

# From banking and telephony to media: The case of Russian digital ecosystems

Anna Tyshetskaya,

Sergey Vartanov<sup>1</sup>,

Olga Kalachikova,

National Research University Higher School of Economics, Russia

To cite this article: Tyshetskaya, A., Vartanov, S., & Kalachikova, O. (2026). From banking and telephony to media: The case of Russian digital ecosystems. *World of Media. Journal of Russian Media and Journalism Studies*, 1, pp. 5–29. DOI: 10.30547/worldofmedia.1.2026.1

## Abstract

This article examines media resources within Russian digital ecosystems (RDESs) for which the media industry has never been a core business and which are now actively expanding their presence in this area: Sber, MTS, and T-Technologies (T-Bank). It discusses how each of the analyzed non-media companies has transformed into a digital ecosystem in recent years, not least through the development of their own or partner media resources. It also shows the differences between the media resources within the analyzed DESs and the social media functions performed by the media resources within these ecosystems.

## Keywords

Digital platforms, digital ecosystem (DES), media resources, digital media communications, network effect, multi-sided markets, media functions.

## Introduction

The dynamics of media development at the present stage are determined by convergence with the advertising, telecommunications and IT industries, technological integration of previously separate segments of the media system, the growing importance of big data for the functioning of media companies, increased interactivity of social and interpersonal communications mediated

---

<sup>1</sup> **Corresponding author:**

Sergey Vartanov, National Research University Higher School of Economics, Russia.  
E-mail: svartanov@hse.ru

by media, and changes in audience demand for content and services of digital media (Vartanov, 2023a, 2023b; Vartanova, 2022). In the early 2020s, digital platforms operating as full-fledged digital ecosystems (DEs) took a special place in the modern digital environment (Tyshetskaya, 2024, 2025). Such ecosystems traditionally include five large, diverse entities of the Russian economy: Yandex, VK, Sber, T-Technologies, and MTS, although their list is increasingly being expanded to include other economic entities – marketplaces<sup>2 3</sup>.

Today, the media resources of the Digital Ecosystems are becoming popular sources of media content for the audience, providing them with the opportunity to watch TV series, films and TV shows, and listen to audio programs (Tyshetskaya, 2024, 2025). They offer not only original content produced for the platforms' own OTT or podcast services, but also access to content from traditional media – press, news agencies, radio stations, and television channels. Such strategies are specific not only for social networks that have become digital ecosystems, such as Yandex and VK, but also for those DEs that originate from non-media industries (finance, telecom, e-commerce), such as Sber, T-Technologies, and MTS<sup>4</sup>.

DEs are beginning to compete with traditional media for audience time and attention. By the end of 2024, the total number of subscribers to Russia's largest online cinemas, which are part of national DEs, exceeded 58 million<sup>5</sup>. Domestic audio streaming services with ecosystem affiliation also boast high reach: 79.6% of residents of Russian cities with a population of 100,000 or more prefer to listen to music through them<sup>6</sup>. Total revenue from ecosystem subscriptions in Russia in 2024 amounted to 195 billion rubles (\$2.3 billion), with growth expected to reach 40.3% (273.4 billion rubles/\$3,25 billion) by the

---

<sup>2</sup> Yakov & Partners. Report “Artificial Intelligence in Russia – 2023: Trends and Prospects”. URL: <https://yakovpartners.ru/publications/ai-future/>

<sup>3</sup> Reports “The Largest Russian Ecosystems” in 2020, 2021, 2022, 2023, 2024–2025. URL: <http://spektr.team/tpost/g8cbrog5l1-issledovanie-krupneishie-rossiiskie-tsif>

<sup>4</sup> Reports “The Largest Russian Ecosystems” in 2020, 2021, 2022, 2023, 2024–2025. URL: <http://spektr.team/tpost/g8cbrog5l1-issledovanie-krupneishie-rossiiskie-tsif>.

<sup>5</sup> IAA Telecom Daily: OK subscribers grew by 28% in a year. URL: <https://telecomdaily.ru/news/2025/02/25/iaa-telecomdaily-chislo-podpischikov-ok-za-god-vyroslo-na-28>.

<sup>6</sup> J'son & Partners Consulting. The Russian streaming music services market. 2022–2024. Forecast to 2029. Analytical Report (August 2025). URL: <https://json.tv/analytic/rynok-strimingovyh-muzykalnyh-servisov-rossii-2022-2024-gody-prognoz-do-2029-goda/>

end of 2025<sup>7</sup>. In other words, in terms of audience attention, digital ecosystem media products have already reached a level comparable to traditional mass media. According to Mediascope, in 2024, Russians spent an average of almost 3 hours and 52 minutes daily on smartphone media consumption, with most of this time spent on media activities mediated or offered by ecosystem products<sup>8</sup>. For comparison, according to the same company, in the same year the average TV viewing time of Russians was 3 hours 22 minutes per day<sup>9</sup>.

Another challenge for traditional media has been the entry of the largest digital ecosystems into the advertising market: by the end of 2024, their combined advertising revenue was expected to account for nearly 80% of the total advertising market. Digital ecosystems are becoming a threat to traditional media companies in this area as well, since advertising revenue from them is flowing to bloggers, following the large audiences they attract<sup>10</sup>. As system-forming advertising platforms, the DESs themselves are also the largest advertisers<sup>11</sup>. Another aspect of this process can be seen as the growing importance for audiences of alternative media content producers, access to which is also organized by digital ecosystems.

Digital ecosystems are becoming the source of technological media innovation and drivers of AI-based digital media transformation, transforming traditional social communication formats. Increasingly, media studies view digital ecosystems as infrastructural meta-entities that organize interactions between various media entities (Kretschmer et al., 2022; Vartanova, 2022; Tyshetskaya, 2025), and digital ecosystems themselves as the top level of media

---

<sup>7</sup> The Russian ecosystem subscription market has quadrupled since 2021. *Vedomosti*, May 15, 2025. URL: <https://www.vedomosti.ru/media/articles/2025/05/15/1110169-rinok-ekosistemnih-podpisok-v-rossii-viros>.

<sup>8</sup> A person in a smartphone 2024. Research by Mediascope. URL: [https://mediascope.net/upload/iblock/a88/93gub0nnaudd6zkn9gc5g2zjiv1t2pb/%D0%A7%D0%B5%D0%BB%D0%BE%D0%B2%D0%B5%D0%BA%20%D0%B2%20%D1%81%D0%BC%D0%B0%D1%80%D1%82%D1%84%D0%BE%D0%BD%D0%B5\\_Mediascope.pdf](https://mediascope.net/upload/iblock/a88/93gub0nnaudd6zkn9gc5g2zjiv1t2pb/%D0%A7%D0%B5%D0%BB%D0%BE%D0%B2%D0%B5%D0%BA%20%D0%B2%20%D1%81%D0%BC%D0%B0%D1%80%D1%82%D1%84%D0%BE%D0%BD%D0%B5_Mediascope.pdf)

<sup>9</sup> Media consumption 2024. Research by Mediascope. URL: [https://mediascope.net/upload/iblock/f33/ual5i70kf7n9df7qzkq0gf238bidh3xv/%D0%9C%D0%B5%D0%B4%D0%B8%D0%B0%D0%BF%D0%BE%D1%82%D1%80%D0%B5%D0%B1%D0%BB%D0%B5%D0%BD%D0%B8%D0%B5%202024\\_%D0%9D%D0%90%D0%A2\\_27.08.2024.pdf](https://mediascope.net/upload/iblock/f33/ual5i70kf7n9df7qzkq0gf238bidh3xv/%D0%9C%D0%B5%D0%B4%D0%B8%D0%B0%D0%BF%D0%BE%D1%82%D1%80%D0%B5%D0%B1%D0%BB%D0%B5%D0%BD%D0%B8%D0%B5%202024_%D0%9D%D0%90%D0%A2_27.08.2024.pdf)

<sup>10</sup> Russian Advertising Yearbook 2018. Ripol Classic, 2019.

<sup>11</sup> AdIndex. Advertising market in 2024: Volumes and major players. URL: [https://adindex.ru/news/ad\\_budjet/2025/03/14/331685.phtml?ysclid=mfwf9b8qbh733350572](https://adindex.ru/news/ad_budjet/2025/03/14/331685.phtml?ysclid=mfwf9b8qbh733350572).

platform development, transforming into environments for the formation and development of new types of communication within human communities (Srniczek, 2017).

## **Theoretical framework**

Theoretical approaches to the DES as a new media communication phenomenon are currently interdisciplinary in nature and can be conditionally divided into three groups characterized by different epistemological natures: groups of predominantly economic, predominantly sociological, and predominantly media-theoretical concepts, which are used below by the authors to analyze the phenomenon of media platforms.

The term “ecosystem”, originating from biology, is widely integrated into economic discourse. Five main concepts of “ecosystems” are discussed: decision ecosystems, transaction ecosystems, business ecosystems, knowledge ecosystems, and platform ecosystems. It is the latter, which mediate interactions between independent producers and platforms, that are of greatest interest to us (Ifraimov, & Belova, 2023).

Digitalization has resulted in the digital transformation of economic relations (Vartanov, & Vardanyan, 2024; Muschert, & Shomotova, 2025; Wei, & Ong, 2025). The term “digital ecosystem” describes a type of socio-economic entity catalyzed by information and communication technologies (Nachira et al., 2002). Related to this is the duality of the nature of the digital ecosystem, which is based on digital architecture – a sustainable and scalable system consisting of “heterogeneous digital units and their interactions” (Li, Badr, & Bienner, 2012), and at the same time representing a business ecosystem – that is, an architecture of interacting teams, partners and other related social groups (Senyo, Liu, & Effah, 2019). Within this framework, the concept of the digital ecosystem is viewed not as an independent socio-economic and technological category, but as one of the stages in the life cycle of digital platforms – the top one, constituting both a technological and economic entity. The transformation of platforms into digital ecosystems becomes a general rule of their functioning, embodying the fundamental platform desire to expand their scope of activity and consolidate their “role as a gatekeeper-router” (Srniczek, 2017).

A key approach to understanding platforms is provided by the concept of two-sided, three-sided and multi-sided markets, which assume the existence of several heterogeneous groups of consumers whose needs are satisfied by the platform’s activities (Hagiu, & Wright, 2015; Rochet, & Tirole, 2003). The emergence of digital network technologies makes it possible to realize the idea

of a platform in the form of multi-sided online services (Athey, Calvano, & Gans, 2013; Hagi, & Wright, 2015; Yablonsky, 2013). Throughout the history of the media industry, economic discourse has viewed the latter through the lens of the concept of a dual market of goods and services, linking entities of different types: the editorial board and its employees – journalists with advertisers, on the one hand, and with the audience, on the other (Picard, 2002; Castells, 2000). The last two types had different demands and needs, but it was the media that carried out intermediation and mediation, providing all the listed entities with opportunities and infrastructure for economic interaction (Vartanov, 2023a). Long before digital platforms emerged as economic actors, media companies had been shaping a two-sided market around themselves. With the emergence of digital platforms, market subjectivity expanded, and the platforms themselves became their primary structuring actors (Evans, 2003; Balandina, & Baskakova, 2016). According to a number of authors, the key economic effect of digital platforms is the generation of value through network effects by reducing transaction costs as the number of users increases (Parker et al., 2016; Moazed, & Johnson, 2016; Tyshetskaya, 2025).

Sociological discourse in the analysis of digital platforms draws attention to their functioning as intermediaries between numerous communities of participants, to the implementation of the idea of mass self-communication instead of traditional mass communication (Kolomiets, 2019). There is a need to create a new theoretical model of digital society, not simply by adding digital technologies to social relations, but by developing an understanding of it as a fundamentally different way of organizing sociality with a different epistemology (Dudina, 2019). Today, digital platforms are considered as forms of media that are used for communication purposes (Nazarov, 2020). Several researchers agree on defining a platform as a digital infrastructure that facilitates direct communication between authors (producers) and audiences (consumers) of content (as in the traditional media economy), as an entity that facilitates communication between various entities in a digital media communications environment. There is an assumption about the theoretical genesis of ideas about a digital platform from the concept of the “network society” by Castells (Srnicsek, 2017; Brynjolfsson, & McAfee, 2014; Castells, 2000; Tyshetskaya, 2024). Proposing various classifications of platforms (Moazed, & Johnson, 2016; Srnicsek, 2017), researchers speak of their growing influence on all aspects of consumption, primarily media consumption. This influence is characterized by increasing algorithmization, leading to the loss of traditional media’s influence on the formation of public opinion (Nazarov, 2020; Tyshetskaya, 2024, 2025). The algorithms used by digital platforms have recently become the subject of theoretical

discussion, although a consensus on the impact of recommendation systems on society has not yet emerged. On the one hand, there are claims that modern society is at the dawn of a new participatory culture (Jenkins, Ito, & Boyd, 2016). On the other hand, there are widespread views according to which digital media are tearing society apart into polarized parts, depriving it of integrity and systemicity, contributing to the “reassembling the social” (Keane, 2013; Latour, 2005).

With the digitalization of various aspects of mass communication, the discourse of media theory has also acquired new dimensions. The algorithms that underpin all digital platforms are creating “highly personalized gates” in the digital media environment: instead of professional editorial staff selecting news according to editorial standards, it is algorithms, acting as “information gatekeepers,” that create customized news agendas for users (Moeller, & Helberger, 2018). As online communication expands, previously distinct technological services for content production and distribution are integrating. This results in both an extensive increase in the volume of user-generated content and a transformation in its role in satisfying audiences’ informational and recreational needs (Athey, Calvano, & Gans, 2013). Digitalization is restructuring the architecture of the traditional media system, bringing non-institutionalized entities into the space of digital media communications and enhancing the potential of technology in content creation (Vartanova, 2022). A number of researchers have suggested that the performance of socially significant functions is diffusing, shifting to new content producers. Journalism, which once performed a range of socially significant and socially approved functions (Prokhorov, 2011), is being replaced by new professions lacking a clearly articulated ethos and principles of social responsibility. Control over them is shifting from society to the algorithms of technology companies and digital platforms (Vyrkovsky, & Makeenko, 2021).

Entering the digital media environment, modern digital platforms, the social nature of which is characterized by media-mediated communication and the use of digital media technologies and big data, not only form an intermediary in the interaction of representatives of various user groups: traditional media, advertisers and audiences (Tyshetskaya, 2024, 2025). They produce a digital multimedia product, through which they influence the media and even individual non-media everyday practices of their audience (Dunas, 2021; Nazarov, 2023).

Thus, the theoretical analysis of digital ecosystems, based on an interdisciplinary approach, combines several discourses: economic (platforms as new market mechanisms), sociological (the generation of new forms of social interactions and social effects) and media communication (the transformation of the architecture of the media system, the emergence of hybrid formats of professional and amateur content).

## Study design

This article analyzes the activities of three cross-industry conglomerates for which media and advertising, historically not significant areas of activity, have gained interest in recent years. Sber, MTS, and T-Technologies (formerly Tinkoff) exhibit characteristics of a digital ecosystem (Tyshetskaya, 2025). Today, they offer users digital services and platform solutions within end-to-end integrated services, and are present in more than two markets/industries simultaneously under a single brand. *Table 1* presents the key characteristics of Sber, MTS, and T-Technologies according to the identified criteria (as of late 2024 – early 2025).

Table 1

**Key characteristics of Sber, MTS, and T-Technologies**

Description parameter	Sber	MTS	T-Technologies
Historically established priority area of activity	Financial services (banking)	Telecommunications	Financial services (banking)
Other current areas of activity (as of the end of 2025)	E-commerce; Media and entertainment; Health	Media and entertainment; Finance and financial technology	Media and entertainment; E-commerce
End-to-end integration services (as of end of 2024)	ID: Sber ID Subscription: Sber Prime Virtual Assistant: Salute Payment Service: SberPay	ID: MTS ID Subscription: MTS Premium Virtual Assistant: MTS Secretary (formerly Marvin) Payment Service: MTS Pay	ID: T-ID (Tinkoff ID) Subscription: T-Bank Pro Virtual Assistant: “Universe of AI Assistants” (Gen-T) (formerly “Oleg”) Payment Service: T-Pay

Source: Compiled by authors based on data from Spektr<sup>12</sup>, annual reports and official press releases of companies.

<sup>12</sup> Reports “The Largest Russian Ecosystems” in 2020, 2021, 2022, 2023, 2024–2025. URL: <http://spektr.team/tpost/g8cbrog511-issledovanie-krupneishie-rossiskie-tsif>.

The areas of activity historically concentrated by the parent companies of the analyzed DESs remain the primary drivers of their revenue today. All three companies conduct significant activities in the “Media and Entertainment” segment, although not all of them highlight this in their annual financial statements. The analysis focuses on media communications resources owned by the aforementioned DESs or their partner media resources, accessed by audiences through IDs and ecosystem subscriptions. Media communications resources include traditional media (television, radio, print media), online media (websites, online cinemas, online radio, audiovisual streaming services), social media and search engines, media production companies (production studios, production centers, record labels, etc.), and advertising divisions.

The hypothesis is that digital ecosystems, through their media resources, which perform certain media-specific functions and compete for audiences and advertising with new and traditional media, can acquire the status of entities within the media communications industry.

In this regard, the following research questions were posed. First, how has each of the analyzed non-media companies transformed into a digital ecosystem in recent years through the development of their own or partner media resources? Second, what are the differences between the media resources of the analyzed digital ecosystems? Third, what social media functions do the media resources of the studied ecosystems perform?

An interdisciplinary approach is used to answer these questions, driven by the interdisciplinary nature of the research objects – digital ecosystems. Since their media communication assets are the subject of this study, the research lens of media theory plays a leading role in this article, supplemented, as necessary, by elements of the economic and sociological discourses described above. It should be noted that the answers to the posed research questions will only allow for the development of preliminary approaches to the typology of media communication assets of non-media digital ecosystems, as the structures under consideration are still rare in the Russian landscape (the total number of Russian digital ecosystems is only about ten). The approaches used in the work are aimed at the accumulation and primary systematization of data with the aim of further moving on to the search and analysis of stable functional relationships.

## **Mediacommunication resources of the Sber digital ecosystem**

Sber is one of Russia’s largest digital ecosystems. As of the end of 2024, it encompasses approximately 100 different services and platform solutions,

including financial services, insurance, real estate, healthcare, information and navigation, media and entertainment, travel, education, and more. Sber's core business is banking services for businesses and individuals<sup>13</sup>. Net profit for 2024 amounted to 1,580.3 billion rubles (\$19.20 billion) in accordance with IFRS with operating income of 3,097.2 billion rubles (\$36.9 billion), the group's revenue from non-core activities amounted to 505.5 billion rubles (\$6.1 billion).

2017 can be considered the beginning of Sberbank's transformation into a digital ecosystem. According to the strategy approved at the time, the bank was to become a technology company by 2020. In 2020, the Sber brand was launched, and ecosystem development goals were announced by 2030: becoming one of the top three e-commerce market leaders, increasing the number of ecosystem subscribers to 10 million, and increasing the share of revenue from non-financial services by 30%<sup>14</sup>.

In 2023, as part of the presentation of its updated ecosystem development strategy, Sber declared the development and implementation of AI-based solutions as a top priority. That same year, Sber unveiled two neural network models for content creation: GigaChat and Kandinski. In 2024, it launched two more new services: GigaCheck and GigaLegal, along with a number of end-to-end integrated AI-based services.

In late 2024 – early 2025, Sber owned four media resource blocks: publicly accessible socio-political news resources acquired through the Rambler Group buyout; service and search resources, including the Rambler search and information portal (mixed access: public and subscription); partner streaming audiovisual services (access via the SberPrime ecosystem subscription); and media communications services based on artificial intelligence (mixed access) (see *Table 2*).

---

<sup>13</sup> Summarized consolidated financial statements. Public Joint-Stock Company Sberbank of Russia and its subsidiaries for 2024 with independent auditor's report. URL: [https://www.sberbank.com/common/img/uploaded/files/info/reporting\\_4q\\_pmz4bfhv\\_2024.pdf](https://www.sberbank.com/common/img/uploaded/files/info/reporting_4q_pmz4bfhv_2024.pdf).

<sup>14</sup> Presentation of the 2023 strategy. Public joint-stock company Sberbank of Russia. URL: [https://www.sberbank.com/common/img/uploaded/files/info/sber\\_investor\\_day-strategy\\_2023\\_ru.pdf](https://www.sberbank.com/common/img/uploaded/files/info/sber_investor_day-strategy_2023_ru.pdf).

Table 2

**Mediacommunication resources of the Sber ecosystem (as of 2025)**

Resource type	Name	Description	Year of acquisition/creation	Priority social media function performed by the resource
News socio-political	Ferra.ru	Online magazine about consumer electronics	2020 (as part of the deal to buy out 100% of Rambler Group). In 2021, resources were allocated to Sberentertainment LLC.	Informational
	Lenta.ru	Online news publication		Informational
	Motor.ru	Website about cars		Informational
	Quto.ru	Online magazine about cars		Informational
	«Мослента» (Moslenta)	A website about life in Moscow		Informational
	«Секрет фирмы» (“Sekret Firmy”, Russian for “Secret of the firm”)	Online magazine about business in Russia		Informational
	«Чемпионат» (“Championat”, Russian for “Championship”)	Sports Internet portal		Informational

From banking and telephony to media: The case of Russian digital ecosystems

Resource type	Name	Description	Year of acquisition/creation	Priority social media function performed by the resource
Service and search	Rambler.ru	Information and search portal (news aggregator, thematic sections, free email service, search engine)	2020 (as part of the deal to buy out 100% of Rambler Group)	Informational
	2GIS	Electronic directory with city maps	2020 (72% share purchased)	Informational
	СберПраво (“SberPravo”, Russian for “SberLaw”)	A service for resolving legal issues	2021 (own development. Created jointly with the Federal Chamber of Advocates of Russia)	Informational
	СберЮрист (“SberYurist”, Russian for SberLawyer”)	Automated tool for creating legal documents	2023, own development	Informational
Streaming audiovisual	Okko	Video streaming service	2020, acquired as part of the acquisition of 100% of Rambler Group. 2022, sold, included in the ecosystem subscription.	Entertainment
	«Звук» (Zvooq, Russian for “Sound”)	Audio streaming service	2020, 77% acquired. 2022, sold, included in the ecosystem subscription.	Entertainment

Resource type	Name	Description	Year of acquisition/creation	Priority social media function performed by the resource
Innovative AI-powered mediacommunication resources	GigaCheck	AI detector	2024, own development	Informational
	GigaLegal	Smart AI Legal Assistant	2024, own development	Informational
	Салют (Salut)	Smart voice assistant	2020, own development	Communicative
	«AI-помощник для вузов» («AI-pomoshchnik dlya vuzov», Russian for “AI Assistant for Universities”)	A universal AI assistant based on GigaChat MAX	2024, own development	Communicative
	GigaChat	Large Language Model (LLM)	2023, own development	Communicative
	Kandinsky	A neural network for generating images and videos based on text descriptions	2023, own development	Entertainment

Source: compiled by authors based on open sources, as well as official reports and press releases of Sberbank PJSC and its subsidiaries<sup>15</sup>.

Today, Sber possesses an impressive array of media communications resources, but the rationale for integrating them into the ecosystem is not always clear. Sber’s AI-powered media communications services are deeply integrated into the ecosystem and align with global trends, setting fundamentally new communications practices. Meanwhile, Sber’s other media communications assets are less integrated and either serve a supporting role or are completely externalized, operating autonomously. The primary function of streaming services as part of the ecosystem subscription is user acquisition and retention. They are not owned by the ecosystem’s parent company (they were sold in 2022 due to unfavorable geopolitical circumstances). The socio-political news media resources and the Rambler search engine appear

<sup>15</sup> Sber Group results. Information on operational and financial indicators. URL: <https://www.sberbank.com/ru/investor-relations/groupresults>.

somewhat alien; their connections to other ecosystem services are unclear. They are not part of Sber's ecosystem subscription and pursue their own editorial and content policies. The only connection this group of assets has with the ecosystem is their ownership by Sberentertainment LLC.

### **Mediacommunication resources of the MTS digital ecosystem**

PJSC MTS (Mobile TeleSystems), currently the largest telecom operator in Russia by subscriber base<sup>16</sup>, was founded in 1993 as a telecommunications company. Telecommunications remains its key business segment. 75% of the company's annual revenue is generated by this segment, but other business areas, particularly advertising and entertainment, are also showing significant growth. The latter are declared strategic in MTS's ambitions to occupy a significant place in the advertising market.

The "ecosystem" term first appeared in official MTS press releases in 2019, when the new *Customer Lifetime Value 2.0* strategy was adopted. Extending the customer's "lifetime" – the period during which they would use MTS-branded services – was declared a key priority. In 2024, MTS underwent a systemic transformation into a holding structure. All non-telecommunications divisions were spun off into a separate company, "MTS Ecosystems", which also included assets in the advertising, media, and entertainment sectors.

The first full-fledged media resource, the *MTS TV* video streaming service, was created in 2015. Since 2021, it has been the KION streaming service, for which the company produces exclusive content. The MTS Music music streaming service has existed since 2016, and since 2023, all music services within this ecosystem have been unified. In 2022, the Stroki electronic library and publishing house for paper and digital books were established. In early 2025, all major entertainment media resources were combined into the KION content cluster. MTS's advertising division was established in 2018. In 2023–2024, MTS began developing its gaming content divisions. In 2021, all ecosystem resources in the fields of information technology, artificial intelligence, cloud storage, and data management were consolidated into a separate business unit.

Currently, MTS's media communications resources include the following types: streaming audiovisual content, electronic libraries, AI-powered media communications resources, production, advertising, and gaming resources (see *Table 3*). Access to these resources is provided through an ecosystem subscription.

---

<sup>16</sup> Fit to be a subsidiary: How MTS is building its ecosystem. Forbes Russia. September 11, 2024. URL: <https://www.forbes.ru/tekhnologii/520361-v-docki-godit-sa-kak-stroit-svou-ekosistemu-mts-pod-krylom-afk-sistema>

Table 3

**Mediacommunication resources of the MTS ecosystem (as of 2025)**

Resource type	Name	Description	Year of acquisition/creation	Priority social media function performed by the resource
Streaming audiovisual services	MTC Music	Video streaming service	2016, own development	Entertainment
	Kion	Video streaming service	2015 (as MTS TV), own development	Entertainment
Online libraries	«Строки» (“Stroki”, Russian for “Strings”)	Online library	2022, own development	Culturally formative
Production of original content	MTC Лейбл (MTS Label)	Full-cycle music company	2023, own development	Directly organizational
	Издательство «Строки» (Izdatelstvo “Stroki”, Russian for “Strings Publishing house”)	Multi-genre publishing house	2023, own development	Directly organizational
	MTC Live (MTS Live)	A full-service event agency (producing and promoting in-house events, ticket sales, and managing a network of concert venues)	2018, assets acquired as part of the deal to purchase ticket operators MDTZK and Cubichall	Directly organizational
	KIONFILM	A full-cycle production center and film production company	2025, created as a result of internal restructuring at the Kinopolis studio	Directly organizational

From banking and telephony to media: The case of Russian digital ecosystems

Resource type	Name	Description	Year of acquisition/creation	Priority social media function performed by the resource
Advertising	MTC AdTech (MTS AdTech)	A subholding of the MTS Group responsible for the development of advertising technologies.	2024, created as a result of internal restructuring based on the assets of MTS Stream	Advertising and reference
Gaming	MTC Remote Play (MTS Remote Play)	MTS Remote Play is a remote gaming service (free, trial version)	2022, own development	Entertainment
	MTC Fog Play (MTS Fog Play)	Cloud gaming service	2022, own development	Entertainment
	MTC Verse (MTS Verse)	A virtual space for gamified interaction with the ecosystem and between users	2024, own development	Communicative
Innovative AI-powered media communication resources	MWS GPT	An aggregator of large language models of cloud services	2025, own development	Communicative
	Cotype	Large Language Model (LLM) for Business	2024 (as MTS AI Chat), own development	Communicative
	Kodify	Code generation and autocompletion service for streamlining the development process	2024, own development (based on Cotype)	Communicative

Source: compiled by the authors based on open sources, as well as official reports and press releases of PJSC MTS and its subsidiaries<sup>17</sup>.

<sup>17</sup> MTS news in Russia and around the world. MTS Group. URL: <https://moskva.mts.ru/about/media-centr/soobshheniya-kompanii/novosti-mts-v-rossii-i-mire>; Financial statements. MTS Group. URL: <https://moskva.mts.ru/about/media-centr/soobshheniya-kompanii/finansovaya-otchetnost>

The MTS ecosystem is characterized by a high degree of diversification of its media communications resources, offering audiences virtually every existing type of media activity, not only typical online media (streaming audio and video, gaming) but also offline media – printed books, concerts, and festivals. This is a direct result of the company’s development strategy for creating a digital user experience. Along the way, the ecosystem encountered setbacks, such as the short video service Nuum (closed in 2025). Launched by MTS in 2019, it initially envisioned a platform for video game streaming and an alternative to the US-based Twitch, part of the Amazon ecosystem. Despite a rebranding (2023), it failed to achieve economic efficiency, and the service was closed a year and a half later. Unlike other MTS media communications assets, in the case of Nuum, the ecosystem failed to take advantage of the network effect: due to a failed financial model, the number of user-generated content creators was insufficient to attract a sustainable audience<sup>18</sup>.

### **Mediacommunication resources of the T-technologies digital ecosystem**

The T-Technologies ecosystem was formed on the basis of one of the leaders in the digital banking sector, Tinkoff Bank, whose parent structure was acquired by Interros in 2022 and renamed T-Technologies in 2024. By 2025, the majority of revenue was generated by the provision of financial services, primarily to individuals and small businesses.

The history of the ecosystem’s formation began in 2018, when the bank presented its Lifestyle Banking strategy to investors, which was based on the creation of a customer-centric ecosystem of banking products<sup>19</sup>. For a long time, the company’s only media asset was the online magazine “T-Journal” (T-J), created in 2014 as a corporate publication that combined the functions of information and analytical expertise in the financial sector and a channel for promoting the bank’s own products. Since 2018, the magazine has positioned itself as a full-fledged financial media outlet. In 2019, the banking ecosystem launched the social network “Pulse”. Initially developed as a platform for exchanging experiences and ideas for investors, it today serves as a social network for the bank’s clients and includes live streaming broadcasts from experts, an online resource platform for mastering investment skills, an online competition and project platform, news channels, and the “Aptechka” app.

---

<sup>18</sup> MTS to shut down its YouTube and TikTok analog: Why the operator failed to develop its own video hosting service. URL: [https://www.rbc.ru/technology\\_and\\_media/20/03/2025/67daa7c39a79472d3feee484](https://www.rbc.ru/technology_and_media/20/03/2025/67daa7c39a79472d3feee484)

<sup>19</sup> Tinkoff strategy day presentation. June 7, 2018. URL: <https://cdn.tbank.ru/static/documents/ba3d15a4-63d1-4ce1-b246-f138dc24a023.pdf>

In 2023, the “T-Gorod” app was launched, with an average monthly audience (MAU) of over 10 million people. Its unique feature is that all banking services (secure payments, cashback management, communication with the bank’s support service) are combined with lifestyle services (planning travel, leisure, shopping).

T-Technologies ecosystem does not have its own audiovisual streaming services. The media content of the T Pro subscription ecosystem comes from access to partner services. As of 2025, the T-Technologies ecosystem, through partnership agreements, includes online cinemas Wink, START, PREMIER, Ivi, and KION, the music streaming service VK Music, and the MyBook e-library. -

T-Technologies places particular emphasis on developing AI-based technologies in the areas of finance and investment, information security, and secure financial management. The company’s first AI product, Oleg, a smart voice assistant (later renamed “Secretary”), was released in 2017. In 2025, the T-one automatic speech recognition model was made publicly available.

The media communications resources included in T-Technologies include socio-political news, social media, search engines, AI-powered media communications, and interactive communications (see Table 4), access to which is primarily by subscription.

Table 4

**Media communications resources of the T-technologies ecosystem  
(as of 2025)**

Resource type	Name	Description	Year of acquisition/creation	Priority social media function performed by the resource
News socio-political	Т-Ж (“Т-Ж”, former «Tinkoff Journal»)	An online magazine about money and life	2014, own development	Informational
Social media	«Пульс» (“Pulse”)	A specialized social network for investors	2019, own development	Communicative
	«Т-Банк Отзывы» (“T-Bank Otzyvy”, Russian for “T-Bank Reviews”)	A service where real customer reviews of products and services from various companies are published	2023, own development	Communicative
	Аптечка (“Artechka”, Russian for “First aid kit”)	The medicine-checking service of the “Pulse” social network	2024, own development	Informational

Resource type	Name	Description	Year of acquisition/creation	Priority social media function performed by the resource
Service and search	Город (“Gorod”, Russian for “City”)	A super app that brings together products, banking and non-banking services, and ecosystem services.	2023, own development	Communicative
	Афиша (“Afisha”, Russian for “Poster”)	A cashback ticketing service, part of the “Gorod” (“City”) super app	2019, own development	Informational
	Путешествия (“Puteshestviya”, Russian for “Trips” or “Travels”)	A travel planning service, part of the “Gorod” (“City”) super app	2019, own development	Informational
	Т-игры (“T-Igry”, Russian for “T-Games”)	A service for purchasing keys for online games, game streams, and lotteries, part of the “Gorod” (“City”) super app	2022, own development	Entertainment
AI-based media communication resources	Вселенная AI-ассистентов (“Vselennaya AI-assistentov”, Russian for “AI assistants universe”)	A group of personalized smart voice assistants: Secretary, Invest, Finance, Shopping, Junior.	2024, own development	Communicative
Interactive communication	Фабрика роботов (“Fabrika robotov”, Russian for “Robot factory”)	Anti-fraud service based on speech recognition and chatbots	2024, own development	Communicative
	VoiceKit	Speech technology for converting voice to text and voice to text	2010, own development	Communicative
	T-one	Open streaming model for voice recognition	2025, own development	Communicative
	Unidraw	Interactive online whiteboard	2022, own development	Communicative

Source: compiled by the authors based on open sources, as well as official reports and press releases of PJSC T-Technologies and its subsidiaries<sup>20</sup>.

<sup>20</sup> T-technologies. Press releases. URL: <https://t-technologies.ru/press-releases/>; T-technologies. Reports. URL: <https://t-technologies.ru/results/>

The T-Technologies ecosystem has a limited number of media communications resources, but they are all integrated with other ecosystem products, primarily financial ones, and are aimed at implementing the “lifestyle bank” strategy. The direct contribution of these resources to revenue generation is either nonexistent or insignificant. These resources connect T-Technologies’ financial and banking services, address the challenges of stimulating demand for these services, and generally contribute to the growth of the ecosystem’s user network, shaping new practices for using banking products in everyday life. T-Technologies represents an interesting example of building cross-partnerships with other ecosystems.

**Discussion and conclusion**

In the context of three research discourses examining the phenomenon of digital ecosystems, the conducted analysis demonstrates that Sber, MTS, and T-Technologies are in the process of integrating into media communications at the social and industrial levels. A historical and genetic reconstruction of these ecosystems revealed a common characteristic: the acquisition or creation of their own media communications assets is associated with the transformation of their business model into an ecosystem-based one. However, in all other respects, the role and place of media communications assets in the studied ecosystems differs, with the key factor in this difference being the genesis of the ecosystems. A number of other factors also play a significant role (see *Table 5*).

*Table 5*

**Factors of difference in models of media assets of non-media DES**

<b>Typological characteristics</b>	<b>Sber</b>	<b>MTS</b>	<b>T-Technologies</b>
Ecosystem genesis	Financial	Telecommunication	Financial
Dominant types of media assets	News, socio-political, service and search, streaming audiovisual, AI-based innovative	Streaming audiovisual, online libraries, original content production, gaming advertising, AI- based innovative	News, socio-political, social networks, service and search, AI-based innovative, interactive communications

Typological characteristics	Sber	MTS	T-Technologies
Dynamics of formation of media assets	Constantly increasing due largely to external acquisitions with the transfer of assets into separate business structures	The increase is largely due to original products. Elements of instability due to the revealed ineffectiveness of several products	The increase is largely due to original products
The main functional purpose of media assets	Maintaining core business	Core business	Maintaining core business
Depth of integration of IT assets into the ecosystem	Relatively low	High	Relatively low
Share of media assets in total revenue	Low (around 2% in 2024) <sup>21</sup>	High (around 50% in 2024) <sup>22</sup>	Moderate (less than 19% in 2024) <sup>23</sup>

Source: compiled by authors based on open sources, as well as official reports and press releases of Sberbank PJSC, MTS PJSC, T-Technologies PJSC and subsidiaries.

Table 5 identifies two ecosystems with a financial-genetic model (Sber, T-Technologies) and one with a telecommunications-genetic model (MTS). Comparing them, a clear distinction can be made between their development models. The “financial” ecosystems are similar to each other and differ from the telecommunications ecosystem in the depth of integration/autonomy of their media communications assets, their contribution to revenue, and the degree of associated institutional and economic risks for the parent company. The integration of media communications assets into the MTS ecosystem is deeper

<sup>21</sup> Summarized consolidated financial statements. Public Joint-Stock Company Sberbank of Russia and its subsidiaries for 2024 with independent auditor’s report. URL: [https://www.sberbank.com/common/img/uploaded/files/info/reporting\\_4q\\_pmz4bfhv\\_2024.pdf](https://www.sberbank.com/common/img/uploaded/files/info/reporting_4q_pmz4bfhv_2024.pdf)

<sup>22</sup> MTS PJSC annual report for 2024. Strategy. URL: <https://ar2024.mts.ru/ekosistema-mts-vektory-i-rezultaty-razvitiya/nasha-strategiya/>

<sup>23</sup> T-Technologies’ 2024 IFRS results. URL: <https://cdn.tbank.ru/static/documents/20f7781f-c008-4a1a-b2c4-207799fdabf5.pdf>

than in the case of ecosystems with a “financial” genesis. They are an integral part of the MTS ecosystem both structurally and strategically, possessing a low degree of autonomy and subordinate to a single ecosystem strategy. At the same time, “financial” ecosystems operate their media communications assets primarily through a partnership model. This helps them minimize geopolitical and economic risks, while the failure of individual MTS media communications assets impacts the entire ecosystem.

In ecosystems of “financial” genesis (Sber, T-Technologies), media assets are used to “support” core operations (by attracting new customers and retaining existing ones, and by engaging investors in media consumption on ecosystem platforms). Their experience demonstrates that media resources can be important to the ecosystem both as standalone products, as tools for building network effects around core products to support priority business areas, and as a means of engaging users in new forms of communication. Although media resources are strategically important for these ecosystems in terms of access to audience data and analyzing their preferences and needs to create personalized products and services, they contribute virtually nothing to the core revenue structure.

The example of MTS is noteworthy in that it demonstrates the trend of transforming the media industry into a mediacommunication industry. By developing non-core media businesses, the telecommunication company is becoming a full-fledged player in the media communications industry as it transforms into an ecosystem. MTS’s media resources, responsible for distribution (streaming audiovisual services) and original content production, drive growth and customer retention, gaming services expand its audience, and innovative AI-powered media communications resources ensure internal integration and automation of ecosystem processes, as well as act as standalone services offered to individual and corporate clients.

Advertising divisions also play a key role, performing multiple functions within the ecosystem. They generate additional company revenue by monetizing the ecosystem’s user data by offering advertisers highly targeted and multi-channel advertising products. They also enhance the ecosystem’s media assets by integrating advertising technologies, and they promote customer retention and encourage the transition to multi-product consumption for both business clients and end users.

The second indicator that ecosystems have become important players in the media communications industry thanks to their media assets is the production of their own content and its distribution on their own and partner platforms.

MTS is the leader here, confirming the notion that ecosystems compete with traditional media for audience attention. Its key media assets, KION and MTS Music, are among the top five in terms of audience reach among Russian online cinemas and audio streaming services, respectively<sup>24</sup>. According to MTS's own estimates, the number of KION users exceeded 10 million in 2025. Meanwhile, according to ROMIR estimates, MTS Music's audience rating in 2025 was approximately 10%. MTS's example confirms the notion that ecosystems compete with traditional media for audience attention.

From a sociological perspective, it should be noted that all three analyzed ecosystems strive to become part of the daily lives of their users, "linking" their products to various aspects of their lives and offering new social practices. The media communication resources of these ecosystems perform social functions that, according to Prokhorov, are characteristic even of "classical" journalism (Prokhorov, 2011). Although all the ecosystems studied perform information, communication, and entertainment functions, the set of functions performed by the combined assets of the various ecosystems differs. Despite their diversity, the ecosystems' arsenal of media communication resources is limited: thanks to audio and video streaming services, online cinemas, and online libraries, the media functions they perform primarily support entertainment/recreational media consumption practices and, thanks to elements of social media, communication functions.

None of the three companies analyzed above systematically pursues the socially oriented function of media or shapes a coherent sociopolitical agenda, even though they possess fully-fledged media and information media. Meanwhile, for traditional media outlets that perform a socially oriented function, digital ecosystems themselves serve as the infrastructure for distributing their content: online cinemas offer the opportunity to watch all federal and a number of specialized television channels live, audio streaming services allow for listening to live radio broadcasts, and online library services provide online access to some newspapers and magazines.

The Sber, MTS, and T-Technologies ecosystems discussed above are still limited in their impact on the traditional media system due to their limited influence on the production of professional socio-political content. However, with their influential audio and video streaming services, they are contributing to the transformation of media consumption from linear to nonlinear, on-demand, and primarily satisfying audiences' desire for recreation. Each of these

---

<sup>24</sup> MTS PJSC annual report for 2024. MTS Group in 2024. URL: <https://ar2024.mts.ru/ekosistema-mts-vektory-i-rezultaty-razvitiya/gruppa-mts-v-2024-godu/>

ecosystems has a different genesis, is at different stages of evolution, and there is no reason to believe they will occupy the same place in the media system. However, it is clear that media resources are becoming a significant element of the system's development strategy for these DESs.

## References

- Aris, A., & Bugin, J. (2009). *Managing Media Companies: Harnessing Creative Value*. Chichester: Wiley.
- Athey, S., Calvano, E., & Gans, J. (2013). *The Impact of the Internet on Advertising Markets for News Media*. URL: <https://ssrn.com/abstract=2325793> (accessed: January 19, 2026).
- Balandina, M., & Baskakova, I. (2016). Empiricheskij analiz vliyaniya posrednikov na tsenoobrazovanie na dvustoronnem rynke televizionnoj reklamy [Empirical analysis of the influence of intermediaries on pricing in a two-sided television advertising market]. *Vestnik Omskogo Universiteta. Seriya Ekonomika*, 2, pp. 69–75.
- Baldwin, C. Y. et al. (2009). The architecture of platforms: A unified view. *Platforms, Markets and Innovation*, 32, pp. 19–44.
- Brynjolfsson, E., & McAfee, A. (2014). *The Second Machine Age: Work Progress and Prosperity in a Time of Brilliant Technologies*. WW Norton & Company.
- Castells, M. (2000). Toward a sociology of the network society. *Contemporary Sociology*, 29(5), pp. 693–699.
- Dudina, O. (2021). K voprosu o strukture tsifrovoj sotsializatsii v kontekste sovremennogo obrazovaniya [On the issue of digital socialization structure in the context of modern education]. *Vestnik Chuvashskogo gosudarstvennogo pedagogicheskogo universiteta*, 3(112), pp. 161–166.
- Dunas, D. (ed.) (2021). *Mediapotreblenie "tsifrovoj molodezhi" v Rossii* [Media Consumption of "Digital Youth" in Russia]. Faculty of Journalism, Moscow State University; Moscow University Press.
- Evans, D. S. (2003). The antitrust economics of multi-sided platform markets. *Yale Journal on Regulation*, 20(2), pp. 325–381.
- Hagiu, A., & Wright, J. (2015). Multi-sided platforms. *International Journal of Industrial Organization*, 43, pp. 162–174.
- Ifraimov, B., & Belova, M. (2023). Sovremennye podkhody k traktovke ponyatiya tsifrovoj ekosistemy v aspekte regulatorynykh vozmozhnostej gosudarstva [Modern approaches to the interpretation of the concept of a digital ecosystem in the aspect of the regulatory capabilities of the state]. *Financial Markets and Banks*, 11, pp. 15–21.

Jenkins, H., Ito, M., & Boyd, D. (2016). *Participatory Culture in a Networked Era*. Polity Press.

Keane, J. (2013). *Democracy and Media Decadence*. Cambridge University Press.

Kolomiets, V. (2019). Kontseptualizatsiyamediakommunikatsii [Conceptualization of media communication]. *Mediascope*, 4. URL: <http://www.mediascope.ru/2575>

Kretschmer, T., Leiponen, A., Schilling, M., & Vasudeva, G. (2022). Platform ecosystems as meta-organizations: Implications for platform strategies. *Strategic Management Journal*, 43, pp. 405–424. DOI: 10.1002/smj.3250

Latour, B. (2005). *Reassembling the Social. An Introduction to Actor-Network Theory*. Oxford University Press.

Li, W., Badr, Y., & Biennier, F. (2012). Digital ecosystems: Challenges and prospects. In: *Proceedings of the International Conference on Management of Emergent Digital EcoSystems 2012*. Association for Computing Machinery, pp. 117–122.

Moazed, A., & Johnson, N. L. (2016). *Modern Monopolies: What it Takes to Dominate the 21<sup>st</sup> Century Economy*. Macmillan.

Moeller, J., & Helberger, N. (2018). *Beyond the Filter Bubble: Concepts, Myths, Evidence and Issues for Future Debates*. University of Amsterdam.

Muschert, G., & Shomotova, A. (2025). Digital capital as access and competence: A national-level study of the UAE. *World of Media. Journal of Russian Media and Journalism Studies*, 3, pp. 55–80. DOI: 10.30547/worldofmedia.3.2025.3

Nachira F. et al. (2002). *Towards a Network of Digital Business Ecosystems Fostering the Local Development*. Directorate General Information Society and Media, European Commission.

Nazarov, M. (2020). Platformy i algoritmizatsiya v media: sodержanie i sotsial'nye sledstviya [Media platforms and algorithms: Content and social implications]. *Communicology*, 8(2), pp. 108–124.

Nazarov, M. (2023) *Media. Auditornye trendy. Chelovek v sovremennoj rossijskoj mediasrede* [Media. Audience Trends. A Human in the Modern Russian Media Environment]. Lenand.

Parker, G. G., van Alstyne, M., Choudary, S. P., & Foster, J. (2016). *The Platform Revolution: How Networked Markets are Transforming the Economy and How to Make Them Work for You*. WW Norton.

Picard, R. (2002). *The Economics and Financing of Media Companies*. Fordham University Press.

Prokhorov, E. (2011). *Vvedenie v teoriyu zhurnalistiki. Uchebnik* [Introduction to the Theory of Journalism. Textbook] Aspect Press.

Rochet, J. C., & Tirole, J. (2003). Platform competition in two-sided markets. *Journal of the European Economic Association*, 1(4), pp. 990–1029.

Senyo, P. K., Liu, K., & Effah, J. (2019). Digital business ecosystem: Literature review and a framework for future research. *International Journal of Information Management*, 47, pp.52–64. DOI: 10.1016/j.ijinfomgt.2019.01.002

Srnicsek, N. (2017). *Platform Capitalism*. John Wiley & Sons.

Tyshetskaya, A. (2024). Transformatsiya mediaplatformy v tsifrovuyu mediaekosistemu: traektoriya preobrazovaniya (na primere gruppy «VK») [Transformation of a media platform into a digital media ecosystem: The trajectory of change (a case study of the VK group)]. *Medialmanakh*, 6(125), pp. 42–56.

Tyshetskaya, A. (2025). Dinamika razvitiya «Yandeksa» kak tsifrovoj ekosistemy [Dynamics of development of ‘Yandex’ as a digital ecosystem] *Mediascope*, 1. URL: <https://www.mediascope.ru/2904>

Vartanov, S. (2023a). *Ekonomicheskaya teoriya reklamy: efekty i modeli* [Economic Theory of Advertising: Effects and Models]. Faculty of Journalism, Moscow State University.

Vartanov, S. (2023b). Mediakommunikatsionnaya industriya: k teoreticheskomu obosnovaniyu kategorii [Media communication industry: Towards the theoretical grounding of the category]. *Vestnik Moskovskogo universiteta. Seriya 10. Zhurnalistika*, 6, pp. 3–36. DOI: 10.30547/vestnik.journ.6.2023.336

Vartanov, S., & Vardanyan, E. (2024). Macroeconomic indicators of Russia’s media communication industry in 2000-2020: Quantitative analysis. *World of Media. Journal of Russian Media and Journalism Studies*, 1, pp. 5–29. DOI: 10.30547/worldofmedia.1.2024.1

Vartanova, E. (2022). Menyayushchayasya arkhitektura media i tsifrovye platformy [Changing media architecture and digital platforms]. *Medialmanakh*, 1(108), pp. 8–13.

Vyrkovsky, A., & Makeenko, M. (2021). Vozmozhnosti vliyaniya neinstitutsionalizirovannykh proizvoditelej razvlekatel’nogo i poznavatel’nogo kontenta na auditoriyu [Potential for non-institutionalized creators of entertainment and educational content to influence the audience]. *Vestnik Moskovskogo universiteta. Seriya 10. Zhurnalistika*, 5, pp. 74–99. DOI: 10.30547/vestnik.journ.5.2021.7499

Wei, Z., & Ong, S. W. (2025). Why create on Douyin? Exploring motivations of Chinese college vloggers or influencers. *World of Media. Journal of Russian Media and Journalism Studies*, 2, pp. 34–51. DOI: 10.30547/worldofmedia.2.2025.2

Yablonsky, S. (2013). Mnogostoronnie platformy i rynki: osnovnye podkhody, kontseptsii i praktiki [Multisided platforms and markets: Basic approaches, concepts and practices]. *Russian Management Journal*, 11(4), pp. 57–78.