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Economic sciences

Экономические науки

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Analysis Of Credit Risk in Legal Entities in The Case of „Vakufska Banka“ – Sarajevo

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Abstract

Each bank in its operations, faces numerous factors that can lead to negative consequences. Risk represents the uncertainty of future outcomes, which consists of uncertainties and exposure to the specified uncertainty. If the bank is exposed to uncertainty it can lead to serious financial consequences, provided that the level of uncertainty is not equated with the degree of exposure. It should be noted that most of the risks can not be predicted and financial institutions over and over again are facing with crisis phenomena and numerous losses because they do not have accompanying measures and strategies to combat the risks. The subject of the final paper is related to the definition and analysis of credit risk management. In accordance with a defined problem and the subject of research, the main goals are to define the main banking risks as well as the Basel principles and risk management strategy, define credit risk, analyze credit risk management in banking and to analyze and present credit risk management in legal entities in the example of the "Vakufska banka" (analysis of qualitative and quantitative indicators, cash flow analysis, analysis projects, the SC analysis, exposure, analysis of related parties).

JEL Classification codes : G2, G1.

Keywords: risk management, legal entities, credit risk, banking.

Introduction

Each banking business meets certain kind of risk that affects the operation of banks and other companies or organizations. It is important to know that list of risks is not always the same. It changes with the application of new tools, techniques and strategies as well as new products and special financial derivatives. The risk is identified with that state in which there is a possibility of occurrence of adverse events. Banking operations recognizes a large number of risks, among which the most important are liquidity risk, credit risk, interest rate risk and currency risk.

The economic crisis in the world have caused the emergence of a scientific discipline called risk management. Risk management involves a series of steps such as identification, measurement, monitoring and risk control. Each of these steps is aimed to completely remove or mitigate the negative effects caused by the risks.

Credit risk is the main risk that occurs during the bank operations. Today, credit risk management is considered as significant activity of each financial institution. Specifically, this risk prevents the debtor to return the approved loan to the bank at any given time, together with accrued interest. Also, upon the occurrence of this type of risk bank profit is reduced because the borrower fails to fulfill its obligations under the matured debt (principal and interest).

During recent years, the scope and application of techniques and instruments used to transfer credit risk were significantly increased. There are a number of factors (external and internal) that can lead to the appearance of credit risk. Within the external factors there are economic situation, natural circumstances and etc., but when we analyze the internal factors focus is on bank philosophy management. It should be noted that bank management should have a special focus on internal factors.

Because of the large importance of credit risk, priority is to determine a bank's ability to adequately identify, evaluate and to respond with active measures to the credit risk. In order to minimize the impact of bank credit risk, it has to find sources of its creation. Accordingly, it is necessary to ensure maximum professionalism in all phases of the lending to avoid granting loans to those clients who are suspected that will not be able to pay back the loan on time.

Literature Review

In modern banking business conditions there are numerous risks that challenge the individual banking business, fee or, in the extreme case, a change that affects the increase of uncertainties the outcome of the transaction, and increases the uncertainty of earning income of the bank (Cvetinović, 2008). In addition to the risks affecting the business of banks, for which is necessary to identify all approaches to measurement, and evaluation and management, we include the risks that may result from inadequate management of information and associated technologies.

According to Hadžić (2008) the banking sector is inevitable and certainly the most important part of the market economy, and it is therefore necessary to regulate certain laws, financial systems and various state regulations. Exposure to large risks creates a problem for the banking business because market mechanisms are not able to remove them, and under banking regulations it is considered state interference in business operations of banks.

Banks profitability is based on low tasks and low regulation. Because of approving risky loans banks are recognized as the main drivers of global economic and financial crisis. Risk-taking as well as its presence in the banking sector, can not be completely removed. The complete abolition of the risks of failure of business in the banking industry leads to the disappearance of the reasons for the existence banking industry.

The need for regulation and supervision of the banking sector lies in its importance in a market economy because the banks are actually one of the main financial distributor. Stable and efficient banking sector affect the economic growth of a country and as a starting sentence of a successful business bank said generated public confidence (Hadžić, 2008).

Latković (2002) states that risk management is a function of buying insurance, or the estimate, control and funding exposure to certain types of losses. Each resource of bank may be exposed to certain risks which will have a negative impact on the operations of banks (Cvetinović, 2008). On this basis, there is a need of banks to manage these risks in order to eliminate completely or mitigated their effects. However, given the close connection of all risks facing the bank is impossible to define the boundaries of the termination of one type of risk and onset of action of another kind.

The credit risk of banks consists in the likelihood that borrowers do not return the loans on maturity together with accrued interest. Failure to return the bank loan together with interest represents a loss for the bank. Therefore, the bank must in approving the loans take account of minimizing credit risk. Credit risk management should enable the bank to cover normal losses from formal reserves. Vento & Ganga (2009) demonstrated several examples; if the bank losses, due to the presence of credit risk, were greater than the formal reserves, then it would be covered from the share capital of the bank. In case that the cumulative losses of banks are very high, the bank

would not be able to cover them from the resources of available capital. In that case, the bank became insolvent.

Also, the literature mentions another aspect of determining the structure of credit risk (Table 1) as well as the funding arrangements.

Table 1: Structure of Credit Risk

<u>Expected loss</u> Losses that must be assumed that will be created on an ongoing basis as a result of certain operations.	Costs (covered from the income of the bank)
<u>Unexpected loss</u> Unusual, though predictable losses that banks should be able to absorb in normal course of business.	Risk capital
<u>Stress loss</u> Possible - but unpredictable - had extremely scenario that the bank must be able to survive.	The limits (risk-bearing capacity / protection through limit concentration)

Source: Ćirović, 2006

In the modern banking the concept of credit risk is widened. In fact, it is not considered that credit risk consist solely in the fact that the borrower does not perform regular servicing its financial obligations under a credit agreement with the bank. It si very important to have approach for Credit Risk Assesment (CRA) because of this largely depends the success of financial institutions.

Credit risk or counterparty risk is defined as the probability that a borrower or issuer of a financial asset would not be able to pay interest or repay the principal according to the terms set forth in the Credit Facility Agreement. We can say that the credit risk is an integral part of the banking business. Credit risk means that the payment can delay or ultimately not achieve what may cause problems in cash flow and affect on the liquidity of banks (Greuning, 2006).

Because of the significance of the impact of credit risk it is important to conduct a comprehensive assessment of the Bank's assessment, guidance, supervision, approval and collection of loans, guarantees and other credit assets. Total Credit Risk Management test includes an evaluation of policies and practices of credit risk management of banks. This assessment should determine the adequacy of the received financial records of borrowers or issuers of financial instruments which the bank has used as a basis for investing in the same financial menahizam or loan and periodic evaluation of profits already accepted risks of the bank.

Research question/hypothesis

The following is the basic question of research paper: „*Why is an adequate analysis of the legal entites in banking significant?*“

The main hypothesis is defined as follows:

„*Adequate analysis of legal entities and self-rating as internal ratings are a function of NPLs.*“

The additional hypothesis states:

„*Internal models assessment of clients may have potential weakness because of subjectivity entites who deal with assessment and require training to operators and employees in the banking sector.*“

The Bank operates under modern conditions in the environment of other banks, customers and the economy as a whole, which introduces an element of risk in the banking business. Risks that each bank faces are inevitable and must be assessed, controlled and financially neutralized so as not to jeopardize a whole business of any bank. Risk management in the banking industry has two main objectives. The first objective is to avoid the insolvency of banks, especially bearing in mind the changed macroeconomic and institutional environment in which banks operate in the

current stage of development. In this changed environment, the credit and market risks are significantly increased compared to the risks that existed in the traditional setting of banks. Due to increased competition, changed positions in bank solvency can be achieved much more quickly than in the past. Other risk management objective is to maximize the rate of return on equity adjusted for risk. Namely, if the bank risks were underestimated, it would have a negative effect on the profitability of banks because the actual losses brought down the rate of return on equity below the expected level.

As already mentioned in the previous sections of this work paper, credit risk is a special type of risk to which the bank faces when the client is unable to fulfil the obligation in part or in full, which will affect the bank to suffer financial loss. However, in order to protect the bank against this risk it is before concluding the contract obliged to assess the borrower's creditworthiness and the quality, marketability, availability and value of collateral of receivables.

Therefore, the objective assessment of creditworthiness is actually determining credit risk. It is extremely important that Vakufska bank perform a credit analysis during the assessment of the creditworthiness of legal entities. During the credit analysis, special attention is paid to qualitative and quantitative analysis, collateral, 5C analysis as well as exposure relating to internal and regulatory limits. And at the same, it is clear that an adequate analysis of the legal entities and self-rating as a function of internal rating NPL. Also, what you need to say is that a special role in the assessment of credit risks are the Risk Management Department, Vakufska Bank noted in its analysis of all the factors that influence the decision on the creditworthiness of the client but also ultimately to the bank's business and that is why employees in sectors and departments directly involved in credit analysis must approach all the necessary training to be able to do their job in accordance with all the internal documents of the bank.

Methodology

Taking into account the specificities of the research problem and theoretical approach to this issue, as well as available data in the field of banking, and credit risk management, it will be used the following research methods:

1. The basic method of scientific research was selected method of incomplete induction as the most appropriate, and it will be combined with other methods of scientific research;
2. Method of analysis will parsed the complex concepts, reasoning and conclusions on their simpler components and elements. Methods of classification and comparison will be applied on them in order to continue using the method of abstraction could separate the essential from the non-essential elements;
3. Deductive method presupposes knowledge of general attitudes, principles, having a general knowledge on the basis of which is understood something special or individually. The deduction is usually based on general truth and come up with specific and individual knowledge. The most important elements of deductive methods are methods of analysis, synthesis, abstraction, generalization and abstraction, generalization and specialization.
4. In the parts of the final paper, where is not possible to apply the above scientific methods it will be applied method of description, which means it will be easy to describe and state the facts, phenomena and processes, and the observation confirmed the relationships and connections.

Data presented in the paper are collected from various sources including:

- a. books from the banking;
- b. BA, MA and PhD theses;
- c. sources from the Internet (databases, articles and studies and etc.).

Results

Almost every financial institution around the world has their business performance measured in customer satisfaction, employee satisfaction and financial results. The financial result, as seen through the prism of profitability, has special significance, in essence it means growth in the value of share capital of the bank. In order to survive and raise its value, the bank has to develop, to have more customers, to develop their products and services to emerge on the market, to collect more funds, to place more funds as well as introducing technology into their business and FIG. To achieve all this, banks are often faced with many obstacles and risks.

Credit risk is one of the most important risks that banks face, as a credit transaction represents, for each commercial bank, an active basic banking business. When it comes to the risk of loan repayment and the interest earned, it can be about the risk that the entire amount of the claim to be called into question at a particular time or only part of it. If this happens in a lot of cases, or with multiple customers, then the bank can get in the danger zone of insolvency.

A Legal entity has legal rights and obligations. It has the ability to make a contract, to sue and to be sued. This person is usually recognized as an organization, company or government made up of several persons who, in accordance with the law, are treated as one. Banks are so arranged as to have sectors whose jobs include Corporate Banking and Retail Banking. In the course of their cooperation Bank assesses the credit quality of all legal entities who are their clients and who apply for loans. Determination of creditworthiness relates to the assessment of the financial capacity of the borrower to repay the loan (credit) as well as to pay interest that are part of the loan. Also, in addition to evaluate the creditworthiness, Bank conducts credit analysis, through which determines the likelihood of repayment obligations under the loan received from the client.

A key role in assessing the credit-worthiness of legal entity, are sectors of the payment system or service for credit risk management. As part of its assessment of creditworthiness, the service takes into account all qualitative and quantitative indicators, cash flows, as well as purpose of loans (financing) and the 5C analysis and exposure analysis.

Within the assessment of the creditworthiness, a bank must keep in mind that the legal entity has the ability to promptly and fully carry out the repayment of debt of the primary sources. In terms of primary sources include the cash provided from operating activities and other debtors. Whether the bank will approve the loan depends on whether the client has fulfilled all the criteria that the bank established its internal regulation, and minimum requirements relating to the assessment of creditworthiness.

Conclusion

In course of business, banks face a number of risks that could affect the outcome of business. The risk can be tangible or intangible. Physical risk is a risk that is reflected in the possibility of losing the transaction, client or business. Immaterial risk is the possibility, with uncertain probability, that there may be tarnishing the reputation of the bank, which is the key to confidence in individual banks and whose violation may endanger its entire business. For operational risk in banks is characteristic that the risk is expressed in money terms regardless of the type of risk in question.

The Bank operates under modern conditions in the environment of other banks, customers and the economy as a whole, which introduces an element of risk in the banking business. Risks that each bank faces are inevitable and must be assessed, controlled and financially neutralized so as not to jeopardize a whole business of any bank. Risk management in the banking industry has two main objectives. The first objective is to avoid the insolvency of banks, especially bearing in mind the changed macroeconomic and institutional environment in which banks operate in the current stage of development. In this changed environment, the credit and market risks are significantly increased compared to the risks that existed in the traditional setting of banks. Due to increased competition, changed positions in bank solvency can be achieved much more quickly than in the past. Other risk management objective is to maximize the rate of return on equity adjusted for risk. Namely, if the bank risks were underestimated, it would have a negative effect on the profitability of banks because the actual losses brought down the rate of return on equity below the expected level.

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Анализ кредитного риска юридических лиц на примере "Vakufska Banka" – Сараево

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Аннотация. В своей деятельности банк сталкивается с многочисленными явлениями, которые могут привести к негативным последствиям. Риск представляет собой неопределенность будущих результатов, которая состоит из неопределенности и воздействия указанного неопределенности. Если банк сталкивается с неопределенностью - это может привести к серьезным финансовым последствиям, при условии, что уровень неопределенности не приравнивается к степени воздействия. Следует отметить, что большинство из рисков не могут быть предсказаны и финансовые учреждения снова и снова будут сталкиваться с ними в связи с тем, что не предпринимают сопровождающих мер и не разрабатывают стратегии по борьбе с рисками. Предметом исследования является определение и анализ управления кредитным риском. В соответствии с предметом исследования, к основным целям можно отнести следующие: определить основные банковские риски, а также базельские принципы и стратегии управления рисками, определить кредитные риски, представить анализ управления кредитными рисками у юридических лиц в банковской сфере в настоящее время на примере "Vakufska banka" (анализ качественных и количественных показателей, анализ денежных потоков, анализ проектов, анализ цепочки поставок, воздействие, анализ взаимосвязей).

Классификационные коды JEL: G2, G1.

Ключевые слова: управление рисками, юридические лица, кредитный риск, банковское дело.

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The Impact Analysis of Sanctions and Embargo on the Russian Foreign Trade Policy

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Abstract

The article gives an overview of the impact of the sanctions imposed against Russia and Russian retaliatory embargo on the trade policy. Also the article presents the analysis of Russia's foreign trade in recent years in the context of export-import operations, as well as by the main countries and groups of countries, which showed that the volume of trade between Russia and the majority of countries that supported the anti-Russian sanctions were considerably reduced. The main conclusion of the conducted analysis is that before the crisis in Ukraine, our main trading partners were European countries, today a growing share in the trade turnover with Russia began to play the Orient.

Keywords: sanctions, trade, foreign trade policy, export, import substitution.

Введение

Весною 2014 года Российская Федерация признала выборы о самостоятельности Крыма и Севастополя от Украины и вхождение их в состав России. В ответ на это страны ЕС, Северной Америке и Австралия приняли первый пакет санкции, которые представляли собою ограничение въезда некоторых должностных лиц РФ, а также заморозка их активов в иностранных банках.

В дальнейшем также были приняты второй и третий пакет санкции, но уже по причине дестабилизации ситуации на Украине. Также причиной введения ограничений был тот, факт, что Россия была обвинена в катастрофе самолета, вылетевшего с территории Голландии.

Санкции были распространены на различные секторы в экономике: на торговлю, финансы, промышленность, военную сферу, дипломатию. Влияние всех этих ограничений и ответного эмбарго мы рассмотрим в данной статье.

Обсуждение

Для данного анализа нам необходимо прибегнуть к цифрам, характеризующим торговую деятельность России на сегодняшний момент и тот же самый показатель годом ранее.

Общие итоги внешней торговли России в млн. дол.

	январь-апрель 2014	январь-апрель 2015	темп роста %
Оборот	265745,6	178846,7888	67,3
Экспорт	171116,4	122005,9932	71,3
Импорт	94629,1	57723,751	61
Сальдо	76487,3	64336,4	-

Внешнеторговый оборот Российской Федерации за первые 4 месяца 2015 года составил 179,7 млрд. долл. Если сравнивать с показателем предыдущего года, то оборот снизился на 32,4 %. Если говорить о сальдо, то оно показывает положительную динамику и составляет 64,3 млрд. долл., что на 12,2 млрд. меньше по сравнению с прошлым годом. Экспорт составил 122 млрд., что на 29 % меньше прошлогоднего показателя. Можно сделать вывод, что санкции и эмбарго самым прямым образом повлияли на торговую деятельность России. Основные показатели сократились почти на треть, что повлекло за собою определенную нагрузку на ВВП и государственный бюджет [2], [14, 15].

Далее рассмотрим, как обстоят дела с экспортом отдельных продуктов, которые составляют основу всего экспорта Российской Федерации. В их число входят: продовольственные товары и сельскохозяйственное сырье (кроме текстильного), минеральные продукты, топливно-энергетические товары, продукция химической промышленности, кожевенное сырье, пушнина и изделия из них, древесина и целлюлозно-бумажные изделия.

Рассмотрим экспорт важнейших товаров из России в январе – апреле 2014-2015 годов. Основными товарами, экспортируемые Россией в страны дальнего зарубежья стали топливно-энергетические товары, доля которых занимала 68 % от всего экспорта. Прошлогодний показатель равнялся 75,6 %.

Стоимостный объем этих товаров также подвергся изменению – он снизился на 35 %, а вот физический увеличился на 10,3 %. В том числе, экспорт нефти увеличился на 10 %, электроэнергия на 40 %, нефтепродукты – 27 %.

Доля металлов в структуре экспорта составила почти 10%, прошлогодний показатель равнялся 7 %. Стоимость упала на 0,6 %, физический объем вырос на 13 %.

Химическая промышленность показала положительную динамику – если в прошлом году ее доля в экспорте равнялась 4,9 %, то уже в январе-апреле 2015 цифра равнялась 6,4 %. Стоимость упала на 5,9 %, а вот физический увеличился на 8,7 %.

Теперь рассмотрим, как обстоят дела с импортом важнейших товаров на территорию РФ 2014–2015 гг.

Импорт России в январе-апреле 2015 года составил 57,7 млрд. долл. США и по сравнению с январем–апрелем 2014 года снизился на 39,0 %. Основную долю в импорте РФ составили машины и оборудования. На них за первые четыре месяца приходилось порядка 48 %, в прошлом году эта цифра равнялась 50 %. Стоимостный объем упал на 40 %.

Химическая промышленность в импорте составила 19 %, за январь–апрель 2015 16,4 %. Стоимостный объем ввоза продукции химической промышленности снизился по сравнению с январем-апрелем 2014 года на 28,9 %, а физический объем – на 13,2 %. При этом физические объемы поставок косметических средств снизились на 13,0 %, пластмасс и изделий из них – на 26,5 %, каучука, резины и изделий из них – на 27,5 %.

Доля продовольствия в структуре импорта составила 13,8 % (2014 – 14,5 %). Что касается объемов стоимостных и физических, то они сократились по сравнению с предыдущим годом на 40 % и 26 % соответственно.

Рассмотрим внешнюю торговлю Российской Федерации по основным странам и группам стран.

В страновой структуре внешней торговли России ведущее место занимает Европейский Союз, как крупнейший экономический партнер страны. На долю Европейского Союза в январе-апреле 2015 года приходилось 45,7 % российского товарооборота (в январе-апреле 2014 года – 49,5 %), на страны СНГ – 11,8 % (13,1 %), на страны ЕАЭС – 7,1 % (6,6 %), на страны АТЭС – 27,9 % (25,7 %).

Основными торговыми партнерами России в январе-апреле 2015 года среди стран дальнего зарубежья были: Китай, товарооборот с которым составил 20,6 млрд. долл. США (70,6 % к январю-марту 2014 года), Германия – 15,4 млрд. долл. США (64,8 %), Нидерланды – 15,0 млрд. долл. США (62,3 %), Италия – 11,6 млрд. долл. США (71,5 %), Турция – 9,0 млрд. долл. США (84,5 %), Япония – 8,2 млрд. долл. США (79,4 %), США – 7,1 млрд. долл. США (79,8 %), Республика Корея – 6,0 млрд. долл. США (72,1 %), Польша – 4,5 млрд. долл. США (52,9 %), Франция – 3,8 млрд. долл. США (56,8 %) [1, 2, 4, 5, 7].

На все эти изменения также повлияли темпы роста мировой торговли. Она сегодня переживает не лучшие времена. ВТО ухудшила прогнозы по мировой торговле.

Мировая торговля после кризиса восстанавливается слишком медленно. К такому выводу пришли эксперты Всемирной торговой организации (ВТО), которые ухудшили прогнозы на 2015 и 2016 годы.

В 2014 оборот мировой торговли в третий раз подряд оказался ниже 3 % (2,8 %), в текущем году, полагает ВТО, темпы ускорятся до 3,3 %, а в будущем – до 4 %. Но в сентябре организация считала, что показатель возьмет барьер в 4 % уже в этом году.

Слабую динамику внешней торговли ВТО объясняет тем, что в развивающихся странах темпы экономического подъема слишком низкие, а в развитых рост неравномерный. Кроме того, на торговлю оказывают влияние геополитические факторы.

И на первых порах негативное влияние эмбарго на розничные цены проявлялось слабо.

Во-первых, контрсанкции были введены в августе, когда сезонное снижение цен смогло нейтрализовать или смягчить подорожание продуктов из-за эмбарго. Во-вторых, российские поставщики накопили довольно большие запасы продуктов, их дефицит стал ощущаться не сразу. В-третьих, когда запасы стали подходить к концу, многие поставщики успели наладить поставки из тех стран, на которые эмбарго не распространялось.

Наконец, некоторые смогли организовать поставки продукции через третьи государства, где нелегально или полулегально переоформлялась страна происхождения данных товаров. Главным транзитным узлом для таких операций стала Белоруссия, другими центрами переоформления страны происхождения стали Фарерские острова и Гренландия (для рыбы из Норвегии), Сербия и Турция (для плодоовощной продукции). Добавление новых посредников увеличивало стоимость товаров, но такие схемы позволили смягчить их дефицит.

Больше всего пострадали от вызванного контрсанкциями роста цен потребители в Калининградской области. Этот регион к моменту введения эмбарго на 70 % зависел от импорта молочной продукции, на 50 % – от поставок фруктов и овощей и на 40 % – от импорта мяса птицы из стран ЕС. И там уже вскоре после введения антисанкций цены на некоторые продукты выросли в 1,5–2 раза. Местные власти и поставщики возлагали большие надежды на замещение продукции из стран ЕС белорусскими товарами, но поставщики из Белоруссии во многих случаях также резко увеличили закупочные цены. Но проблемы со снабжением региона отчасти смягчила «серая» торговля, о которой еще пойдет речь далее [10].

Российские компании сумели заменить большую часть продукции из США и Евросоюза, на ввоз которой было наложено эмбарго. Проблемными категориями оказались некоторые виды сыров, рыбы и морепродуктов. Но даже на замещенные продукты цены продолжают расти.

Импорт молочной продукции снизился на 57 %, свинины – на 45 %, овощей – на 44 %, мяса птицы – на 39 %. Единственный товар из санкционного списка, показавший рост поставок, – говядина: в августе ее было ввезено на 47 % больше.

Опрошенные ретейлеры и рестораторы утверждают, что сумели наполнить полки и меню аналогами большей части утраченных товарных позиций. «Большинство товаров нам удалось заменить либо российскими аналогами, либо продукцией из стран, импорт из

которых разрешен», – рассказывает представитель сети гипермаркетов Metro С&С Оксана Токарева. В сети «О'кей» не заметили значительного сужения ассортимента, потому что и ранее работали в основном с российскими поставщиками и дистрибьюторами, говорит ее представитель Артем Глущенко. X5 Retail Group (сети «Перекресток», «Пятерочка», «Карусель» и др.) и «Дикси» (сети «Дикси», «Виктория» и др.) также нашли альтернативные товары [11].

Меньше всего проблем оказалось с замещением продуктов из так называемого борщевых набора: картофеля, лука, моркови, капусты, свеклы, а также сезонными яблоками, цитрусовыми, бахчевыми. «Отечественный урожай хороший, и цены даже немного снижаются, – утверждает руководитель управления по связям с общественностью X5 Владимир Русанов. – В среднесрочной перспективе томаты и огурцы также будут доступны в достаточном количестве». X5 выкладывает отечественную сливу, плюс закупает ее в Сербии, гранат и рукколу в ее распределительные центры везут из Израиля, виноград импортируется из Турции, персики – из Грузии, яблоки «Гала» – из Азербайджана. «О'кей» заключила договор на прямые поставки овощей и фруктов из Турции и сейчас ведет переговоры с израильскими, иранскими и марокканскими производителями. «Дикси» также увеличивает загрузку российских партнеров – из Кубани и Ставропольского края. А экзотические фрукты будет заказывать из стран Азии, Латинской Америки и Африки.

Импортную молочную продукцию, кроме сыров, в российских магазинах почти полностью заместили российские производители. К примеру, «Дикси» заменила финскую и литовскую сметану российской. В этой категории, как отмечают представители торговых компаний, отечественный производитель конкурентоспособен.

Минусом таких замен стал массовый пересмотр прайс-листов. Практически все молочные поставщики предупреждают о повышении закупочных цен на 7–10 %, мотивируя это ослаблением рубля и ростом цен на сырье.

Также, несмотря на то, что Россия почти полностью обеспечивала себя мясом птицы, именно курятина оказалась лидером в росте цен: с начала года, по данным Росстата, она прибавила в стоимости 13,8 %. Ретейлеры объясняют это возникшим в начале года дефицитом другого продукта – свиного шпига: чтобы компенсировать дефицит сырья, производители колбас и сосисок начали закупать курятину.

Крупнейшие производители свинины также заявляют о повышении расценок на 8–10 %. Премиальную говядину удалось заменить без проблем: в «О'кей» уже продается мясо из Южной Америки, Новой Зеландии и Уругвая. В Metro завезли премиальную говядину из Аргентины и Новой Зеландии.

Сложнее всего, оказалось, заместить импортные сыры: пока в магазинах остается некоторое количество попавших под эмбарго европейских брендов на стоках, но через несколько недель из разряда «элитных» останутся только швейцарские сыры. В гипермаркетах Globus, по словам представителя компании Натальи Рычковой, восполнить европейские сыры удалось лишь на 10%. Сложно найти аналоги сырам Франции (камамбер, бри), итальянским рассольным и свежим сырам, а также овечьим и козьим испанским. Globus продолжает искать замену твердым сырам – маасдаму и пармезану. В «Дикси» рассказывают, что нашли замену европейскому маасдаму в Израиле – сейчас он проходит сертификацию [11].

Нельзя не затронуть политическую составляющую в этом вопросе. Как известно США является главным инициатором введения санкции на российскую сторону. Но давайте проследим, как обстоят дела в торговой деятельности между двумя государствами.

Введенные против России санкции не привели к снижению объемов внешнеторгового оборота с США и это убедительно доказывает, что при введении санкций власти США действовали исключительно в своих интересах, заявил вице-премьер Аркадий Дворкович. «Следует помнить, что каждый действует в своих интересах», – заключил российский вице-премьер [9].

По итогам 2014 года объемы торговли России с большинством стран, поддержавших антироссийские санкции, заметно сократились. Так, например, показатели товарооборота с Португалией упали, по данным Федеральной таможенной службы (ФТС), на 41,2 %, с Грецией – на 39,2 %, с Венгрией – на 27,5 %, с Великобританией – на 21,3 %, с Литвой – на 20,5 %.

Товарооборот с другими странами ЕС снижался медленнее. Так, например, объемы торговли с Польшей сократились на 17,6 %, с Францией — на 17,5 %, с Финляндией — на 14,7 %, с Италией — на 10 %, с Германией — на 6,5 %. Сократились, хотя и не так заметно, объемы торговли России и с другими странами, объявившими о введении против нее санкций. В частности, объемы торговли с Канадой уменьшились на 3 %, с Японией — на 7,3 %, с Норвегией — на 18,5 %.

Одной из немногих стран, чья торговля с Россией на фоне санкций только выросла, стали США. По итогам 2014 года объем российско-американской торговли увеличился, по данным ФТС, на 5,6 % и составил около 29,2 млрд. долл. При этом объемы импорта американских товаров в Россию выросли сразу на 12,1 % — до 18,5 млрд. долл. Доля США во внешнеторговом обороте России выросла в 2014 года с 3,3 % до 3,7 % [5], [12,13].

При этом особенно сильно сократился импорт продовольственных товаров. В частности, зарубежные закупки молочных продуктов сократились в 5,6 раза, рыбы — в три раза, сахара — в 2,9 раза, мяса — в 2,3 раза, фруктов — на 90 %, а овощей — на 70 %. В целом импорт продовольствия в Россию уменьшился на 44,3 % [1].

Заключение

В заключение следует отметить, что:

- Если до кризиса на Украине нашими главными торговыми партнерами были страны Европы, то на сегодня все большую долю в торговом обороте с Россией стали играть страны Востока;
- Наилучшие торговые показатели были в 2012–2013 годах. В это время торговый оборот между странами Европы и России достиг максимальных результатов;
- Россия так и остается на «нефтяной игле». Доля нефти в экспорте РФ составляет 30 %. А если говорить об остальных минеральных ресурсах, то эта величина составляет около 70 %;
- Наибольшую долю в структуре импорта занимают: продовольственные товары, машины и оборудования, а также лекарственные препараты;
- В 2014 году Россией были приняты ряд меры для обеспечения экономической безопасности страны. На сегодняшний день полным ходом идет политика импортозамещения сельскохозяйственной продукции.

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УДК 33

Анализ влияния санкций и эмбарго на внешнеторговую политику России

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Аннотация. В статье дается обзор влияния введенных против России санкций и ответного эмбарго на российскую внешнеторговую политику. Также представлен анализ внешнеторгового оборота России за последнее время в разрезе экспортно-импортных операций, а также по основным странам и группам стран, который показал, что объемы торговли России с большинством стран, поддержавших антироссийские санкции, заметно сократились. Основным выводом проведенного анализа является то, что до кризиса на Украине нашими главными торговыми партнерами были страны Европы, то на сегодня все большую долю в торговом обороте с Россией стали играть страны Востока.

Ключевые слова: санкции, торговля, внешнеторговая политика, экспорт, импорт, замещение.

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Педагогические науки

UDC 37

Comparative Analysis of Students' Media Competences Levels

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Abstract

This article analyzed the results of survey of university students' media literacy competence (on the base of a classification of indicators of media literacy competence of the audience as an effective tool for comparative analysis of the levels of development of media competence of students of the control and experimental groups): the level of media competence of students who have a one-year training course in the framework of media literacy education courses four times higher than in similar indicators in the control group. Analysis of the results of this survey confirmed the general trend of media contacts of student audience – its orientation to entertainment genres of audiovisual media, visually appealing; positive, active, unmarried, childless, educated, highly qualified characters (primarily – male characters) aged 19 to 35 years. These heroes are characteristic optimism, independence, intelligence, emotion. They have an excellent command of the life situation and have a positive impact on the development progress of the plot of a media text.

Keywords: survey, analysis, media, media texts, media education, media literacy, media competence, students.

Introduction

Based on the media literacy education technology (Fedorov, 2004, p. 43-51), I had media literacy education lessons in pedagogical university. My objective was to track changes in the levels of students' media competence in the control and experimental groups.

Ascertaining levels of media competence of students based on indicators of the classification of media competence of the individual, by which I mean the sum of its motives, knowledge, skills, abilities (motivation, contact, information, perceptual, evaluation, practice and activity, creative) promoting the use and critical analysis, evaluation and transfer of media texts in different types, forms and genres, the analysis of complex processes of media functioning in society.

Materials and methods

In accordance with this interpretation of students' media competence I created the five main blocks of questions and tasks:

1) the block of questions (closed-type profile) to identify levels of motivation indicator of audience's media competence (genre, theme, psychological, therapeutic, emotional, epistemological, moral, intellectual, creative and aesthetic motifs on by contact of an audience with a media texts);

2) the set of questions (closed-type profile) to identify levels of contact indicator (frequency of contacts with various types of media) the development of the audience's media competence;

3) the set of questions (closed-type test) to detect the level of information index (knowledge of terminology, history and theory of media culture) development of the audience's media competence;

4) the block of analytical tasks for detecting levels of evaluation index (based on various levels of perceptual indicator) development of the audience's media competence;

5) the block of creative tasks for detecting levels of the audience's creative media competence.

90 students of the faculty of psychology and social pedagogy involved in my experiment at Anton Chekhov Taganrog Institute (the age of students: 20-21 years): 45 students (14 boys and 31 girl) of the control group, in which were no class of media education cycle, and 45 students (14 boys and 31 girls) of the experimental group, in which the media education cycle was conducted during the academic year. My research showed that no significant difference in the levels of development of media competence of students of the control and experimental groups were observed in the beginning of the education year. And the levels of development of students' media competence recorded at begin and the end of the education year in the control group were approximately the same.

The ratio of boys and girls in the control and experimental groups, in our opinion, is typical of the Russian pedagogical universities, which for decades has been male students consistently are a minority (10% to 30% of the composition of the study groups).

Results

Analysis Table 1 shows that a high level of motivation indicator of media competence, that is a wide range of genres, thematic, emotional, epistemological, hedonistic, intellectual, psychological, creative, aesthetic reasons (including: selection of different genre and thematic spectrum of media texts with the mandatory inclusion of non-entertainment genres the desire for philosophical / intellectual, aesthetic discussion / dialogue with the creators of media text, criticism of their position; to identify, empathy, the desire for aesthetic experience, to obtain new information, to validate their competence in various fields of life and media culture; to search for educational materials, scientific and research purposes, etc.) actually found only 11 % of the students in the control group.

Table 1: The classification of the identified levels of motivation indicator of students' media competence in the control and experimental groups

№	Number of levels of the motivational indicator:	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:	The number of young men (in%), who have got this level:	The number of girls (in%) who have got this level:	Total number students (%) who have got this level:
1	High level	0,00	16,13	11,11	14,28	29,03	24,44

2	Average level	21,43	35,48	31,11	35,71	48,39	44,44
3	Low level	78,57	48,39	57,78	50,00	22,58	31,11

The identified levels of motivation indicator of students' media competence in the experimental groups (past media education program course) exceed twice that in the control group. At the same time gender difference was clearly manifested in the control and experimental groups: the number of women who have a high level of motivation indicator of media literacy, significantly higher than the number of boys. In contrast, among boys revealed significantly more respondents who found a low level of motivation indicator of media competence (i.e. narrow spectrum of genre, theme, emotional, hedonistic, psychological reasons, including: the choice of only the entertainment genre and thematic spectrum of media texts, the desire for compensation, pursuit the psychological "treatment", the desire for thrills, the desire for recreation, entertainment and the absence of aesthetic, intellectual, creative motives of contacts with media texts).

Thus, the comparison of students' media motivation in the control and experimental groups to some extent show the effectiveness of media education curriculum for students of experimental group.

Table 2: The classification of the identified levels of contact indicator of students' media competence in the control and experimental groups (type of media: press)

№	Number of levels of the contact indicator:	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:	The number of young men (in%), who have got this level:	The number of girls (in%) who have got this level:	Total number students (%) who have got this level:
1	High level	0,00	0,00	0,00	14,28	3,22	6,67
2	Average level	50,00	54,84	53,33	42,86	58,06	53,33
3	Low level	50,00	45,16	46,67	42,85	38,70	39,99

Data analysis of table 2 shows that a big difference exists between students of the control and experimental groups in the area of the press reading. About half of both groups found the average level of the contact indicator (read the press several times a week) the development of media competence. A significant gender differences in this regard have also been observed. However the contact indicator is not the main indicator of media competence. Undoubtedly, a person who is not in contact with media has not the high level of media competence. But the highest level of television viewing, listening to the radio, surfing the Internet or reading the press cannot guarantee a high level of media competence, if a person, for example, has poor analytical skills.

Table 3: The classification of the identified levels of contact indicator of students' media competence in the control and experimental groups (type of media: radio)

№	Number of levels of the contact indicator:	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:	The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:
1	High level	42,86	45,16	44,44	42,86	74,19	64,44
2	Average level	21,43	25,81	24,44	35,71	9,68	17,78
3	Low level	35,71	29,03	31,11	21,42	16,12	17,77

Analysis Table 3 shows that there are certain differences between the students of the control and experimental groups in relation to listening to the radio. 64 % of respondents from the experimental group have high (daily) the level of listening to the radio, but in the control group - only 44 %. Compared with control group, the experimental group is almost half of the respondents with low (once a month or less) level of contact with the radio.

Table 4: The classification of the identified levels of contact indicator of students' media competence in the control and experimental groups (type of media: TV)

№	Number of levels of the contact indicator:	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:	The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:
1	High level	71,43	74,19	73,33	71,43	64,52	66,67
2	Average level	14,28	12,90	13,33	28,57	16,13	20,00
3	Low level	14,28	12,90	13,33	0,00	19,35	13,33

Analysis of Table 4 gives an indication of the fact that viewing among students from control and experimental groups no big differences in relation to TV. Over 66 % of these both students groups watching TV daily, from 13 % to 20 % - several times per week. And only 13 % students for control and experimental groups watching television a few times a month or less. At the same time symptomatic of gender differences cannot be detected.

I believe that the lack of progress in increasing the frequency of television viewing in the experimental group is not a fault of the experiment, as I initially did not set a goal to increase the contact indicator of students' audience. As shown by further analysis of the experimental results, a slightly higher level of TV viewing in the control group did not contributed to raising the analytical level indicator of students' media competence.

Table 5: The classification of the identified levels of contact indicator of students' media competence in the control and experimental groups (type of media: Internet)

№	Number of levels of the contact indicator:	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:	The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:
1	High level	00,00	6,45	4,44	14,28	6,45	8,89
2	Average level	35,71	6,45	15,55	21,43	22,58	22,22
3	Low level	57,14	54,83	55,55	57,14	61,29	57,99

24.44 % of the students in the control group (7.14 % of boys, girls 32.26 %) and 8.89 % of students in the experimental group (7.14 % of boys, girls 9.68 %) never use the Internet. Unfortunately, the level of contacts between Russian students with the Internet still leaves much to be desired: only between 4 % and 9 % of students in the control and experimental groups visit the Internet daily and 15 % to 23 % - on a weekly basis. But more than half of the students from control and experimental groups, visit the Internet site several times a month or less, and from 9 % to 24 % of the students do not come to the Internet at all. The majority of students' interactive contact takes place in the university / internet cafes, but not at home.

The levels' difference in the control and experimental groups is small, but the analysis of table 5 showed that gender differences in relation to contacts with the Internet are available. Boys with their traditional propensity for technical innovations somewhat more active in a web surfing than girls, which is correlated with the results of similar surveys conducted previously by various organizations (eg, see: Education & Culture, 2000).

Table 6: The classification of the identified levels of contact indicator of students' media competence in the control and experimental groups (type of media: video/PC games)

№	Number of levels of the contact indicator:	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:	The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:
1	High level	14,28	6,45	8,89	7,14	3,22	4,44
2	Average level	42,86	6,45	17,78	35,71	19,35	24,44
3	Low level	35,71	58,06	51,11	49,99	41,93	44,45

22.22 % of the students in the control group (7.14 % boys, 29.03 % girls) and 26.67 % of students in the experimental group (7.14 % boys, 35.48 % girls) never play video / computer games.

Of course, the frequency of contacts of students with a video / computer games can in no way be tangible proof of their media competence. In my view, even the opposite: too frequent habit of playing with the computer takes away from the time for human contact with other kinds of media. However, analysis of table 6 shows that the level of contacts of students from control and experimental group is comparable, and only 4 % - 9 % of students have the high level of this type of contacts. But more than half of the students play computer games several times a month, and 22% - 26 % do not play them at all.

The gender difference in relation to computer games is quite distinct, as the number of boys - fans of such activities at least twice the number of girls, which again corresponds to the world practice of similar sociological research. The majority of popular computer games based on the theme of violence («Doom», etc.) with the dominance of the male computer players.

Table 7: The classification of the identified levels of contact indicator of students' media competence in the control and experimental groups (an average of all of the above types of media)

№	Number of levels of the contact indicator:	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:	The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:
1	High level	25,71	26,45	26,22	14,28	0,00	4,44
2	Average level	32,86	21,29	24,89	64,28	93,55	84,44
3	Low level	38,57	40,00	39,55	21,43	6,45	11,11

Thus, only 26.22 % of the students from the control group and 4.44 % from the experimental group showed a high level of the contact indicator by several kinds of media in general. However, I should not forget that this result is due to a low degree of contact of the audience with the Internet and computer games (where the low level of contacts found more than half of the respondents in both groups). But 73.33 % of the surveyed students (71.43 % boys and 74.19 % girls) in the control group and 66.67 % of the students from the experimental group (71.43 % boys and 64.52 % girls) said that they watch TV every day. Pretty high was and students' contact level in relation to listening to the radio (44 % to 64 % of respondents with high level of exposure to this type of media).

I can conclude that 50 % to 89 % of the students have average and high contact indicator, which in itself, as I have noted, cannot be considered as a basic indicator for determining the level of media competence of the respondents as a whole.

After that students were asked 30 questions divided into blocks of 10 questions each. One block consisted of questions relating to the terminology of media / media culture, the second - the history of media / media culture, the third - the theory of media / media culture.

For one correct answer for each question the student received 1 point. Thus, the maximum number of points that could gain the student as a result of the test was 30.

The high level of information index of media competence: students who were able to give a 80 % to 100 % of correct answers (from 24 to 30 points);

The average level of information index of media competence: students who were able to give a 50 % to 80 % correct answers (from 15 to 23 points);

The low levels of information index of media competence: students who were able to give less 50% correct answers (from 0 to 14 points).

The test results are summarized in the table 8.

Of course, testing of students according to our questions was not without vulnerabilities. On the one hand, students retain the ability to intuitive answers - by exclusion the most questionable choices, and the correct answer has a probability of 25 %, then there is one correct answer from four possible. On the other hand, testing could not give guarantees against cheating and prompting students to each other. However, the test results were verified with the results of our surveys and oral interviews, which greatly helped to ensure that they are correctly reflected in the overall outcome of students' knowledge (in the control and experimental groups).

Analysis of the table 8, in our opinion, clearly demonstrates the effectiveness of media education activities conducted with the students of the experimental group during the year. A high level of media competence information index (from 80 % to 100 % of correct answers to questions related to the terminology, history and theory of media / media culture) showed 95 % of students in the experimental groups, while this per cents in the control group of respondents Were only 13 %.

Low levels of information index (less than 50% correct answers) was not seen at all in the experimental group, whereas in the control group 37% of students were at low levels of information index.

Gender differences in responses between students showed that girls generally have a large amount of knowledge about the terminology of the theory and history of media / media culture. 13% of students from the control group showed a high level of media competence indicator information without having to visit any media educational activities. And it can be assumed that this level has been reached by them at the expense of self and / or family upbringing.

Table 8: The classification of the identified levels of information indicator of students' media competence in the control and experimental groups

№	Number of levels of the information indicator:	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:	The number of young men (in%), who have got this level:	The number of girls (in%) have got this level:	Total number of students (%) who have got this level:
1	High level	7,14	16,13	13,33	92,86	96,77	95,55
2	Average level	28,57	58,06	48,89	7,14	3,23	4,44
3	Low level	64,29	25,81	37,78	0,00	0,00	0,00

The data in Table 9 shows how the distributed right / wrong answers of students from control and experimental groups on various types of test information knowledge in the field of media / media culture.

Analysis of the data in Table 9 shows that students experienced the greatest difficulties when answering the questions of the text relating to the history of media / culture media (the number of incorrect responses was generally about 50% in the control group, while in the experimental group it was slightly higher).

Table 9: The results of testing of students in the control and experimental groups (levels of information indicator of media competence)

Knowledge of students	Number of responses	Students from the control group			Students from the experimental groups		
		Number of young men's responses (%)	Number of girls' responses (%)	Total number responses (%)	Number of young men's responses (%)	Number of girls' responses (%)	Total number responses (%)
the terminology of media / media culture	the number of correct answers	55,9	74,2	68,1	97,14	97,42	97,33
	number of incorrect answers	45,1	25,8	31,9	2,86	2,58	2,67
the history media / media culture	the number of correct answers	32,6	38,3	36,7	83,57	78,39	80,00
	number of incorrect answers	67,4	61,7	63,3	16,43	21,61	20,00
the theory media / media culture	the number of correct answers	37,8	56,5	50,6	83,57	86,77	85,78
	number of incorrect answers	62,2	43,5	49,4	16,43	13,23	14,22
the terminology, history and media theory / media culture (as a whole)	number of correct answers	42,1	56,3	49,2	88,10	84,19	87,70
	number of incorrect answers	57,9	43,7	50,8	11,90	15,81	12,30

Further, it seemed to us important to analyze the combination of the levels of motivation and information indicators of media competence of students' audience in the control and experimental groups (see Table 10).

Table 10: The combination of the identified levels of motivation and information indicators of media competence of students' audience in the control and experimental groups

No	Combination of levels of motivation and information indicators	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this variant	The number of girls (in%) have got this variant	Total number of students (%) who have got this variant	The number of young men (in%), who have got this variant	The number of girls (in%) have got this variant	Total number of students (%) who have got this variant
1	The combination of low levels	57,14	19,35	31,11	0,00	0,00	0,00
2	The combination of average levels	14,29	19,35	17,78	0,00	3,22	2,22
3	The combination of high levels	0,00	6,45	4,44	14,28	29,03	25,09
4	mismatching levels	28,57	54,84	46,67	85,72	67,75	72,69

Analysis of the data in Table 10 shows that the discrepancy between the levels of motivation and information indicators of media competence of the students' audience - a common phenomenon, concerning approximately 50 % - 70 % of respondents.

Thus, some students may not have a special awareness of the media / media culture, but the same students may have a more or less diverse motives contacts with media texts, and vice versa.

Our study also showed that a strong correlation between the frequency of students' contacts with media and students' motivational and / or indicators of development of information media competence does not exist. The vast majority of respondents (73.33 % - in the control group and 66.67 % - in the pilot) found, for example, a high level of contact indicator of media competence in relation to the TV, but it only 4.44 % of the students in the control group and 25.09 % - in the experimental group showed a pronounced combination of high levels of motivation and information indicators of media competence.

But we can clearly see a correlation between a high level of development of students' information and media competence in the experimental group. So just 13.33 % of the students in the control group found a high level of development of information media competence development indicators, while in the students' experimental group (which was read during the year training course on the basics of media culture and media education), the figure was 95.55 %.

Analysis of the data in Table 11 shows that the students in the control group is dominated by the low level of evaluation indicator of media competence ("ignorance", that is, ignorance of the language of media, instability confused judgment, susceptibility to external influence, the lack of interpretation of the position of the characters and authors of media texts, the ability to retell plot works, the ability for the simple analysis of media text, but based on the low levels of "information", "motivational" and "perceptual" indicators). Such students in the control group was 71 % (with no significant gender difference). The students of the experimental group detected 3.5 times less often (20 %) a low level of evaluation indicator of media competence.

Table 11: The classification of the identified levels of evaluation indicator of students' media competence in the control and experimental groups

No	Levels of evaluation indicator:	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this variant	The number of girls (in%) have got this variant	Total number of students (%) who have got this variant	The number of young men (in%), who have got this variant	The number of girls (in%) have got this variant	Total number of students (%) who have got this variant
1	High level	7,14	3,22	4,44	7,14	35,48	26,67
2	Average level	21,43	29,03	26,67	42,86	58,07	53,33
3	Low level	71,43	67,74	71,43	50,00	6,45	20,00

I can give a lot of examples here, but they all boil down to the monotonous and short or long retelling the plot of a media text. Of course, I can find in one way or another retelling of the plot the elements of reliance on the media insight at identification with the character, but it is, in fact, only the elements, hints that ultimately have little effect on the overall low level of analytical skills of the respondents.

The average level of evaluation indicator of students' media competence (the ability to characterize the acts and psychological character of a media text on the basis of fragmentary knowledge, the ability to explain the logic of the sequence of events in the story, the ability to talk about the individual components of the media image, the lack of interpretation of the author's position (or a primitive interpretation of it), and simple analysis media text, based on the average levels of "information", "motivational" and "perceptual" indexes of media competence), proved to be peculiar to about 26 % of the students in the control group (also without any significant gender differences).

The students of the experimental group have more high (53 %) of the average level of evaluation indicator of media competence.

The high level of evaluation indicator of media competence (analysis skills based on the capacity for media insight, close to the "complex identification", capacity for analysis and synthesis of spatial-temporal form of media text, understanding, interpretation and evaluation of the author's concept in the context of product structure (with the expressions a reasoned agreements or disagreements with the position of the media text creators), the social significance of media text (eg its relevance), the ability to relate the emotional experience with conceptual judgment, this judgment to move to other genres and types of media culture, media text to associate with the experience and expertise of other humans, etc.; analysis skills based on high levels of "information", "motivational" and "perceptual" indexes of media competence) found only 4% of the students in the control group. But the students of the experimental group have a high level of evaluative indicator of media competence is six times higher (26 %, with the apparent significant gender dominant of female respondents).

This is a significant difference in the levels of performance indicators between students control and experimental groups emerged, despite the fact that, as mentioned earlier, many of the students in the control group had a fairly high contact performance levels of media competence (eg, 73 % of students in the control group have found high levels of television viewing).

Thus, analysis of the data in Table 11 once again convince us that high frequency of contacts with the media in itself does not lead to a high level of ability to the full perception / analysis skills. But on the level of evaluation indicator of media competence of students significantly reflected their levels of information and motivational indicators of media competence.

In contrast, the comparative analysis of the data tables show that low levels of motivation (57.78 %), information (37.78 %) and evaluation (71.43 %) indicators of media competence of

students in the control group it is correlated with one other. However, as clearly relate to the same group of high levels of motivation (11.11 %), information (13.13 %) and evaluation (4.14 %) indices.

Thus, low estimates in the development of media competence of students in most cases is associated with similar levels of their motivational and informational indicators and vice versa ...

If we turn to the comparative analysis of a number of tables in the experimental group, we can see that the presence of a high level of information index of media competence (95 %) does not guarantee for students the same high level evaluation indicator of media competence. In any case, only 26.67 % of the students of the experimental group were able to confirm the high level of media competence of evaluation indicators, while half of the students (53.33 %) found the average evaluation indicators. These data lead us to believe that in itself the awareness in the field of terminology, theory and history of media / media culture does not automatically improve the analytical skills for evaluation of media texts. This is also indicated by the numbers low estimates in the development of media competence.

Most correlation is observed in the experimental group the levels of motivation and evaluation indicators of media competence (31 % of students with low motivation index corresponds with 20 % of students with low evaluation indicator, the ratio of the average level is 44 % and 53 %, and high – 21 % and 26 %).

Since the operating rate (high level: practical skills of independent creation of media texts of different types and genres; the average level: practical skills of creating media texts with the help of counseling teachers / professionals; low level: the lack of practical skills of creating media texts or unwillingness of their creation) – the part of creative component of the media competence, I did not analyze it separately. I note only that our monitoring the implementation of creative works by students of various types have shown that the level of operating performance correlates well with the level of creative figure. Students who do not have practical skills in the field of media are not able to create media texts. Although, of course, on their own practical skills do not guarantee a high level of creative index of media competence. This lack of direct dependence of practical skills and creative results is well known among professionals in the world media, when several dozen annual media faculty’s graduates don’t have the possibilities for creating the high level media production...

Table 12: The classification of the identified levels of creative indicator of students’ media competence in the control and experimental groups

№	Levels of creative indicator:	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this variant	The number of girls (in%) have got this variant	Total number of students (%) who have got this variant	The number of young men (in%), who have got this variant	The number of girls (in%) have got this variant	Total number of students (%) who have got this variant
1	High level	14,28	22,58	20,00	7,14	74,20	53,33
2	Average level	14,28	19,36	17,78	71,43	19,35	35,55
3	Low level	71,43	58,06	62,22	21,43	6,45	11,11

Analysis of the data in Table 12 shows that between the levels of operating abilities and creative development of media competence there is a clear relationship. Learning for the creation of media texts of different types and genres, students in the experimental group twice exceeded the control group of students (high and medium levels of creative index of media competence). At the same time 53 % of the students of the experimental group found a high level of creative index of

media competence, that is a distinct level of creativity in various activities (perceptual, games, art, etc.), related to the media. In the control group, the percentage was only 20 %. The number of girls with high creativity was higher than the number of boys. Conversely, the number of young men with low indicator of creative media competence was significantly higher than that of girls.

Analysis of the data in Table 13 show that the discrepancy Between the levels of creative and evaluation indicators of media competence of the student audience is found in almost half of the respondents. This occurs more often an option when the level of development of creative media competence indicator is higher than the estimated level (this is particularly noticeable in the experimental group, which had the opportunity to develop their operational and creative abilities on media in the process of studying the curriculum).

But clearly traced common combination of low levels of creative and evaluation indicators of media competence of students in the control group (64 % of boys and 48 % girls).

Table 13: The combination of the identified levels of creative and evaluation indicators of media competence of students' audience in the control and experimental groups

	Combinati on of levels of creative and evaluation indicators	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this variant	The number of girls (in%) have got this variant	Total number of students (%) who have got this variant	The number of young men (in%), who have got this variant	The number of girls (in%) have got this variant	Total number of students (%) who have got this variant
1	The combinati on of low levels	64,29	41,94	48,89	14,29	6,45	8,89
2	The combinati on of average levels	7,14	0,00	2,22	35,71	16,13	22,22
3	The combinati on of high levels	7,14	3,21	4,44	7,14	32,26	24,44
4	Mismatch ing levels	21,43	54,84	44,44	42,86	45,16	44,44

Gender differences are evident, above all, that the coincidence of low levels of creative and evaluation indicators of media competence was more common among young men in the control group, while in the experimental group, a greater number of matches to high levels of the above indicators were observed in girls. The limited sample of respondents does not allow us to make far-reaching conclusions, but will not be superfluous to note that women in general are more likely than boys attended classes, so get more operating skills on the basis of which were better able to develop their creative abilities on media material.

After analyzing the data tables 1-13, I have made the table of 14 for the classification level of the complex index of media competence of students of the control and experimental groups.

At the same time, I agreed to assume that the students, with the highest level of comprehensive media competence I carried those who in the course of the study showed a high rate of three or four major indicators except for the contact. In the experimental group of students were 12 people (26.67 %) of them - 11 girls. In the control group - only two people, both girls (4.44 %).

Table 14: The classification of the identified levels of complex indicator of students' media competence in the control and experimental groups

№	Levels of complex indicator of media competence	Students from the control group:			Students from the experimental groups:		
		The number of young men (in%), who have got this variant	The number of girls (in%) have got this variant	Total number of students (%) who have got this variant	The number of young men (in%), who have got this variant	The number of girls (in%) have got this variant	Total number of students (%) who have got this variant
1	High level	0,00	6,45	4,44	7,14	35,48	26,67
2	Average level	21,43	12,90	15,55	35,71	58,06	51,11
3	Low level	78,57	80,64	80,00	57,14	6,45	22,22

For students with an average level of development of a media competence I assigned students who in the course of the study there was not a single low-level indicator on the three most important positions (level of information, evaluation and creative abilities). In the experimental group of students this level was about half (51.11%: 35.71% boys and 58.06% girls). In the control group, this level was detected only in 15% of students.

For students who have a low level of development of a media competence, I included those who in the course of the study it was found by one or more manifestations of the low level of the index in the three most important positions above. In the control group, those turned four times larger than the experimental value. Moreover, if the control underperformed the boys and girls are quite comparable, it is dominated by young men in the experimental low-media competence: they are 9 times more than women (which, in my opinion, was due to the narrow quantitative sample of respondents).

In general, the data in Table 14 demonstrate the effectiveness on our media literacy education pilot training course, the effectiveness of our methods.

The classification of the identified levels of the various indicators of media competence at students of experimental and control groups

The lack of many sociological studies, in our opinion, is that skillfully results in terms of mass surveys, the authors do not always try to analyze and compare the knowledge / skills of a particular person, which in some areas can be a very high level, and in others - medium or low...

That's why the main feature of our ascertaining experiment was that in addition to the traditional study and analysis of the "anonymous" preferences and knowledge over / under on the number of respondents for the audience, an attempt was made case study: the study and analysis of the levels of development of specific media competence of students / individuals. From each group of respondents (high, medium and low levels of indicators of media competence), I selected typical representatives, answers, creativity and practical work Were analyzed to identify relationships and dependencies of motivational levels, contact, information, analytical, creative (and partially operational) indicators of media competence in a particular individual.

First there the tables of 15 and 16 give an overview of the classification levels of the various indicators of media competence at students of experimental and control groups.

Table 15: The classification of the identified levels of the various indicators of media competence of students of the experimental group

№	Students	Indicators of media competence				
		Levels of motivation indicator	Levels of contact indicator	Levels of information indicator	Levels of evaluation indicator	Levels of creative indicator
1	Alexandra A.	Average	Average	High	High	Average
2	Anna D.	Average	Average	High	Average	Average
3	Anna K.	Low	Average	High	Average	High
4	Anna M.	High	Average	High	Average	Average
5	Anna P.	Low	Average	High	Average	High
6	Anna U.	Average	Average	High	High	High
7	Ekaterina I.	Average	Average	High	Average	High
8	Elena V.	High	Average	High	High	High
9	Elena G.	High	Average	High	High	High
10	Elena E.	High	Average	High	Average	High
11	Elena C.	Average	Average	High	Average	Average
12	Inna V.	Low	Average	High	High	High
13	Inna L.	Average	Average	High	High	High
14	Irina K.	Average	Average	Average	Average	High
15	Irina C.	Average	Average	High	Average	High
16	Irina M.	High	Average	High	Low	Low
17	Irina N.	Average	Low	High	Average	High
18	Irina S.	High	Average	High	Average	Average
19	Karina I.	Average	Low	High	Average	High
20	Karina U.	Low	Average	High	High	High
21	Lubov A.	Average	Average	High	Average	Average
22	Maria B.	High	Average	High	High	High
23	Maria G.	Low	Average	High	High	High
24	Maria K.	High	Average	High	High	High
25	Natalia L.	High	Average	High	High	High
26	Oksana M.	Average	Average	High	Average	High
27	Olga G.	Average	Average	High	Average	High
28	Tatiana B.	Low	Average	High	Average	High
29	Tatiana E.	Low	Average	High	Average	High
30	Tatiana P.	Average	Average	High	Average	High
31	Tatiana T.	Average	Average	High	Low	Low
32	Alexander D.	Low	Average	Average	Low	Low
33	Alexei E.	Average	Low	High	Average	Average
34	Alexei H.	Low	Low	High	Low	Average
35	Anadrei O.	Average	Average	High	Low	Average
36	Valery V.	Low	Average	High	Average	Average
37	Valery K.	Average	Average	High	Low	Average
38	Vassily A.	Average	Average	High	Average	Average
39	Vayacheslav S.	Low	High	High	Low	Average
40	Dmitry I.	High	Average	High	Average	Average
41	Eugeny K.	Average	Average	High	High	High
42	Igor P.	High	Low	High	Average	Average
43	Roman S.	Low	Average	High	Average	Low
44	Segei D.	Low	Average	High	Low	Average
45	Sergei S.	Low	High	High	Low	Low

Table 16: The classification of the identified levels of the various indicators of media competence of students of the control group

No	Students	Indicators of media competence				
		Levels of motivation indicator	Levels of contact indicator	Levels of information indicator	Levels of evaluation indicator	Levels of creative indicator
1	Alexandra P.	Average	Average	High	Average	Low
2	Anna K.	Average	Average	Average	Average	Low
3	Anna O.	Low	Average	Average	Low	Average
4	Valeria R.	Low	Average	Average	Average	High
5	Victoria B.	High	Average	Average	Low	Low
6	Victoria E.	Low	Average	Average	Low	Average
7	Ekaterina D.	Average	Average	Average	Average	High
8	Ekaterina K.	High	Average	High	High	High
9	Elena A.	High	Average	High	Average	High
10	Elena B.	Low	Average	Low	Low	Low
11	Elena V.	Average	Low	Low	Low	Low
12	Elena K.	Average	Average	Average	Average	Low
13	Elena L.	Low	Average	Average	Low	Low
14	Elena C.	Average	Average	High	Average	Low
15	Irina C.	Low	Average	Low	Low	Low
16	Irina S.	High	Average	Average	Low	Average
17	Lubov C.	Low	Average	Low	Low	Low
18	Marina B.	Average	Average	High	Average	High
19	Natalia E.	Average	Low	Low	Low	Low
20	Natalia R.	Low	Low	Low	Low	Low
21	Oksana L.	Low	Average	Average	Low	Average
22	Oksana S.	Average	Average	Average	Average	Low
23	Olga V.	Low	Average	Low	Low	Low
24	Olga I.	Low	Average	Average	Low	Average
25	Olga L.	Low	Average	Average	Low	Low
26	Svetlana K.	Low	Average	Average	Low	Low
27	Svetlana S.	High	Average	Average	Average	High
28	Tatiana T.	Average	Average	Average	Low	Low
29	Juliana S.	Low	Average	Low	Low	Low
30	Julia Z.	Low	Average	Average	Low	Average
31	Julia S.	Average	Low	Average	Low	High
32	Alexander B.	Low	Average	Low	Low	Low
33	Alexei B.	Low	Average	High	Average	High
34	Alexei K.	Average	Low	Low	Low	Low
35	Alexei P.	Average	Average	Average	Average	Average
36	Andrei G.	Low	High	Average	Average	Low
37	Andrei S.	Average	Average	Average	High	High
38	Anton A.	Low	Average	Low	Low	Low
39	Vladislav H.	Low	Average	Low	Low	Low
40	Dmitry K.	Low	Average	Low	Low	Low
41	Kirill G.	Low	Low	Low	Low	Low
42	Nikolai G.	Low	Average	Average	Low	Low
43	Oleg P.	Low	Average	Low	Low	Average
44	Pavel G.	Low	Average	Low	Low	Low
45	Sergei S.	Low	Average	Low	Low	Low

Based on the data in Tables 15 and 16, I have analyzed the students' responses, typical symptoms of various levels (high, Average and low) the development of media competence.

Group A – the high level indicator of media competence of the student.

Here you can select a student Maria K., who has only one indicator of the average level - contact. All the rest are high. In fact, Maria K. has a diverse range of media motivations, she gained a solid knowledge base in the field of terminology, theory and history of media literacy education. But most importantly, she is a creative person with a high level of perception and analytical thinking in relation to the media texts. She did all types of creative works during a year-long study of media literacy education courses, as well as the reviews, remarks in the discussion of media texts, etc.

Eugeny K. and Inna L. showed at the end of a year-long training and a similar levels of media competence.

The high level indicator of media competence of the students: 26 % in the experimental group, and only 4 % in the control group.

Group B - the average indicator of media competence of the student.

Here, as a typical student can distinguish Irina K., in which there is only one indicator of the high level - creative. All the others - average. This diligent student does not have a strong abilities for the study of media culture. She achieves a average level of knowledge, including media literacy education. However, implementation of creative works opened her hidden potential research innovative solutions (for example, in the collage on media topic). Other typical members of this group: Anna D. (she has many averages levels of media competence, but because of her natural memory, she showed a high level of knowledge of terminology, theory and history of media culture) and Ekaterina D.

The average level indicator of media competence of the students: 51% in the experimental group, and only 15 % in the control group.

Group C - the low level of the indicator of media competence of the student.

It is not difficult to identify a typical student: Kirill G., Pavel G., Sergei S. Some of them have the average levels of contacts with media, but all other indicators of the level of media competence consistently low. Motivation of their media contacts limited attraction to entertainment. They are not at all interested in the theory and history of media / media culture. Perceptual and analytical skills in relation to media texts have absolutely undeveloped. Creativity also occur ... As a rule, they are looking the possibilities to skip classes. They are not interested at all of their future profession. Their target – receiving a state diploma in higher education. The real motives of their studies (defined again, rather their parents) are generally reduced to three parent "so as not to" (for young men, "so as not to be in the army", "not to hang around the streets and doorways," "not to fell into bad company "; for the girls, " that was not worse than the others ", " not to dally " "not to remain without a diploma").

The low level indicator of media competence of the students: 22% in the experimental group, and only 80 % in the control group.

Analysis of the performance of students of the creative tasks of content analysis of media texts

To further clarify of students' media competence, and the results of students performing creative tasks on content analysis of media texts I used the media educational methodology of A. Silverblatt (Silverblatt, 2001, pp. 62-64). The experiment involved 38 students (31 girl and 7 boys, aged 20-21 years) of Anton Chekhov Taganrog Institute. Each of them chose a content analysis of three of their favorite media texts of different types and genres. 114 students analyzed media texts for a total. Students analyzed the main media characters, their gender, age, race, level of education, type of work / study, marital status, number of children, appearance, personality traits, the role and influence of these characters in the media text.

These results were eventually brought us to the table 17.

Table 17: Results of the students creative tasks on content analysis of media texts

Categories	Selection of female students (%)	Selection of male students (%)	Selection of all students (%)
1. Types of media texts			
1.1. Films, serials	48,39	85,71	55,26
1.2. TV products	41,93	28,57	39,47
1.3. Presse, print	6,45	0,00	5,26
1.4. Video games	3,22	0,00	2,63
1.5. Other media texts	0,00	0,00	0,00
2. Genres of media texts			
2.1. Comedy	25,81	28,57	26,31
2.2. Melodrama	29,03	0,00	23,68
2.3. Reality show	12,90	0,00	10,53
2.4. Talk show	9,68	14,28	10,53
2.5. Fantasy	6,45	28,57	10,53
2.6. Entertainment show	6,45	0,00	5,26
2.7. Drama	6,45	0,00	5,26
2.8. Detective story	6,45	0,00	5,26
2.9. Criminal drama	0,00	28,57	5,26
2.10. Other genres	6,45	14,28	7,89
3. Gender of media text character			
3.1. male	58,06	85,71	63,16
3.2. female	41,93	14,28	36,84
4. Age of media text character			
4.1. 0-5	3,22	0,00	2,63
4.2. 6-12	3,22	0,00	2,63
4.3. 13-18	3,22	14,28	5,26
4.4. 19-25	32,26	42,86	34,21
4.5. 26-35	45,16	28,57	42,10
4.6. 36-50	9,68	14,28	10,53
4.7. 50-65	6,45	14,28	7,89
4.8. over 65	0,00	0,00	0,00
5. Race of media text character			
5.1. White	83,87	85,71	84,21
5.2. Color	6,45	0,00	5,26
5.3. Blacks	0,00	14,28	2,63
5.4. Asian	3,22	0,00	2,63
5.5. Latino	3,22	0,00	2,63
5.6. Other	6,45	0,00	5,26
6. Level of education of media text character			
6.1. University	64,52	57,14	63,16
6.2. High school	22,58	28,57	23,68
6.3. Elementary school	3,22	14,28	5,26
6.4. другое	9,68	0,00	7,89
7. Type of job/education of media text character			
7.1. skilled worker	67,74	57,14	65,79
7.2. Unemployed	9,68	14,28	10,53
7.3. Students	6,45	28,57	10,53
7.4. worker of low qualification	9,68	14,28	10,53
7.5. an employee occupying high position	3,22	0,00	2,63
7.6. Others	6,45	14,28	7,89
8. Marital status of media text character			
8.1. Bachelor	51,61	71,42	55,26
8.2. married	38,71	28,57	36,84
8.3. Divorced	6,45	0,00	5,26

8.4.	Civil marriage	3,22	0,00	2,63
8.5.	WidoIr / Widow	3,22	0,00	2,63
8.6.	Other	0,00	0,00	0,00
9.	<i>Number of children that media character has</i>			
9.1.	0	67,74	85,71	71,05
9.2.	1	25,81	14,28	23,68
9.3.	2	6,45	0,00	5,26
9.4.	3 and more	3,22	0,00	2,63
10.	<i>Appearance of media text character</i>			
10.1	Attractiveness for traditional standards	58,06	57,14	57,89
10.2	Averaging for traditional standards	29,03	42,86	31,58
10.3.	Charming / glamor	9,68	0,00	7,89
10.4.	Unpleasantness for traditional standards	6,45	14,28	7,89
10.5	Other	3,22	0,00	2,63
11.	<i>Body style of media text character</i>			
11.1.	average light / figure	41,93	42,86	42,10
11.2.	harmony /leanness	38,71	14,28	34,21
11.3.	Athletic	16,13	14,28	15,79
11.4.	light above average	0,00	28,57	5,26
11.5.	fullness	6,45	0,00	5,26
11.6.	Other	3,22	0,00	2,63
12	<i>Character Traits</i>			
12.1.	independence	70,97	57,14	68,42
12.2.	dependency	3,22	0,00	2,63
12.3.	intellectuality	51,61	42,86	50,00
12.4.	dullness	3,22	0,00	2,63
12.5.	straightforwardness	41,93	57,14	36,84
12.6.	cunning, resourcefulness	9,68	14,28	10,78
12.7.	Activity, ownership situation	35,48	57,14	42,10
12.8.	passivity	3,22	0,00	2,63
12.9.	wittiness	35,48	28,57	34,21
12.10.	irony,sarcastic	9,68	0,00	7,89
12.11	the object of humor / ridicule, irony by other characters	6,45	14,28	7,89
12.12.	diligence	35,48	14,28	31,58
12.13.	carelessness	12,90	0,00	10,53
12.14.	Fidelity	35,48	14,28	31,58
12.15.	betrayal	0,00	0,00	0,00
12.16.	Optimism	67,74	71,43	68,42
12.17.	Pessimism	0,00	0,00	0,00
12.18.	truthfulness	32,26	28,57	31,58
12.19.	lying	0,00	0,00	0,00
12.20.	naivety	9,68	0,00	7,89
12.21.	cynicism	0,00	0,00	0,00
12.22.	goodness	35,48	14,28	31,58
12.23.	Cruelty	3,22	14,28	5,26
12.24.	PoIr, resoluteness	16,13	28,57	18,42
12.25.	Iakness, hesitancy	6,45	14,28	7,89
12.26.	courage	16,13	28,57	18,42
12.27.	cowardice	0,00	0,00	0,00
12.28.	hard-working	32,25	14,28	29,80
12.29.	sluggishness	0,00	0,00	0,00
12.30.	practicality	6,45	14,28	7,89
12.31.	disorder	0,00	0,00	0,00
12.32.	principles	6,45	14,28	7,89

12.33.	unscrupulousness	0,00	0,00	0,00
12.34.	purpose	12,90	14,28	13,16
12.35.	aimlessness	0,00	0,00	0,00
12.36.	emotionality	41,93	28,57	40,58
12.37.	coldness	0,00	0,00	0,00
12.38.	tenderness	19,35	28,57	21,56
12.39.	rudeness	3,22	14,28	5,26
12.40.	coquetry	19,35	14,28	18,42
12.41.	tightness	0,00	0,00	0,00
12.42.	Sexuality, sensuality	16,13	28,57	18,42
12.43.	frigidity	0,00	0,00	0,00
12.44.	Other	9,68	0,00	7,89
13.	<i>The role of the media text character in the story</i>			
13.1.	Positive	51,61	57,14	52,63
13.2.	Romantic	22,58	14,28	21,05
13.3.	Comic	9,68	14,28	10,53
13.4.	Negative	3,22	14,28	5,26
13.5.	Other (for example, the role of TV presenter	26,14	14,28	24,37
14.	<i>Influence of media text character in the plot development</i>			
14.1.	Positive influence	74,19	71,43	73,68
14.2.	Low influence, or no influence	16,13	14,28	15,79
14.3.	Synthesis of positive & negative influence	6,45	14,28	7,89
14.4.	Negative influence	3,22	28,57	7,89

Conclusion

I have developed a classification of indicators of media competence of the audience was quite an effective tool for comparative analysis of the levels of development of media competence of students of the control and experimental groups. This analysis showed the productivity of our models and methodology of media competence of students: the level of media competence of students who have a one-year training course in the framework of media literacy education courses four times higher than in similar indicators in the control group.

Analysis of data (table 17) led us to the following conclusions:

1. Students prefer to choose as a favorite:

1) movies and TV-serials (55.26%, while the number of male students who choose this option (85.71 %) is significantly higher than the number of female students (48.39%); 2) TV-shows (39.47% under the dominance of female respondents).

Printing presses, computer games, the internet site as a whole failed to gain more than 8% of the votes polled.

These data confirm the overall picture that has developed in the contacts with mass media audience: reading is gradually losing its position, the Internet has not yet managed to gain wide circulation, so the audience prefers TV (including watching on television films and series).

2. The most students' preferred genres of media texts have appeared:

1) comedy (26.31 % of votes of male respondents are more female);

2) romance (23.68 %, and this is purely a women's preferences);

3) reality shows and talk shows (by 10.53 %);

4) fiction (10.53 %, with a predominant number of votes of male respondents - 28.57 %).

None of the other media genres failed to score more than 6 % of the vote (although the crime drama gives preference to 28.57 % of male students).

As expected, the entertainment dominated among students' favorite genre. Genres that a mass audience are traditionally considered as "heavy" (drama, tragedy, parable, analytical TV program, etc.) are generally not able to score and six percent of the vote.

3. The vast majority of favorite media characters, according to a sample of the content made by the students, it was men (63.16 %). In this case of male respondents 85.71 % favorite characters - men. 58.06 % of respondents allocate characters-men, and 41.93% - women.

4. As expected, the characters are under the age of 18 and older than 35 years were not very popular in students' audience. Maximum preference was rendered their peers - the age group of 19 to 25 years old (34.21 % of the votes, without significant gender differences in preferences) and a few more characters in the older age group of 26 to 35 years old (42.10 %, are dominated by female voices that psychologically and socially quite understandable, because women often instinctively prefer men with the existing material status and life experience).

5. Racially students choosing favorite characters were unanimous - 84.21 % of the respondents (without gender distinction) preferred media heroes with white skin. However, male respondents were more tolerant of Blacks characters (14.28 %), while female respondents noted their sympathy to the fabulous, fantastic characters of indeterminate race (for example, from the animated film "Shrek") – 6.45 %.

6. Own the level of education (education in high school) significantly influenced the selection of your favorite media characters with higher education (63.16 %, with no gender difference in preferences). However, 23.68 % of respondents liked the characters with secondary education.

7. Similarly, there was the situation with a view of studying / working beloved characters. Most votes received skilled workers (65.79 %). Media characters like students in the school / university liking mainly male respondents (28.57 %), and only 6.45 % of female respondents. Male respondents also proved more enthusiastic unemployed characters. Paradoxically, the media characters who have low qualifications (10.53 % of the vote) was three times more popular characters, occupying a high position (2.63 %). Perhaps this apparent traditionally lukewarm attitude of today's youth to senior boss...

8. As expected, the most popular among respondents proved to media characters are bachelors (55.26 %, while they fell like part of the female students and 71% of male students). The second most popular characters were married person (36.84 % at the advantages of female voices). Divorced, widowed and those living in a civil marriage (combined) were able to score only 10 % of the vote. However, here it is worth noting that this kind of preferences (as well as in the previous cases) is dictated by the specific media texts, and there are known to dominate the unmarried and married characters, rather than widowers or divorced...

9. It is clear that the sympathies of students, usually unmarried respondents Were addressed to the bereaved characters (as a whole - 71.05 %, but in male students audience, the figure is even more - 85.71 %). However, a quarter of respondents called the students among their favorite characters and fathers / mothers of one child (among male respondents, this figure did not exceed 15 %). The popularity of the characters with two or more children in their arms is minimal (3 % to 6 % of the vote).

10. It is also predictable that students prefer visually appealing characters (57.89 %), or at least - external data medium (31.58 %). Unattractive by traditional media standards cute characters only 7.89 % of respondents.

11. It is interesting that the characters with sports / athletic figure does not become leaders of student preferences (about 15 % of the vote without a noticeable gender difference in the respondents). Apparently, students are much nicer to sympathize with characters like them at the average body type (42.10 % of the vote). However, slender heroes of media texts is also quite popular (34.21 % - with the advantage of female voices) ... With respect to the characters having a weight higher than the average, was designated the tolerance of male respondents (28.57 %).

12. The most popular media characters traits steel qualities such as optimism (68.42 %), independence (68.42 %), intellectuality (50.00 %), activity, ownership situation (42.10 %), emotional (40 58%), straightforwardness (36.84 %), wittiness (34.21 %). About a third of the vote gained such character traits of media characters as kindness, honesty, caring, loyalty, hard work.

This, of course, that such traits as intellectuality, kindness, diligence and loyalty, more votes among female respondents, and in activities - male. Undoubtedly, not all of the above character traits can be unambiguously interpreted as positive. For example, activity and emotion, as I know, does not always go for the good...

But on the whole range of students leaning towards positive media characters. These negative features of the characters, like lying, cowardice, carelessness, passiveness, pessimism, etc. left

respondents indifferent. However, the 5.26 % allocated in their favorite characters such negative traits as the cruelty and brutality.

13. About half of the respondents (without noticeable gender differences) outlined the role of a character from favorite media text as positive. For 21.05 % of the respondents (with a predominance of female voices) have an important function of the romantic hero. Every tenth respondent singled out a comic character function. And only 5.26 % - negative function (which is identical to the percentage of previously allocated such negative traits of characters, cruelty and brutality). A quarter of respondents said that their favorite characters (usually the TV presenters) does not have a pronounced positive / negative feature in media texts, keeping a sort of neutrality.

14. The majority of respondents (73.68 %, with no significant gender difference) noted that the characters from their favorite media texts have a positive impact on the development of the plot. And only 7.89 % have identified a negative effect (or both positive and negative effects together).

Thus, analysis of the results of our survey confirmed the general trend of media contacts the student audience - its orientation to entertainment genres of audiovisual media, visually appealing (but medium build), positive, active, unmarried, childless, educated, highly qualified characters (primarily – male characters) aged 19 to 35 years. These heroes are characteristic optimism, independence, intelligence, emotion. They have an excellent command of the life situation and have a positive impact on the development progress of the plot of a media text.

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УДК 37

Сравнительный анализ средств массовой информации компетенций уровня студентов

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Аннотация. В данной статье проанализированы результаты социологического опроса студентов, касающегося выявления их уровней медиакомпетентности (на базе классификации показателей медиакомпетентности аудитории в качестве эффективного инструмента для сравнительного анализа уровня развития медиакомпетентности студентов в контрольной и экспериментальной группах): уровень медиакомпетентности студентов, которые в течение года обучались в рамках учебного курса по медиаграмотности в четыре раза выше, чем в аналогичные показатели в контрольной группе. Анализ результатов исследования подтвердил общую тенденцию: медийные контакты студенческой аудитории основаны на ее ориентации на развлекательные жанры аудиовизуальных, визуально привлекательных медиа; на положительных, активных, не состоящих в браке, бездетных, образованных, высококвалифицированных персонажей (в первую очередь - мужчин) в возрасте от 19 до 35 лет. Этим персонажам отличаются оптимизмом, независимостью, умом, эмоциональностью, и они оказывают положительное влияние на развитие сюжета медиатекста.

Ключевые слова: социологический опрос, анализ, средства массовой информации, медиа, медиатексты, медиаграмотность, медиакомпетентность, студенты.

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Социологические науки

UDC 316

Risky Driving Attitudes in Ghana: Is the Use of Fear-Based Messages Operational?

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Abstract

Scare tactics are often used in road safety campaigns even though years of research into fear appeals have yielded inconsistent results. In Ghana, where all efforts are being made to reduce traffic accidents, the use of fear appeals and threat of enforcement has not been spared. In an experimental study, the researchers investigated the effectiveness of this message on risky driving attitude and also explored the effect of an alternative strategy, fear of prosecution. Findings from this study suggest that fear appeals, fear of prosecution and combination of these two strategies do not have an effect on risky driving attitudes. These findings are used to make conclusions about the design of road safety campaigns incorporating such scare tactics.

Keywords: fear appeal, fear of prosecution, risky driving, road safety campaigns, scare tactics.

Introduction

Recently, the Global Status Report released by the World Health Organisation suggested that injuries from road accidents is the eighth leading cause of death, and the leading cause of death for young people, aged 15 – 29 (World Health Organisation, 2013). Unless urgent steps are taken, the WHO indicates in this report that road accidents are likely to be the fifth leading cause of death by 2030. Amongst the various means of transportation (marine, road, rail and air), road transport have been found to be the one that puts people at greater risk per kilometre travelled (World Health Organisation, 2004). Middle income countries, particularly those in African countries have also been found by the WHO to have the highest road traffic fatality rates (World Health Organisation, 2013). Even though the total number of vehicles in these middle income countries are less than half of the vehicles in the world (48%), about 91% of road accident fatalities occur in such countries (World Health Organisation, 2009).

The impact of road accidents goes beyond the individual and family to affect the economy of nations. The economic and social cost that results from road accidents around the world is estimated at \$518 billion annually (World Health Organisation, 2004). Statistics by the Association for Safe International Road Travel (ASIRT) also show that road crashes cost low and middle-income countries \$65 billion annually, and this exceeds the total amount they receive in developmental assistance (Association for Safe International Road Travel, 2012). Ghana for example loses about \$165 million each year to road accidents accounting for 1.6% of her Gross Domestic Product, hence having a negative effect on the economy (National Road Safety Commission, 2009).

In addition, victims of road accidents may die or get disabled, therefore not being able to work effectively to increase productivity and national development. The WHO Global Status report on road safety (World Health Organisation, 2013) has revealed that the economically active are those mostly involved in road accidents. Thus road accidents in Ghana are seen as both a developmental and a public health issue. It is in light of these alarming statistics that at the 66th session of the United Nations (UN) General Assembly, 2011 - 2020 was declared as a Decade of Action for Road Safety, with a call on all member countries to reduce by 50%, death and injuries that result from road accidents (World Health Organisation, 2013). Hence governments all over the world are committed to taking the necessary steps to saving lives on their roads.

In 2013, it was recommended in the Global Status Report by the WHO that governments of various countries urgently need to pass legislations that meet best practices and invest enough financial and human resources to help enforce these traffic laws (World Health Organisation, 2013). This presupposes that lack of law enforcement contributes to road accidents, hence the need for its improvement. In Ghana, Act 683 of the Road Traffic Act stipulates sanctions that must be given when found engaging in risky behaviours such as driving under the influence of alcohol and drugs, careless driving as well as other traffic related offences (Road Traffic Act, 2004). Notwithstanding such legislations and the efforts of the law enforcement officials, road accidents continue to be a menace to individuals, families and the nation.

Fear in road safety campaigns

Fear appeals have been one of the communication strategies that are often used in health education practice with road safety not being an exception. Fear appeals are prevalent in health communication campaigns and advertisements where they are used to convince audiences to adopt protective and healthy behaviours (Levine, Muthusamy, & Weber, 2009). For such healthy behaviours, people are persuaded to engage in eating a healthy and balanced diet, refraining from smoking and abusing alcohol, exercising regularly etc. For example, an advertisement can show pictures of diseased lungs, someone in agony lying on the sick bed diagnosed of HIV/AIDS or a gruesome scene of an accident. In Africa, fear appeals are often used in public health campaigns to prevent the further spread of HIV/AIDS (Levine et al., 2009).

Fear appeals are usually used on the grounds that people will be attentive to the messages and be persuaded to change their risky behaviour if their related fears are activated (Schneider, Gruman & Coutts, 2005). In the media, it is common to read and hear of words such as '*over speeding kills*', '*kill your speed before your speed kills you*' and '*better to reach home in peace than in pieces*'. Scenes of accidents, crashed vehicles and statistics on road fatalities are shown in the media and bill boards as part of road safety campaigns with the aim of persuading drivers not to engage in risky driving. These

have always been intended to communicate to drivers the consequences of reckless driving, and in this way scaring them to change their behaviour. Thus, road safety advertisements usually stress on such consequences thereby appealing to the emotion of fear.

Fear is therefore “a negatively valenced emotion, accompanied by a high level of arousal” (Witte, & Allen, 2000, p. 591). Fear thus elicits a response to physical and emotional danger. Such responses are made to protect one from health risk and also to help one survive. In effect, they stimulate persuasion by motivating people to establish positive goals and subsequent actions (Williams, Briley, Grier, & Henderson, 2003). This is why it has often been used as a social marketing strategy to persuade people to engage in a safe behaviour. Fear appeal is a persuasive communication that presents threatening information to arouse fear in order to promote safer behaviour (Rogers, 1983). In order to arouse fear, fear appeal messages present a threat (e.g. negative consequence of a risky behaviour) that is severe and the recipient of such a message is susceptible to. The presentation of this threat prompts an attitudinal change and the adoption of a safe one.

Among the theoretical perspectives that have been offered to explain the role of fear in persuasion is the protection motivation theory and the deterrence theory. The protection motivation theory (Rogers, 1983) postulates that people are motivated to protect themselves from physical, psychological and social threats. According to the theory, people response to fear messages in one of two ways – adaptive response and maladaptive response – which result from threat and coping appraisals. Thus, either the individual is motivated to protect himself/ herself (adaptive response) by the message or the message rather places the individual’s health at risk. From this theory, fear arousing messages (FAM) used in road safety campaigns can therefore motivate drivers to protect themselves from the negative consequences of reckless driving or can rather result in a boomerang effect, not leading to safe driving or even increasing the risky driving.

The next important perspective is the deterrence theory which posits that the strategy for preventing unacceptable behaviours is placing much emphasis on penalties to encourage citizens to obey the laws. At the heart of this theory is therefore the threat of punishment – fear of prosecution (FP). Classical theorists such as Jeremy Bentham (1748-1832) and Cesare Beccaria (1738-1794) are credited for being responsible for some of the earliest formulations of these theories. As part of road safety measures is the use of threat of punishment which usually involves the enforcement of road traffic regulations by the police who arrest defaulters. This is to deter the offender and also the general population from engaging in such acts. Despite the fact that some studies have provided evidence for the effectiveness of fear appeal messages in reducing risky behaviours (Tay, 2003; Lenon, & Renfro, 2010), others have found evidence that suggest such messages can lead to a boomerang effect (Levine et al., 2009; Mukherjee, & Dube, 2012). This inconsistency could be attributed to the fact that such studies have looked at response to threats in the broader context of health promotion behaviours such as smoking, not participating in breast screening and risky driving (e.g. Elliot, 2003; Mowen, Harris, & Bonne). It is probable that people’s response to such fear appeal messages may not be the same with all risky behaviours. Therefore, applying their findings to risky driving may not be appropriate since an *‘appeal most useful for drug campaigns may not be effective for drink driving’* [p.3] (Shore, & Brendan, 1999).

In a study in Namibia, Levine et al. (2009) concluded that the use of fear appeals to persuade audience with high levels of pre-existing fear is ineffective and therefore not to be encouraged. This was after they found out that messages’ threat levels had little impact on people’s attitude, intentions or behaviour as well as on perceptions of fear. Their aim was to investigate the effect that high efficacy-only messages have on attitude, intentions, and behaviours relative to the control condition. This study was however conducted with HIV/ AIDS scary messages hence, findings from this study may not be applicable to other risky behaviours such as reckless driving. The authors also used only student samples in the study, thus majority (91.2%) of the participants were single. Even though the authors had alleged that *‘the logic of the argument should extend to any topic-population’* (p. 337), generalising the finding to another population which includes non-student samples may not be appropriate. Again, the fear appeal messages that Levine et al. (2009) used were not presented on a screen but written for participants to read. This may be inadequate in eliciting fear in respondents as graphic content and other real pictures are absent. Shore and Brendan (1999) also conducted a fear appeal study within the context of drink-driving. They sought to find out in an experiment how teenagers react to anti drink-driving fear appeals. A total of 300 high school students were selected to participate in this study with key variables being social and

physical threats as well as behavioural intentions to drink and drive. They found that physical threats significantly induced positive driving attitudes with participants showing less intention to drink and drive after exposure to these threats. However, like Levine et al. (2009), only printed messages were used to elicit fear. Road safety advertisements are however not limited to printed messages. They also use of graphic imagery as well.

In another study, Lennon and Rentfro (2010) considered using fear arousing messages (FAM) within the context of a host of social issues such as drug abuse, drunk driving, HIV testing and smoking. Contrary to the above findings, they found that the level of fear arousal significantly affect people to adopt safe attitudes. They then concluded that an appeal must arouse high fear for it to be effective. Participants in this study were asked to rate the effectiveness of the FAM they viewed in convincing people to change their risky behaviour. However, the fact that participants may have rated the message to be effective in persuading people to change their behaviour does not mean they would give the same ratings with regards to their own behaviour. Similarly, Mukherjee and Dube (2012), they found among their university samples that FAM alone is ineffective in persuading people to engage in a safe behaviour in a study exploring whether people can be persuaded to use sunscreen lotion to prevent skin cancer. When humour was added to the FAM, participants were persuaded to use the sunscreen lotion. The use of fear messages is very risky and complicated. In a study that reviewed empirical and theoretical evidence with regards to the effectiveness of fear appeals the reduction in fear could not adversely influence acceptance rates. Rejection rates could however be potentially reduced by reduction in fear (Lewis, Watson, Tay, & White, 2007).

From the above review, studies on the effectiveness of fear appeals have yielded contradictory findings. One of the reasons for such inconsistent finding is that some of these studies focused on using fear within the broader context of health promotion and did not focus specifically on risky driving. Similarly, in some of the fear appeal studies, participants were only conducted among first year university students. Considering the spate of death resulting from accidents in spite of the use of fear appeal messages, it has become important to establish whether such messages are effective in reducing risky driving. In addition, an experimental design among non-university participants to explore the effectiveness of fear-based messages on risky driving attitude and the consequence of an alternative strategy [fear of prosecution] was an opportunity for us to embark on this research.

Method

Participants

Drivers of commercial and private vehicles in Accra, Ghana were voluntarily invited to participate. Although located within the smallest among the 10 administrative regions in the country, the capital city of Ghana is ranked the highest in the number of road accidents and casualties (Ministry of Transport, 2012; National Road Safety Commission, 2011). Overall, 70 participants were sampled (21 – 51 years-old participants; $M = 34.96$, $SD = 10.39$) consisting of both male ($n = 51$) and female ($n = 19$) drivers to help increase the sample's representativeness. Participants for the study were randomly assigned to four conditions – control group (CG), experimental group 1 (EG1), experimental group 2 (EG2) and experimental group 3 (EG3). The CG was made up of 16 participants, EG1 had 19 participants, EG2 had 17 participants and EG4 also had 18 participants.

Materials

In consultation with Ghana's National Road Safety Commission, sixty (60) seconds video clip on road safety campaign featuring physical threats and legal sanctions not shown on the Ghanaian media were designed. This was to help minimize previous viewing exposure which could affect participants' response to the message. The advertisement featuring FAM was framed using pictures and videos of crashed vehicles taken at the Motor Traffic and Transport Unit (MTTU) of the Ghana Police Service. The advertisement featuring the FP was also taken from the MTTU with a police officer stipulating some charges to be brought against drivers when caught driving recklessly. The road safety advertisement for the experimental group 3 (FAM and FP) was also framed by blending some parts of the messages for Experimental group 1 (FAM) and Experimental group 2 (FP). The control condition however featured an automobile sale commercial with no content of a fear message. The stimuli used in the study were assigned to the various groups as follows: CG = No fear message, EG1 = FAM, EG2 = FP, EG3 = FAM and FP.

The risky driving behaviour was measured using a combination of the Driver Behaviour Questionnaire and the risky attitude towards traffic safety developed by Reason, Manstead, Stradling, Baxter and Campell (1990) and Ulleberg and Rudmo (2003) respectively and used in a study by Yilmaz (2006). This questionnaire is a 5-point likert scale ranging from 1 'strongly disagree' to 5 'strongly agree' and pilot study conducted showed a reliability of .83.

Procedure

Institutional Review Board approval was sought from the Noguchi Memorial Research Institute [NMRI], University of Ghana before conducting the study. Participants who were invited to participate in this study were each given a consent form which informed them of the purpose of the research and all related ethical issues. They were also informed that any information obtained from the study remain confidential. Again, they were made aware of the voluntary nature of the study and their right to withdraw any time without explanation or facing any penalty.

Participants who agreed to their participation were made to sign the consent form before the study begun. Participants were then randomly assigned to one of the four conditions and were exposed to a stimulus (road safety advertisement). Thus each respondent was exposed to one stimulus only.

Questionnaires were administered and immediately after exposure to the advertisement, their response was taken. After the study, participants were individually and extensively debriefed. Many of the participants indicated that they did learn something from the study and found it interesting. Participants received a refreshment package in the form of a fruit drink and thanked for their participation.

Results

The pre-test data in table 1 was first analysed using the One-way Analysis of Variance [ANOVA] with condition (no fear message, FAM, FP, and combination of FAM and FP) as the independent variable. This analysis showed no statistical significance ($F_{(3, 69)} = .973, p > .05$) indicating that performance was equivalent in all the conditions (no fear [$M = 41.13, SD = 9.90$]; FAM [$M = 44.68, SD = 10.53$]; FP [$M = 39.44, SD = 11.24$]; combined fear group [$M = 42.59, SD = 7.20$]). All the groups therefore appear to have equivalent risky driving attitudes before they received the independent variable (fear-based messages).

Using the one-way ANOVA to conduct further analysis on the groups after they had been exposed to the independent variable, our post-test revealed that, there was no significance difference between the four groups ($F_{(3, 69)} = .130, p > .05$). Thus none of the experimental groups differed from the control group (no fear [$M = 42.94, SD = 12.47$]; FAM [$M = 43.16, SD = 10.42$]; FP [$M = 41.72, SD = 15.90$]; combined FAM and FP [$M = 40.88, SD = 9.66$]). Therefore, FAM, FP and a combination of these two messages had any significant positive effect on risky driving attitude. The results from the data analysis are summarised in Table 1.

Table 1: Summary table of One-Way ANOVA on Messages and Risky Driving Attitude

Stimuli Exposure	Variable	Sum of squares	df	Mean Square	F- Ratio	ρ
Pre-test	Between Groups	272.568	3	90.856	.973	.411
	Within Groups	6162.417	66	93.370		
	Total	6434.986	69			
Post-test	Between Groups	59.746	3	19.915	.130	.942
	Within Groups	10074.840	66	152.649		
	Total	10134.586	69			

Discussion

This study sought to investigate the impact of FAM and FP in changing risky driving attitude of drivers. The study revealed that fear arousing messages did not reduce the risky driving attitude of drivers. Participants in this study before being exposed to the road safety advertisements were randomly assigned to the various conditions, thereby lessening the possibility of individual

differences affecting this outcome. Perhaps, the most obvious explanation to this finding is that drivers have become desensitized to the use of FAM in road safety campaigns hence, have become less responsive to advertisements incorporating threat to life or physical consequences. Such scary messages are used almost everywhere to remind drivers of the consequences of reckless driving in Ghana. Consequently, what was probably otherwise scary messages to them could now do little to persuade them to change their attitude towards risky driving. It seems possible that this desensitization to fear may be the reason why Mukherjee and Dube (2012) suggested that effectiveness FAM can be increased by adding an element of humour to the advertisement.

The experiment conducted also did not detect any positive impact of FP on risky driving attitude. The finding from the present study might have occurred due to the fact that, there is a public opinion that road traffic regulations are not enforced to the letter in some cases. Hence, using the penalty of breaking those regulations as a strategy could do little to persuade drivers to change their risky driving attitude. More often than not, concerns have been raised in Ghana about law enforcement officials taking bribes from offending drivers in order to let them go without prosecution. A recent Global Corruption Barometer, Transparency International for the third time, ranked the Ghana Police Service as the public organization perceived to be most corrupt in the country (Myjoyonline, 2013). With such generalised negative public perception of the Ghanaian law enforcement officers, using threat of enforcement as a strategy in changing risky driving attitude of drivers could backfire as drivers may think that they can bribe their way through if apprehended.

Perhaps, another possible explanation for the evidence from the present study is that, whereas previous studies that found significant effect looked at specific legislative initiatives such as compulsory breath testing, this study focused on enforcement practices in general. Furthermore, much emphasis was placed on penalties for breaking road traffic regulations as advocated by the deterrence theory in the present study. Previous studies that found significant effect however highlighted on traffic regulations that drivers need to observe and did not place much weight on the threat of enforcement. Thus, the effect on drivers in previous studies could be accounted for, not by the fear of disobeying those laws, but rather from civic responsibility to comply with the laws of the country. Constant et al. (2007) for example found that increasing law enforcement measures led to increased support for restrictions and that many of his respondents realised the necessity of regulations and restrictions on driving behaviour.

When FAM and FP were combined, the risky driving attitude of drivers who watched this video did not reduce. The likely reason for this finding could be attributed to the probability that, combining the two fear stimulus led to a boomerang effect (Levine et al., 2009; Mukherjee, & Dube, 2012; Rogers, 1983). As propounded in the protection motivation theory, one possible response to messages incorporating fear is maladaptive coping. This behavioural response according to this theory could either be the presence of behaviour that can lead to negative consequences or not performing a behaviour (absence of behaviour) that can also result in negative consequence. Drivers who watched the video that combined these two messages were still ready to engage in the same risky driving attitude after watching those messages and this confirms the protection motivation theory.

Limitations and Directions for Future Research

Fear messages used in the study were not varied on different intensities (e.g. high fear, moderate fear and low fear). In this study, the independent variable (fear) was varied on four levels (no fear, FAM, FP and combination of FAM and FP) but not varied on different levels of intensity. This could have also helped the researchers to know whether fear intensity should be considered in framing road safety campaigns. Future studies should therefore explore fear on different levels of intensities.

Again, only negative appeals (fear) were used to persuade drivers to change their risky driving behaviours. This is because the study was aimed at investigating the effect of FAM and FP on risky driving among drivers in Ghana. It did not use positive appeals such as the use of humour in advertisement to also find out whether they can help reduce risky driving behaviour. The absence of such positive appeals may have accounted for the ineffectiveness of the FAM. Future research should therefore explore the role of such positive appeals in road safety campaigns.

Conclusion

From the study, it appears drivers have become desensitised to FAM and therefore seem not to have an independent effect. The alternate strategy explored in this study, FP also seems not to be effective and even when the two messages were combined. These findings suggest that, practitioners should use these approaches with caution. Consequently, the study calls for serious reconsideration of the general usage of these strategies in road safety campaigns in the country. Already, road accidents are sweeping away national resources; it therefore becomes a matter of grave worry when efforts (road safety advertisements) aimed at reducing this menace also amount to wasting additional resources. In this study, drivers risky driving attitude did not change even after exposing them to the scare tactics.

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Conflict of interest statement

The authors declare that they do not have any conflict of interest.

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УДК 316

Отношение к рискованному вождению в Гане: является ли действенным использование предупреждающих сигналов?

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Аннотация. Тактика запугивания часто используется в кампаниях по безопасности дорожного движения, хотя годы исследований дали противоречивые результаты. Гану, где предпринимают все усилия для снижения дорожно-транспортных происшествий, использование страхов и угроз стороной не обошли. Результаты исследования показывают, что запугивание, страх преследования и комбинации этих двух стратегий не оказывают воздействия на отношение к рискованному вождению. Эти данные используются, чтобы сделать выводы о дизайне кампании по безопасности дорожного движения, использующих такую тактику запугивания.

Ключевые слова: страх обжалования, страх преследования, рискованное вождение, кампании по безопасности дорожного движения, тактика запугивания.

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System Attraction of Visual and Iconographic Material as a Development Thrust of Modern Ballet Theater

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Abstract

The article deals with the issues of artwork impact on ballet artists' and ballet masters' creativity – creation of choreographic works based on artworks. Facts (examples) demonstrating such borrowing are involved, but more significantly, the range of potential opportunities, which may enrich modern ballet theater, is outlined. The matter of figurative material takes on particular importance, i.e. the issue to what extent a choreographic work reflects the essence of an artwork accurately, deeply, and adequately. The article considers the connection and mutual benefit of the processes of creative interpenetration of graphics, art, sculpture, arts and crafts, and ballet theater. Different techniques of figurative sources are studied: illustration, statement, demonstration, comparison, event localization, generalization, stylistic device, and their visualization by means of choreographic dynamics. It's concluded the synthetic nature of ballet theater gives rise to new polygenre structures that can intensify both expressive and semantic content of choreographic image, create original stage solutions.

Keywords: ballet theater, visual iconography, artistic thinking, stage director choreographer, creative techniques, dramatic character, ballet synthesis.

Introduction

When starting developing one or another art issue related to the area of fine arts, a stage director choreographer, figuratively speaking, gets the second qualification, although the profession of choreographer itself implies the ability to artistic and figurative thinking except for ballet master craft and acting skills. That's why it is no surprise that many famous dancers' biographies are tied to the artist profession. Moreover, a specific sample of graphic, figurative, and sculptural arts can revive its spirits on the stage. For this reason the features of choreographers' perception of fine arts works, the trends of selection of specific topics, images, solutions, art concepts from comprehensive artistic legacy are of particular interest.

It is notable that seemingly inviolable in their integrity and completeness iconic works of fine arts gave a great boost to acting imagination. Meanwhile we should specify what brings success or failure when translating fine arts artifacts – which will be close to the form of a graphic, fine art, or

sculptural work as possible – into the language of choreography (translation methods may crucially change the original). When the question is creation of works based on another kind of art, in this context ballet theater is closer to literature, but, nonetheless, when images of fine arts become the playing material a stage director choreographer and performers have the same difficulties, the same problems and obstacles that are met in all paths linking both kinds of art. Most often discussion and questions concerning literary classic transposition take place. Have we a right to change it? How the author can be revealed through the form of performance? Whether original's greatness is belittled in this case? There's another problem when transposing fine arts artifacts – the issue of transposing an image stated in the sphere of choreographic action fleetly. In this respect there are other translation methods, but they are various too. Deviation from an original can be excused in different ways when one succeeds in creating impressive, appellative performance, when something integral, independent and new emerges. Particularly when temporal and non-temporal art is involved in the interaction, the question is not how we should and how we should not translate works of art, but what will eventually come out of such try. It's a matter of method chosen and dictated by the author. When staging based on graphics, fine arts, sculpture works, a ballet master should be able to interpret and understand in what way the main author's message is mediated within the art fabric of choreographic work.

Methods and techniques of iconographic material use in ballet practice

There are different graphic material use task solutions. The main requirement to the complex of such solutions is to contribute to author's idea revealing to the maximum and spectator's better understanding. Directing and performing practice offers different options to solve such tasks, each of them is useful as certain artistic concept expression. We distinguish the following ones: illustration, statement, demonstration, comparison, event localization, generalization, and stylistic device. There are smart solutions among the said techniques. We're going to examine some of them.

The creative technique of *illustrating* suggests accuracy and unicity of choreographer's interpretation of pictures consisting of the series. It should be noted that both choreographic interpretations – The Creation of the World and Caprichos were based on major talented works of fine arts – Jean Effel's graphics and Francisco Goya's etchings. About hundred Effel's pictures are known. Using them in The Creation of the World choreographers Kasatkina N. and Vasilyev V. thought and improvised, sought for the instantaneous nerve of each episode they saw on paper. The pulse of images depicted on Jean Effel's papers began to throb on the stage. The drawings are a pathway to performance, a formula of possible personification, a peculiar scheme complemented by a number of choreographic movements. However, selection of Jean Effel's drawings is for reason, they are imbued with a playing spirit, their structure is subject to the logic of action, movements, playing. One event follows another forming a plotline. Every time choreographers find stage correspondence the to master's graphical images, trying to keep their identity. In Adam's and Eva's, and other characters' choreography Kasatkina N. and Vasilyev V. try to preserve the brilliance of the artists' drawings. The story of the creation of the world, naive and kind in its first part, reveals tragic notes and dynamism in the second part when the ballet's authors along with their characters overstep the framework of the ancient parable genre entering the world of modern conflicts and problems. As a result, little figurative intermedia are smoothly woven in the ballet fabric.

The Creation of the World ballet runs in Russia and abroad, it has won the heart of mainstream audience and revealed the huge, endlessly rich world of the Biblical story, evangelic thought idea and soul, wherein Jean Effel's graphics played a prominent role, for many people for the first time. Having considered the technique of choreographic illustrating based on the graphical originals, using the form of short story (in its nature, highlighting key points), we conclude it specifies a logic direction to the choreographic idea. The power of good quality figurative material that provided the basis for the scenario appeared fairly significant: the main content potential is discovered mainly in plots and less in plastique expressiveness means. Despite all advantages this technique doesn't make a choreographic work completely independent – graphical papers are too distinctly recognized in it. Performances evolve as though not by the laws of stage, but as if following pictures meeting the laws of graphic composition. Moreover, these performances characters exist in spectators' consciousness not apart, but they are interrelated, one character complements another

one. It can be relation-coincidence or relation-contradiction, one image may recall or degrade another one, but they are in contact with each other.

The technique of statement is considered by choreographers more than just completed fine art work use. It's kind of a new life request, adding a new zest ready to go beyond the scope of its framework and become a part of space. Leonid Yakobson's choreographic miniatures *Eternal Spring*, *Kiss*, *Eternal Idol*, *Minotaur* and *a Nymph* are an invitation to have a look at Auguste Rodin's sculptures and a caution signal – keep out these images. Only beginning and the end of choreographic miniatures show the accurate silhouette of Rodin's marble sculptures, it is they that comprise the semantic core of Hermitage originals borrowing. Yakobson's way through the Rodin's *plastique* became a movement to clandestine, emotional beauty through surface, visible, physical beauty. Posture, movement, perspective Yakobson appreciated badly in Rodin's sculptures became productive in the momentary changes of body *plastique*, head turns, facial expressions. The ballet master placed the generalized as if coming from antiquity scenes upon a pedestal. Delicate, nude beauty of their figures set in sterile white marble revive in duet dance, became the model expression of Rodinian images (performers' white close tights imitate the sculptor's material).

While graphical series, as we've demonstrated, provide choreographers with a complete chain of events, Rodin's set images created Yakobson's choreography, are so economic and reserved according to chosen origin conditions, but are largely determined by the ballet master's idea. "To Rodin movement was the main form of life expression in sculpture, the sculptor was an ardent spectator of dancing... He was absorbed with high-spirited choreography, he admired the new searches of Fuller and Duncan, Russian ballet and Nizhinsky" [7,156]. Although Rodin's *Kiss*, *Eternal Spring*, *Eternal Idol*, *Minotaur* and *a Nymph* aren't direct expression of dance, they personify allegorical abstract notions. Nonetheless, they are theatricalized, ballet. Thanks to Yakobson's fantasy the "expanded" space of Rodin's sculptures created the *plastique* synthesis of directly dramatic image. Rodin's sculptures translation into the Yakobson's choreography language involves development of plotlines, which are eventually hinged on the main stem – the beginning and the end depicting the same visual image (a perfect copy) of Rodinian sculptures.

Chalon's engravings and lithographs brought out in the 40-s of the 19th century became a useful source to restore the choreographic act *pas-de-quat*, reconstructing the images and style of four romantic ballet dancers: Taglioni M., Cheritto F., Grisi C., and Grahn L. Such figurative sources can be considered standing alone as they give a ballet image and exercise not creation, but reconstruction function based on the image depicted. In such a way, a number of choreographers from Dolin A. to Yakobson L. offered their reconstructions of *pas-de-quat*. In this regard and in other cases a two-dimensional graphical or figurative image is projected in time and space becoming a three-dimensional and musically dynamic.

The following technique of *stage demonstration* of fine arts works diverges from successive choreographic registration of graphical series events and doesn't make the effort to penetrate deep into a sculptural image. It gravitates toward the broad coverage of the material encapsulated in some or other figurative or sculptural work. In the choreographic act *La Marseillaise* based on the same-name monumental relief of French sculptor Rude performed by Duncan A. and in *Absinthe Drinker* based on the Picasso's work in modern choreography masters take well-known creative concept as a point of departure (the course of plots demonstration takes place as in the first two options from the external artifact of fine arts to its inner embodiment). However in this case signs (works of art) and what they mean (their stage transformation) act with no any gap. Personifying Rude's *La Marseillaise* and Picasso's *Absinthe Drinker* authors-performers as if fall artists' prisoners. Their works became that magic crystal through which they had a look at epoch, plot, characters not just projecting them (as in the Yakobson's case) in some moments of choreographic narration, but caught the evolution of images' development in the instantaneity and simultaneity of the graphic sources (the Rude's epic relief and the Picasso's grotesque canvas). The images developed temporal length. While time encapsulated in serial graphic papers gave rise to the endless transition of choreographic compositions mainly generated by artist's interpretation (these papers' author), at this point evolution of dance images is boosted by the choreographer's personal vision, who tries to represent the fine art work he addresses not in the starting and ending guise (Rodin's sculptures stage embodiment), but cognize its idea and essence. Duncan A. as if divided the Rude's monumental relief into separate episodes and demonstrated them in dance in time sequence (such organization of choreographic material was suggested by the relief compositional

structure). She understood that such demonstration method may upset the monument integrity, that's why she successfully tied episodes-fragments with a permanent image symbol (a woman stops showing the flag) located in the central part of the relief. This complete and self-sufficient symbol-fragment became a peculiar sculptural unit of her dance. Karsavina T. wrote, "The power of her art consisted in dance sincerity and passion, not in cloudy and wobbly theories and reasoning. This art was individual by its nature, it wouldn't exist without Duncan" [1,163]. In this work of art the dancer found her understanding of the human as a creature closely related to the Motherland, full of hidden power. Duncan A. studied sculpture. Probably, it helped her to express her ideas brightly, accurately and emotionally, to reveal the Rude's relief main message, to reach proper mood of the plastique solution. In other words, she tried to find a plastique equivalent of Rude's majestic La Marseillaise, to express the thrust of revolution through the nature of dance. Expressing her view of the French revolution Duncan A. demonstrated her own director's signature (she was the act choreographer and performer). All of this is confirmed by numerous sketches of Duncan's dancing, belonging to foreign artists of the end of the 19th century – the beginning of the 20th century, which impress with diversity of "choreographic animation" and plastique interpretation of the original.

Let's consider other aspects of artifacts interpretation by means of choreographic means. One of them can be called creation technique on the motifs of works of art. Put it differently, it's creation regarding, but not based on art works. Let's define this technique *generalization*. Trubetskoy's The Cyprus Statue, Cherepnin's Le Pavillon d'Armide, Badalbeily's Maiden Tower and other ballets represent generality, universality of the embodiment model. Choreographers deal with not specific works of art, but generalized notions regarding epochs, kinds or genres of fine art. For example, Fokin M. being a supporter of different epochs, i.a. Russian folk performance, interpretation, used arts and crafts (weaving, woodcuts, folk craft).

Benois A., a ballet decoration and costumes author, elaborated the unusual plot of Le Pavillon d'Armide. He made a decoration- tapestry from which characters revived beginning their magic dance at midnight. The images of Armide and her page-boy were particularly impressive. Benois A. supported by French artist Bocquet's drawings made setting on a topic favourite at the end of the 19th – the beginning of the 20th centuries with a dream and reality shift. In the myriads of wonderful metamorphoses the Benois' and Fokin's signature is discerned: fantasy, wit, sense of style. They wanted to recapture brilliance, splendour, and significance of the older ballets and used the monumentally exquisite image of tapestry for this purpose. "Mysterious twilight of the baroque pavilion gives way to a glaring magic garden. The spectacle evolved among plashing fountains, whimsically shaped trees, statues, wherein ballets masquerades of the epoch of Louis the Fourteenth revived" [3,193], Krasovskaya V. recalls. It's not a problem for Fokin M. to translate (literally translate, adapt) the tapestry stylistics into the language of choreography, its specific nature as an arts and crafts object into stylistics of dancing stage and performing principles. Depicted in the tapestry large figures of talking Armide and the Youth are surrounded by an opening curtain with architectural view looming in the background. The picture is framed in a decorative fringe and everything simulates ancient embroidery. The tapestry with its frontally outlined postures of the characters reviving and coming upon the stage as if turns them in the movable pictures of performance. However they're still on the verge of tapestry perception, because of keeping frozen perspectives and frontal views. "The tapestry under the chimney place delightfully continues the idea of Boucher and Lemoine, figures of sleepy apparition: "clocks" in white camisoles with lights in their hands, knights resembling the King of the Sun in the Ballet of Night, paradistic sorcerers and wizards, and veiled ladies they conjured – all of this is revived with bright and stylish beauty" [2, 227], Lifar S. writes.

Thus, the authors of the considered performance using the technique of generalization made an effort to create the symbolically allegorical expansive artistic image of tapestry as an arts and crafts phenomenon and its metaphoric influence on the spectator.

Other technique of artistic thinking – *comparison* – gravitates to the accurate analogy with source. Authors of such choreographic works as St. Sophia's Frescoes, Adjanta Frescoes, Crystal Palace tried to bring not figurative art works to choreography, but vice versa – to bring choreography to a fine art work or even to a piece of architecture. Choreographers using fine art and architecture do not attempt to find only their imaginative analogue, they're interested with the plot despite the fact that phenomenon of these works success is not in event connections

development, but in interpreter's method and vision, who can find the deep in the surface. The methods of art depiction are organized in ballets as a complex polyphonic system. Each performance is built based on its structural principle.

The choreographic work *Adjanta Frescoes* performed by Pavlova A. is also directly related to monumental painting, only in this case of the countries of the Foreign East, particularly, India. The coloristic and compositional immaculacy of images of dances set with accurate sense of the oriental style shows not only performer's sound knowledge of wall-painting of ancient Indian masters but her constant desire to convey the very essence of partially lost pictures in all their ethnographic details, colorful specialities, mighty and original depiction in the language of dance. While the specific monument St. Sophia Church is taken as a basis in St. Sophia's Frescoes, the figurative layers of Indian frescoes in the Pavlova's dancing are generalized, they are emphasized only at the level of style joints creating integrity of the general figurative and choreographic conception. The plastique of each dance episode in Pavlova's interpretation not just matches the plot pattern of mural paintings of India but is subject to it, exists by its and pattern rules. Pavlova's frontal and side-face poses are picturesque and frescolike. The system of iconic signs-symbols, which can be seen in temple frescoes of India, gives rise to the similar interpretation logically set in dancing. Each ballet dancer's pose correlates to this art system in some or other way, matching it or going beyond. *Adjanta Frescoes* is an associative dance. Using frescoes motifs as a part of the monumental art of India, Pavlova found the imaginative solution meeting technical opportunities and compositional techniques of choreography of that time.

We turn our attention to another technique used by choreography representatives when adapting works of fine art – *localization* of events. An artifact plot of interest (graphical, figurative, sculptural) is though decomposed not into individual parts or is not broken down at all, but is considered in accordance with other director's logic, it becomes the scrim of facts. In this case we also discern traces of illustrative technique. However the original itself was an illustrative cycle in it. In *Catarina, the Bandit's Daughter* based on the Salvator Rosa's biography literary data expressed in performance events are used in Jules-Joseph Perrot's choreography; in *Pictures from an Exhibition* everyday stories of genre painting are borrowed in Fyodor Lopukhov's choreography; plot motifs of the West European engravings of the 18th century are also borrowed in Jean Dauberval's choreography in *La fille mal gardée*. However in this case we deal with the graphic arts of different authors (*La fille mal gardée*) and even different epochs (*Pictures from an Exhibition*) synthesized in one performance. Easel works of fine art can be added to this category. Their fixed image becomes a particular symbol in ballet – the plot of Eugène Delacroix's *Liberty Leading the People* in such ballets as *Flames of Paris*, Bitov's *Gavroche*. The image of easel art canvases with characters depicted presents on the stage as a character and not decoration (background). However, occasionally in the course of performance it gains that recognizable plastique pattern-image that we see in the original.

La fille mal gardée ballet in Dauberval's choreography is the first attempt to transfer the genre plots of the West European engravings of the 18th century to the stage. This ballet libretto is of interest to researchers. As far as this setting came to us composed of storylines borrowed from fine art, the issue of its origin should be considered based on examination and in close connection to sources it was a part of. Everything what issued regarding *La fille mal gardée* was issued with no illustrative material, which would back research arguments. According to Slonimsky, "Once Dauberval saw an engraving in which the artist depicted a lovers' date interrupted by a third person: the girl wipes her tears and her mother threatens the running away boy... this engraving suggested Dauberval an idea to compose a ballet called *La fille mal gardée*" [8]. It should be noted that opportunities to turn the picture into a staging are rooted in both the nature of the engraving amusing plot and in the features of literary treatment of the drama material. The choreographer succeeded in creating stage images coming down from the engraving. Their graphic prototypes continue to exist in them, they're jestful and sad, they touch the spectator by the harmony of poesy and humour the plot poetics of the unknown artist's engraving of the 17th century is winged with. Apparently, more than one plot depicted in the engraving Slonimsky mentioned formed the basis of the ballet. In addition, the images of other engravings of the same period of the 17th century were used. As a result, they merged in the realistic choreography of the grand performance. Dauberval's characters acting on the stage are mischievous and ironic, moving and kind much like dairy notes mini-storylines glimpsed at. They attract with agility, splendor of portrait sketches, plastique

pattern expressiveness, abundance of everyday details fixing spectators' attention not only to the main but also to what contributes to more prominent and convincing demonstration of environment where characters live. Dauberval appeared a master who can state his ideas clearly and expressively, convince the spectator in his selection accuracy and infect him with his attitude to the shown on the stage, suggest him his own interpretation of the engraving he saw.

The last *stylistical* technique we've specified gives rise to not less interesting, largely unexpected and unique forms of transformation and classic styles of fine arts in ballet staging. Mikhail Fokin's creativity can be considered the result of self-determination with his artistic affections and world outlook at the turn of the 19th – 20th centuries. He was born not just for ballet. Fokin not only felt and understood plastic arts well but as we have already mentioned profoundly pursued fine art along with choreography. Besides, he knew the art of specific periods and actively used this knowledge in his performances in an original way. Worship of gorgeous images of ancient sculpture and painting, their elaboration influenced the figurative stylistics of his ballets. The figurative source nature dominated in the Fokin's early ballet master practice, when he sought the impetus of new visualization in mythology and sculpture preparing to set the mythological ballet of *Acis and Galatea* (1905). No wonder that figurative dramatic elements prevailed in his late works overmastering music and dancing. Vivid imaging and colourful expressiveness of his ballets along with creative concept of artists, who made sceneries for his ballets, were based on the principles of plastic art collaboration. It's possible to suggest keen interest to the art of the Ancient Middle East and antiquity (Cleopatra, Narcissus, Daphnis and Chloe, etc.). "One can hardly argue that the Fokin's greatest power is stylization and that his best ballets are stylized ones, such as *Scheherazade* (the East), *Cleopatra* (Egypt), *Daphnis and Chloe* (Greek antiquity), etc. Regarding these ballets Fokin exercised the amazing knowledge of various periods and different nations style, such unusual expertise that none choreographer had in Russia (probably, in the entire world)" [4, 171], Lifar wrote. The ballet master referred to the exhibitions of famous St. Petersburg museums, foremost Hermitage and the Russian Museum. Original historical materials provided visuals authenticity. In respect to the abovementioned ballets the author's ability to find stage visual equivalents to works of art (reliefs, paintings, easel works), to make comprehension of idea and message the process touching both mind and soul is significant. Graceful side-face movements and gestures as if they came from Egyptian temple reliefs with their by-lines rhythmic composition are internally connected with choreographic text throughout *Cleopatra* ballet. The flatness of compositional staging certainly met the canons of Ancient Egyptian art. Ballet costumes, wigs, makeup (long arrows, black eyebrows, highlighted lips) came out in a new style like on a polychromatic Egyptian sculpture. Ballet slippers gave way to sandals. It is graphic stylistics coming from the artifacts of Ancient Egypt created the ideal model of image, became a dynamic spring and semantic core of the performance by its "canonical" development of the artistic idea.

The image of a mythological character materialized in marble – a youth elevated by ancient sculptures to the standard of beauty was used by Mikhail Fokin in his "antique" ballets: *Narcissus*, *Daphnis and Chloe*. In this regard Krasovskaya V. stated, "The antique myth about nymph Echo incurring the curse of gods upon egotistic youth Narcissus was embodied in the techniques of graphic statics. Plastique Hellenic art-stylized poses changed: in such a way Echo - Karsavina and Narcissus - Nizhinsky moved on the stage" [3,213]. Apart from Fokin other representatives of choreography of the end of the 19th – the beginning of the 20th centuries touched antique samples of fine art. For example, in the ballet of *Afternoon of a Faun* in Nizhinsky's choreography the first idea of ballet compositional development occurred to Sergey Diaghilev. In Venice in 1911 "... he began to show Nizhinsky Faun's angular movements; but that was the least of it: the entire composition of the ballet – from nymphs' appearance, dancers' poses simulation on antique vases – to the last gesture – with a musical crescendo stop – belongs to Sergey Pavlovich. Diaghilev tried to spot the dynamics of antique poses, dynamic plastique in antique images – in museums and oeuvres devoted to antique sculpture and painting – and trusted Nizhinsky to realize the plastique he had found [6, 233-234]. Rodin delighted with Nizhinsky's plastique in this ballet said that "each artist, who actually loves his art, must see this performance – the excellent embodiment of beauty standards of Ancient Greece" [9, 579]. Delicate naked beauty set in marble came to life in the images of *Narcissus*, *Daphnis* in the formula of soft Ionic antique style, and zoomorphic features appeared in the *Faun's* image.

Conclusion

Having considered all options of distinguished choreographic techniques when working with figurative material as exemplified by many cases, we should note that secondariness, a predetermined outcome in images creation and simulation are typical to all of them. Figurative sources are unique and require a particular approach, where not only knowledge of them but elective acuteness is necessary. They aren't ready-made material to set a ballet. They are less than a source, and more than a source at the same time. Fine arts works used by modern theater can be rightly called the art of image interpretation that has its special place along with literary sources not for nothing. The new trend in choreodrama gravitating to stage depiction techniques, and sometimes directly borrowing images and plots from graphics, painting, sculpture, arts and crafts, and architecture, provides the breakthrough level of stage directing as compared to what is considered typical. Such directing should have zest for metaphoricalness, associations, hyperbolization, details pun, generally speaking, vision freshness. Given this, the said artistic means should support the harmony and relax of choreographic narration, also basically conditional, which predetermines its rhythm and plastique framework. New polygenre structures appeal to new, deeper comprehension of the synthetism of ballet art. Success in the area of arts interaction requires careful reflection concerning the spare opportunities of choreography meeting modern staging solutions.

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Система привлечения визуального и иконографического материала как движущей силы развития современного балета

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Аннотация. В статье рассматриваются вопросы воздействия искусства на артистов балета и балетмейстеров – создание хореографических произведений, основанных на произведениях искусства. Представлены примеры подобных заимствований, но что более важно, изложен диапазон потенциальных возможностей, которые могут обогатить современный балетный театр. Вопросу образного материала уделяется особое внимание, т.е. вопросу, в какой степени хореографическое произведение отражает суть произведения искусства точно и глубоко. Рассматриваются процессы творческого взаимопроникновения графики, живописи, скульптуры, декоративно-прикладного искусства и балета. Исследуются различные методы образных источников: иллюстрации, демонстрации, сравнения, локализации событий, обобщения, стилистические приемы и их визуализация с помощью хореографической динамики. Сделан вывод, что синтетический характер балета порождает новые polygenre структуры, которые могут активизировать как выразительное, так и смысловое содержание хореографического образа, создавать оригинальные сценические решения.

Ключевые слова: театр балета, визуальная иконография, художественное мышление, режиссер-хореограф, творческие методы, драматизм, синтез балета.