkiv National University due to the quantitative indicators of the available professional lecture materials; because in another aspect — social and academic — the content can generally be characterised similarly, which does not allow us to single out any specific university.

5. Conclusion

Thus, having analysed the practice of using social media in V.N. Karazin Kharkiv National University & New York University, we can conclude that there are causal relationships between the Content and Outcome (Competencies) categories, given the importance (as we indicated earlier) of the psychological outcome, which is primarily important for foreign students.

The study of the practice of using social media by V.N. Karazin Kharkiv National University allowed for characterising the categories of Content and Outcome:

Content category: The available content of the university in the considered social media is thematically aligned with the media platforms themselves, which is logical, including because it would be inappropriate to post, for example, lecture material on the platforms such as Facebook or TikTok (placing emphasis in the Content category on being "brief and informative"). In general, it should be noted that the materials posted by V.N. Karazin Kharkiv National University provide enough information about the scientific, pedagogical, educational and social activities of the educational institution and its representatives, both among teachers and students. YouTube features lecture content of a professional nature, but only in the form of a series of lectures on one topic (IT), which raises the question of the need to post lecture video content on other topics.

Outcome (Competencies) category: The content posted by the university, including texts, graphics (photos) and video, is aimed at achieving relevant outcomes. Firstly, lecture videos contribute to the development of students' professional qualities by allowing them to remotely gain knowledge in a specific thematic area (as auxiliary materials to listening to lectures in the classroom directly), so we pointed out the need to expand the thematic variety of the lectures. Secondly, the purpose of a large amount of content is to develop competencies that are important for social interaction in society (for example, these can be announcements of ongoing events that allow students to interact socially. This is especially relevant for foreign students who may experience certain problems in a new sociocultural space). Thirdly, let us determine the psychological outcome, which is especially important for foreign students. For instance, in the case of interpersonal

issues (caused by culture shock, mental health, etc.), it is necessary to ensure psychological resilience, which requires, *inter alia*, regular practice of communication with representatives of the host country. Therefore, learning (with the help of social media) the social and cultural aspects can contribute to obtaining information that can be used in interpersonal interactions.

As for New York University, having considered the practical use of social media by this educational institution, we can conclude that there are causal relationships between the Content and Outcome (Competencies) categories

Content category: Information materials featured on the social media pages of New York University are characterised by the need to provide information about student life, university events (including social events directly in New York). However, certain content (primarily on Facebook) has the social and psychological focus that can be applied to foreign students (namely, regarding the issues of interpersonal interaction in a new country). We must also point out the importance of LinkedIn, a social media platform that allows building primarily professional and academic, rather than social, connections. The YouTube content is very important (in the multidisciplinarity of social media channels used by New York University) in providing access to lectures on various topics, suggesting that New York University has a wide variety of professional materials on their YouTube channel.

Outcome (Competencies) category: The outcomes of New York University's social media can be divided into three directions. Firstly, the availability of social media for professional interactions (LinkedIn) allows students to see the teaching staff as a body, which requires (possibly only psychologically) professional development of the student body. Secondly, the professional development of students should be primarily understood not as the desire of several individuals to unite their efforts to achieve a certain goal, but as the formation of competencies to achieve it. Naturally, the lack of drive to achieve results (by forming competencies) will not contribute to the formation of the Outcome category. However, psychological drive alone without practical implementation (the formation and development of competencies) is unlikely to bring the desired outcomes. Here we come to the conclusion about the importance of professional video content on YouTube, which ensured professional development as a necessary condition for the Outcome category. Thirdly, social and psychological content (primarily on Facebook) ensures the formation of competencies aimed at understanding social interactions (for foreign students, in the host country) among students.

This comparative study is not comprehensive in addressing the issue of social media use. Further scientific research may be aimed at studying the practice of using social media to teach certain subjects; conducting comparative studies with a large number of countries; identifying the significance of other social media for social, psychological, professional and academic directions.

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Polish Cinema: From History to Modernity

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Abstract

Today, Russian-Polish relations cannot be called warm or friendly, although there have been periods of constructive and mutually beneficial cooperation between Moscow and Warsaw in history. Under these conditions, it is important not to slide down to the level of denying or "cancelling" the culture of other countries and peoples... An excellent example of such a thoughtful, deep, professional analysis is the book by film critic Alexander Fedorov "Polish Album: Movies Notes", which reveals the theme of Polish cinematography and its reflection in the mirror of Soviet and Russian film criticism. This book continues the series of film studies publications by Professor Alexander Fedorov on Soviet and foreign cinematography. Some of these books have already been talked about in the film and media press, and some of them have won awards from the Guild of Film Critics and Film Critics.

The material of this book might be of interest for higher-school teachers, students, graduate students, researchers, film critics, cinema scholars, journalists, as well as for the wide range of readers who are interested in the history of cinema art, problems of cinema, film criticism and film sociology. In connection with the publication of the monograph Alexander Fedorov gave an interview to Professor Marina Tselykh.

Keywords: Polish films, Polish cinema, Fedorov, book, film studies, Soviet film criticism, readers, audience.

1. Introduction

Today, Russian-Polish relations cannot be called warm or friendly, although there have been periods of constructive and mutually beneficial cooperation between Moscow and Warsaw in history. Under these conditions, it is important not to slide down to the level of denying or "cancelling" the culture of other countries and peoples... An excellent example of such a thoughtful, deep, professional analysis is the book by film critic Alexander Fedorov "Polish Album: Movies Notes" (Fedorov, 2023), which reveals the theme of Polish cinematography and its reflection in the mirror of Soviet and Russian film criticism. This book continues the series of film studies publications by Professor Alexander Fedorov on Soviet and foreign cinematography (Fedorov at al., 2017; Fedorov at al., 2018; Fedorov et al., 2019a, Fedorov at al., 2019b; Fedorov, 2002; Fedorov, 2014; Fedorov, 2015a, Fedorov, 2015b; Fedorov, 2016a, Fedorov, 2016b; Fedorov, 2017a, Fedorov, 2017b; Fedorov, 2019; Fedorov, 2021a, Fedorov, 2021b; Fedorov, 2022a, Fedorov, 2022b, Fedorov, 2022c; Fedorov, 2023; Fedorov, Levitskaya, 2022a, Fedorov, Levitskaya, 2022b, Fedorov, Levitskaya, 2022c). Some of these books have already been talked about in the film and media press, and some of them have won awards from the Guild of Film Critics and Film Critics.

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readers who are interested in the history of cinema art, problems of cinema, film criticism and film sociology. In connection with the publication of the monograph Alexander Fedorov gave an interview to Professor Marina Tselykh.

After reading your book, I got the impression that you are a deep connoisseur and fan of Polish cinematography. You talk about Polish cinema with great knowledge, and in rather soft and, as it seems to me, extremely positive tones. Why do you love Polish cinema so much? What is the reason for your particular interest in it?

My acquaintance with Polish cinema began back in the 1960s, when such famous films as *Ashes and Diamond (Popiół i diament), Ashes (Popiół), Pharaoh (Faraon), Manuscript Found in Zaragoza (Rekopis znaleziony w Saragossie),* etc. were released in Soviet cinemas. Both these films and the actors who played the main roles in them (Zgibniew Cybulski, Daniel Olbrychski, Pola Raksa, Barbara Brylska, Beata Tyszkiewicz, etc.) became my film favorites. Perhaps because I have been interested in Polish history and culture since childhood. It is no secret that for many Soviet viewers, Polish cinematography, against the backdrop of many censorship restrictions in the field of art, was a kind of window into another life.

What are the main stages in the development of Polish cinema? What trends in its development do you consider the main ones? Can Polish cinema be considered a separate direction of world cinematography? Is there any special Polish film school? If it is, what is its secret, and what is it famous for?

Before the Second World War, Polish cinema, in my opinion, was inscribed in the "Central European" genre cinema and, of course, remained in the shadow of French and British cinema. But in the second half of the 1950s, on the wave of the "thaw", the famous "Polish school" was formed, which was distinguished by both acute social topics at that time and a new film language, it gave the world such film masterpieces as *Ashes and Diamond (Popiół i diament), Eroica, Train (Pociąg), Passenger (Pasażerka), Last Day of Summer (Ostatni dzień lata),* etc. The influence of the "Polish school" was felt in some Soviet films of the 1960s (*Eastern Corridor*, etc.). The peak of interest in Polish cinema in the USSR was in the 1960s.

And this is quite understandable: firstly, unlike the situation in the 1920s and 1930s, friendship and cooperation with Poland at that time was actively supported at the state level; secondly, these years (from the second half of the 1950s to the mid-1960s) saw the rise of the "Polish film school"; thirdly, it was Polish films that then formed a significant part of foreign distribution in Soviet cinemas. This explains why it was in the 1960s that not only dozens of articles, but also a series of books about Polish cinema were published in our country.

In the 1960s, Polish cinematography lost some of its leading artists, both pioneers of the "Polish school" and young masters. In 1961, director Andrzej Munk (*Eroica, Passenger,* etc.) became a victim of a car accident. In 1967, Poland's No. 1 actor Zgibniew Cybulski died under the wheels of a train... In 1963, the "prodigy of the Polish screen" Roman Polanski (*Knife in the Water / Nóż w wodzie,* 1961) left for the West. In 1968 another director and actor Jerzy Skolimowski (*Walkover, Barrier/Bariera,* 1969) followed his example. A little later, one of the best Polish cameramen, Jerzy Lipman (who was a cameraman in *Channel / Kanal, Ashes / Popiół,* and other classic films), and Alexander Ford, director of the famous *Crusaders / Krzyżacy,* emigrated. Talented animators Jan Lenica and Walerian Borowczyk preferred to work in the West.

In the entire decade of the 1970s, only one film by Wojciech Has was released (*The Hourglass Sanatorium/Sanatorium pod klepsydrą,* 1974). After spending several years abroad, Jerzy Kawalerowicz, the author of *Train (Pociąg), Mother Joanna of the Angels (Matka Joanna od Aniołów),* staged the retrodrama *The Death of a President / Śmierć prezydenta* (1978) about the assassination of Polish President Gabriel Narutowicz in 1923 only at the very end of the 1970s. Only one film in the 1970s was staged by Tadeusz Konwicki, who once conquered the Venice festival with the poetic film *Last Day of Summer* (1959)... Discussions around new films by Ewa and Czesław Petelski, Witold Lesiewicz, Stanisław Lenartowicz, Jan Rybkowski, Stanisław Różewicz and other directors of the older generation have subsided significantly.

Of all the Masters, only Andrzej Wajda continued to work fruitfully, creating in the 1970s such significant films as *Landscape after the Battle / Krajobraz po bitwie, The Promised Land/Ziemia obiecana, Man of Marble /Człowiek z marmuru,* etc.

New masters came to the fore: the "third Polish cinema". Many of them were born after the war. In the 1970s, a "cinema of moral anxiety" (kino moralnego niepokoju) arose in Poland, which was addressed to modernity and in many cases was critical of socialism, in connection with which

polish films in the Soviet box office became less and less, respectively, the number of publications decreased. For example, the books of Irina Rubanova about the documentary cinema of Poland, about the work of Zgibnew Cybulski (1927–1967) and Andrzej Wajda (1926–2016) due to censorship obstacles did not reach readers (see about this: Rubanova, 2015).

The situation worsened even more in connection with the attempt of the Polish Solidarity movement to oppose the communist regime: many Polish filmmakers (including A. Wajda, who supported Solidarity) could not be mentioned in the Soviet press until perestroika times…

A short wave of revival of polish film studies in USSR came in the late 1980s and early 1990s. It was at this time that soviet authors were able to write without fear of censorship bans and edits. But … the collapse of the USSR almost immediately led to the liquidation of the system of monthly distribution of films from Eastern Europe that had developed over many decades: a stream of American production poured on to Russian cinema/video screens, which practically washed away not only Polish, but also Russian films in the 1990s. As a result, not so many fans of Polish cinematography could see such films at Polish Film Weeks, on satellite TV or on the Internet.

What do you see as the main features in the development of Polish and Soviet cinema in the post-war period? What role did the censorship system in these countries play in this? Were there special prohibitions and ideological guidelines in the interpretation of Polish cinema and film criticism by the Soviet censorship? Is it possible to say that the censorship framework and ideological prohibitions artificially created by state pressure contributed to the "noble complication of forms and images" in Polish cinema? Is this pressure enough to give rise to artistic overtones that are inherent in real art?

In the first post-war decade, the development of cinema in Poland (as well as in the USSR) was under strong ideological pressure, censorship was very strict, and only the thaw allowed the appearance of such innovative films, significant for art, as *The Cranes Are Flying* by M. Kalatozov and S. Urusevsky and *Ashes and Diamond* by Andrzej Wajda.

Irina Rubanova, one of the best connoisseurs of Polish cinema, knowingly noted that in Poland after 1956 "the territory of allowed freedom was more spacious than ours. The content and individual themes (for example, relations with the great eastern neighbor, both current and historical) were very strictly regulated, but poetics and stylistic decisions were given to the discretion of the artist. … in Poland, censorship was easier, censors were not interested, for example, in style, form, language, which for a long time was normative in our country. … Everything that concerned the form, style, the Polish censor did not touch, and did not hunt for it" (Rubanova, 2000).

The features of Soviet film censorship were different: both in cinema and in film criticism it was impossible:

- have an alternative official interpretation of many stages of Polish-Russian-Soviet relations (for example, the Soviet-Polish war of 1920, World War II 1939–1945, the entire post-war period, including, of course, the assessment of the Solidarity movement);
- have a positive attitude towards formal experiments in the field of form and film language;
- positively consider erotic, religious and mystical themes;
- benevolently evaluate the work of Polish filmmakers who emigrated to the West (or later: the work of filmmakers who supported Solidarity).

Such bans in the USSR existed until the beginning of "perestroika", although at times they could be slightly circumvented (well, for example, write something positive about Janusz Majewski's mystical film *Lokis*). But, of course, both in Poland and in the USSR, many artists sought to circumvent censorship by using the complex language of philosophical parables, historical allusions, subtexts, and so on.

What concepts and views influenced of the Polish cinema of different years? Is it possible, in this connection, to identify certain dominants in the depiction of reality in Polish cinema in different years? What philosophical, artistic, stylistic finds were embodied in the Polish cinema of these periods? Is this stylistics in demand in modern cinematography, or, having once received its creative "film incarnation", the aesthetics of existentialism has exhausted itself and is today perceived not as an innovation, but as something secondary? What do you see as the main difference between modern Polish cinema and the one that was created in the conditions of the Soviet period?

The main objects of criticism of Polish films of the second half of the 1950s in the USSR were "pessimism", "hopelessness", "gloominess", "non-class approach", "slander", "defamation",

"revisionism", "susceptibility to Western influence" and other factors, perceived from the standpoint of socialist realism as extremely negative. And it must be said that it was precisely in such sins that the official Soviet film criticism later accused some films created in the USSR or with the participation of the USSR (*Eastern Corridor* by Valetin Vinogradov, *Stars and Soldiers* by Miklós Jancsó, etc.).

Of course, Polish cinema, starting from the second half of the 1950s, largely relied on Western philosophical concepts of existentialism, sometimes using a surrealist form that was not allowed in the USSR. In modern Polish cinema, experiments in the field of film language have become rarer rare, it has become more of a genre, corresponding to the trends of the European mainstream.

What authors and films can represent a brief history of Polish cinema? What is the main phenomenon and uniqueness of Polish cinema? Which Polish directors do you consider to be the main figures of world cinematography and why? In your opinion, what films by Polish directors can be called "cult" films? What is the significance of Andrzej Wajda's work for the development of world and domestic cinema? How can you characterize the "branded style" of A. Wajda? With the works of which Polish directors is it necessary to get acquainted for a modern audience today? Can it help to understand the history of the development of world cinema?

Actually, I gave the answer to this question in my book: the main figures of Polish cinema are the directors Andrzej Wajda, Andrzej Munk, Wojciech Has, Tadeusz Konwicki, Jerzy Kawalerowicz, Alexander Ford, Krzysztof Zanussi, Krzysztof Kieślowski… It was they, in my opinion, who have made the greatest contribution to Polish cinematography, both in terms of content and form. In my book, I talk in details about the work of each of these Masters, including the reflection of this problem in the mirror of Soviet and Russian film criticism…

However, with all my love for Polish cinema, I have written about it inexcusably little: after all, almost every Polish director of the second half of the 1950s – 1980s probably deserved a separate detailed conversation… Polish cinema of this period is a unique phenomenon of world culture, about which, I am sure, profound volumes will be written…

What image of Russia and Russians was predominantly created on the Polish movie screen? Have these images changed depending on political vectors? Have the historical grievances of the Poles towards the Russians been expressed in the cinema?

In the Polish cinema of the 1960s, there were many positive images of Russians, for example, in films about the Second World War (*Where is the General / Gdzie jest generał,* 1964 by Tadeusz Chmielewski, *Four Tankmen and a Dog/Czterej pancerni i pies,* 1966 by Konrad Nałęcki and others).

On the eve and after the collapse of the USSR, the attitude towards Russians and Russia in Polish cinema, of course, changed. For example, from the film *Young Ladies and Widows / Panny i wdowy* (1991) by Janusz Zaorski, it follows that "Russians are dirty, eternally drunk, brutal and overwhelmed with one single desire – to possess Polish women. … Again, as in the 1920s, we see violence against MotherPoland. It is no coincidence that the invaders are presented exclusively in the male version, as more or less wild scoundrels" (Rakhayeva, 2012: 230).

The main prohibition of socialist times, concerning the reflection on the screen of the Soviet-Polish war of 1920, also collapsed, although in fairness I note that in the key Polish film on this topic – *The Battle of Warsaw 1920 / 1920 Bitwa warszawska* (2011) by Jerzy Hoffman – the scheme of negative presentation of Russians on the screen is not so straightforward.

Of course, in its interpretation of Polish-Russian relations, the modern cinema of Poland could not bypass the tragic events of 1939 and the next 10-15 years: *Zinga* (*Cynga,* 1991) by Leszek Wosewicz, *Young Ladies and Widows* (*Panny i wdowy,* 1991) by Janusz Zaorski, *All the Most Important* (*Wszystko co najważniejsze,* 1992) by Robert Gliński, *Colonel Kwiatkowski* (*Pułkownik Kwiatowskik,* 1995) by Kazimierz Kutz…

The theme of Russian men of arms is also present in the Polish-Czech *Operation Danube* (*Operacja Dunaj,* 2009) by Jacek Glomb, where Soviet soldiers are displayed as wild and cruel ones. In Polish contemporary films of the last three decades, Russians are often portrayed as criminals, bandits, prostitutes, pimps, mafiosi (*Debt / Dług,* 1999 by Krzysztof Krause and other similar films), although sometimes immigrants from Russia look more humanized and positive (*To the End of the World/Na koniec świata,* 1999 by Magdalena Lazarkiewicz, *Master/Mistrz,* 2005 by Piotr Trzaskalski and others).

To sum up the conversation about the phenomenon of Polish cinema, what, in your opinion, is the reputation of Polish cinema today among film critics and ordinary viewers? Is it true that now only insiders and film experts know about the phenomenon of Polish cinema? What is the place of Polish cinema in the global film industry today?

In contrast to Soviet times, Polish films are practically not included in the mass Russian film distribution, that's why ordinary viewers can watch them mainly on the Internet. The interest of Russian film experts and critics in the cinematography of Poland has also fallen markedly. It is not surprising: the Polish cinema of the present years again (as once in the 1920s – 1930s) fit into the "average picture" of European cinema...

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Gender Social Media Marketing: the Female Dimension in China

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Abstract

With the rise of women's voices and changing consumer attitudes in the new digital era, gender social media marketing is becoming a problem area for researcher, and the features of gender marketing is constantly being questioned. The aim of the study is to reveal the presence of gender marketing in Chinese social media in three aspects: cognitive, emotional, and behavioral, and determine the gender marketing in the current context by means of a questionnaire survey (N = 142, 2022). The results show that Chinese women are relatively supportive of gender marketing. Gender social media marketing based on correctly capturing women's emotional appeal usually further triggers positive emotional resonance among women, which in turn can have a positive effect on promoting consumer behavior. This study argues that the impact of gender marketing on Chinese audiences at the cognitive level is reflected in their attention to marketing activities; at the affective level, it is reflected in their attitudes and empathy towards marketing content; and at the behavioral level, it is the behaviors of searching, purchasing, or disseminating relevant content. The study demonstrates that gender marketing on Chinese social media generates interest and positive emotional resonance among female consumers, thereby contributing to their purchase decisions.

Keywords: social media marketing, gender marketing, female consumers, effectiveness, China, questionnaire survey.

1. Introduction

According to Accenture (Accenture, 2019), Chinese women control $10 trillion in annual consumer spending, consequently, women's issues have been the focus of brands in marketing and social media marketing (SMM) in particular. With the growth of contemporary thinking among Chinese women, women's views regarding consumer spending, consumption, and brands and their values are also changing (Heidarian, 2019; Teng et al., 2021). Liu (Liu, 2021) points out that the gender differentiated marketing approach of the past has gradually failed. In recent years, female marketing and even feminist campaigns such as 'Queen's Day', which are consumerist in nature, have also fallen out of favour (Duan, 2020). Chinese women's appeal for brand marketing is no longer satisfied with product promotion, they begin to pay more attention to brand values, and often induce purchase motivation under the effect of emotional factors (Liu, 2021).

However, the influence of emotions on consumers does not happen overnight (Sangeeta, Arpan, 2022; Shilina, Wirth, 2021; Tarka et al., 2022). Existing studies on social media marketing in terms of gender mainly are devoted to the relationship between feminism and marketing (Abitbol, Sternadori, 2019; Schiele, 2020), gender differences in consumer behavior (Feng et al., 2019; Leung et al., 2022; de Kerviler et al., 2022; Prothero, Tadajewski, 2021) and the strategy and impact of

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female advertising (Hainneville et al., 2022; Varghese, 2022), while there are fewer studies related to studying the communication effects of gender marketing on social media, in particular female (Hye, Lee, 2021; Kordrostami, Russell, 2022; Lima, Casais, 2021; Nathaly et al., 2022).

This study aims at investigating the effects of gender marketing on social media through a questionnaire based on the three dimensions of communication effects: cognitive, emotional, and behavioral. We propose the following three hypotheses.

H1: Gender marketing in social media is of particular interest to female consumer (cognitive aspect)

H2: Gender marketing in social media based on the correct understanding of women's emotional appeals has a positive impact on women's emotional perceptions (emotional aspect)

H3: Gender marketing in social media based on a proper understanding of women's emotional appeal has a positive effect on female consumer decisions (behavioral aspect)

2. Materials and methods

This study is based on the method of questionnaire survey. The purpose of questionnaire survey is to investigate the Chinese public's attitudes towards gender marketing on social media, to determine the features of gender marketing communication on social media in China. As feminism in China continues to develop and consumer attitudes and values upgrade, the Chinese public is gradually demanding more and more from gender marketing, from products to values.

This study takes users of social media platforms as the research target. The questionnaire was placed on Chinese social media platforms such as WeChat, Weibo, Xiaohongshu and Questionnaire.com community between April 20 and April 25, 2022, and 142 questionnaires were returned. The questionnaire for this study consisted of 13 questions and was composed of three parts. Among them, questions 10-11 used a 5-point Likert scale and question 13 was a supplementary opinion question.

The first section (Q1-5) provides basic characteristics of the respondent, including the respondent's gender, age, level of education, occupation, and social media usage habits.

The second section (Q6-8) is designed to assess respondents' awareness of this type of marketing, this section looks at respondents' "exposure", and if they choose "noticed this type of marketing" they are also asked about their "exposure channels " and "form of exposure".

The third section (Q9-11) is designed to understand the impact of gender marketing on respondents' emotions. Based on the values conveyed by the latest examples of gender marketing and the Chinese Women's Personality Inventory, questions are set in the third section to understand respondents' attitudes towards this type of marketing, the possible reasons for resonance and the values that may resonate with them.

The fourth section (Q12) assesses the impact of this type of promotion on respondents at the behavioral level, referring to the three active parts of the AISAS model 'Search-Action-Share' (Pelawi, 2019), and investigates whether respondents purchase or share after gaining emotional resonance.

3. Discussion

This study analyzed the communication effects of gender social media marketing on respondents from three aspects of cognition, emotion, and action through questionnaire survey, and summarized the following findings, providing theoretical and empirical impact in gender social media marketing.

According to psychologist Wagner, an individual's attitude towards things consists of cognition, emotion, and behaviors. Cognition is the objective basis for the formation of attitudes, on which emotions and behaviors are derived; emotion is an internal experience that occurs when individuals come into contact or interact with things, which is a subjective component and an important part of attitudes; and behavior is a predictable response to things.

Effective gender marketing in social media is of particular interest to female consumer (cognitive aspect)

Most people found in the survey indicated that they had noticed this type of marketing, with women showing a more pronounced interest. This is because there are gender differences in the way consumers interact with promotional messages. Female consumers are more subtle and sensitive than male consumers to the details and subtle experiences of the consumer environment,

the object of the transaction, etc. However, there are also some who are less willing to participate even if they do notice.

Gender marketing in social media based on the correct understanding of women's emotional appeals has a positive impact on women's emotional perceptions (emotional aspect)

The survey found that respondents believe that the values currently conveyed by gender marketing on Chinese social media are mainly positive, with most respondents saying that marketing that correctly understands women's emotional appeal is most likely to resonate with them. The message from gender marketing reflects ideals of inclusion, and of modern societies where women take up diversified roles and responsibilities outside homes (Varghese, 2022). The latest report of HubSpot also states that consumers now more than ever care those brands share the same values (HubSpot, 2022). Therefore, in gender marketing, brands should show respect for women's diverse identities, affirm the value and power of women, avoid gender stereotypes.

Gender marketing in social media based on a proper understanding of women's emotional appeal has a positive effect on female consumer decisions (behavioral aspect)

Cognition and emotion are the subjective and objective foundations that lead to action. In the survey, it was found that gender marketing that resonates with female consumers will further trigger female consumers to search or share or buy, thus maximizing the effectiveness of a brand's marketing communications. Philip Kotler also pointed out that marketing 3.0 is driven by customer interaction and consumer relationships to the brand (Kotler, 2019). Therefore, for a brand, although it is important to provide consumers with performance experience and satisfaction at the product level, the brand should necessarily represents a certain value for consumers.

4. Results

Demographic analysis (Q1-5)

Among the respondents, the gender distribution was predominantly female, accounting for 73.94 % of the respondents. In terms of age distribution, young people aged 18-24 (61.97 %) dominated; in terms of education distribution, undergraduates (46.47 %) accounted for the highest proportion, followed by postgraduates (34.5 %), with a high level of education overall; in terms of occupation distribution, students (64.78 %) accounted for the highest proportion, followed by working people (27.4 %); in terms of time spent on social media, the highest percentage was for more than 3 hours (43.66 %), followed by 1-2 hours.

In summary, the sample is mainly concentrated on the characteristics of women, young people, higher education level, students, and heavy social media users.

Cognitive aspect (Q6-8)

Q6 - Have you seen any marketing promotions on social media platforms related to women's issues?

Table 1. Respondents' awareness of this type of promotion（N=142）

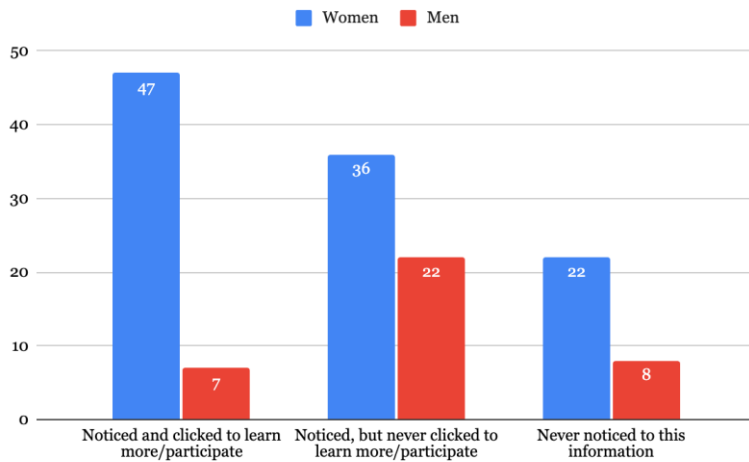| Items	Q1 - Gender		Total
	Women	Men	
Never noticed to this information	22(73.3 %)	8(26.7 %)	30(21.13 %)
Noticed and clicked to learn more/participate	47(87.0 %)	7(13.0 %)	54(38.03 %)
Noticed, but never clicked to learn more/participate	36(62.1 %)	22(37.9 %)	58(40.85 %)

Fig. 1. Differences in exposure by gender (N=142)

The exposure of respondents from Figure 1 shows that 79 % of the respondents have paid attention to this type of marketing. In addition to this, the results from the comparison of exposure by gender in Figure 1. show that 38.03 % of these 79 % of respondents said they would continue to click/participate, with over 8 % of them being female. This indicates that women show a more significant interest in this type of marketing compared to men. However, 40.85 % of respondents also said that they had noticed but never clicked to learn more/participate, suggesting that brands need to think about how to increase consumer engagement in the future.

Next, for the 79 % of respondents who had "noticed this type of marketing", the questionnaire further investigated the channels and methods of engagement. The 30 respondents who chose not to be aware of it were removed, leaving a sample of 112.

Q7 – On which of the following social media platforms have you noticed this type of promotion?
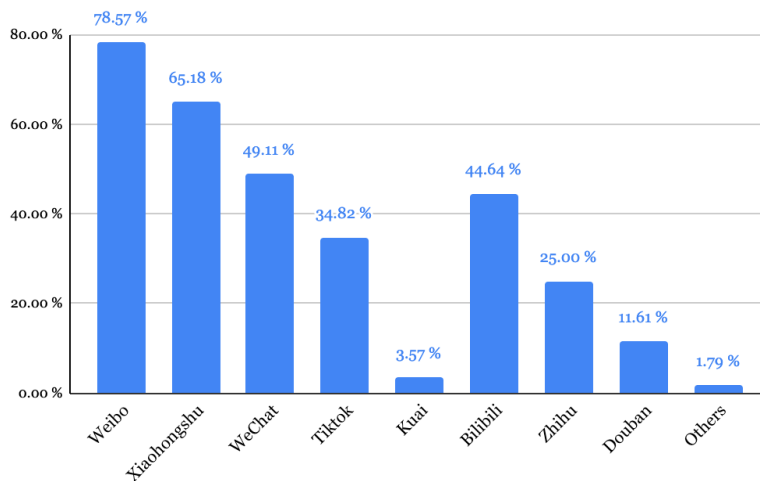

Fig .2. Respondents' main channels of contact (N=112)

Q8 – What are the main forms of marketing and promotion of women's issues that you have come across in the above media platforms?
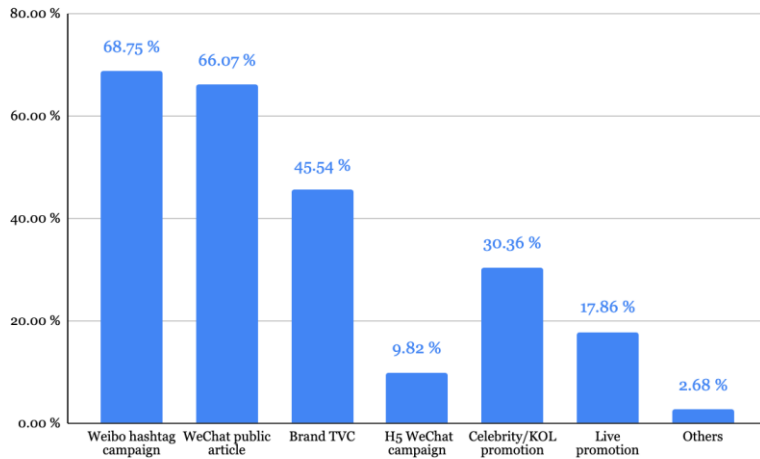
Fig 3. Respondents' main mode of contact (N=112)

The results show that respondents mainly use Weibo (78.57 %) and Xiaohongshu (65.18 %), channels that are highly topical and have a high number of female users. In terms of promotion methods, "Weibo hashtag campaign" (68.75 %) was the main method used to generate quick buzz.

In summary, the results of the second section show that respondents are mainly aware of this type of gender marketing through social media platforms with a high number of female users and community attributes. Female respondents show more interest in gender marketing and are more willing to participate and support it. Based on this, H1 that "Effective gender marketing in social media is of particular interest to female users" is valid.

Emotional aspect (Q9-11)

Q9 – What is your view on existing social media marketing promotion for women?

Table 2. Respondents' perceptions of this type of marketing (N=142)

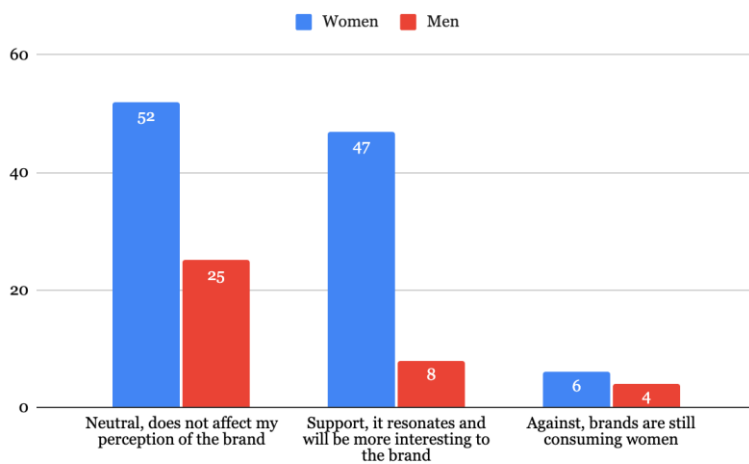| Items	Q1 - Gender		Total
	Women	Men	
Neutral, does not affect my perception of the brand	52(67.5 %)	25(32.5 %)	77(54.23 %)
Against, brands are still consuming women	6(60.0 %)	4(40.0 %)	10(7.04 %)
Support, it resonates and will be more interesting to the brand	47(85.5 %)	8(14.5 %)	55(38.73 %)

Fig 4. Gender differences in attitudes towards female dimension of marketing

The results in Figure 4 show that 54.23 % of respondents were neutral, 38.73 % were supportive and only 7.04 % were opposed. This indicates that most respondents were neutral, but

relatively few said they were opposed to the idea, indicating that they were not opposed to gender marketing. In addition, the biggest gender difference was in the option "support, resonate with, more interested in the brand", with female: male = 5.9:1, once again confirming that women show more significant interest in gender marketing.

Q10 – Why do you think this type of social media marketing promotion for women's issues might resonate with you?

Table 3. Possible factors for gender marketing to resonate with respondents (N = 142)

Items	Average	Standard deviation	Variance
The values and attitudes conveyed are in line with mine	3.8	0.96	0.91
Understands women's emotions correctly and captures pain points	3.83	1	0.99
The topics are realistic and in line with current social issues	3.79	0.99	0.97
The content has depth of expression (e.g., copywriting, images, etc.)	3.61	1.04	1.08

Table 3 shows that the mean values of the four options are relatively close to each other, indicating that all four factors are recognized. The average score for "correct understanding of women's emotional needs" is relatively high, while the average score for "content expression" is the lowest. We can say that values, relevance to respondents' 'pain points', relevance to real social issues, and content expression are all reasons that resonate with respondents. In contrast, the ability to correctly capture the emotional appeal of women is a key factor in resonance. In short, respondents are more likely to resonate with a brand's attitude in this type of gender marketing because their emotional appeal is seen and valued.

Q11 – The values that you think might resonate with such women's issues social media marketing promotions are likely to be.

Table 4. Respondents' agreement with the emotional values that may be conveyed in such marketing (N = 142)

Items	Average	Standard deviation	Variance
Women should be brave and confident	4.2	0.91	0.82
Women should be bold in defending their rights	4.23	0.93	0.85
Women should reject appearance anxiety	4.27	0.98	0.96
A woman's career is as important as her marriage	4.08	1.03	1.04
Women should be economically independent	4.28	0.97	0.93

As can be seen from the results in Table 4, the mean difference between the five options is not significant, indicating that respondents tend to agree with all five values. In other words, most people believe that through such marketing women are likely to learn about positive values such as "women should be brave and confident", "women should be bold in defending their rights", "women should reject appearance anxiety" and "women should be economically independent". "Women need to be financially independent" and other positive values. In conclusion, the respondents indicated that they could derive positive values from this type of marketing on gender issues and that the value of "independence" was more highly valued.

In summary, the results of the third section show that women are relatively supportive of gender marketing and are more likely to have emotional resonance, as they tend to have positive emotional resonance because their emotional aspirations are valued, thus having a positive effect on the emotional level. Therefore, we can say that H2. Gender marketing in social media based on

the correct understanding of women's emotional appeals has a positive impact on women's emotional perceptions" is valid.

Behavioral aspect

Q12 – If this type of social media marketing promotion for women resonates with you, you might:
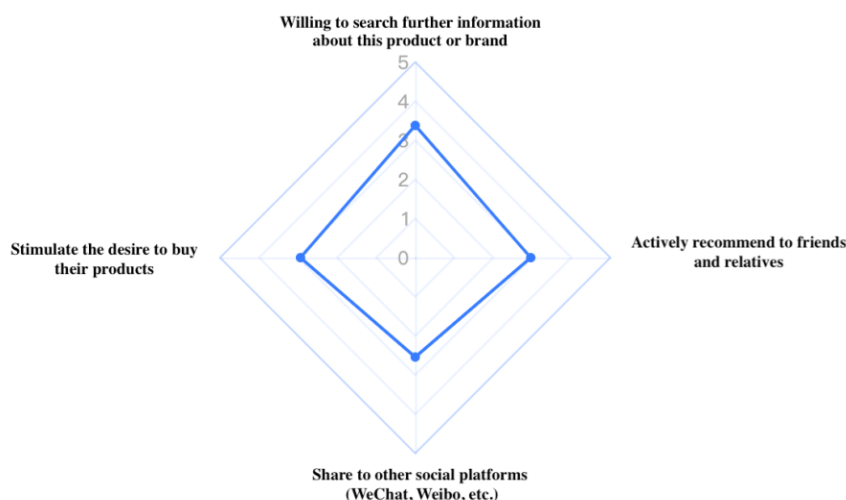

Fig 5. Impact of Gender Marketing on Respondents' Purchase Decisions (N = 142)

As seen in Figure 5, respondents were more willing to search for further information about the product or brand after gaining emotional resonance (AVG – 3.38), followed by "Actively recommend to friends and relatives" (AVG – 2.96), and "Stimulate the desire to buy the brand's products" (AVG – 2.94) and the least number of people would like to "Share to other social platforms (WeChat, Weibo, etc.)" (AVG – 2.54). The results show that the respondents' desire to search, buy, and share is related to the cost of the desired behaviors, with "search" being the least costly and scoring high, while "Share to other social platforms" scored the lowest due to the highest behavioral and psychological costs involved. It is worth noting that in the Q13 opinion question, Respondent No. 127 also stated that "I would consider this product based on the values that the brands bring to the customer".

In summary, the results of the fourth section show that gender marketing has a positive impact on driving respondents to further search, purchase, and share, the three main consumer behaviors, and the smaller the behavioral cost, the more significant the effect. Therefore, H3. ender marketing in social media based on a proper understanding of women's emotional appeal has a positive effect on female consumer decisions, is valid.

5. Conclusion

A rapidly evolving society is also posing new challenges to the gender marketing. To reveal the features of gender marketing on social media in China today, this study investigated Chinese people's attitudes towards gender marketing on social media on the cognitive, emotional, and behavioral levels by means of a questionnaire survey.

From the audience's perspective, communication effects can be seen as the changes that occur in the cognitive, emotional, and behavioral aspects of the message after it has been received by the recipient (Huang, 2017). Based on this, this study argues that the impact of gender marketing on audiences at the cognitive level is reflected in their attention to marketing activities; at the affective level, it is reflected in their attitudes and empathy towards marketing content; and at the behavioral level, it is the behaviors of searching, purchasing, or disseminating relevant content.

According to this theoretical framework, this study analyzed the communication effects of gender social media marketing on respondents from three aspects of cognition, emotion, and action through questionnaire survey, and summarized the following findings, providing theoretical and empirical impact in gender social media marketing.

Cognitive aspect of effective gender marketing in social media means that it is of particular interest to female consumer. Therefore, companies can try to find unique perspectives on conventional issues to engage in dialogue with female consumers, while at the same time innovating marketing formats and materials, and copywriting design to attract consumers' interest in terms of creativity and detail and to create brand differentiation and memorability.

Emotional aspect of gender marketing in social media has a positive impact on women's emotional perceptions when it is based on the correct understanding of women's emotional appeals. A valuable marketing campaign for women should not only be innovative in terms of content format but should also maintain an ideological and cultural resonance with consumers. In gender marketing, brands should pay more attention to gender issues, gain insight into the 'pain points' of female consumers, and deliver values that consumers can identify with.

Behavioral aspect of gender marketing in social media has a positive effect on female consumer decisions when it is based on a proper understanding of women's emotional appeal. For a brand, its highest development goal is to achieve the consumer's emotional desire, which will increase the consumer's goodwill and desire to buy.

In addition, marketers should also pay attention to the involvement of male consumers in women's marketing, for example, by placing more emphasis on "gender equality" in women's marketing, rather than just celebrating independent women, but also emphasizing that men and women are born equal. A unique marketing angle will greatly increase the attention to gender marketing and thus increase consumer awareness of the brand.

This study found that gender social media marketing stimulates consumers' interest, and women perform more significantly; gender social media marketing in female dimension based on correctly capturing women's emotional appeal usually further triggers positive emotional resonance among women, which in turn can have a positive effect on promoting consumer behavior such as searching, sharing, and purchasing. In other words, with marketing becoming increasingly homogenized, the values that brands communicate have really get to the female consumer.

6. Limitations

This study also has the following limitations. First, the gender and occupation ratio of the respondents to the questionnaire was not balanced, thus causing some bias in the results. Future research should expand the number and range of respondents to improve the accuracy of the results. Secondly, as most of the gender marketing cases are currently female, this study is limited to female marketing, but the male and genderless economies in China also show great potential, so it is necessary to look at more gender perspectives in the future.

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