Media Education (Mediaobrazovanie)

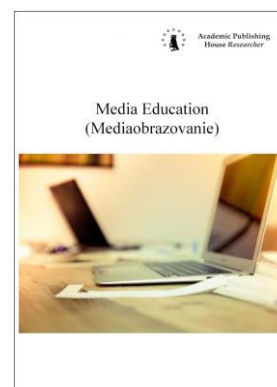## EDITORIAL BOARD

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CONTENTS

Social TV Advertising in Ukraine and the EU: Topics, Impact, Effectiveness through the Prism of Media Literacy

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Abstract

Today, social advertising is one of the powerful means of influencing society. Civilized countries have long used the opportunities of this type of advertising to minimize or even eradicate the negative phenomena that exist in every country and do not have the best impact on the lives of citizens. Television advertising due to its mass has a significant impact on various segments of society. The article is devoted to the study and research of social advertising on television.

In this work there were studied concept of "social advertising" and its features, the specifics of social advertising on TV channels, the role of social advertising in the solving the problems of the population. It was analyzed social advertising in the EU, as well as formulated recommendations for improving social advertising in Ukraine. The topic of social advertising in Ukraine is also eradicated, examples of successful social advertising campaigns in Poland, Latvia and the Czech Republic are depicted. On this base Recommendations for improving social advertising and increasing its impact on the social media literacy of viewers are offered.

Keywords: social media literacy, advertising, TV, impact, audience.

1. Introduction

For the second century, social advertising as a technology of governance has accompanied the democratic development of the most successful states and has established itself as a quite successful institution. In the modern science of public administration, it is considered as one of the most important tools, which, forming appropriate psychological guidelines for citizens, creates the preconditions for the implementation of social policy of the state, increases the social media literacy of the population. With the exacerbation of medical problems in the world, namely the COVID-19 pandemic, there is an urgent need to strengthen social advertising and improve its quality. Considering advertising as a tool to influence the consciousness of the audience, it should be noted that this influence should always reflect a positive effect, as advertising is one of the means of mass consciousness, one of the methods of humanization of society aimed at improving and reviving moral values. The main role at this time is played by the media. On the one hand, the media reflect social phenomena, internal relations in the country, on the other hand, form public identity and behavioral patterns in society, thus being the main ideological tool.

In the second half of the 1990s, one of the means of forming a public position was social advertising, which appeared in newspapers and on television. Many researchers believe that the most effective social advertising is on television. This is mainly due to its specific properties – the ability to act on several senses (sight and hearing) (McLean et al., 2017). We live in a society

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in which advertising plays a very important role. A feature of advertising in developed countries is the extreme prevalence of social advertising, which insistently promotes a healthy lifestyle, organized environmental protection, law-abiding behavior, as well as positive values and standards of public life. In Ukraine, the Law does not limit the range of entities that can be advertisers of social advertising and defines a number of significant preferences for the development of social advertising, namely: extension of benefits provided for charitable activities to persons who produce and distribute social advertising or transmit their property and funds for its production and distribution.

5 % quota of advertising space or airtime in state and municipal media for free social advertising of public authorities, local governments and NGOs; benefits for the placement of social advertising in state and municipal media by budgetary institutions of education, culture, health care, as well as charitable organizations (Rubtcova, Pavenkov, 2018). Social advertising can be an effective method for increasing the level of media literacy in society through refuting fakes and disinformation, providing truthful information and call for analysis of information which we get from different sources. But to accomplish this goal social advertising should meet the needs of audience, be interesting, effective and have a trust among viewers. That is why our researching is directed to the analysis of social advertising in Ukraine, it`s themes, creativeness, accordance to the needs of audience and impact of it.

2. Materials and methods

While working on this research, the method of systematic study and analysis of publications of authors and experts in the field of television social advertising was used. The next step in the study was to conduct a survey (N = 568) for determining the role of scientific information for the audience, as well as to identify relevant methods of presenting scientific information. It was made a questionnaire and respondents could fill it via an Internet link in *Google* form. This link was sent by messengers and was also posted on the author`s account in the social network *Facebook*. The questionnaire consisted of 7 questions – open and close types. The survey was anonymous and at the beginning of the survey there was information that the results of the survey will be used for scientific research and will be generalized. In general, 568 respondents passed the survey, among them - students, journalists, economists, teachers, psychologists etc. From the gender division – 300 women and 268 men.

To analyze social advertising on television, the method of monitoring social advertising on TV channels *ICTV, STB, New Channel, Channel 5, 1 + 1, Inter* was used, as well as monitoring of social advertising on Polish television (*Polsat, TVP 1, TVP 2*), Czech (*CT 1, CT 2*), Latvian (*LTV 1, LTV 7*) and French (*France 2*) channels. Monitoring of foreign social advertising helped to compare Ukrainian social advertising with advertising in the European Union.

3. Discussion

Most European countries include media education in their formal education systems as a separate subject or as a part of other subjects with corresponding content. Media education is also a part of non-formal education in many countries (Petranova et al., 2017). One of the forms of non-formal education is social advertising. The audiovisual content can provide an effective forms media literacy (Camarero et al., 2019). S. Ljajić says that the media audience no longer acts passively and at the request of the media contentproducers, but creatively and inherently deciphers what the media offers it (Ljajić, 2021). So TV can be the source of useful content for viewers. One of the forms of such audiovisual content is social advertising (Tikhomirova et al., 2017). In the comparison with commercial advertising, the aim of social advertising is to help people in solving their problems, inform about possibilities and opportunities, anticipate diseases and treat them (Kitsa, Mudra, 2020).

The term "social advertising" is used only in the CIS countries. In the United States and Europe, the terms "public service advertising" or "public service announcement" (PSA) are used to refer to this type of advertising (Mingoia et al., 2019). Therefore, social advertising is usually defined as advertising that is dedicated to the public interest. The topics of such advertising are the impact on public opinion on health, social protection, human rights, environmental protection, crime prevention, public safety and other socially important issues (Manca et al., 2021). In the West, the term "social advertising" corresponds to the concepts of non-commercial and public advertising. Non-profit advertising involves advertising activities paid for by public non-profit

institutions to encourage donations; calls to vote for someone or to provide public support; to draw attention to the problems of society, etc. (Sarwatay et al, 2021). Public advertising is aimed at promoting positive phenomena for society and, as a rule, is placed in the media free of charge. Countries with developed democracies clearly understand what social advertising is for and how it can be used in certain segments of the socio- political and economic life of society (Tandoc et al., 2021). For them, the purpose of such advertising is not empty talk and ideas, but a clear motivation for actions, the creation of new, socially useful values. With the help of social advertising, the state promotes services and reports on the performance of its social functions. CSOs draw the attention of citizens, government agencies and businesses to socially significant issues, form a positive public opinion (Tully et al., 2020). On our mind, social advertising can improve the level of media literacy among elder people, which, Rasi et al. say is important in modern media sphere (Rasi et al., 2021). In fact, it can help to separate the truth form false in different spheres, not only in social, but also in political, economic etc. (Hameleers, 2020). Moreover, R. Festl declares that media literacy, and social advertising as a mean of it, can influence also on the social online behavior (Festl, 2021). On our mind, in the era of disinformation, social advertising can be directed to the propaganda of healthy way of life, vaccination, especially during the COVID-19 pandemic etc. So it can prevent the negative influence of fake news on the one hand in new media, on the other – on TV (Cheng, Chen, 2020). Furthermore, it can lead to increasing new media literacy in the society (Tugtekin, Koc, 2020). But to achieve this result social advertising should be effective and be in trust in the society. It should depict actual demands of the society, be informative, truthful and evidentiary.

A. Boravska singles out the motives of social advertising which can be grouped into two major groups: emotional motives and moral reasons. The scientist declares that emotional motives in advertising "play" on the desire of recipients to get rid of negative and achieve positive emotions (Boravska et al., 2020). B. Casais and A.C. Pereira declare that to be effective in social advertising should prevail emotional and rational one (Casais, Pereira, 2021). The purpose, content and objectives determined the following functions of social advertising: informational, economic, educational, socio-regulatory, aesthetic, communicative, image (Göttlichová, 2019).

Thus, social advertising is an extremely important aspect in the development of a civilized democratic society and social media literacy. The functions of social advertising have an extremely important impact on the development of social media literacy (Buckingham, Sefton-Green, 2018). If social advertising performs its main functions, it can serve as a kind of cleansing filter of society from the negative factors that adversely affect the development of a country. This is also facilitated by maximum personalization (Dzhavadian, 2020). Studies repeatedly conducted by Western psychologists show that advertising which is often shown on television, automatically enters the subconscious of the viewer, prompting him to certain actions. The peculiarity of television social advertising is its individual direction, pronounced structure (introduction, main part and conclusions), color images (Koszembar-Wiklik, 2018).

G. Isanova declares that social advertising has the following main features and characteristics: the viewer remembers visual information rather than audio; use of visual images, bright details; graphic information; personification (the role of experts is often played by celebrities - actors, athletes, politicians, evoke a certain degree of trust in the domestic television audience); brevity, clarity and purposefulness of social information; always in the center is a man as the main subject, the timeliness of factual and scientific information, the opinion of experts (Isanova, 2017). Today, social advertising is an important tool for forming public self-awareness, constructing a public position and a means of communication between society and the state. It is worth noting that social advertising is two-way. Both society and the state depend on how effective and strong the social relationship will be and how quickly behavioral attitudes and models will be formed in society (Bulanda et al., 2020). With the help of social advertising you can solve many problems: complex relationships between parents and children, ethnic hatred, drug addiction, alcoholism (Brusenskaya, Kulikova, 2019). Due to our previous researches, the depicting of these themes in social advertising depends of the level of spreading of such problems in the society, and in different countries this level can be other. While speaking about the themes and causes of social advertising, it is worth noticing that it can increase the level of media literacy of viewers while debunking fakes and disinformation (McDougall, 2019). But on our mind, to reach the goal in refuting fakes social advertising should at first be in trust among society, have an impact on the audience and be effective.

4. Results

It seems that today it makes no sense to ask whether society needs social advertising, because in all civilized countries of the world the model of social advertising is actively used to improve the behavior of its citizens, to form a positive attitude to current issues. According to our research, in Ukraine only a little more than half of the population (54 %) believe that social advertising is necessary, the other half is approximately equally represented by opponents of social advertising and those who have not yet decided on their attitude to it. This skepticism is explained by the fact that not all citizens distinguish between the concepts of social and commercial advertising. By type of social advertising has the greatest impact on the actions of respondents. Most often, Ukrainians mentioned commercials shown on television (42 %), in second place – social television programs (19 %), journalists' reports (16 %), also influenced by external media, social campaigns, social articles and in the press, etc., but much to a lesser extent. Most of our respondents are much more exposed to social advertising (44 % women, 30 % men). Residents of the western regions are more likely to notice the impact of social advertising than residents of the center or southeast. Emotional influence from it is seldom recognized by residents of the capital (31 %), more often – by residents of cities (39 %) and most often by villagers (42 %).

As far as adult Ukrainians believe in social advertising, we can say that only 8 % of people change their behavior for the better under the influence of social advertising, 38 % of Ukrainians think about the problems it raises, 29 % of respondents do not affect it at all, another 12 % of our citizens cause a negative attitude. Thus, social advertising on television has its own specific features, it is a powerful factor that can change the vector of social development. In practice, there are many specific types of social advertising on television, which can be combined into the following types of social advertising:

1. Social advertising of a healthy lifestyle, which includes the promotion of life without smoking, alcohol abuse, drugs and psychotropic substances, promotion of sports lifestyle.

2. Social health advertising which includes prevention of smoking, prevention of alcoholism and alcohol abuse, prevention of drug addiction, prevention of AIDS and sexually transmitted diseases (STDs). In 2020–2021, such advertising also covers the topics of coronavirus, in particular how to protect yourself from it, as well as why vaccination is needed.

3. Social advertising of nature protection and conservation of energy resources.

4. Social advertising of law and obedience to the population as a model of behavior, where there is informing the public about existing political, economic, cultural, social and other rights, guarantees and opportunities, promotion of civil dignity, crime prevention, social protection and security.

5. Advertising of social services and other similar institutions includes advertising of the institutions themselves, as well as advertising of services provided by the institution (informing the population).

There is a small amount of quality social advertising on Ukrainian television. Our country is at the stage of formation and rapid development of the media industry. Ukrainian society is just beginning to realize that social advertising is an important component of the advertising market. If you ask the average Ukrainian about social advertising on domestic television, you can immediately hear about a series of commercials on the fight against AIDS. O. Pinchuk's *Anti-AIDS Foundation* became the creator of this advertisement. This is the first charitable organization in Ukraine aimed at combating the AIDS epidemic, which works at the expense of private funds. These commercials were broadcasted on *ICTV, STB, New Channel*. To understand what this ad is, you should analyze a few videos. In one such video, we see a young girl who feels happy with a new lover. But all the joy dissipates when the young lady goes to the kitchen and sees other girls living in the apartment.

The video series is accompanied by appropriate musical design, which should encourage young people to think about their sex life. An anxious voice-over says, "You can trust your partner, but you can't be sure of all his previous partners." Another video of the Anti-AIDS Foundation shows the viewer the chain of chaotic sexual life of young people, as well as the problem of drug addiction among the population. In the frame, we can see a young girl infected with the virus, from which everyone turns away and is afraid. A voice-over says, "You choose who to talk to, AIDS doesn't. AIDS is closer than you think". Another original video shows us how a cute blonde woman is going on a date and how a chubby soldier is preparing for important trainings. The authors of the video tried to convey to the viewer that contraception is already important for modern

youth. But in addition to AIDS, there are many other important issues in modern society that need to be addressed. Social advertising is one of the components that can reduce the negative trends in the population of the country and improve the level of media literacy.

As it was mentioned above, the study of the consumer's opinion of a social advertising product was provided with the help of an anonymous questionnaire. It is this method of gathering information that outlined a clear picture of the state of television social advertising on Ukrainian television, showed the attitude of Ukrainian citizens to social problems. It will be expedient to evaluate the results of the research with the help of diagrams that show the percentage in the answers of the respondents. The survey showed that 39 % of Ukrainians don`t watch television. 28 % view social advertising only if it is interesting and meaningful. 25 % of respondents watch all the content of social advertising presented on television. The amount of respondents who do not watch advertising at all is 8 %.
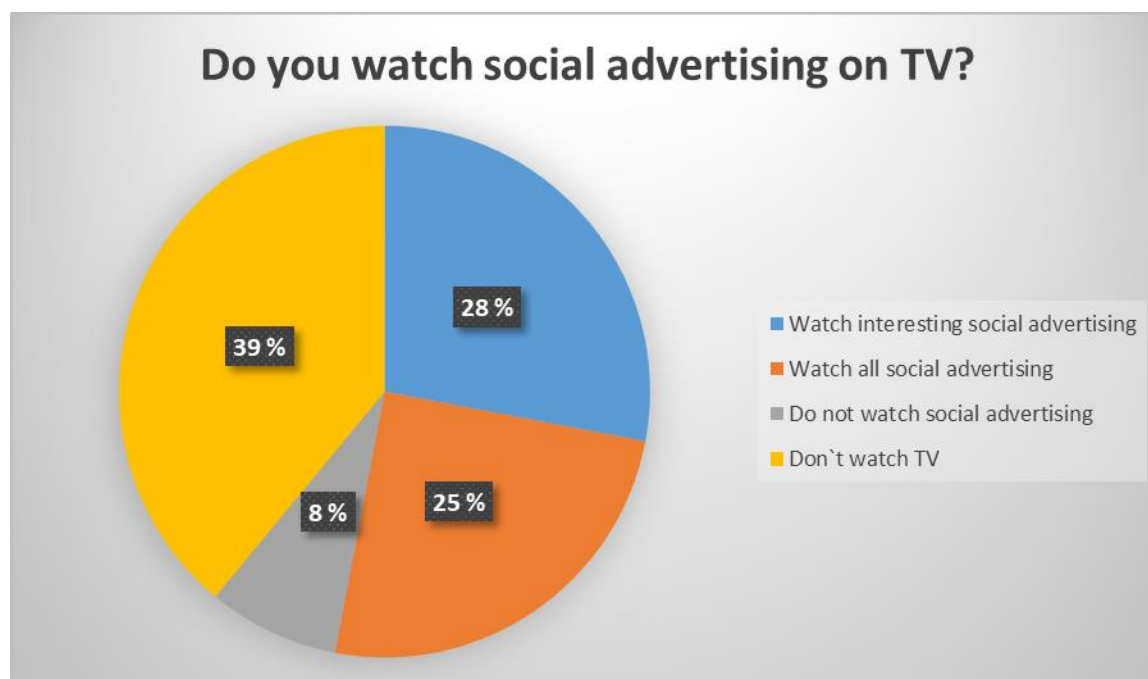
Fig. 1. Do you watch social advertising on TV?

It should be noted that people who do not watch television watch social advertising on the Internet. Therefore, it can be assumed that social advertising is an area of interest to Ukrainian society. Recognition of social advertising is an important factor in its effectiveness. Most respondents were able to recall social videos on the fight against HIV/AIDS (45 %). In second place – social advertising about the Ukrainian army (33 %). Ukrainians remember the least about advertising on the dangers of drugs, alcohol and smoking (22 %). Also 50 % of recipients find it difficult to choose the priority issues that should be covered by social advertising. 25 % believe that the environment, social support for vulnerable groups, the decline in the prestige of vocational education, youth issues are key to social advertising in Ukraine. Abortions, overcoming the demographic crisis, the fight against poverty and unemployment are identified by 17 % of respondents. Only 8 % consider drug addiction, bad habits and the spread of HIV/AIDS to be the most important problems.

These results lead to the conclusion that Ukrainian society has other demands on the subject of social advertising. There is a need to diversify the themes of social videos. Terrible social advertising causes a lot of discussion among viewers. 50 % of respondents said that they would like to see such advertising on Ukrainian television, but in limited quantities. 25 % believe that it can be broadcast on Ukrainian TV without fear. Terrible social advertising has no place on Ukrainian television – this is the opinion of another 25 % of respondents.

Ecology, social support of vulnerable groups, problems of young abortions, overcoming the demographic crisis, combating poverty and unemployment drug addiction, bad habits, the spread of AIDS/AIDS are the themes which half of our respondents would like to see in

advertising. Ukrainians do not trust all social advertising. 50 % of respondents said that they trust only some videos and are guided in choosing their own feelings, intuition. 20 % of respondents expressed distrust in Ukrainian social advertising. 22 % said they trust social advertising. The participants of the survey wrote that they did not know how to treat social advertising and pointed out the contradiction of their impressions of the Ukrainian social worker (9 %).
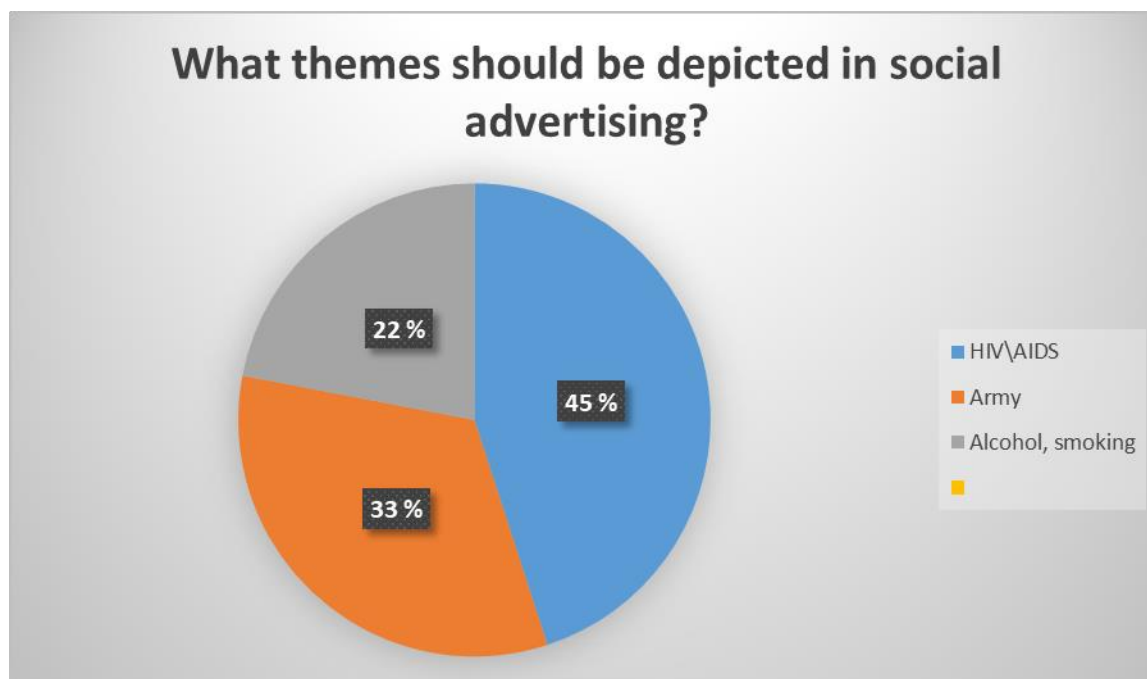
Fig. 2. What themes should be depicted in social advertising?

Social advertising aims to solve important social problems and have a positive impact on the population, though 40 % of respondents believe that television social advertising is not able to solve problems in Ukraine. Social advertising "cures" society – 29 % of respondents think so. 20 % tend to believe that social advertising solves social problems only in economically developed countries. Respondents also said that social advertising gives a boost and makes you think. Some believe that it does not solve anything, but only raises important issues (11 %). It is worth noting that 29 % of respondents believe that the effectiveness of social advertising is influenced by the appearance in the frame of celebrities (actors, athletes, politicians). The issue of building civil society is relevant for Ukraine. 40 % of respondents believe that social advertising is an important factor in shaping civil society. Respondents expressed the view that social advertising cannot bring significant changes, but it is an integral attribute of civil society. Respondents believe that Ukrainian television lacks the most social advertising about environmental protection, advertising about domestic violence, the problems of various forms of discrimination and the importance of quality education. Respondents are concerned about the problems of ecology and animal protection. After all, this is the kind of advertising they most want to see on Ukrainian television (38 %).

Moreover, 20 % of our respondents want to see more advertising about the dangers of drugs, alcohol and smoking. 15 % of respondents are concerned about discrimination based on sex, religion or religion. 6 % of respondents would like to see advertisements for domestic violence. 21 % of respondents suggested their options. Ukrainians would like to see advertising that raises the question of the role of each individual in the formation of the state and advertising about patriotism. So, when developing social advertising, it is worth thinking about what actions we want to achieve from the representative of our target audience, what behavior we seek to form. It is important to remember that people act only to meet their own needs, which are different. Knowing the target audience, it is necessary to appeal to those of its needs that are most relevant to it, and show the target audience what they should do or how to change their behavior in order to meet these needs.

In order to explore the topic of social advertising more comprehensively, we conducted a review of social advertising abroad. Poland is a country that, like Ukraine, left the Soviet Union

more than 25 years ago, but in the field of media and social advertising is well ahead of our country. In Poland, social advertising is now very popular. It is devoted to a wide range of issues. These are campaigns against drunk driving (it involved real victims of accidents who became disabled); about the inattention of pedestrians on the roads (shocking outdoor advertising with corpses under the sheets); a whole series of medical campaigns (against hepatitis). Monitoring of Polish television has shown that channels do not show social videos very often. But the subject of Polish television social advertising is quite extensive. Attention draws a series of short videos, *Oh czekiwania vs. Rzeczywistość* (*Expectations vs Reality*). This is a nationwide campaign created with the support of the General Sanitary Inspectorate of Poland. Each video in this series is dedicated to a certain bad habit. The authors show the viewer two options. The person who uses certain substances feels energetic and joyful – this is shown in the first part of the video. The unpleasant and insignificant reality is shown by the second part of these in the video. Let's look at each video in more detail. The video about the dangers of smoking *Fajki – Oh czekiwania vs. Rzeczywisto ść* (*Cigarettes – Waiting vs. Reality*) tells the story of a young girl who smokes a cigarette and feels fashionable and stylish at a party. Cigarettes give her confidence. The young lady notices a guy who smiles at her. But when the young man comes closer, he feels the unpleasant smell of cigarettes. He walks away, and the girl is left alone. This is its reality.

Another video *Wódka – Oczekiwania vs. Rzeczywisto ść* (*Vodka – Expectation Vs Reality*) paints a picture where a guy gets drunk at a party. Alcohol makes him a daredevil and a king of dances, but in reality he can barely get over his feet and vomit because he has drunk too much. A reality that can warn someone against an extra glass. Marijuana smoking is horrible reality shows video *Zioło – Oczekiwania vs. Rzeczywisto ść* (*Grass – Expectation Vs Reality*). According to the plot, three girls are going to a pajama party. To diversify their leisure time, young ladies decide to smoke herbs. The result: inadequate and strange people lying in different corners of the room. To get an unforgettable experience, modern youth resort to the use of hallucinogenic mushrooms. The way it looks really shows the video *Grzyby – Oczekiwania vs. Rzeczywisto ść* (*Mushrooms – Expectations vs. Reality*). The boy and the girl take mushrooms and it seems to them that they are the heroes of a fantasy film about unearthly love, but in reality young people are lying on the floor in public transport and their inappropriate behavior attracts the surprised eyes of passengers.

All videos in this series were shot with high quality and in a youthful style. The authors use popular music that attracts the viewer's attention. The creators of Polish social advertising like to use scary stories. Such advertising is quickly remembered and lives in the human mind for a long time. A few years ago, a video about animal protection *Pies to nie zabawka* (*Dog is not a toy*) was popular in Poland. According to the plot, the family gathers at the festive Christmas table. Everyone is having fun and greeting each other. Parents decide to give their little son a puppy. At first, the boy is happy with the gift and plays with the dog. But then the pet bores the little ones. The father of the family approaches the animal and shoots it with a pistol. The finale is frightening and makes you think. The video ends with the words*: Don't be a cat. A dog is not a toy.*

In the Czech Republic, the creators of social advertising pay much attention to the topic of careful driving. A series of short videos *Niemyslis – Zaplatis* (*You do not think – pay*) in a terrible form tells the stories of people who were injured in car accidents in various circumstances. Czech social advertising tells about the everyday life of Ukrainian workers. Human rights activists in the country have decided that the Czech population humiliates Ukrainian women who come there to work. In a video on the subject, a man scolds a governess for touching his papers on his desk while cleaning. A man cannot find a completed math task. Then the woman takes the pen and solves the problem herself. Then it turns out that before coming to the Czech Republic, she worked for eight years as a math teacher in high school. The video ends with the words: *Do you know who cleans your house?*

Social advertising in Latvia often covers safety issues behind the wheel. In one of the videos, a young man says that his head can do many things. He thinks, eats, laughs, kisses, lives. The guy claims that his head can do anything, even kill. The voice-over explains that during an accident, a person's head turns into a solid stone. If you do not fasten your seat belts, you can break the head of the person sitting in front. That is why it is important to use seat belts, even if you are in the back seat. After analyzing social advertising in the four countries of the European Union, we can conclude that Europeans pay a lot of attention to animal protection, the fight against drug addiction, alcoholism, smoking, car accident prevention and discrimination. Comparison of Ukrainian and foreign social advertising is very relevant today. The method of comparison and

analysis aims to identify the shortcomings of Ukrainian television social advertising and make a list of actions that can improve it. The main disadvantage of social advertising in Ukraine is its insufficient thematic diversity. The topic of migrants is also relevant in EU countries.

The UK, which has begun the process of leaving the EU, continues to shoot social videos in support of Syrian refugees. The British Charity *Save the Children* shot a video that turned London into Syria in a minute and a half. According to the plot, a little girl in London celebrates her birthday. She lives like most children in the city: plays with a dog, draws, goes to school, rides on a carousel. The first part of the video is very nice and enjoyable. But then something explodes, sand begins to fall from the ceiling, war begins. And the rhythm of a child's life changes. This is the same London, but it is being shot and killed. The advertisement shows the terrible changes that come to the lives of young children with the war.

If we compare the coverage of the topic of environmental protection in social advertising, the situation in Ukraine and the European Union has significant differences. In Ukraine, the problem of garbage pollution has become one of the key. The approach to its solution is different. This is demonstrated by the social video *Garbage.* In the video we see a man. He walks through the picturesque landscapes of the Carpathians and photographs interesting landscapes. On his way, the photographer sees a lot of garbage that people leave behind. Garbage does not get into the lens of his camera, but he decides to collect it. The protagonist of the video says: *Who are the people who leave garbage wherever they come? I stopped asking myself these questions. I just clean up the garbage that lies in my way. Everyone can do it.* The video concludes with the text: *Start collecting garbage wherever you go.* You can pick up garbage from beautiful places, but then it will most likely end up in one of the landfills in our country, which according to the Ministry of Environment is 7 % of the total area. Polish social advertising on this topic offers another solution to the problem. In the video *Zadbaj i nie płać* (*Take care and don't pay*) we see a man, he dumps all the garbage in one tank. It is approached by a woman who sorts it into three containers: *Plastic, Paper, Glass.* Thus, the Polish government encourages citizens to sort household waste, as it is an important point of the environmental campaign. The video ends with the text *I sort and it costs me nothing.*

Speaking about the effectiveness of social advertising in EU, we should notice that it is much higher than in Ukraine. According to the research of our colleagues, social advertising pay attention to the existence of the problem (48.8 %) and tend to thoughts presented the problem (36.9 %). Only a small percentage of respondents selected the answer that tend to change attitudes and behavior (3.6 %) (Szwajca, 2015). If the audience think that social advertising pay attention to the problem, this is an indicator that it is effective, because the main goal of this kind of advertising is to show the problem and help in it`s solving. So in this case we can examine social advertising through the prism of media literacy, while as such advertising have an impact and trust among viewers, it can be used to refute fakes, change the thought of society about some problems and its solving, promote different social changes etc. In EU social advertising can be used as an effective tool of fighting against disinformation, because, according to the previous researching (Szwajca, 2015), it has a high level of the interest (in general – 93 %) and impact (near 80 %) in the society, while in Ukraine this indicator is too low (40 % and 28 %).

5. Conclusion

To promote media literacy in the society and to refute disinformation, social advertising should have a positive impact on the audience, be effective and have a trust in society. Our researching has shown that social advertising in Ukraine does not have such indicators yet. Thus, Ukrainian social advertising has a number of shortcomings and is inferior to foreign. It is worth noting that recently television advertising on Ukrainian television is not enough. Channels from other countries broadcast it in greater numbers, social videos in the EU have a more thematic diversity and a completely different approach to covering issues. On the base of our researching we can propose such recommendations for improving the quality of television social advertising and making it more effective: diversification of social advertising; the use of vivid images in social advertising; promotion of high moral values in social television advertising; involvement of talented and professional people in the creation of television social advertising; study of public opinion on improving social advertising, establishing a dialogue between the population and organizations that create social advertising, control of the content and quality of social advertising by active citizens.

Analysis and comparison of social advertising on Ukrainian television with social advertising in the European Union helped to find constructive solutions to solve the problems of Ukrainian society in this area. To earn trust in the society the issue of broadcasting social advertising and quality control should become one of the key tasks of public policy in the near future. TV channel owners need to feel responsible for their viewers. It is then that high-quality social advertising will be broadcast on Ukrainian channels in accordance with the law and be more effective. Only in this case social advertising will become a mean of increasing media literacy among it's audience.

As we had examined, in Ukraine social advertising is much less effective, than in EU. The main reason of this is that social advertising in Ukraine is less creative and not represent the themes and problems, which are the most actual for our citizens.

Considering advertising as a tool to influence the consciousness of the audience, it should be noted that this influence should always reflect a positive effect, as advertising is one of the means of mass consciousness, one of the methods of humanization of society aimed at improving and reviving moral values. It should be borne in mind that society needs to "recover", solve social problems, raise important social issues at the general state level.

In a global context while increasing the effectiveness and the trust of people to social advertising, it can become an important mean for decreasing and refutation of fakes in media and increasing the level of media literacy in the society.

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Humilation in Media: Linguolegal Parameters

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Abstract

Modern media discourse is largely focused on downgraded speech registers, manifested in jargon, increased negative emotionality and conflictogenicity of used language means. The article suggests combining the most significant destructions with one concept of "humilation". Even in classical rhetoric it was understood an unreasonable therefore erroneous downgrading in style. Many manifestations of humilation are typical for media discourse. The article on the material of current media texts of 2021 discusses the humilation types connected with the choice of some language units, as well as with the use of destructive speech strategies not corresponding to ethical and speech and linguolegal standards. Humilation manifested in the very choice of the topic, the object of discussion and speech strategies, is analyzed on news stories about the "Skopinsky maniac" return. The main ways to counteract the abuse of speech freedom and the right to information are to increase the level of public legal awareness, consciously improve the mechanisms of self-regulation in the media. The methodological basis of the study of humilation in media is the multidimensional representation of the language system and its subsystems. The authors used the method of semantic and modal explication of speech acts with cumulative elements, the linguopragmatic and linguolegal analysis method, the contextual interpretation method.

Keywords: ethical and linguistic standards, humilation, insult, communicative conflict, legal linguistics, media discourse, speech strategy.

1. Introduction

The modern media discourse characteristics are formed by a number of factors and, first of all, by the freedom from censorship guaranteed by the Constitution of the Russian Federation. This defined the new role of mass media as an institution of democracy, ensuring the free exchange of opinions, the ideological diversity of the emerging civil society. It goes without saying, the costs will be the abuse of freedom of speech and information, destructive processes in media discourse and verbal crimes (slander, defamation, insult).

One of the main destructions in modern media can be referred to humilation (from Latin *humilis* 'low'). In rhetoric, humilation is defined as an unreasonable downgrading in style, which can be interpreted as a rhetorical mistake (Khazagerov, 2009 : 396). In a similar sense, the Greek term *tapinosis* is used (ταπει´νωσις – platitude, vulgarity from Greek ταπεινο´ς – low). "Levelling down", jargonization, lumpenization of the media language can hardly be attributed to the reasonable characteristics of media discourse.

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2. Materials and methods

The methodological basis of the study of humilation in media text/media discourse is the principles of comprehensive and integrated representation of the language system and its subsystems. The authors used the method of semantic and modal explication of speech acts with cumulative elements, the linguopragmatic and linguolegal analysis method, as well as the contextual interpretation method.

3. Discussion

The public style taste caused by the democratization of all the aspects of life determines an unprecedented balance of different speech layers in the media language (Baek et al., 2019; Boulianne, 2019; Lehmann et al., 2017; Scharkow, Bachl, 2017). The predominance of speech elements from the downgraded language registers in media has long been recorded by researchers (Kudinova, 2011; Kulikova, Brusenskaya, 2019; Redkozubova, 2014 and many others). These language elements aim is to get as close as possible to the reader/listener level, that is, the mass culture consumer (Sengul, 2019; Tandoc et al., 2018). Also they shape public taste (Baccarella et al., 2018; Hoffmann, Suphan, 2017; Temmermanet et al., 2019; Van Duyn, Collier, 2019), dictate the canon renewal, since for many native speakers, media is the most important speech environment, far from the high book culture. "... slang knowledge helps in all the situations look an understanding, involved person, and therefore worthy of respect and interest» (Moskovtsev, Shevchenko, 2009: 28). It must be admitted that the terms "slang" and "jargon" have no significant difference, but they have different pragmatics. It is neutral in the first case and pejorative in the second one.

It is typical that three Dictionary editions of Buzzwords (Novikov, 2005; 2008; 2016) are more than half composed of substandard units such as slangy expressions, colloquial, sometimes roughly colloquial words. It is amazing that, even serious analytical texts cannot be composed without units of downgraded registers today.

A pun has become the usual technique, when the common language meaning and the jargon one of the same sign collide, for example:

The title: *Laundering will be added to housing and utilities bills*.

The lead: *Wet cleaning in the entrances threatens a new rise in the price of "communal services"* (Rostovskiy, 2021).

The title is intended to evoke the expression "money laundering" (in another case, the word "laundering" would be inappropriate).

Scientists decide the fate of scientists – and this turned out to be outside the traditions of modern Russian administration, where every school teacher has two "smotryashchie" ("lookouts") from all the sorts of local education authorities (Terentyev, 2021)

According to *Wikipedia*, the "lookout" (*smotryashchii*) in thieves' jargon is a criminal authority, empowered to solve important problems in criminal cases, responsible for the situation in certain areas of the city, as well as in prisons: in cells, in prison camps, in detachments. The jargon unit in the article on education perfectly expresses the negative attitude to the countless controlling agents and inspectors of the school process.

According to researchers the jargon meanings of common words often dominate in the language consciousness, which is reflected in explanations such as *Father was an authority for me (in the good sense of this word)*. This situation was largely formed due to media, which popularized criminal and other jargons. Many language units from these areas "rose in rank". Now they are perceived as words of the common colloquial language: *bespredel (lawlessness), otmorozok (scumbag), kinut' (throw), kidok (fooling around), raspilit' (saw), raspil (sawing),* etc.).

On one hand, it is true that using jargon, journalists commit verbal aggression to the addressee. Thus, the mass media consumer obediently turns into a sympathizer to criminal elements and perceives their subculture, and on the other hand, a reader and a viewer show interest in similar content (Golan et al., 2019; Jang, Kim, 2018; Strover et al., 2019), and the journalist in these cases performs a kind of order.

Despite the strict ban imposed on the drug addiction promotion (Brusenskaya, Kulikova, 2018; Lane, 2020), it is quite usual for media to discuss drug addiction in detail, drug intoxication condition, with the drug-related jargon use:

Drug addicts are complicated people. They can start shnyryat'sya (using drugs) at any time. ... Vladka already used intoxicating substances. As the drug addicts say, he dergal

nervyachok (was pulling nerve). ... He constantly smoked travka (weed) with his friends such as rapper Decl and Masha Rzhevskaya from the "Factory of Stars". ... No matter how we came to Zorin's office, there was always a terrible kumar (smoke). ... She helped him to get out of the drug bodun (hangover) (Sazykina, 2021*)*.

Such media texts make it possible to speak of the "Russian speech narcotization" (Redkina, 2010: 6-13), when the drug topic appears as the quite ordinary one, which, of course, has its negative consequences.

The media language jargonization was clearly considered to be the humilation sign before, but today it is hardly possible to unambiguously evaluate it in this way. It goes without saying that young people being a generational society actively use jargon: "... a representative of student society, competently using slang resources, successfully presents him/herself to others as a person with proper and modern thinking and language» (Belonozhkin, 2010: 15). Therefore, today according to modern methods of teaching Russian as a foreign language it is important to teach foreign students for their successful adaptation jargon units of speech, to expand educational dictionaries including jargon lexis and even to create special dictionaries of jargon lexis for foreigners (Rudenya, 2017; Wang Xinhua, 2020).

The processes typical for Russian linguoculture correlate with global trends (Sutherland et al., 2018). The scope of the substandard use is expanding, scientists fix the communicative expansion of slang. It is possible to talk about its increasing impact on the normative sphere (Brusenskaya, Kulikova, 2018; Roth-Gordon, 2002; Redkozubova, 2014; Tandoc et al., 2019, Mitchell, 2017, etc.).

Many manifestations of humilation are typical for media discourse. This is a decline in interpersonal tolerance, inevitable after the rigid directive and autocratic style of communication became a sign of the past. For example, forms of pejorative evaluation in media discourse applied to representatives of power structures:

The title *Reformatorsha (reformer – female) in glamour.*

The lead *Medicine optimization: doctors are without money, Golikova is in diamonds* (Remneva, 2021) – It is about Deputy Prime Minister T. Golikova.

But the head of the Central Bank, Elvira Sakhipzadovna Nabiullina, calmed me down with a kind word, actually healing my emotional wounds: it turns out that we should be grateful to our compatriots exporting our money abroad. Sakhipzadovna said that the Russians, stayed at home because of the pandemic, did not spend 2 trillion rubles on foreign trips, but began to spend them here, increasing demand and raising prices. "That is why food inflation accelerated to 7.7 % in 12 months, and the government had to regulate the prices of sugar, sunflower oil, chicken meat and eggs." However, they are as the same regulators as the head of the Central Bank Nabiullina.

In general, what did Elvira Sakhipzadovna graduate from? Where is this taught? Only the withdrawal of our money abroad saves our loaf of bread, doesn't it? And we are still able to buy it, aren't we? ... That is, glory to the oligarchs who withdraw our money? Should they be given the title of Heroes of Russia?

And after that, have you got any questions who will be the Nobel Prize Winner in Economics in 2021?

In general, I am outraged that my compatriots began to buy potatoes and beets for these not spent in Turkish resorts and casinos in Las Vegas trillions, creating an agiotage demand and pushing prices into the sky. ... Curb your appetites, failed foreign holiday-makers! Give the vinaigrette a taste! (Serafimova, 2021).

The author's position is quite fair and can be supported by many parameters. However, calling the head of the Central Bank only by her patronymic – Sakhipzadovna – is, of course, the violation of ethical and linguistic standards, the demonstrative manifestation of disrespect, and this technique does not add points to the author in the dispute. It is highly incorrect to achieve a comic effect, using onyms.

According to Article 5.61 of the Code of Administrative Offenses of the Russian Federation (Administrative Code of the Russian Federation), the indecent form of the word is very significant and takes the main place in classification of different forms of insult. In our opinion implicit forms of insult are the examples of this case as well.

Insult is supposed to be the frequent verbal crime. In this case, the linguoculturological information related to the tradition of using the Russian patronymic without a name should be involved.

All these manifestations of the humilation in media texts concerned some language elements. However, humilation can be connected with the very choice of the topic, the object of discussion and speech strategies.

We analyzed this on the media texts attracted a great reader and viewer attention. It is the interview with the "Skopinsky maniac".

Former presidential candidate K. Sobchak interviews V. Mokhov, who served 17 years in prison for the terrible crime: for four years he was keeping two abducted underage girls in the basement, tortured and raped them. K. Sobchak and supporting her K. Bogomolov refers to the American service Netflix, broadcasting documentary series about criminals, to world-famous film masterpieces about maniacs (such as "The Silence of the Lambs", "Seven", etc.), they attribute their interest in the "Skopinsky maniac" (it happened in the city of Skopin, Ryazan Region) to the desire to "explore evil". In 2020, a film by A. Sulim about the Angara maniac Popkov released on the channel "Editorial Board" is the precedent. Netflix's stories are related to long-standing crimes, their defendants are either serving a life sentence or executed.

The film about the Angara maniac is made in form of investigation. Work on the film went on for several years: the case materials, archives were studied, and an analysis of events was obtained, where the main narrator is an investigator, and comments are given by police officers involved in the Popkov case. It goes without saying, nobody makes an hour and a half of broadcast time to the maniac in this film. It must be admitted that the Angara maniac was sentenced to life in prison, that is, he is not dangerous to society in general and to his former victims in particular.

Opponents of the interview are quite right in their opinion according to which making a *YouTube* star out of a prison-serving sadist does not mean "exploring the essence of evil", especially since Sobchak makes public the disgusting details of violence. K. Sobchak is interested in his sexual capabilities and preferences. She asks the maniac about sex with children as if it is something usual.

She is very interested in whether Mokhov can really have sex three times a day (asks several times and comments: "Not everyone can do this"). Sobchak said about the basement where he had kept the captives: "It's a real bunker here", which sounds like a praise "Well done!" (he spent three years building the future prison). It is the humanization of the monster, and the idea "you can become famous for inhumane actions, a terrible crime" is introduced into the recipient consciousness. No wonder State Duma Deputy A. Gorelkin sent a request to the Ministry of Internal Affairs to evaluate whether the interview with the "Skopinsky maniac" could provoke a surge in violence in the country.

One of the victims of the rapist announced that she was going to appeal to the prosecutor's office with a demand to make a criminal case against Mokhov. In the interview he claimed that he was going to deal with her. Psychologists professionally working with victims of violence recommend not to use the word "victim". More often they use the linguistic calque from the English language "survivor". For the survivor, re-traumatization is terrible, when a person finds himself in conditions resembling a traumatic situation.

But some people believe that such interviews may exist, because people should know that maniacs outwardly look like ordinary people. But much more people were outraged and horrified by everything that happened with the voluntary or involuntary rehabilitation of a criminal. It is immoral to make a scandalous show out of the tragedy of minors. It was outrage that the interviewer relished the details of pedophilia, and called violence just sex. The interview gave V. Mokhov a sense of stardom. The triumph was brought to him by the monstrous crime, which he doesn't consider a crime (As he says, he stumbled a little, this could happen to anyone).

O. Pushkina, Deputy Chairman of the State Duma Committee on Family, Women and Children, appealed to the Prosecutor General's Office and the Federal Penitentiary Service with a request to give a legal evaluation of what happened (she was especially outraged by the criminal's statement about his intention to "deal" with one of the former captives again) and spoke about the initiation of a law on the protection of victims of crime from contacts with convicted rapists.

The Investigative Committee of the Russian Federation took this situation for consideration: the Chairman of the Investigative Committee, A. Bastrykin, instructed to check the interview episodes in order to give them a proper legal evaluation.

It is a well-known fact that popular characters in show tabloids like *Let Them Talk* almost always are paid, and the information (which, however, is refuted by Sobchak) that Mokhov received a fee for the interview, caused particular outrage.

4. Results

Many journalists, writers, and public figures accused K. Sobchak of chasing hype and violating journalistic ethics. There were calls to legally prohibit former prisoners from giving interviews (Head of the Union of Journalists of the Russian Federation V. Solovyov, first Deputy Chairman of the State Duma Committee on Information Policy, Information Technologies and Communications S. Boyarsky, etc.), in order to avoid making objects of commercial interest in the media community of the persons committed terrible crimes.

Speaking to the "Skopinsky maniac" on equal terms, K. Sobchak emphasizes the importance of his person, legalizes evil, makes it possible to re-traumatize the victims. Such a maniac should be the object of interest only to psychiatrists.

In recent years, lawyers defending the interests of Russian victims of violence have begun to file complaints with the European Court of Human Rights about the re-traumatization of girls during the investigation and trial, when they are forced to repeat the same thing and relive the violence (despite the fact that it is detrimental to their psyche). Of course, this is done in the interests of justice, but nevertheless it is an important question how to avoid re-traumatization of the victims. In the case of the Sobchak interview, this re-traumatization is needlessly artificially constructed. According to elementary ethics it is necessary to correlate the public interest in information with the interests of the victims.

Interviewing a rapist gives him a public platform which he can use to threaten the victims. This is the danger of such an interview. This is exactly what happened in the analyzed case, and V. Mokhov's statements, of course, should be checked for evidence of a crime by law enforcement agencies.

According to foreign practice of covering such stories the names of convicted and released criminals are not mentioned, even after several decades after the crime.

Anonymity is maintained to avoid the popularization and the heroization of the criminal. The main principle of ethical broadcasting in such cases is to exclude negative consequences. But neither victims nor the "Skopinsky maniac" are anonymous: their names are known to anyone.

K. Sobchak was not the first of the journalists who spoke with Mokhov: some media published dialogues with him, as well as news telegram channels; new interviews appeared. For example, in the newspaper *Moscow Komsomol Member* from March 31-April 6, 2021 the interview by L. Speranskii was titled "Face of the Beast" (Speranskiy, 2021). In the interview with K. Sobchak, V. Mokhov said that "the increased attention of journalists was good" for him, he has something to be proud of: at the exit from the colony, he was "met by fifteen cars" with potential interviewers.

The film by K. Sobchak had the greatest resonance, proposals to ban interviews with criminals convicted of murder or rape appeared after it. But it is not so easy to do: after serving the sentence this person is the same citizen as the others and has all the civil rights, and therefore has the right to communicate with journalists. And it depends on the journalist in what way and with what focus this communication will be carried out. It is ideal if the perlocative effect is to prevent other people from committing crimes, and it is scary if this communication gives rise to followers.

The journalist M. Rostovsky, in the article with the ironic title "How to neutralize the "honoured maniacs of the Russian Federation" published in the newspaper *Moscow Komsomol Member* writes: "The money rain that our TV brought down on Mokhov made the criminal a very wealthy man by the standards of the Russian province "(Rostovskiy, 2021).

In the United States, there is the "Son of Sam law" (as the serial killer A. Berkowitz called himself), according to which criminals, even served their sentences, are prohibited from receiving income from memoirs, films and so on related to their crimes throughout their lives: such income is either confiscated by the state authorities, or paid as compensation to the relatives of victims.

5. Conclusion

The law does not prohibit criminals from speaking out in media, but deprives them of the income from such statements. Through the complete ban to return to the situation in the USSR, when the public did not know anything about maniacs at all (and the feeling that there was no phenomenon at all), it is hardly correct, but restrictions, of course, are necessary.

During the discussion of the "Skopinsky maniac", attention was drawn to an important aspect of the problem: viewers (including federal channels) trained for so many years on TV shows, where family squabbles and all the sorts of human vices were shown, now "are ready for Mokhov":

no wonder that during a month and a half Sobchak's creation was watched by at least one and a half million people.

Prohibitions that seem necessary cannot change the linguocultural situation. But it can be regulated not only and not so much with the support of state authorities. This situation can be corrected if journalists, preparing their materials, uphold the ethical and linguistic, linguolegal standards adopted in their professional community.

Thus, the media discourse is characterized by various forms of humilation such as unreasonable downgrading in style, language, and speech strategies. The main ways to counteract the abuse of freedom of speech and the right to information are to increase the level of public legal awareness, to consciously improve the mechanisms of self-regulation in media.

The demonstration of negative emotions and expressions, becoming not only frequent, but also typical for the media text/media discourse, as well as the cultivation of grassroots manifestations of culture and subculture, negatively affects society and creates prerequisites for negative behaviour. Meanwhile, the principle "do no harm" is as relevant for media as for medicine. The modern person is formed in modern media culture. Media space according to modern principles of language ecology should be focused on tolerant verbal communication and universal ethics.

6. Acknowledgements

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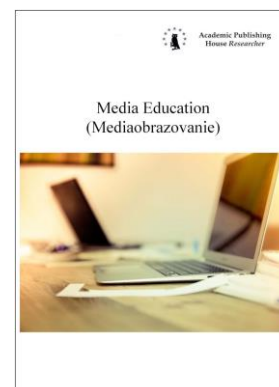
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A Media Format on the Rise. The Journalistic Investigation Documentary on *Netflix* and *Prime Video*

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Abstract

According to a study based on all the films indexed in the Internet Movie Database (IMDB, 2018), between 1990–2018, the documentary genre has experienced a growth in viewers' preferences never seen before, going from 5 % to 22 % of all films released. The key seems to lie both in being a cheap genre to produce in comparison with fiction, and in the rise of online platforms, where documentaries, especially journalistic documentary, are consumed as both news and a film product. The goal of this research is to analyze the growth in productions and number of viewers of the journalistic investigation documentaries, taking as a reference the offer of documentaries and series on *Netflix* and *Amazon Prime,* without neglecting the incidence of the COVID-19 pandemic in the consumption of the documentary in 2020. The results suggest that this growth shows an upward trend that must do both with a growing commitment of these online platforms for this type of content, as well as a change in the preferences of viewers regarding content news consumption in audiovisual format.

Keywords: journalistic investigation documentary, non-fiction, online platforms, *Netflix, Prime Video*, VOD, documentary, COVID-19, user, viewer.

1. Introduction

The documentary has established itself as a multiform tool for the exploration of reality, which yields more than interesting results in terms of information efficiency (Aparicio, 2014). It is, above all, from the first decade of the XXI century that the documentary opens up to new expressive perspectives that are linked specially to discourses of an investigative or journalistic nature. Cases of Spanish documentaries such as *Balseros* (Directed by Bosch and Domenech, 2002); *Winter in Baghdad* (Directed by Corcuera, 2005); *Las alas de la vida* (Directed by Pérez Canet, 2006), or Los ojos de *la Guerra* (Directed by Lozano, 2011), are examples of how documentary expands in cinemas with unprecedented public success. It is not an isolated phenomenon of the Spanish filmography, but the reflection of an evolution that had already begun, with the United States at the head, in the rest of the world: *Bowling for Columbine* (Directed by Moore, 2002); *Capturing the Friedmans* (Directed by Jarecki, 2003); *Inside Job* (Directed by Ferguson, 2010); *Presumed Guilty* (Directed by Hernandez and Smith, 2008), etc.

The increase in documentary productions so far this century, pushed in recent years by a more than incipient interest in this genre of video-on-demand (VOD) platforms, have consolidated the investigation documentary as one of the most effective journalistic formats. According to the study conducted by Bo McCready based on data collected by the *Internet Movie Database* (IMDb) on the

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evolution of the popularity of film genres between 1910 and 2018, the documentary genre has experienced a growth in viewer preferences never seen before, going from 5 % of total productions in 1990 to 22 % in 2018 of all films released (McCready, 2018). As an interesting fact to understand this unprecedented growth, in 2014 the premiere of documentaries reached 26 % of the total, above comedy (24 %), becoming the film genre with the highest number of productions that year.

Informative discursive strategies appear with more and more weight in the documentary genre. The longer time of preparation of the topics (research and documentation), as well as the exposure of these (duration of the story), usually results in a very fertile deepening in the topics. To all this we can add the effectiveness of the different styles of presentation and the intelligent use of strategies to obtain information (Aparicio, 2014). The success of the genre lies in the quality of the information provided by these productions, accessing interviews, documents, recordings, and archives that allow the viewer to fully immerse themselves in the small universe that surrounds the story.

The worldwide implementation of video-on-demand platforms has only increased the interest of the viewer and the supply of documentaries at their disposal. In addition, its demand has increased dramatically in 2020 following the start of quarantine due to the coronavirus pandemic, to the point that, according to *Netflix*, in March 2020 147 million households worldwide had watched at least one of its documentaries during the previous year (Netflix, 2020). Documentaries like *The Last Dance* (Directed by Jason Hehir, 2020) or *Leaving Neverland* (Directed by Dan Reed, 2019), have become massive cultural events. En December 2020 *Netflix* announced the creation in the UK ofthe *Documentary Talent Fund* with the aim of supporting the talent of young documentary filmmakers and, incidentally, getting hold of low-cost original content made by them thanks to a system of grants ranging from £ 20,000 to £ 40,000 per documentary short film (Netflix 2021).

Therefore, the documentary in general and the journalistic research, has not been able to adopt the technical novelties that technological evolution has brought to audiovisual productions, creating content of enormous quality. Joining these other factors such as interesting topics adapted to the demands of the audience, the situation of confinement generated by the coronavirus pandemic and the growing commitment of digital platforms to these contents, documentaries are increasingly valued, both by the viewer and by professionals in the sector.

The general objective of this work is to analyze the offer of journalistic research documentaries on VOD platforms, taking as a reference *Netflix* and *Amazon Prime Video*, the two platforms with the highest number of subscriptions worldwide. The specific objectives analyze the weight that these productions have in the whole of the offer of these platforms and the popularity that they have acquired during the last years. Based on these objectives, the following hypotheses and research question are raised:

H1: since *Netflix* and *Amazon Prime Video* have been implemented worldwide, the growth in the offer of journalistic investigationdocumentaries, both through own productions and the purchase of rights has not stopped growing.

H2: this increase in supply occurs because there is a growing interest of the user of these platforms for this type of informativecontent. The number of viewers has increased, considering the journalistic investigation documentary as a more reliable and objective informative reference than the formats of news or audiovisual reports available in the traditional media and, especially, in televisions.

H3: The COVID-19 pandemic may have had some kind of influence on the results of this analysis, increasing the confinement of the hours that users of these platforms have spent watching content. Given the lack of direct access to the immediate reality, many users have chosen to approach current issues through journalistic investigation documentaries.

Q1: After analyzing the data obtained, can any trend of consumption of this type of informational content be established on VOD platforms?

Delimitation of journalistic investigation documentary

Historically the documentary has been a *totum revolutum* (in which all kinds of audiovisual productions have had a place, especially those that were outside of fiction and experimental cinema) (Weinrichter, 2010: 17). This is probably because each definition of documentary makes a distinctive contribution and helps to identify a different set of issues, considering it from the point of view of the filmmaker – his production techniques –, of the text – his narrative forms – and of the viewer – the objectives and purposes of the product –, which sometimes tends to confuse and combine indiscriminately (Barnouw, 1997).

Many of the most recent and most successful journalistic investigation documentaries are based on today and aim to bring to light a certain cause or injustice, in the hope that it will help spur the masses to demand change. This is the case, for example, in The *Cove* by Louie Psihoyos (2009), which seeks to raise awareness in society to end the killing of dolphins in Japan. Documentaries have never been as popular as they are today, and this opens up the possibility of filmmakers abusing in the form in the name of entertainment (Funt, 2020).

In the early years of the genre most documentaries presented an exotic content *(Nanuk the Eskimo,* directed by Flaherty, 1922), experimental (A*propos de Nice,* directed by Vigo, 1930) or propaganda (*The Triumph of the Will,* directed by Rienfestanld, 1934). Reality was almost never captured through a journalistic narrative, not even during coverage of armed conflicts. The propaganda tasks of the Second World War were followed by a restructuring where the large production companies that dominated the film industry and made film newspapers for prestige or to carry out their own indirect advertising, imposed themselves on the world, controlling all the stages of exploitation (Pazy Montero, 2002). However, it is observed in the United States, during the decades of the 1930s and 1940s a proliferation of documentaries of political and social commitment that begin to use a markedly journalistic language.

Thus, "arise production companies such as *Frontier Films* … it focuses on denouncing the working conditions of fishermen and peasants, or on uncovering racial abuses, but always landing the issues in concrete consequences for ordinary people. Here, therefore, new and important steps are born in the long road that the informative documentary has traveled until today, both in the contents and in the creative aspects" (Aparicio, 2013: 145)

J. Grierson (1898-1972) and the British school of documentary are the best exemplify the trend of journalistic commitment to society in documentary genre. Paul Rotha (1907–1984), another of his promoters, appealed that he should look for techniques so that the viewer was able to understand reality and thus overcome the problems of his environment. Thus begins a path that will lead to the use – and abuse, sometimes –, of storytelling as a journalistic technique. Supported by the technological advances that allowed to record audio and image in a synchronized way, little by little the focus of attention is focused on the humble people, filmed in situations of stress. This material could be revealing, reflecting the pressures of society on the individual (Barnouw, 1996: 217).

From the mid-twentieth century onwards, there has been a decline in film news due to the introduction of television in homes. The first major change that led to the journalistic documentary home took place in 1951, when F. Friendly and E.R. Murrow created for CBS See *It Now,* the first television documentary series about current events and pushed television networks, in the interest of increasing their informative credibility to provide viewers with documentary programs of public interest.

Television allowed an emerging journalistic activism to flourish in the documentary, seeking to denounce information and, at the same time, experiment with audiovisual content and language. Then trends arise such as New Journalism or Hunter Stockton's Gonzo Journalism, journalistic genres in which it seeks to "build stories as entertaining as fiction does"(Palacio, 2005: 177).

The beginning of the XXI century entails a rebirth of the documentary in cinemas, thanks to the work of directors such as Michael Moore. With *Bowling for Columbine* (2002), winner of the Oscar that year, he carries out a personal investigation against firearms in the United States and begins a narrative form that will have a huge journey to the present day, the so-called "performative style", in which the process of itinerary and the search, the realization of the film and the paths followed by the director are the axis of central articulation (Ortega, 2007). M. Moore constructs his documentaries through a "dialectic of materials", mixing all kind of elements, and formats.

With the rise of VOD platforms and, especially, with its worldwide extension in 2016, a gradual but unstoppable process of documentary production and increase of the offer to subscribers begins, with a clear preference for those topics that are treated from a perspective of journalistic investigation, whether a crime, a biography, a social issue, or ecological denunciation. In addition, more and more these documentary contents are consumed through mobile devices and the Internet, which has forced its creators to adapt to the medium and has built a type of documentary use raccustomed to interactivity and networks, expert in fragmented textualities and transmedia, and who seeks to inform himself with formats that inspire greater confidence than traditional media.

2. Materials and methods

To address this research, and specifically to classify by genre the documentaries available on the platforms, the techniques of qualitative content analysis, widely used in the field of communication research, are applied (Bryman, 2016). In addition, an analysis of the quantitative data related to the offer of journalistic investigation documentaries and the year of their premiere is carried out. This methodology seeks, therefore analyzes the growth in productions and number of viewers of the documentary and, within this, that of journalistic research to, with the aim of establishing if this genre has become an informative reference worldwide, if the COVID-19 pandemic has been able to have any kind of influence on the results, and the possible trend in the evolution of the consumption of this informative format.

Although some previous data are taken into account, the analysis has been carried out mainly since 2016, the year in which both platforms are implemented worldwide, which means, de facto, that the number of subscribers has increased exponentially from that date to the present; *Netflix* (2020) went from 89 million subscribers in 2016 to 208 million in 2021 (44.5 % plus 5 years), and *Prime Video* reached 200 million in 2021, of which more than 175 million have played movies and series during theyear. In addition, the total hours of streaming of the service has increased up to 70 % in 2020 compared to 2019 (Amazon, 2021). This last data relative to 2020 has been mediatized, logically, by the effect of the pandemic of the COVID-19 and the confinement that has been experienced in most of the world, and one of whose consequences has been the increase in the consumption of video on demand. In fact, *Netflix* went from just over 148 million users in 2019 to nearly 183 million in 2020, an increase of 18.6 % in a single year. We are still immersed in this dynamic, with partial figures for 2021.

To collect the data related to journalistic investigation documentaries on these platforms available, an analysis and classification of all the offer of this genre available to subscribers in Spain on both platforms, has been carried out on May 22, 2021. The need to carry out this analysis taking as a reference a specific date is due to the fact that both platforms update and renew the titles available to their users constantly. In addition to their own productions, they license series and films from studios around the world, so thereasonswhy a series or film becomes unavailable is due to factors such as the availability of title rights, the acceptance of the product in relation to the cost of renewal of rights and also seasonal and regional factors (Netflix, 2020).

Finally, we have analyzed both the data published by the VOD platforms themselves on the number of viewers of documentaries and journalistic research series, as well as the list of most popular documentaries according to the *Internet Movie Database* (IMDb, 2020) and the data of the study carried out by *Rotten Tomatoes* (Rotten Tomatoes, 2021) about the positive ratings by viewers. This last fact is especially interesting to obtain information regarding whether documentaries released on these platforms are ousting in popularity and awards to those released in cinemas.

3. Discussion

In the case of *Netflix* (Figure 1), on May 22, 2021, a total of 158 documentary films (80) and documentary series (78) were available in Spain. By genre, the most numerous is, by far, journalistic investigation (76), followed by social issues (16), musical (9), biographical (9) and historical (7).
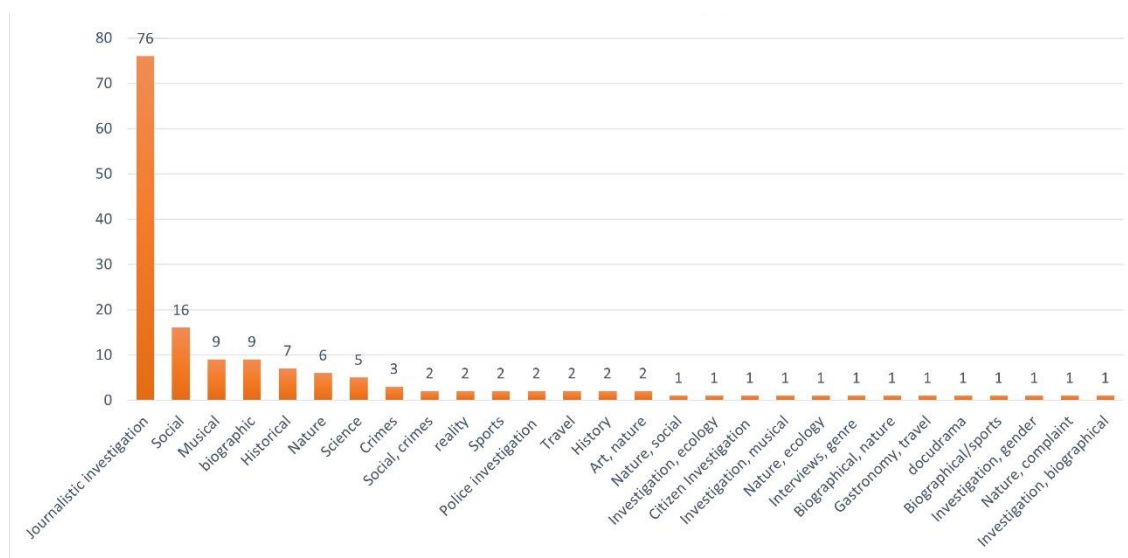
Fig. 1. *Netflix,* classification of documentaries by genre (22/05/2021). Own elaboration

Regarding the analysis of the number of premieres of documentaries and documentary series (Figure 2), it is from 2016 (14) that *Netflix,* with the increase of own production, which also gradually increases the number of premieres, until reaching in 2019 the 32 and the 33 in 2020, with a significant fall so far in 2021 (14).
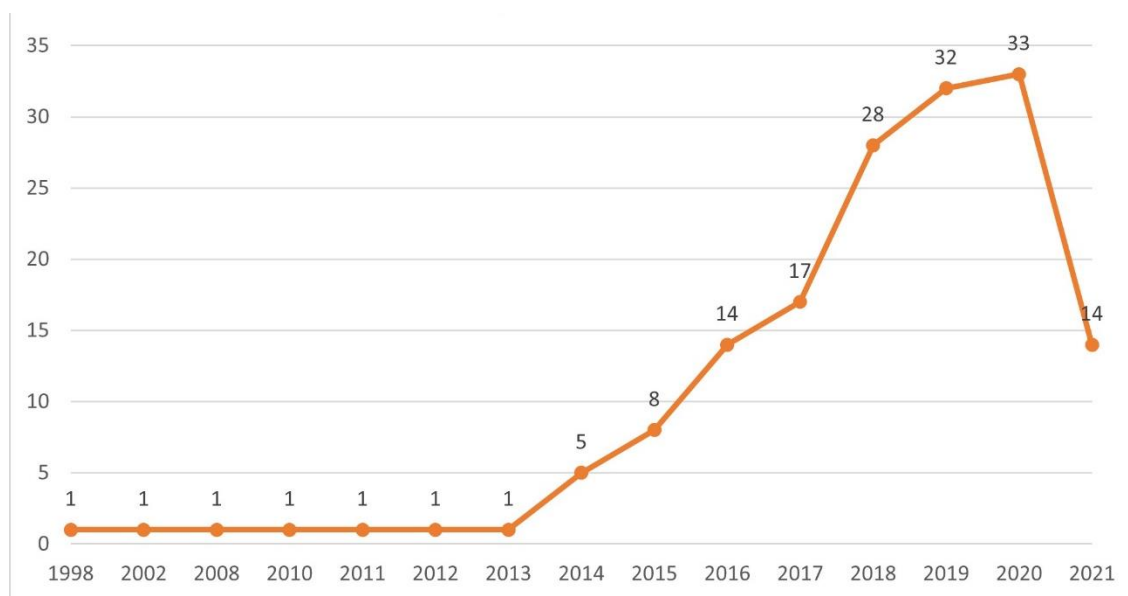
Fig. 2. *Netflix*. Year premiere documentary or documentary series (22/05/2021). Own elaboration

If we focus on the data related to documentaries or documentary series of journalistic investigation (Figure 3), we see how again in 2016 there is a significant increase in premieres (goes from 2 to 7), until reaching 18 in 2020.
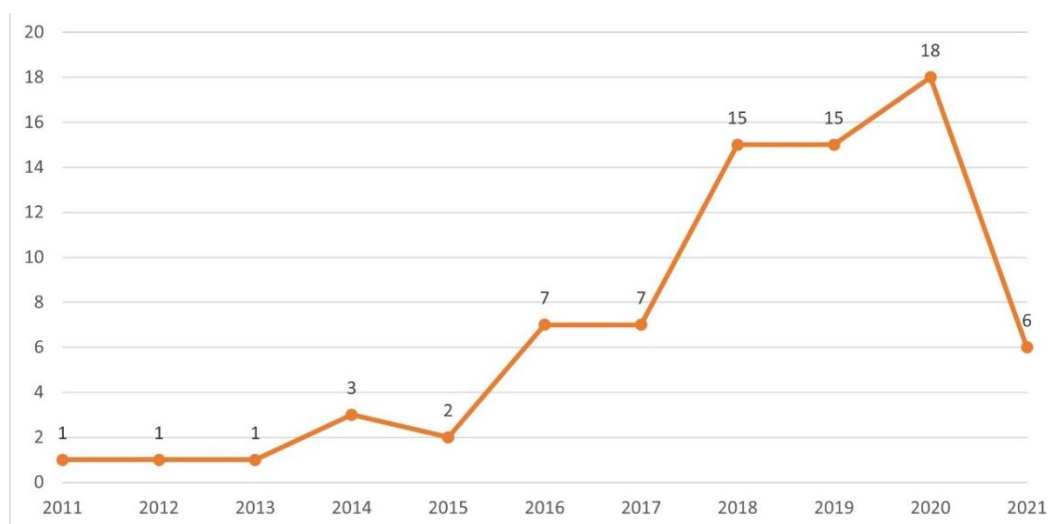
Fig. 3. *Netflix.* Premiere year of journalistic investigation documentary or documentary series (22/05/2021). Own elaboration

Regarding *Amazon* data, although *Prime Video* is positioned as the VOD platform with the largest offer for its subscribers, 17,400 films, the number of documentaries and documentary series available on the same date, May 22, 2021, is much lower than that of *Netflix*, with only 42 titles (Figure 4). Of these, the genre of journalistic research is again the most numerous (17), followed by the biographical (9), the social theme (5), and the musical (5). Unlike *Netflix,* on *Amazon Prime Video* the entirety of the documentary offering is based on feature films, not series.
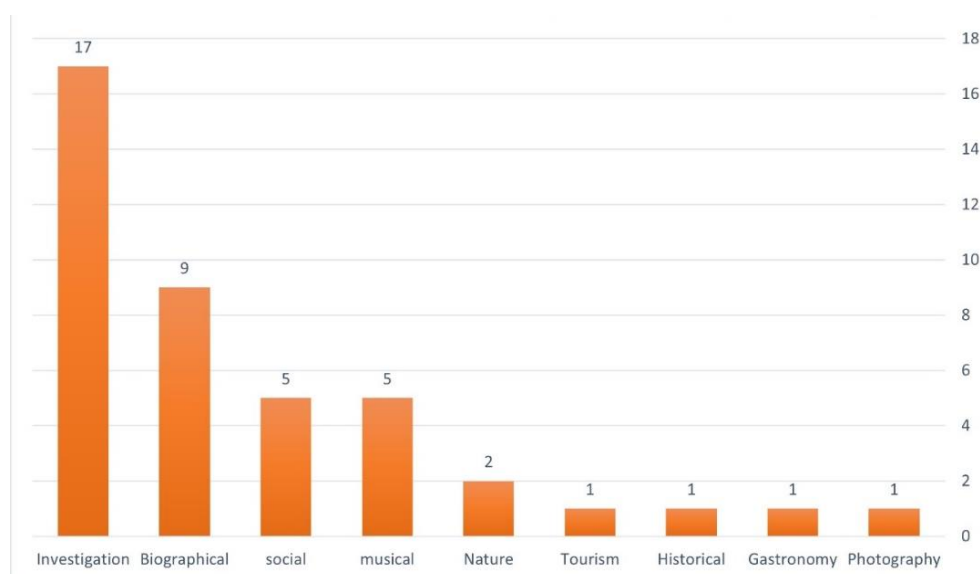
Fig. 4. *Amazon Prime Video.* Classification of documentaries by genre (22/05/2021). Own elaboration

Regarding the analysis of the number of documentary premieres (Figure 5), there are an uneven growth, with the years with the most premieres being 2014 (5), 2018 (7), 2019 (7).
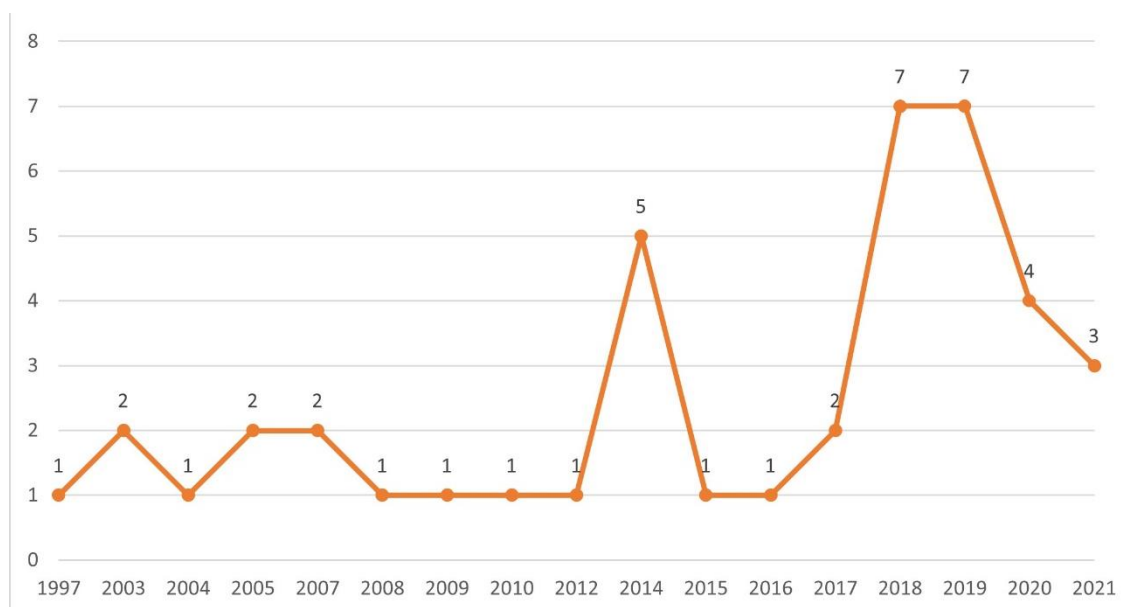
Fig. 5. *Amazon Prime Video.* Premiere year of the documentary or documentary series (22/05/2021). Own elaboration

Regarding the release years of the 17 documentaries classified as journalistic investigation (Figure 6), most of the sepremieres took place in 2019 (5), followed by 2018 and 2020 with 2 premieres, respectively.
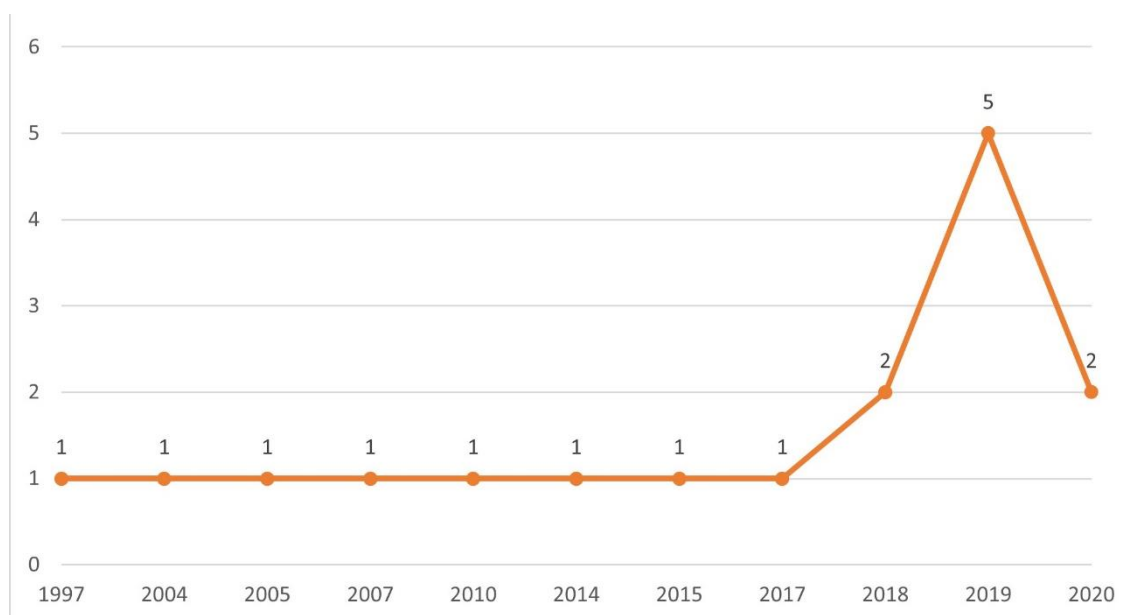
Fig. 6. *Amazon Prime Video.* Premiere year of journalistic investigation documentary or documentary series (22/05/2021). Own elaboration

4. Results

Analysis of the offer of the journalistic investigation documentary on Netflix and Prime Video.

Both *Netflix* and *Amazon* offer journalistic investigation documentaries is the most numerous within this genre. En *Netflix* accounts for 48.1 % of the offer of documentaries and documentary series available, in the case of *Amazon Prime Video* drops to 40 %. In any case, it is by far the most numerous documentary genre on both platforms. We did find significant differences in what was available; On *Netflix*, of the 158 titles analyzed, 76 belong to the genre of journalistic research, while on Amazon they are 17 of 42 titles. The sample on the latter platform is

smaller because unlike *Netflix,* where all titles are available whatever the type of subscription chosen, in *Prime Video* much of the documentary offer is accessible only upon payment through rent, purchase or additional specialized platforms such as *Mubi, Flix Olé, Planet Horror* or *Qello* Concerts by Stingray.

Although the analysis of the data clearly reveals a growth in the supply of informative research documentaries, if we focus on the six-year period 2016-2021 – without forgetting that the data of this last year are still partial –, we find clear differences between both platforms. In the case of *Netflix* (Figure 3), the growth is continuous since 2016, going from 7 premieres that year to 33 in 2020. At *Amazon* this growth, as shown in Fig. 6, is much more uneven, with a single peak of productions in 2020. On both platforms there is a clear decrease in productions released so far in 2021 (6 and 2 respectively). *Netflix* has announced to its investors through its website that to compensate for the decline in production throughout 2020, it will spend more than ever to offer its subscribers as many products as possible in the second half of 2021. That record figure amounts to 14,000 million euros (Netflix, 2021).

There are also differences in the number of own productions of documentaries of journalistic investigation, with a much higher bet of these in *Netflix* than in *Amazon Prime Video*, whose catalog of original titles of this genre is much lower than that of *Netflix. Netflix* has opted for its own productions largely because of the savings it represents in acquiring rights. As the popularity of this genre increases, profit margins are reduced; making a journalistic investigation documentary is becoming less expensive overall, as far as exploitation rights fees are concerned (Funt, 2021).

Analysis of the number of users who consume this content through VOD platforms

In the period 2016-2021, the increase in the number of *Netflix* and *Amazon* subscribers consuming documentaries and journalistic investigation series has gone hand in hand with the increase in the supply of titles on these platforms. There has been an increase in the number of viewers who consider the journalistic investigation documentary as a more reliable and objective informative reference than the formats of news or audiovisual reports available in the traditional media and, especially, in televisions. This type of documentary also clearly involves us as viewers, we are encouraged to adopt a more complex relationship with the representational dimension of reality (Nash, 2011).

Some premieres of journalistic investigation documentaries have reached the top ten of the platforms. Among these, especially those related to crime investigation, they have experienced a great boom and even a significant social impact. This is the case of the *Netflix* title *Jeffrey Epstein: Filthy Rich* (directed by Bryant, 2020), which reached number one on the list of the most viewed titles in the days after its premiere in June 2020; or the series Murder *Mystery,* which according to *Netflix* data (2021) has had 83 million views, or the media hype that raised The *Alcàsser Case* (directed by Campos and León Siminiani, 2020), which follows one of the crimes that has most shocked the Spanish population and that became a trending topic in the networks on the day of its premiere (Romero-Domínguez, 2021); *American Murder: The Family Next Door* (Directed by Popplewell, 2020), is considered the most-watched investigation journalistic documentary on *Netflix,* with nearly 53 million views in its first month. It also highlights *The Social Dilemma* (directed by Orlowski, 2020) with more than 38 million views in its first month.

In this success of the documentary of journalistic investigation influences, especially in the series, the launch in block of the chapters that propels the so-called *binge-watch.* Marathons generate much more loyalty because they lead to more hours of service. They favor much more visceral reactions if the series is well received. People want to comment on the content, and they generate a lot more resonance in the audience (Neira, 2020).

The quality and popularity of documentary content has also been a factor to be considered in the growth of viewers of this genre. According to the *Internet Movie Database* in 2012, none of the ten most popular documentaries were on VOD platforms, although they have subsequently been added to the *Filmin* catalog or *Youtube* rental; in 2017, they had become 8, some recognized with awards as coveted as the *Bafta, Emmy* or the *Oscar* for best documentary, as is the case of *Icarus* (directed by Fogel, 2017), available on *Netflix;* in 2020, the most ten popular documentaries were only available through *Netflix* and *Amazon Prime Video* (IMDb, 2020), including the *Oscar* winner of that year, *My teacher the octopus* (directed by Enrlich and Reed, 2020).

Impact of the COVID-19 pandemic on the consumption of journalistic investigation *documentaries in 2020*

According to the National Commission of Markets and Competition (CNMC, 2021), in September 2020 we have seen in Spain on average 3 hours and 36 minutes of television a day, 18 % more than at that time in 2019. Faced with this medium and before the pandemic, four out of 10 households in Spain had contracted some video-on-demand platform. Given the lack of direct access to the immediate reality due to confinement, many users have chosen to approach current issues through journalistic investigation documentaries.

Netflix and *Amazon Prime Video* subscriptions have dropped dramatically once pandemic restrictions have been relaxed. In the first quarter of 2020 with the start of the near-global lockdown due to the health crisis, Netflix added 15.8 million subscribers globally, its highest ever growth (Netflix, 2021). In contrast, in the first quarter of 2021, it had just added 500,000 new customers in the United States. According to the report with data from the consultancy Ampere Analysis (2021), 140.7 million Europeans were subscribed to some video-on-demand service in 2020, a figure much higher than the 103.2 million in 2019 and the 73.6 million in 2018. This increase seems to have stalled in 2021, pending definitive data by the end of the year.

What does seem clear is that the pandemic has led to a change in users' habits when it comes to informing themselves of reality. The growth and alarm aroused by the huge amount of fake or unreliable news that has appeared in some media has caused a des ape go to the traditional information formats and television news casts. The media have sometimes acted more as a transmitter of disinformation in an environment where scientific knowledge based on facts and evidence was not always regarded by the public as the only truth (Catalán-Matamoros, 2020). Hence, many users are attracted to journalistic investigation documentaries, beingan informative format far from traditional media and whose process of research and creation implies certain guarantees of objectivity and depth.

Trend in the consumption of journalistic investigation *documentaries through VOD platforms*

According to the data analyzed, during 2021 the premieres of documentaries and journalistic investigation series have suffered a significant decrease, going from 18 in 2020 on *Netflix* to only 6 premieres in 2021. In *Prime Video* the trend has been very similar, going from 5 to 2 premieres so far this year. *Netflix* and *Amazon Prime Video* have announced that production delays caused by COVID-19 in 2020 will lead to an increase in resources in the second half of 2021 to fund new productions of both fiction and documentaries. You can not know yet if this will be a growing trend, we only have partial data for 2021 (Castro, Cascajosa, 2020), it seems that it is still early to know if it has reached the ceiling or not, although it is reasonable to think that it is reaching the peak in what in number of VOD productions. While the production of televisions and free-to-air channels has remained stable in recent years, the growth in video-on-demand platforms has been, on the other hand, dizzying, mainly due to the lack of a catalogue. To date, with more than 17,000 titles available on *Amazon* (including all platforms additional to *Prime Video*), and nearly 5500 on *Netflix,* that need has disappeared. These are already consolidated offers that do not require so much a new production as a productive reorganization.

5. Conclusion

Therefore, the data analyzed leave no room for doubt: the offer of documentaries and journalistic research series available on these platforms has experienced a higher growth than any other documentary genre.

According to *Netflix,* in 2020 all its users have enjoyed a documentary. In addition, the average hours per user spent watching documentaries have tripled in the last five years (Netflix, 2020). The problem is how reliable is the way in which *Netflix* measures the number of views. Both *Netflix* and *Amazon Prime Video* have their own measurement systems to analyze their subscribers' data (user profiles, content consumed, or time spent), and they are not public. Based on those same data, they decide what is produced or what is more profitable and, and everything points, given the increasing weight of the documentary and the journalistic research series in the offer of these platforms and the increase of own productions, to which in recent years users demand more and more this type of content.

Everything points to the fact that the increase in viewers of documentaries and journalistic investigation series was already an unstoppable trend, and that these types of changes have been

accelerated because of the confinements and the pandemic in the case of the consumption of video on demand; but they are ultimately part of a gradual process that is nothing new.

In that sense, the journalistic investigation documentary becomes a safe and low risk bet in terms of investment by the platforms. This factor, together with the fact that this type of content is increasingly accepted among subscribers, suggests that the supply of securities available to subscribers will continue to increase. The trend also suggests that journalistic investigation will increasingly be based on a dialectic of materials and formats in order to attract the viewer: archivelry, photography, audio, music, fictional treatment, recreations, graphics... While any journalism implies an implicit quid pro quo, journalistic investigation documentaries will only continue to be harmful to platform users if they believe they are watching an informative work that seeks the truth objectively.

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The Essence and Character of Student Youth Interethnic Tolerance Development Based on Material of Social Internet Networks

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Abstract
The World Wide Web opened incredible opportunities for the contemporary younger generation: it includes the communication with virtual interlocutors from any part of the world, the exchange of information, instant feedback getting and many other options. It led to contemporary users' communicative boundaries widening meanwhile it evoke the risks connected with unreliable information spread, stirring the enmity to other nationalities representatives. These problems become more acute in youth environs. In this respect today social networks media content-focused work organization acts as an important component of professional training of students – future teachers, psychologists, the youth work organizers.

In the article the analysis of methodological and methodical tools of educational, upbringing media education aims usage in the context of student youth interethnic tolerance development is introduced. The technologies and methods of educational classes conduction with elements of media education in higher education institutions, stimulating the culture of interethnic communication based on material of social Internet networks are described by the author.

The process of work with media content on the problem of interethnic tolerance among the student youth is based on different kinds of analysis usage: structural, autobiographical, iconographic, identification al, ethical, semiotic, storyline, media stereotypes, characters analysis, the analysis of structural mythology and others supported by key notions of media education.

Keywords: interethnic tolerance, media, media education, students, social networks, media content, analysis, key notions.

1. Introduction
The contemporary virtual world of the Internet is viewed as "a special area for cross-cultural communication actualization, giving its users wide opportunities in the idea of cross-cultural dialogue realization, the creation of various platforms for different cultures representatives' communication and mutual understanding between antagonist positions achievement. However, it is evident that the potential of World Wide Web has not been used to its maximum for cross cultural contacts development yet" (Dipalova, 2016).

One of the most important communicative platforms of today virtual world is social network: "giving the grounds for interpersonal communication, it affected all the informational spheres. The spread of any content via social networks for modern media is not just the instrument for audience access, but an actual field of activity. Its involvement to the process will build the landscape and structure of the whole media sphere" (Zaitsev, 2017). In social networks one can find

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information on any problem, create his or her community or group, change information instantly, Social networks firmly intruded into the contemporary youth's lives.

2. Materials and methods

As the material for our investigation the scientific works on the problem of social networks, the workings on student youth interethnic tolerance development based on material of social networks were used. Methodic principles comprise literature-imitational, role-play, descriptive-imitational tasks appliance on the social Internet network material backed by key concepts of media education: "media agencies", "media categories", "media language", "media technologies", "media representations", "media audiences" and others.

Methods of the investigation: scientific literature analysis (thesis's, dissertation abstracts, monographs, scientific articles and others) on the subject researched, theoretical analysis and synthesis; generalization and classification, content analysis, practical experience generalization.

3. Discussion

As a rule, every youngster can be a user of several social networks. According to Levada-centre data, the amount of social networks users, the great number of them are youngsters, is constantly rising. The time, spent by a contemporary youngster in social networks and messengers, is running up. Some social networks lose their positions in a period of time, becoming less popular, the others, on the contrary, widen their audience. According to Levada- centre record, currently "the number of those, who use social networks every day, is rising (51 %). The most popular ones are still *Vkontakte, Odnoklassniki, YouTube* and *Instagram* (45 %, 31 %, 30 %, 28 % of Russians consequently). Thus, the amount of *VKontacte* and *Instagram* is growing rapidly, but the audience of *Odnoklassniki* is growing down during recent 5 years (Levada-centre, 2020).

Different aspects of intercultural and interethnic dialogue of the youth in media sphere as well as in social networks are investigated in many works (Arbona, Jimenez, 2014; Chelysheva, 2019, 2020, 2021; Fedorov, 2021; Gabdrahmanova, 2018; Gálik, 2020; Gáliková Tolnaiová, 2020; Gapon, 2016; Karbowniczek, Pawelec, 2020; Jolanta, 2020; Khadeeja, 2021; Lipatova, 2016; Luchihina, 2012; Maksimova, Shandrik, 2016; Sinyutin et al., 2016; Vasilieva et al., 2019 and others).

A group of investigators, M.V. Sinyutin et al. (Sinyutin et al., 2016) came to amazing conclusions. The authors conducted a comparative analysis of the processes of cross-cultural communication of Russian and American young users, demonstrating that American social networks users switch more actively into the process of communication, but upon that both Russian and American users "tend to create a socially approvable image of an individual. The dichotomy "the personal" – "the public" is of a switched character in comparison with the same dichotomy among the Russian youth. The concept "the personal" is swearing more and more, many American representatives put online the facts about them, too private from the point of view of a Russian (Sinyutin et al., 2016).

In the process of cooperation with social Internet networks the formation of an artificially created virtual personality occurs. This process is implemented by "the self-identification inside virtual reality, which, due to its anonymity, can transform its characteristics (gender, age, appearance, nationality and so on) in the process of communication" (Maksimova, Shandrik, 2016).

The virtual image of a social network user is individual. Owing to the fact that the user is free to create and construct his or her virtual profile, often this image is far from reality. Often a perfect model of an ideal world is created, characterizing a prosperous, well-to-do, happy person without any difficulties or problems. Meanwhile, in a virtual profile value orientation (sometimes veiled), interests, views on social processes in the world, often of intercultural and interethnic character are reflected. As A. Morozova puts it, "being egocentric, online personality has his or her own point of view (a certain position on some concrete items), trying to get across the idea. Media cultural personality establishment in mediatized social networks environment occurs due to the possession of ability to perceive a different viewpoint on the level of its logics, motives and creation aims understanding, not necessarily accepting it as his/her own" (Morozova, 2016).

It is true that the problems of interethnic and international correlations are viewed on the contemporary stage as in real life, as in virtual Internet communities. In Internet environment as in social networks there are a great number of social communities, aimed at certain type of national

or ethnic group. This factor gave the grounds to G. Gabdrahmanova and Z. Mahmutov for pointing out the notion "National Internet", suggested by the authors as "social resources, created for a special ethnic group" (Gabdrahmanova, Mahmutov, 2018), where the official, media and cognitive components are divided. Together with official cites, informational portals and platforms national interests are also introduced in social networks. Thereat, "social networks unite the different viewpoints bearers and mainly here oppositional points about the ethnic, Different come across, new ethnic identity is formed, citizen activity is revealed, connected with the support of the languages and cultures of Russian ethnic groups, personal ethnic ME. The portals, cites creators, communities' administrators in social networks, bloggers become engineers, constructing the new ethnic reality, which can be more powerful and effective than informational resources. Virtual world of ethnics is real by its consequences" (Gabdrahmanova, Mahmutov, 2018).

As I. Rasumova and O. Suleymanova state, "ethnic groups representatives create virtual communities aimed at their culture and traditions representation. Due to communication in social networks the lack of real territorial closeness and poor possibilities of offline social institutions for cultural needs satisfaction are compensated" (Rasumova, Suleymanova, 2019).

Meanwhile, together with positive aspects in social Internet environment, making it possible for different nations representatives go into the process of communication without any limits, some new risks appear. Thus, M. Lipatova and A. Bogatyryova properly indicate that "the appearance of new opportunities, kinds and forms of communication for different cultures representatives promotes a number of negative moments, affecting the process of communication. If the information is wrongly understood and there are problems, appearing in the process of cooperation and diminishing its effectiveness, than means that there are some barriers of communication. As a rule, the basic factors, reducing the effectiveness of communicative cooperation, can be the difference in the cognitive schemes, used by different cultures representatives" (Lipatova, Bogatyryova, 2016).

Besides, in social networks one can often touch upon openly negative or fake information. As V. Dorofeeva puts it, "fake news, often supported by photo fakes or video-fakes, represent one of the effective means of affecting and manipulating the society. Despite the negative facts stated, fake news is gaining popularity. This can be accounted on the fact that the readers are unable to recognize the news fake at once and trustfully believe in authenticity of the facts described" (Dorofeeva, 2019). Unfortunately, fake information can occur everywhere today: in films, TV programs and in social networks. Sometimes fake information is aimed at international enmity stirring and is based on "the language of enmity". The problem of fake information in media sphere and its negative effects on younger generation, which is being in the competence of media education, is investigated in works of M. Ahmed et al (Ahmed, 2021), B. Domagoj., M. Volarevic (Domagoj, 2018), M. Flintham et al. (Flintham, 2018), V. Kačinová (Kačinová, 2018; 2019), A. Silverblatt (Silverblatt, 2018) and others. For this reason, today the problems of media education including and integration in classroom disciplines teaching among student audience become more and more essential, the upbringing and developing abilities of media pedagogics and media psychology are greatly widening in modern universities and colleges.

4. Results

As the conducted investigation and practical realization of media educational classes with students showed, the work with social networks media content for the purpose of students' interethnic tolerance development, the search and analysis of audio-visual material is of great importance. In the process of work with social networks material in student environment different kinds of media content analysis can be exercised: structural, autobiographic, iconographic, identificational, ethical, semiotic, plot, media stereotypes analysis, character analysis, structural mythology analysis and others.

As the starting point in the work with social networks media material the main characteristics of media content, introduced by M. Zaytsev, were used:

- "visualization (visual forms still dominate over text ones or substitute them);
- informational condensation (reduction of informational value of a message both textual and visual);
- convergence (visual and text elements tend to merging into a one single form)" (Zaytsev, 2017).

Investigating the materials content in social networks we paid students' special attention to text and visual material combination, in case of video analysis – musical illustration and so on.

According to the results of the analysis of social networks *VKontakte, Facebook, Instagram,* there are many open communities in social networks, representing the communities of different ethnoses and cultures representatives.

Working with the key notion "media representations" in the process of structural analysis, the students were given the task to conduct an open social network group media content investigation in order to the information on national and ethnic peculiarities presentation and dividing media contexts into structural plot units. For this purpose, students study the media information, displayed on "the wall" of an open group in the process of group work, aiming at preferred, thematic directions revealing. On this ground the conclusion about media texts indivision according to structural principle is made, "media categories" of the suggested material are defined. The key notion "media technologies" in the process of structural analysis comprise the search and discussion of technologies of different kinds of media context creation and a brief written characteristic of successful/unsuccessful, visual/audio-visual decisions of this or that material representation. The work with the notion "media audiences" is conducted in such a way: the students should define the core audience of the group, analyze its participants list, mark out the media content, which can arise positive and negative emotions and will promote new participants' attraction. For that purpose, students can also be suggested to prepare some material for this group, which can arise core audience's interest and promote the participants number growth.

In the process of the iconographic media text analysis the students search and analyze the chosen social network group's media content from the point of view of iconographic images, represented in it. For this purpose, the students are suggested to prepare a series of the most characteristic images screenshots for the chosen group, representing the most structural units of the group. As the practice of this task conduction shows, the basis iconographic images of ethnic and national social networks groups are represented by landscapes, the images of nature, monuments, architecture, national pictorial art, national suits, cuisine, famous literature, science, art people presentation and so on.

The analysis of text and illustrative material of social networks can be also produced in a written form. For this work organization with the key notion *media language* the students can be suggested answering some basic questions, grounded on critical structural analysis methodology by A. Silverblatt (Silverblatt, 2001).

How can you estimate the media text title? To what extend does it match the material content?

How successfully is the printed material structured in social network media text?

Do you think the photographs and illustrations are chosen correctly? Do they reproduce the material content exactly?

How do you estimate the given information authenticity? Are there any references to official sources in the material?

If the given in social networks information doesn't inspire confidence, can you raise arguments for its unreliability?

What emotions and feelings does the media text arise among the audience?

Are there in the media text any evidence, showing the author's desire to stir up international or interethnic enmity?

Are there in the text any examples of "language of enmity" exercising?

What is the main idea of the media content? Does the structure of the given material match the international correlation problem theme opening? And others.

After answering the discussion of the given results is conducted in student groups. Then the students are suggested to fill in the following table (Table 1).

Filling in the Table 1 makes the student audience truly imagine the main structural components of a social network media content components, give the answers to the correspondence or contradiction of the presented material to interethnic tolerance principles.

The organization of the social networks media content plot analysis on the problem of ethnic tolerance is conducted from the point of view of plots, fables, introduced via media content, investigation.

The preparation of the original text on interethnic and international relationship is made by the students on the basis of the key notion *media / media text categories*. It can be a little post or an article with its plot.

Table 1. Media content structural analysis on the problem of interethnic tolerance in social networks

Social network title	
Name of the group/link	
Match/mismatch of the printed text to interethnic tolerance principles	
Match/mismatch of the illustrated to interethnic tolerance principles	
Match/mismatch of video materials to interethnic tolerance principles	
"Enmity language" usage, examples	
Authenticity/unauthenticity of the information	
General assessment of the media content from the point of view of interethnic tolerance principles matching	

The work with the key notion *media languages* in the context of narrative analysis involves a little plot unit for a social network preparation on the problem of interethnic tolerance with musical illustration. As a rule, a task of this kind gets students not only penetrate deeper into the essence of constructive international dialogue building, but also get acquainted with different ways of illustrational and sound decisions during media content formation.

The study of the key notion *media audiences* can include the following task: the students are suggested to prepare some plot material for a social network consistent with the audience of different professions, social position, age interests. In the process of their material presentation students give reasons for their plot line choice, including main and optional characters and so on.

The support on the key notion *media representations* is displayed in the form of a creative task "Ideas fair". In the process of the task the students will have to suggest the plots on the problem of interethnic tolerance for different social networks. On the preparation stage for this class students study the specifics and core audiences of social networks *VKontakte, Odnoklassniki, Facebook* and others, determining which plots could be more demanded on this or that informational platform. On completion of the task all the students' ideas are discussed collectively, and then the students unite in small groups and realize the best ideas in this or that social networks.

During the work with the key notion *media technologies* in the process of a social network media content narrative analysis students are suggested to prepare short reviews for the most interesting from students' points of view media materials on the problem of interethnic tolerance, represented in social networks. On the preparation stage of this task student audience study professional reviews on different kinds and genres production, get acquainted with algorithms and ways of analytical articles preparation.

In the process of social networks media content iconographic analysis great attention was paid to the investigation and creation of visual images represented in social networks. Thus, in the course of creative tasks completion backed on *media technologies* students analyze illustrations, photos on the problem of interethnic tolerance, discuss their peculiarities. On the next stage students in the process of group work create a series of photo collages and pictures, speaking about the particular plot.

Reviewing the notion *media languages,* students in the course of social networks media content iconographic analysis investigate the most prominent visual images, characterizing the problem of international relations, determining apparent and hidden senses of this or that illustration and picture. In the process of this work with the audience the ways and methods of true and false iconographic information are revealed, that can promote not only interethnic tolerance but also the analytical ability to deal with visual media context development.

Media representations investigation in the course of iconographic analysis is also realized in the process of work with ethnic stereotype visual images. During the work the audience is searching for and analyzing the illustrations, reflecting ethnic stereotype images of different ethnoses and cultures representatives, getting to know the notion of international perception stereotypes that "are characterized by the general image of an ethnic group transmission, serve as the uniting ground of national culture, strengthen the tradition, give the opportunity of generalized attitude to

the comprehension object, culture identity preservation elaboration. Simultaneously they comprise a functional part of the nation social experience, promoting accumulation and translation to the future generations of the most essential information about the world around" (Ilyushkin, 2014).

The work with stereotype images of different ethnoses and nations representatives in social networks is continued in the course of media stereotypes analysis conduction, including "the revealing and analysis of stereotype images of people, ideas, genres, plots, themes and so on in media texts. Media stereotype reflects the attitudes accepted in the society to this or that object. Media stereotypes (from Greek stereos – hard and typos - print) are commonly understood as schematic, average, common, fixed conceptions about genres, social processes/events, ideas, people, dominating in media texts, intended for mass audience" (Fedorov, 2007: 228).

The work with the key notion *media representations*, aimed at student audience prognostic abilities development can include the following task: making a prediction of subscribers' response on this or that social network material, representing ethnic stereotypes. This task completion can include a potential course of the problem constructive discussion. For this reason, the students are suggested a text for discussion, under which every student can leave a comment. In the process of work, the students not only learn to give reasons and support their points of view but also master the skills of conflict-free avoiding acute issues. For this reason, in the process of discussion the student audience gets acquainted with the rules of discussion conduction and the main principles of constructive dialogue in social networks conducting.

Resting on the key notion *media language*, the students do the creative task, including a social network report preparation about the most spread different nations stereotype ideas. This kind of work can be conducted in the form of the best report contest.

In the process of the notion *media audiences* investigation, the students are suggested to give written answers to the following questions:

What are the characteristic peculiarities of ethnic stereotypes in contemporary social networks reflection?

What effect do ethnic stereotypes in social networks have on the core audience of the group/chat?

What stylistic and artistic devices are used in social networks for the audience attention attraction to the problems of interethnic dialogue decision?

Can social networks be an instrument for constructive international and interethnic dialogue?

How can ethnic stereotypes in social networks affect values-based attitude to constructive cross-cultural dialogue?

What stereotype plots are connected with ethnic stereotypes in social networks media content reflection?

Can you name the stereotypes of visual/audio-visual codes of interethnic tolerance/intolerance in social networks?

How can one distinguish true and false stereotype media representations on the problem of interethnic relations?

Do the international relations problems stereotype representations affect your point of view on interethnic tolerance? and others.

The work with symbols and signs in the context of media information on the problem of interethnic tolerance in social networks understanding is of great importance for students' critical and analytical thinking development. In this respect special attention was paid to the developing the audience's abilities to read and understand their hidden meanings.

The work with the key notion *media audiences* in the process of semiotic analysis can be conducted in such a way. The students are suggested to prepare short reports on the problem of interethnic tolerance to the group by name of different nations, professions, age and so on representatives. In the course of presentations preparation students are getting acquainted with notions of sign, code, symbolic information presentation, typical for social networks media content, they learn to distinguish and decode the senses, included in media information.

In the process of work with the notion *media language*, students are given the task to make a search and analysis of the most characteristic symbolic, audio-, visual and audio-visual media texts components. The most characteristic ones, according to the students, are national costumes images, national cuisines dishes, national musical compositions, well-known landscapes, monuments and so on.

The organization of work with the key notion *media representations* in the process of social networks content semiotic analysis can be conducted in the form of the creative meeting with a particular social network groups "administrators", represented by students. In the course of the improvised meeting "the administrators" speak about the aims and goals of the topical national social network group creation, answer the audience questions about the most preferred directions, introduced in the groups, about the ways the moderation of group materials from different users is organized. During the general discussion the audience interchanges the views of how successful can this or that group be, in what way it reflects the national colouring, traditions and customs of its representatives.

The work with key notions *media agencies*, *media technologies* can be built in the form of cross-check questioning, which is prepared by two student's subgroups. After making questions each subgroup has an opportunity to ask them and to get the answers in the student group.

How can conventional codes and symbols in the group show interethnic tolerance/intolerance manifestation? Why?

What can be emotional effect on the audience of these or those codes and symbols, connected with the problem of international and interethnic relations?

What audio-visual images can be used in a social network context to render such notions as peacefulness, interethnic dialogue?

How can one resist international enmity language in social networks?

What media technologies can be used to attract the audience's attention to international and interethnic problems? And so on.

4. Conclusion

Today the number of social networks, messengers, instant communication channels is constantly rising. Younger generation – scholars and student youth, are particularly included into this process. At the present stage of universal Internet communications and social media spread the problems of media educational methodologies and techniques in educational process of contemporary youth become more urgent. Media education usage in future teachers, psychologists, youth work organizers professional preparation, taking into consideration that they soon will have to deal with the complex of serious social and educational problems, one of which is the problem of future generations interethnic tolerance development, is of overriding concern. Educational, upbringing, and developing media pedagogics potential opening, based on the material of social networks media content investigation and analysis, is carried out in the process of special and integrated media educational classes.

Using media educational methodic range of tools, students have the opportunity to develop their searching, analytical, and evaluative abilities in the process of work with social networks media content, learn to distinguish true and false information, conduct preparatory works on international enmity stirring in youth environs prevention. This is achieved by different kinds of media texts analysis, represented in social networks, used during the classes.

Thus, as the experience conducted with students' classes showed, social networks media content can be successfully used for value-based attitude to international relations problem upbringing, developing student youth interethnic tolerance.

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Moral and Existential Dilemmas in American Sports Feature Films of 2019–2020

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Abstract

Contemporary sports films discuss various moral and existential themes. They present how athletes struggle with their own weaknesses and also motivate the audience to excel not only in the physical dimension but also spiritually. This is particularly clear in contemporary US sports cinematography. Eight American sports feature films from 2019–2020 were selected for this analysis. Most of them are dramas, three are based on biographical plots – *Safety* (directed by Reginald Hudlin), *Brian Banks* (by Tom Shadyac) and *The Brawler* (by Ken Kushner), and one explicitly refers to religious faith – *Overcomer by* Alex Kendrick. This study uses the method of film analysis where films are regarded according to Grzegorz Łęcicki's concept of media message, with particular focus on ethical issues. The analysis posed three questions: 1) how do the events depicted in film narration relate to historical facts? 2) how are the existential struggles of the athletes captured in the symbolic message, 3) what moral dilemmas do the athletes experience? Above all, the researchers searched for Christian references relevant to American film culture, both directly and naturalized in semiotic and narrative references. As a result, the study succeeded in establishing the main categories of contemporary sports moral and existential dilemmas from a religious perspective. The thesis on Christian inspirations of contemporary American sports cinema has been confirmed.

Keywords: film analysis, media messages, American feature sports film, moral and existential dilemmas, athletes, Christianity, sports media studies.

1. Introduction

One could argue that experiencing moral and existential dilemmas is an inherent part of sports. The athlete firstly struggles with his/her own weaknesses and limitations. These take various forms, physical injury, addiction or loss of mental motivation. Secondly, the athlete wants to excel in the discipline he or she practices. He or she struggles not only to overcome his or her difficulties and achieve the desired sporting success but also to become a good person in relation to other people. Sometimes there is also a dissonance between physical fitness and spiritual perfection. The heroes of sports films are tormented by various existential fears, their actions have an important moral dimension, in which "the border between good and evil is determined not by the sash at the finish line, but by the quality of the heart and conscience" (Łęcicki, 2013: 373).

These existential and moral experiences of sports are present in many national film cultures. In our study we analyse contemporary US cinema, with focus on the last two years of the second decade of the 21st century. There were vast ethical themes primarily inspired by American Christian spirituality. Reference to Christianity has become an enduring feature of sports films,

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either through direct references in the narrative or the cultural naturalisation of religious practices and icons (Crosson, 2017; Watson, Parker, 2012), which is sometimes met with criticism in the context of issues of colonisation and decolonisation, among others (Osman, 2019).

In the analysis of American sports feature films from 2019–2020, we attempt to answer the following three questions: 1) how do the events depicted in the film narrative relate to historical facts, to biographical plots or to the social and cultural context of a given era? 2) how are the existential struggles of the athletes – heroes of the individual films – portrayed in the symbolic message? 3) what moral dilemmas do the athletes experience?

2. Materials and methods

For the analysis, four American sports feature films from 2019 and four from 2020 were selected, with a total of eight pictures. In the course of the search, the list published in the sports category on the Movie Insider® website was used which presents previews of the latest Hollywood productions and discussions of premieres. The 2020 films analysed are: *Brian Banks* directed by Tom Shadyac, *Overcomer* directed by Alex Kendrick, *Trading Paint* directed by Karzan Kader and *The Brawler* directed by Ken Kushner. The 2020 films selected for the study are: *Safety* by Reginald Hudlin, *Jungleland* by Max Winkler, *The Main Event* by Jay Karas and *The Way Back* by Gavin O'Connor. Three of them address biographical themes, namely *Safety*, *Brian Banks* and *The Brawler*. Seven of the films can be categorised as sports drama, including one as Christian drama (*Overcomer*) and one as drama action film (*Trading Paint*). *The Main Event*, on the other hand, can be described as a sports comedy.

The study used the method of analysis of films based on their media message (Łęcicki, 2017a, 2017b). The aim is (through repeated viewing) to grasp the meaning and fundamental message of a given film. A characteristic feature of this approach is focus on the historical context, attention to film symbolism, and existential and moral problems, especially from the Christian perspective.

3. Discussion

When discussing US sports film, it is difficult not to consider the contemporary literature in the field. Current research in this area focuses mainly on race-related themes (Descamps, Vivier, 2020; Pearson et al., 2019), including on Native American population (Bauer, Delsahut, 2020; Bauer et al., 2021; Durbin, 2020; Green, 2017), however, it concerns older productions. Such continuous search for personal, community and nation-level identity is characteristic in the case of research of sports-related American film culture. On the one hand, American society seems to be exceptionally ethnically diverse, which makes it a model of a modern multicultural community. On the other hand, we are dealing with exceptional social tensions, above all with the problem of discrimination against African Americans in public life. These themes are clearly present in contemporary American sports films, they constitute an important political and social background for the adventures of the heroes (Englert, 2018). Thus, other issues, including ethical or moral are presented in the background. It can be said that contemporary American sports cinematography is primarily a historical settlement.

Other analyses deal with the phenomenon of 'sportainment', the merging of contemporary sport with the space of entertainment, as it has been taking on increasingly spectacular and emotional forms and is primarily observed in Hollywood-origin sports cinema. Contemporary sports media culture is to convey socially useful myths by creating a cult of sports stars, which is to lead to an increase in sales of specific marketing products. An audiovisual performance often uses an illusion to strengthen dominant social attitudes (Muniowski, Jacheć, 2017), contains hidden ideological narratives, and is supposed to foster the economic development of the free market. Contemporary sporting events have become even more mediatized and subjected to the logic of an audiovisual spectacle. Instead of sports information, we primarily have entertainment built around sports news. Major sports events, such as Super Bowl, have become primarily a commercial, media and advertising venture. The sports fan has turned into a consumer. This phenomenon also applies to contemporary American sports films, which covertly strengthen the processes of the ideological economization of culture (Radošinská, 2018).

It remains relevant the evergreen philosophy of American films where one overcomes own limitations. It has a psychological dimension, it contains a motivational message, an incentive to overcome weaknesses. Often, heroes' stories are told according to this American success logic, from a small local team to a state victory (Christesen, 2017). The psychological and motivational trend

seems to be particularly attractive in contemporary research on American sports film, although political aspects - the problem of discrimination against ethnic groups – as well as economic and cultural aspects still dominate. However, there is no analysis of the content of film messages in the existential and moral aspect, also taking into account the latest sports films from 2015–2020.

4. Results
Historical references

Three of the films analysed remind biographies of specific fighters. *The Brawler* is a fiction story about Chuck Wepner who was born in 1938 and was an American heavyweight boxer. In 1975, he fought the legendary Muhammad Ali (Cassius Marcellus Clay Jr.). He managed to knock his opponent down in the ring in the 9th round, but the entire 15–round fight ended in a technical knockout. It took only a few seconds to win the fight, but the very fact of knocking down the champion brought Wepner international fame. The fight became an inspiration for Sylvester Stallone to work on the script of *Rocky*. The screenwriter and actor admitted many times that the premiere of the 1976 film would not have been possible without Wepner's sports duel with Ali. It encouraged him to play an episode in *Rocky II,* the 1979 sequel, but Chuck already had serious alcohol and drug problems by then. The film also featured a 1976 losing fight with wrestling champion André the Giant, which in turn became inspiration for one of the scenes in 1982's Rocky III. Stallone later waived these statements, which led to a legal dispute with Wepner. In 2016, the first biographical sports drama inspired by Wepner's story, *Chuck,* directed by Philippe Falardeau, premiered.

Brian Banks is also based on an authentic story. The title character is a 1985-born, American football player who was a successful high school senior at Polytechnic High School (Poly) in Long Beach, California. Unfortunately, his career was interrupted by a false accusation of rape by classmate Wanetta Gibson in 2002. He spent nearly six years in prison and five years on parole, and his conviction was not overturned until 2012. This is because when he agreed to the plea deal with Gibson, he was unaware of the consequences of the agreement. It was only through working with the California Innocence Project – a non-governmental organisation dealing with wrongful convictions – and most importantly its founder, lawyer Justin Brooks, that he was able to exonerate himself. Following his acquittal, Banks sought to resume his football career, as part of now defunct United Football League (UFL). He enlisted the help of, among others, coach Peter Clay Carroll, who had offered Banks a spot on the University of South Carolina team even before his conviction and now invited him to train with Seattle Seahawks. But a decade-long hiatus from competition has prevented him from taking up regular sporting activity. However, Banks made an intense effort, allowing him to sign a professional contract with Atlanta Falcons in 2013, fulfilling his National Football League (NFL) dream.

Safety is a fact-based story of Ramon "Ray Ray" McElrathbey, another US football player who was born in 1986 and joined Clemson Tigers team of Clemson University, South Carolina. In 2006, after his mother Tonya McElrathbey was sent to forced drug treatment, he took custody of his 11-year-old brother Fahmarr. However, by then Ramon was already a sophomore student living in a dormitory and actively participating in training. For some time he supposedly illegally hid the boy in the student house, however it rather more a storytelling plot than an actual fact in the film. Just like the story of his relationship with a student and a sports journalist named Kaycee. It is true, however, that in order to take care of his brother he had to provide for his housing needs and upkeep him while fulfilling own academic and sports duties. Likewise true is that National Collegiate Athletic Association's (NCAA) alleged community helped him, however that fact happily led to an exceptional precedent for Ramon due to his family situation. Also true was coach Tommy Bowden who served as the caretaker of Clemson Tigers from 1999 to 2008. Ray Ray's story was made famous by one of the episodes in *The Oprah Winfrey Show* in 2006. Ray Ray's history has been highlighted in 2006 when he and his brother appeared in Oprah Winfrey Show as well as some prior interviews for The Clemson Insider and The New York Times. Ramon was also one of the film consultants during the production of *Safety*.

The other feature films analysed refer not so much to biographical themes as to contemporary American social and cultural contexts, although here too we can point to authentic historical figures or real tournaments. In *The Main Event,* the main character (teenager Leo) is passionate about US games called World Wrestling Entertainment Inc. (WWE). The film features professional wrestlers such as Kofi Nahaje Sarkodie–Mensah (Kofi Kingston), Stephen Farrelly (Sheamus) and Michael Gregory Mizanin (The Miz). In *Trading Paint,* on the other hand*,* we have

the main characters competing at Talladega Short Track racetrack in Alabama. The track is part of Talladega Superspeedway motorsports complex where NASCAR competition runs every year. It seems relevant to include in the film messages certain American social problems, such as collective lay–offs resulting from factory relocation to another city (*The Overcomer*) or the job situation of people involved in simple manual labour who dream of a sports career, arts or own business (*Jungleland)*. As for the cultural context, firstly there is the image of the US school system which is clearly marked in five of the pictures analysed (*Safety*, *The Way Back*, The *Main Event*, *Brain Banks* and The *Overcomer*). The importance of Christian churches for the local community is also highlighted (*Overcomer, Safety*). The social effects of alcoholism (*The Way Back*) as well as organised crime (*Jungleland)* are addressed. However, these issues will be discussed primarily from an existential and moral perspective.

Symbolism of athlete's existential struggle

In the films analysed, we see not so much athlete stories as rather universal tales of human struggle and difficulties of the world. American sports cinema clearly has didactic and moralistic inclinations. It fits into cultural patterns of meaning, from downfall through struggle, through another downfall, and then uprising up to victory. In fact, there is a Christian dimension to it in the form of naturalisation of the evangelical story in culture. Sport itself also seems to be a platform and a method of overcoming weaknesses and improving oneself. It is worth noting that in contemporary sports films, existential themes are mainly presented in a symbolic way. When we watch them, we focus mainly on the plot, but in these images there are specific objects that play an important role in building the message. Sometimes it is a physical thing, e.g. a rock, a mask, sometimes it is a metaphysical thing, e.g. the title of a book, a biblical quotation. Their use in the plot builds new external cultural references.

In *The Way Back,* there is an important symbolic charge even in the title itself. Jack Cunningham is an alcoholic and a manual labourer. He was a high school basketball star in his youth and now gets an offer to coach the team at his former Catholic high school – the fictional Bishop Hayes. A board is placed in the sports hall showing his name along with significant achievements: Basketball CIF (California Interscholastic Federation) Player of Year 1993, 1994. However, he cannot overcome his drinking weakness. His marriage to Angela falls apart when they both painfully try to survive the cancer-related death of their nine-year-old son named Michael. Together they lay flowers and pray at his grave. We watch Jack as he drinks beer while driving home, or as he reaches for it in the fridge while watching basketball on TV, or as he exhausted returns from a bar, or as he drunken leads training sessions. But his journey also includes meetings with his wife, help for players in difficult family situations, especially Brandon, conversations with clergy and teachers. Jack leaves school cosseting the ball, playing basketball alone against the backdrop of the sunlit ocean. This is how the journey ends, this is how the return begins. These are Christian symbols of life, based on the innate ability to move, universal metaphors for inner drive to be a good person, for discovering the right path and own direction.

In *The Main Event,* we have another specific symbolic object, namely a mask. 11-year-old Leo is failing at school, being bullied by his peers, and is shy around girls. He is passionate about wrestling, supported by his grandmother Denise, and together they watch WWE competitions on TV. His father Steve is left alone after his mother leaves the family. He is unable to talk to his son openly about his difficulties. They have a $ 20,000 mortgage to pay, otherwise they could lose their home. One day Leo, escaping from his school bullies together with a group of faithful friends, hides in one of the for–sale mansions. There he finds a mysterious wrestling mask and the owner of the house lets him take it. When he puts it on in his room, his voice suddenly changes and he feels physically strong. Thanks to the mask, he overcomes the school bullies and impresses Erika, a friend he is particularly fond of. Above all, to save his father's and grandmother's house, he decides to take part in a local wrestling tournament. He beats all the competitors, making it all the way to the final. Here, however, his secret is discovered by his main rival Samson. Despite this, he manages to win. Taking on a mask is symbolic of the desire to assume superhuman qualities, to overcome one's limitations by acquiring special powers. It is telling that the main character in the final showdown does not need this supernatural support. Leo wins, not thanks to the mask, but thanks to his faith in his own strength and the support of those close to him.

The specific symbolic object in *Safety* is, in turn, a rock. As Ray McElrathbey begins his tenure with Clemson Tigers, the coach points to the Howard's Rock statue that stands in front of the college stadium. "We honor values like honor, sacrifice and tradition. And here, for us,

tradition is not an empty word. You've probably all seen our memorial at the stadium. Those who finish the training camp, certainly not all of them, will pass it on their way to the plate. And I promise you, it will be one of the most beautiful moments of your life. Because Howard's Rock is sacred to the players and the people of the city, by stepping onto the field we are touching it for luck, the coach motivates the players. Mounted on a pedestal originating from Death Valley in California, the rock was actually given to coach Frank Howard by a friend in the 1960s. The symbolism of the rock has significant Christian references, pointing to the foundation of all values and the martyrdom undertaken in their defence. The biography-based story of the main character (as already mentioned in the analysis of historical contexts) indeed points to the importance of Howard's Rock as a symbol of the unity of the local and academic community of Clemson. It is thanks to the determination of the entire community that Ray receives permission from the sports authorities to receive material support in caring for his younger brother Fahmarr and to continue training at the same time.

A completely different symbolic object is found in *Trading Paint*, a white 1970 Ford Mustang. Sam Munroe and his son Cam compete on a racetrack. Years ago Sam bought his wife this very special car after one of his victories, unfortunately there was a fatal accident. Both he and his son lost the woman of their lives. Cam at some point decides to go his own way as a racer, joining the team of Sam's biggest rival – Linsky. The father is devastated by his son's decision, abuses alcohol, and constantly recalls his wife's death. He repeatedly warns his son about Linsky's dishonesty in sports. Eventually, an accident occurs on the track. Still during in the competition, Sam hits Cam's car. The son survives the crash but faces a long rehab procedure. This is a turning point for the father. He decides to sell the souvenir car to Linsky for 80 thousand dollars. Thanks to the sale, he can buy a new racing car for his son. He returns to the longed-for car racing and wins against the eternal rival of the Munroe family. The Ford Mustang in American pop culture is a symbol of freedom, liberty and strength. In *Trading Paint*, it gains additional meaning, namely that of victory over one's fate, of overcoming the mourning of a lost loved one, of family reconciliation, of following a sports tradition.

At times, however, we are not dealing with any physical symbol used in a film but rather, one might say, a metaphysical one. In *The Overcomer*, a quotation from St. Paul's Letter to the Ephesians, chapters 1–2, plays an pivotal role. Hannah Scott is a student at a Christian high school, raised alone by her grandmother, after the death of her mother and the passing of their father. She takes up cross–country training despite the asthma she suffers from. Her coach John Harrison is initially reluctant to care for the talented athlete. Once in hospital he meets a patient, Thomas Hill, who turns out to be Hannah's father and a former cross-country champion. He has lost his sight due to complications from drug abuse. Hannah doesn't even know he exists. With the support of her coach, his teacher wife Amy, and school principal Olivia Brooks, Hannah decides to turn her life around, reconcile with her father, and compete in a state cross-country competition. She writes down passages from the letter of St. Paul, especially about redemption and forgiveness of sins, and becomes a Christian. Through this reading and prayer she manages to win the final race. Hannah also has with her a motivational video of her father's words, which she listens to while competing.

A similar metaphysical object is the book that the eponymous *Brian Banks* receives from prison tutor Jerome Johnson. It is a copy of James Allen's 1903 motivational manual As a Man Thinketh. Johnson includes a dedication with the words: all you can control in life is how you respond to it. This makes the player take up the fight for his release from prison and return to professional football. In *Jungleland*, such a metaphysical symbol is the flyer for his own dry–cleaning business, which Walter "Lion" Kaminski dreams of after ending his illegal fistfights. Unfortunately, he is persuaded to follow a toxic sports career by his brother Stanley. They travel across America dreaming of a stable life and a good job, along with dancer Mary "Sky" McGinty, who is on the run from a mob boss. In *The Brawler* we deal primarily with the cultural symbolism of historical figures. Muhammad Ali is one of the most famous boxers, Sylvester Stallone is the author of the script and the actor playing the role of *Rocky*. The less popular Chuck Wepner, beats them both, one in the ring, the other in a legal dispute.

Many of the symbols analysed above have a Christian dimension, they refer directly to religion – such as St. Paul's Letter to the Ephesians – or through cultural naturalisation to Christian symbolism, such as the rock. We are also dealing with myth-making processes in American culture – for example, the Ford Mustang car or Muhammad Ali becomes a symbol. Watching contemporary American sports films we notice, therefore, apart from the narrative itself,

a clearly present semiotic layer of the athletes' existential struggles, manifested through the aforementioned symbols used in the films.

Athlete's moral dilemmas

The heroes of the analysed sports films experience difficult life situations, moral choices sometimes between two unpleasant possibilities. Most of these dilemmas concern personal relationships with loved ones. The drama itself seems to take place in the psyche of the protagonists, assuming different forms e.g. shyness, fear or addiction.

Family problems are the main motif of these struggles. First, the source of the athletes' moral dilemmas is the loss of a loved one. In *The Way Back* Jack loses his 9-year-old son to cancer, which is the cause of his alcoholism. He tries to fight his addiction and rekindle his relationship with his separated wife. However, his addiction returns when they both learn about the case of another terminally ill child. In *The Main Event,* teenage Leo is abandoned by his mother, left alone with his grandmother and father, who is trying to raise money to pay the mortgage. In *Safety* Ray loses his addicted mother for several years, feeling obliged to take legal custody of his brother Fahmarr. In *Overcomer* Hannah suffers the loss of her parents. They both appear to be dead, but it turns out that a patient the coach accidentally met in hospital is her missing father, and that drugs were the cause of all her family's woes. In *Trading Paint, on the* other hand, we have Sam's suffering after losing his wife in a car accident.

Secondly, the moral struggles seem to be motivated by complicated family relationships, such as father–son or brotherhood. In *Trading Paint* Sam wants his son Cam to continue his passion for car racing with him. He is painfully aware of his son's departure to join a rival team, Lynsky. In *Jungleland,* there is a toxic relationship between brothers. Walter "Lion" Kaminski wants to give up illegal fist–fighting and start his dream dry-cleaning business. His brother and manager Stanley prevents him from fulfilling these desires, seeing their future very differently as successful sports siblings together. Also Mary "Sky" McGinty, another character in this film, cannot forgive her mother for her new partner and, above all, for the way she refers to her dreams of a dance career.

Thirdly, in the catalogue of family relations, it is worth paying attention to marital relations. In *The Brawler,* despite his betrayals, Chuck can still count on the help of Phyllis Wepner. However, when his marriage finally falls apart, he bonds with his second wife Linda. New love seems to heal his sense of loss. His spouse inspires him to file a lawsuit against Stallone. In *The Way Back,* Jack apologises for past mistakes and renews his marriage to Angela, even though she is already dating another man. In *Overcomer,* coach John and teacher Alex Harrison form a compatible marriage. Religious faith plays an important role in their family life, they pray together and raise their sons in this spirit. There is therefore not always an elevated level of family complications.

We can also point to another plane of athletes' moral dilemmas, more related to their personal experience, primarily the search for their own identity. Here, drug and alcohol addictions are often the cause – and not the effect, as in the aftermath of losing a loved one in *The Way Back.* Such a protagonist is Chuck Wepner in *The Brawler.* A successful professional boxer, he doesn't really know who he is. He indulges in entertainment, casual sexual encounters and drug abuse. The personal struggles of athletes often result in their entanglement in the criminal world. This is the case in *Jungleland*, where the brothers take on a mafia job in exchange for paying off their debts and a contract for a high-paying fight. Sky – who they are to transport from Massachusetts to Nevada – is expecting the child of one of the bosses, Colonel Yates. She wants to get away from him and start life as a single but free mother. We also have other criminal entanglements in *The Brawler,* when several times Chuck returns to drug deals or becomes an accomplice in the trade of counterfeit sports memorabilia. The situation is completely different for Hannah in *Overcomer*, who tries to find her family roots, but also her cultural identity as a Christian. She too struggles with a kind of behavioural addiction. She steals valuable personal items from other students, but also from her coach. A yet different kind of personal struggle is encountered in *Brian Banks*. The protagonist struggles not with addiction, but with a wrongful rape accusation. His career breaks down, his life plans are thwarted, and he loses faith in his own worth. It is only with the help of prison tutor Jerome Johnson, lawyer Justin Brooks and artist Karina Cooper that he is able to shake off the false sense of guilt.

The above analyses reveal the non-sports moral struggles of the protagonists. We can also point to those related to athletic competition itself. In *The Main Event*, when Leo learns that his power mask was switched in the final fight, he nevertheless decides to finish the wrestling match.

He accomplishes this, not through physical superiority, but through personal cleverness. He finally believes in his own strength, the support of friends and loved ones proving to be the key motivator here. In *The Way Back* we see a fulfilled Jack as a victorious coach. His lonely struggle ends in a family, educational and, above all, sporting success. In *Safety* we watch Ray McElrathbey and his brother Fahmarr during the winning games of the Clemson Tigers team. The titular *Brian Banks* returns to active training with the help of coach Pete Caroll, and eventually – despite a significant drop in athletic form after years in prison – manages to play in his dream NFL game. Cam competing on Sam's team in the final competition in *Trading Paint* beats Linsky. At *Overcomer,* Hannah becomes a state champion in cross-country thanks to motivational recordings from her father Thomas, also a former champion in the sport. A slightly different kind of sporting victory is that in *Jungleland.* One could say that the fight won by "Lion" Kaminski is not so much the beginning of his career, as the end of sports-related compulsive behaviour and the beginning of own path without the imposing conditions of the older brother.

When analysing the moral dilemmas of athletes in contemporary American films, it is also worth noting the important role of social institutions in resolving them. In *Safety* Ray, he wins thanks to the Climson community, the support of his school, church, welfare, friendly sports decision-makers or the local media. The victory of the titular *Brian Banks* would not have been possible without the attitude of Justin Brooks, founder of the California Innocence Project, who also had to make a brave moral choice about whether to ultimately take on such a difficult legal contest in court. In Hannah's struggle in *Overcomer, the* Christian high school, the support of the teachers and the headmistress, plays an important role. Jack receives similar support in *The Way Back*, thanks to the wise attitude of the high school authorities he manages to overcome his addiction. In The *Main Event,* Leo experiences not only the help of his family and peers, but also professional wrestling players. In *Trading Paint, the* success of Cam Munroe and his father Sam would not have been possible without the friendship of the local racing community.

It can be said that in the American sports films analysed above, what is important is not so much the plot of the competitors' rivalry on the field or racetrack, but their internal struggle with themselves, overcoming family difficulties, establishing new relationships and renewing the existing ones, struggling with pain after the loss of loved ones or with their own identity. It is important that in this process of victory, the athletes do not remain alone experiencing the love of friends and concrete help from social institutions.

5. Conclusion

Contemporary American sports films have an important motivational value. Analysing both the historical, semiotic and moral aspects of the narratives about the protagonists, we see above all their internal struggles, their search for their own identity, their experienced family difficulties. To a lesser extent, it is a story about the sport competition itself, and more about building psychological support, also for us as an audience.

Religious symbolism plays an important role here. The very metaphor of a road or a rock, as well as the biblical references directly evoked, confirm the special presence of the moral and existential Christian message. The heroes fall, try to get back up, experience defeat again, until the final victory. The sporting competition itself is only an emanation of this process. The more important game takes place in the personal and family lives of the characters. There is a largely implicit religious message, naturalised by American culture, but essentially having to do with a religious foundation.

It is also possible to see a completely different image of sport from the one we often deal with in mass media messages. It is not just about entertainment, marketing, gaining TV ratings or celebrity popularity. Contemporary American film shifts the problem of the mediatisation of sport from a discussion of material or financial aspects back to the spiritual dimension. Thus, we are still confronted with media messages of a higher order – sometimes perhaps saturated with didacticism and moralising – but which are culturally significant and touch on the fundamental meaning of sport and life.

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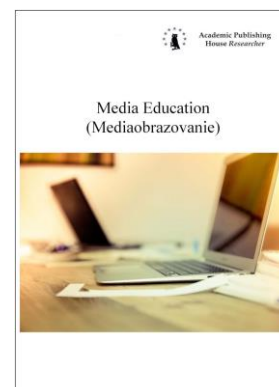
Theoretical Model and Technology of Anti-Russian Propaganda in Internet Communications of Modern Ukraine within the Framework of Various Student Groups' Media Literacy Education

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Abstract

In this article, as a result of content analysis, it is concluded that anti-Russian propaganda in the Internet communications of modern Ukraine in the media education framework of various groups of the population has become a reaction of the Ukrainian government in the field of education, culture, mass communications to the main political, ideological vectors of the Ukrainian state policy having been formed since 2014, and the conflict between Ukraine and Russia. Internet communications were chosen as the field of the anti-Russian media war as the most popular sources of information. Thus, the very process of media education, the positive impact of which is in demand all over the world, has become in Ukraine a kind of convenient, "civilized" cover for an anti-Russian media campaign aimed primarily at such target audiences as schoolchildren, students, young adults, and teachers.

Keywords: theoretical model, technology, anti-Russian propaganda, internet, communications, Ukraine, students, media literacy education.

1. Introduction

In our study, we proceed from a problematic situation, indicating contradictions and conflicts of interest arising within the framework of the thematic field of analysis and synthesis of the theoretical model and technology of anti-Russian propaganda in the Internet communications of modern Ukraine in the framework of media education of various groups. It was necessary to answer a challenging question: why and how has media education in modern Ukraine in many ways become an instrument of anti-Russian propaganda?

As a basic hypothesis that needs to be tested in the course of the study, we assume that anti-Russian propaganda in the Internet communications of modern Ukraine incorporated in media education is the reaction of the Ukrainian leadership in the field of education, culture, mass communications to the main political and ideological vectors of the Ukrainian state policy that have been shaped since 2014, and the conflict between Ukraine and Russia. Internet communications were chosen as the field of the anti-Russian media war as obviously the most popular and sought-after sources of information. To test this hypothesis, we have studied and analyzed several hundreds of Ukrainian media texts relating to media education field, posted on various media platforms.

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2. Materials and methods

We carried out: 1) collection of information about the state variables of the research object in a range of sources in order to identify and update the main features of the studied object, reflecting its essence and the most characteristic forms of its connections with the environment; 2) purposefully organized recording of the features of the research object (the process of anti-Russian propaganda in the Internet communications of modern Ukraine in the framework of media education of various groups of the population), the derivation of such features by means of analyzing the model of the studied object and situations where such features are manifested. In accordance with this, we used the following methods: generalization and classification, verification of the hypothesis, comparison (establishing the similarities and differences of certain phenomena in the Internet communications of modern Ukraine, related to the research topic; as a result of this kind of comparison, both special and common in these phenomena); measurements (in particular, the results of measuring the frequency of repetition of certain concepts, statements, fakes, etc. anti-Russian orientation, obtained in the course of content analysis of media texts posted on Ukrainian Internet portals and media education sites); typological method of analysis, taking into account specific types of media agencies, genres of media texts; a method of content analysis of various content-thematic aspects of anti-Russian propaganda media products, contributing to the shaping of certain opinions of the mass audience in its communication with Ukrainian media educational portals and sites, etc.

3. Discussion

In the course of the research, we studied the content of the main Ukrainian Internet portals related to the topic of media education and media literacy:

Академія Української Преси (Academy of Ukrainian Press) http://www.aup.com.ua/

Медіаосвіта та медіаграмотність (Media awareness and media literacy) https://medialiteracy.org.ua/

Медіапсихологія та медіаосвіта (Media psychology and media awareness) http://mediaosvita.org.ua/pro-nas/

Media Sapiens https://ms.detector.media/

Vox Ukraine https://voxukraine.org/

Stop Fake https://www.stopfake.org

Content analysis of all these portals shows that they all contain anti-Russian materials. Meanwhile, the typology of data of Ukrainian media and media education agencies is dominated by public organizations, often supported by Western state and public organizations and/or foundations: United States of America Embassy, USAID (USA), IREX (USA), Konrad-Adenauer-Stiftung (Germany), Deutsche Welle Akademie (Germany), Friedrich Naumann Stiftung für die Freiheit (Germany), Vidrodzhennya (J. Soros Foundation in Ukraine), etc.

The main genres used by Ukrainian Internet portals related to the topic of media education and media literacy are as follows: news; reports on current events (seminars, conferences related to media and/or media literacy education); review articles; analytical articles; the results of sociological surveys of various groups of the population; the results of checking media information (fact-checking); guidelines; teaching aids; collections of articles; monographs.

The anti-Russian thrust is, to varying degrees, inherent in the materials of all these genres, however, the media educational orientation is more emphasized, of course, in teaching manuals and textbooks.

For instance, the textbook for teachers "Media Literacy and Critical Thinking in Social Science Lessons" (Bakka et al., 2016: 129) uses a photograph of German officers posted in the LiveJournal by an anonymous person as an example of "fact-checking" and exposing "Russian propaganda" (https://ic.pics.livejournal.com/extra_web/28023659/8080/8080_original.jpg).

Indeed, this anonymous person (by the way, he is really not necessarily from Russia) in his blog in LiveJournal erroneously claims that the Ukrainian Nazi Stepan Bandera (1909-1959) is sitting among the Wehrmacht officers in the photo, and this causes indignation of the authors of the textbook "Media literacy and critical thinking in social studies lessons" (Bakka et al., 2016: 129). However, in fact, the authors of the manual use a simple manipulative technique: a post made by an individual blogger, his/her personal opinion is attributed to the official opinion of Russian media agencies, and thus, the authors of the textbook in this case pass off a marginal post of an anonymous blogger for Russian propaganda. Why are they doing this? The text of the textbook

itself (Bakka et al., 2016: 87) gives an unequivocal answer to this question: to create a positive image of Nazi S. Bandera as a fighter against the Bolsheviks for an independent Ukraine.

By the way, the trend of whitewashing Ukrainian Nazis is far from new for the media education movement in Ukraine. Back in 2010, Kiev published the curriculum "Media culture and media education of secondary school students: visual media culture" recommended by the Academic Council of the Institute of Social and Political Psychology of the National Academy of Pedagogical Sciences of Ukraine (protocol No. 10/10 of 4.11.2010) (Cherepovska, 2010), where it is suggested to instill in students patriotism and love for the homeland using the example of the Nazi Roman Shukhevych's life (1907–1950) (Cherepovska, 2010: 109). At a time when even nationalistic groups of Ukrainian researchers do not deny that R.Shukhevych served in the armed units of Nazi Germany until the beginning of 1943 (Lysenko, 2008).

It must be acknowledged that the propaganda of a positive image of the Nazis and, in particular, R. Shukhevych, continues by the Institute of Social and Political Psychology of the National Academy of Pedagogical Sciences of Ukraine today, too. For example, the employee of this organization N. Cherepovska in her textbook "Media educational resources for the development of patriotism and critical thinking", published in 2017, continues to promote the Nazis R. Shukhekvich, S. Bandera and their accomplices as national heroes of Ukraine for the patriotic education and media education of students and youth (Cherepovska, 2017: 117; 135-137).

N. Cherepovska argues that "a talented commander, a well-known cornet general, a true patriot of Ukraine, unconquered Roman Shukhevych, whose personal life was completely dedicated to serving Ukraine" is an appropriate role model of patriotism (Cherepovska, 2017: 135). S. Bandera's legacy is given a similar evaluation in the textbook "Media educational resources for the development of patriotism and critical thinking" (Cherepovska, 2017: 137).

It is worth mentioning that the most radical-minded activists of Ukrainian media education accuse even the President of Ukraine V. Zelensky of pro-Russian propaganda. Thus, O. Kharitonyuk argues that "everything that is happening now in Ukrainian politics and in Ukrainian society as a whole is the result of a planned, wicked and cold-blooded information war on the part of the Russian Federation. Through television programs and series that promote indifference to moral values, Russia, with the help of its agents of influence, is trying to create a different reality for Ukraine. ... One of such TV series is ... a political satire television series filmed in Ukraine ... about the election of a history teacher as the President of Ukraine. The main role of the history teacher in the series is played by Vladimir Zelensky. ... After analyzing all the seasons of the series, we can draw several conclusions: the series is Ukrainophobic, all characters- corrupt officials and politicians almost always end their speech with the words "Glory to Ukraine! " ...; it contains hints that the reforms that have been introduced in Ukraine are ineffective; ... the role of citizens' trust in the institution of parliamentarism, the role of decommunization is being devalued; the role of the European Union and financial assistance to Ukraine is diminished" (Kharitonyuk, 2020: 491-492).

Based on this kind of analysis of the film series *Servant of the People* comedy series, O. Kharitonyuk draws far-reaching conclusions that "we live in a time when information kills us. It is killing our identity, culture, history and national memory. Putin will not stop in the process of destroying the Ukrainian nation until the nation stops this process itself. To maintain critical thinking at all times of toxic content" one requires media literacy and fact-checking (Kharitonyuk, 2020: 491-492).

The article by O. Kharitonyuk is one of many where the main reason for the development of the media education movement in Ukraine is called "Russian aggression" (see, for example: Dorosh, 2014; Koropatnyk, 2017; 2020; Zental, 2020). Although the factor of "aggression" and "occupation" is presented on Ukrainian Internet portals in other contexts as well (Filonenko, 2020; Lazorenko, 2020; Yuksel, 2020, etc.).

For example, M. Dorosh gives a positive answer to her own question: "Is war the finest hour for media education?" alleging that media literacy is necessary precisely in the context of an information war with Russia (Dorosh, 2014). Of course, the article by M. Dorosh and many other Ukrainian authors "for objectivity reasons" contains references to the European experience of media education, to certain documents of the European Union or UNESCO, but all this is a kind of "smokescreen" in order to redirect readers to the slogan in the title of the article.

Similar messages are contained in the textbook "Media Literacy for Librarians" (Zorya et al., 2021: 27) and in other online publications (Collection ..., 2015; 2017; 2020; Emets-Dobronosova, 2014; Naidenova, Dyatel, 2020 and etc.).

One of the most prominent supporters of the transformation of media education in Ukraine into the process of anti-Russian propaganda is M. Koropatnyk, who claims that the "hybrid war" unleashed by Russia against Ukraine, its informational, propagandistic and psychological components, require significant adjustments to the forms and content of media education, especially from the point of view of the critical thinking development, the ability to adequately assess various types of information. ... there are objective reasons for including media education in educational institutions' programs – from preschool to higher and postgraduate education ... with the obligatory consideration of the "hybrid war" factor. They are the basis for defining one of the competencies of the new Ukrainian school, as information-digital, which provides for the development of media and information literacy, and, consequently, qualitatively new, modern approaches in the professional training of educators and researchers" (Koropatnyk, 2020 : 23-24).

M. Koropatnyk believes that it is necessary "to clearly identify the vulnerabilities of Russian propagandists so as to include them in programs with media and information literacy in order to properly inform the population, including about events in critical regions of Ukraine" (Koropatnyk, 2017: 370).

In so doing, the Ukrainian media educator accuses the Ukrainian authorities of the fact that their reaction "to Russian propaganda was not very successful, since it was based on a policy of prohibitions and gave additional trump cards in the hands of Russian propagandists in the West, as well as in working with the population of the occupied territories" (Koropatnyk, 2017: 357), while the "aggressor country" supplied media "fakes and hate speech directed against Ukraine and everything Ukrainian (in particular, such vocabulary as "punishers", "junta", "fascists" , "Ukrops", etc.), manipulative interpretation of political processes in Ukraine, coverage of events from only one side, references to anonymous or unverified sources" (Koropatnyk, 2017: 359).

Further on M. Koropatnyk expresses regret that, "considering the problems of correlation of media educational approaches in the coverage of events in Donbass, it is worth paying attention to a number of features of the region, they do not contribute to the state process and lead to negative consequences. First, Eastern Ukraine and Donbass, as its main part, is poorly integrated into all-Ukrainian processes, the population speaks mainly Russian, listens and watches mainly Russian and local channels, reads Russian and local newspapers, has its own local leaders, recognizes Russian and Soviet heroes" (Koropatnyk, 2017: 367).

Ukrainian authorities turned off the broadcast of the main Russian TV channels on their territory, and on March 13, 2020, V. Zelensky signed the law "On complete general secondary education", which since September of the same year has liquidated Russian-language schools in Ukraine and abolished programs training in the Russian language (Law ..., 2020), thereby depriving millions of citizens of this country to study in their native language.

In addition, in the collection of articles "Cyber socialization" published by the Institute of Social and Political Psychology of the National Academy of Pedagogical Sciences of Ukraine, the expansion of anti-Russian media activities at the state and public levels is noted with appreciation: "On December 2, 2014, the Ministry of Information Policy of Ukraine was created - the central executive body that ensures the formation and implements state policy in the areas of information sovereignty of Ukraine, state foreign broadcasting and information security. With the support of this Ministry, in February 2015, the Information Forces of Ukraine project was created to recruit and mobilize volunteers to actively participate in the confrontation with the anti-Ukrainian side in the hybrid war. The project was joined by Internet users, including bloggers, journalists and volunteers, whose purpose was to track information provocations against Ukraine, the lies of the propaganda in Russian media and the spread of counter-propaganda. Thus, the importance of ensuring information security in Ukraine during a hybrid war was realized at the national political level using certain institutional innovations. ... On February 28, 2017, the Doctrine of Information Security of Ukraine entered into force, the purpose of which is to clarify the foundations for the formation and implementation of state information policy, primarily to counter the destructive information influence of the Russian Federation in the context of the hybrid war unleashed by it. It is important to note that among the priorities of state policy defined in the Doctrine, the prerequisites for the adoption on May 15, 2017 by Decree of the President of Ukraine No. 133/2017 were identified, which led to the blocking of access to a number of Russian

Internet resources in Ukraine, including popular social networks and postal services" (Zental, 2020: 50 -51).

Certainly, a higher level academic/research materials (although often also anti-Russian) are also published in Ukraine, with media analytics built not on straightforward propaganda and counter-propaganda, but on the generalized laws of information wars (see, for example: Pocheptsov, 2015; 2016; 2017, etc.).

Whilst, continually accusing Russia of aggression and war, there have not been attempts on the part of Ukrainian media culture activists and media educators to ask some questions, very important for understanding the policy of the modern Ukrainian leadership: "Why has Ukraine since the overthrow of the President Yanukovych (2014) not severed diplomatic relations with the "aggressor country"?, "Why is Ukraine continuing to transit gas through a pipe coming from Russia from 2014 to the present?", "Why has Ukraine, in spite of repeatedly declaring "European democratic values", since autumn 2020 deprived millions of its Russian-speaking citizens of the right to study in their mother tongue?"

It should be emphasized that these questions are not being raised by media educators from Europe and the United States too (Culver, Grizzle, 2017; European Commission, 2018; Fake news …, 2018; Giles, 2016; Murrok et al., 2018; NATO, 2016; Silverman, 2015; Singh et al., 2016; Sturhetski, 2018; UNESCO, 2021; Wilson, 2019). By helping Ukraine to develop democracy and media literacy, Western media educators and researchers of media culture are not bothered by the fact that in Ukraine the Nazis (R. Shukhevych and others) have been turned into national heroes and dozens of monuments in their honour were erected all over the country.

4. Results
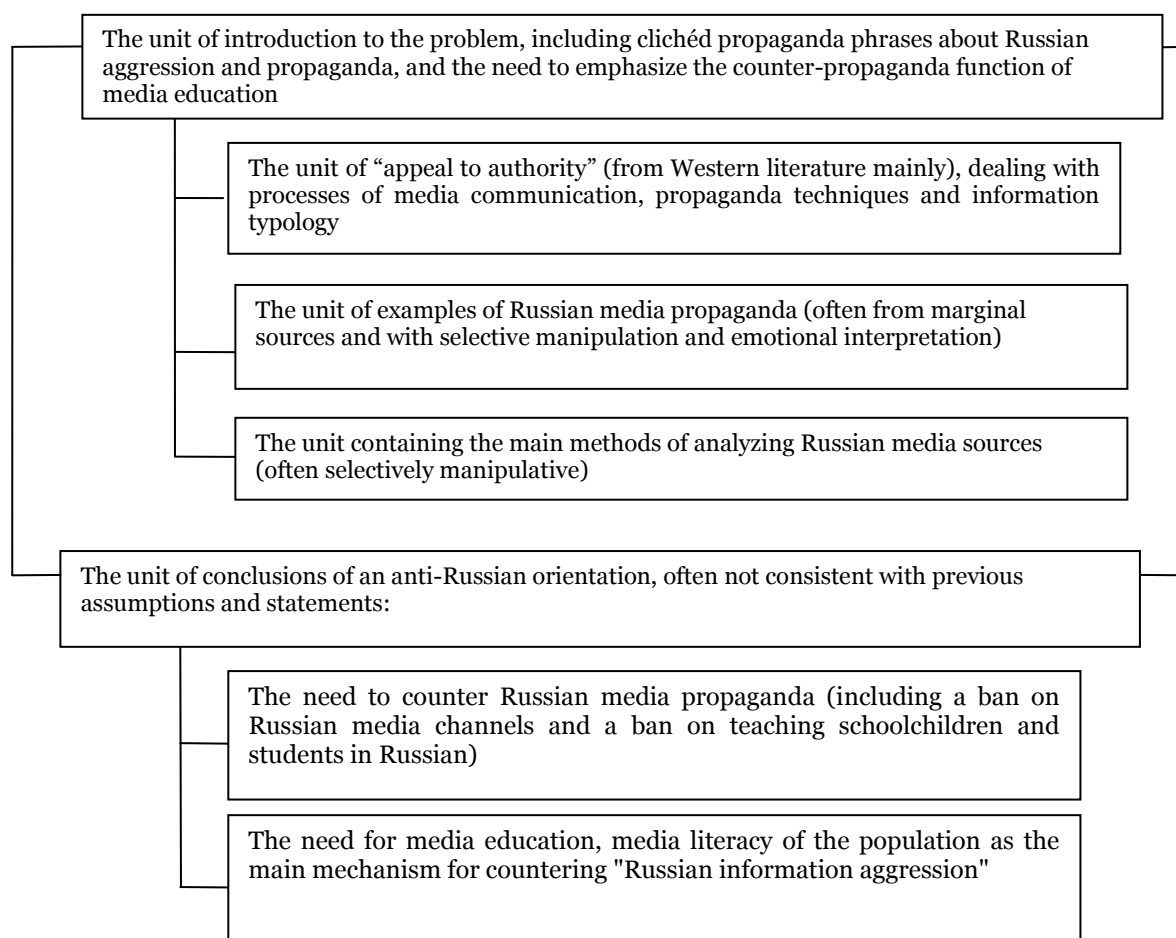
Fig. 1. The basic model of anti-Russian propaganda in the Internet communications of modern Ukraine in the framework of media education for various groups of the population (2014–2021)

The analysis of anti-Russian propaganda technologies in Internet communications in modern Ukraine within the framework of media education for various groups (2014–2021) shows that its basic theoretical model includes the following units:

- a unit of introduction to the problem, including clichéd propaganda phrases about Russian aggression and propaganda, and the need to emphasize the counter-propaganda function of media education;

- a unit of "appeal to authority" (a brief review of literature on media education, media manipulation, information wars with an emphasis on the political positions of the European Union, the United States, the concepts of Western scientists in the field of media culture, media education and political science, UNESCO documents, etc.). Meanwhile, anti-Russian phrases are carefully chosen from a wide range of scientific literature;

- a unit of examples of Russian media propaganda (often from marginal sources and with selective manipulation and emotional interpretation);

- a unit containing the main methods of analyzing Russian media sources (often selectively manipulative);

- a unit of conclusions of an anti-Russian orientation, often in no way arising from the previously cited media examples.

As a result of the analysis of several hundreds sources related to anti-Russian propaganda technologies in Internet communications of modern Ukraine in the framework of media education of various population groups (2014-2021), we have synthesized the following graphically presented theoretical model (Figure 1).

5. Conclusion

The findings of our research have confirmed the hypothesis: 1) on the one hand, anti-Russian propaganda in the Internet communications of modern Ukraine in the framework of Ukrainian citizens' media education has become the reaction of the Ukrainian leadership in the field of education, culture, mass communications to the main political, ideological vectors of the Ukrainian state policy that has developed since 2014 due to the political tension between Ukraine and Russia. Internet communications were chosen as the field of the anti-Russian media war as the most popular and accessible source of information; 2) on the other hand, it should be admitted that the very essence of media education, recognized as means of creatively and wisely engaging with media to promote *equality, intercultural dialogue, peace,* freedom of expression and access to information (https://en.unesco.org/themes/media-and-information-literacy), has become in Ukraine a kind of a convenient "civilized" cover for one-sided, anti-Russian biased media campaign aimed primarily at such target audience groups as schoolchildren, students, young adults, and school teachers.

6. Acknowledgments

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Educational E-escape Room as an Educational Method of Media Literacy Training for Future Teachers During the COVID-19 Pandemic

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Abstract

In the face of the global crisis of the Covid-19 pandemic, the training of future teachers, just like the whole formal education, has mostly moved to e-learning or blended-learning. This also applies to increasing media literacy knowledge, skills and competences.

Media education – understood as developing an informed, critical, selective and comprehensive approach to media, information and digital competences with regard to the multilateral creation of messages and the use of technological tools – has become an even clearer necessity in the age of the Covid-19 pandemic. The global situation calls for new innovative methods and techniques that can be implemented in distance learning.

The article presents studies on the use of a digital escape room in the distance training of future teachers in the field of media competences. The studies apply participatory observation as part of virtual ethnography and analysis of audio-visual works in the form of digital designs of escape rooms made by students of various faculties. The main problem comprises three specific research problems: 1. What thematic content dominated in the escape room designs and how did it relate to the media competence category in *the Catalogue of Media, Information and Digital Competences*? 2. What are the advantages and disadvantages of designing a digital escape room in media education as perceived by the active creators/authors of such rooms? 3. How do passive players rate the potential of the escape room method in extending media literacy?

The results of the exploration and analyses indicate that the educational digital escape room has a great potential for effective increase in media literacy among young people and young adults.

Keywords: media education, escape room, Covid-19 pandemic, post-pandemic media literacy, gamification.

1. Introduction

The global Covid-19 pandemic and the resulting progressive social revolution in the world of media and technology have clearly shown how many advantages there are in new media and technologies, but also revealed the associated risks. On the one hand, researchers and analysts as well as almost every citizen could observe how in a relatively rapid period of time many economic activities, industries and education areas started to use the media space, including in particular cyberspace – more or less effectively – in order to continue their activities and operations. People in many countries around the world have moved their work, education as well as establishing and maintaining contacts online. This can be called "digital citizenship" (Buchholz et al., 2020).

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However on the other hand, new problems and challenges have emerged; they are of technological nature (e.g. inability to use devices and tools; global overload of internet links); economic and technological nature (e.g. widening the gap in access to technological devices) and social nature (e.g. intensifying the spread of fake news on the Internet in particular in the context of the pandemic; disrupting bonds and direct contacts).

Taking into account especially the last aspect – the social one, it can be assumed that the need for functioning in the world of the media and new technologies in an open, critical, selective but also creative way in terms of knowledge, skills and social competences is particularly immense nowadays.

Media education is seen as a response to this challenge. Hence, who should educate how to receive media messages and how to function in the media reality? The family, school teachers, public and non-governmental organisations and the media themselves are the ones in charge. Experts emphasise how crucial it is to involve numerous entities and institutions (Fedorov, Levitskaya, 2015). Very often this is not the case and it is the teacher who is expected by the society to disseminate media literary (especially among the youngest users).

This is why it is so important to implement media education issues in formal teacher training programmes. There is currently a high degree of differentiation among countries in the field of higher education and teacher vocational training policies. The ever-changing environment is forcing the future expansion of these issues in education programmes for tutors, educators and school teachers.

Due to the Covid-19 pandemic in Poland from March 2020 up to mid-2021, a fully distance or hybrid model of learning was mostly used to train future teachers at universities (Dubey, Pandey, 2020; Malak, 2020). Consequently, new channels of communication and teaching were introduced (e.g. MS Teams, Skype, Moodle, Zoom, Google Classroom, ClickMeeting) and methods of working with students were instantly adapted to the remote reality.

This also applies to the new faces of media education. This article describes the context of using the method of a digital escape room in media education for future teachers.

The aim of the following studies was to address the research problem, which was formulated as follows: how can a digital escape room be used for training future teachers in media education?

2. Materials and methods
Two qualitative test methods were used to address the formulated research problem: participatory observation as part of virtual ethnography (Jemielniak, 2013); analysis of works which comprised audio-visual resources in the form of digital designs of escape rooms

In addition, the literature on the subject was reviewed and a document entitled *the Catalogue of Media, Information and Digital Competences* was analysed. The document was created in 2014 and its authors referred to two scientific models: the model of access to new media by J. van Dijk and the model of "information-wisdom" by N. Postman (Budzisz et al., 2014). The Catalogue contains 10 competence categories, broken down by education stages.

The study was conducted in the academic year 2020/2021, when media education related content was implemented in the curricula of various courses. Students of pedagogy, early school and pre-school education, biology, chemistry, materials engineering, library science and foreign languages philology at the University of Silesia in Katowice (Poland) were introduced to selected aspects of media education (most often in the form of lectures or classes) during remote meetings on the MS Teams platform. At a later stage, they took part in a virtual escape room game. At a final stage, they prepared in pairs designs of their own e-escape rooms using the Genial.ly platform in the broad sense of media literacy.

3. Discussion
Game Based Learning (GBL) is an increasingly popular trend in formal and informal education across various areas. Both school (child and youth) and university classrooms as well as in adult training, games are increasingly present and the entire teaching process can be gamified (Rodwald, 2019; Swacha 2015; Vanek, Peterson, 2016). LARP, ARG and escape rooms in the context of education are also the subject of scientific and methodological considerations (Connolly at al., 2011; Maragliano, 2020; Vanek et al., 2016). In 2017, researchers in the UK conducted pilot studies among 13 college teachers and it turned out that the respondents showed a strong interest

in escape room-based education ("EscapeED") in their own professional practice. The study looked at offline escape rooms (Clarke et al., 2017: 84; Fotaris, Mastoras, 2019).

Researchers emphasise the need to use teaching methods that engage and motivate to act to a greater degree, highlighting the benefits of escape room games from the point of view of the participant – the student (Wise et al., 2018). According to Fotaris and Mastoras, who reviewed scientific literature on escape rooms, this is an innovative method that promotes cooperation, teamwork, commitment and perseverance in the performance of tasks as well as strengthening social relations and learning through group decisions (Fotaris et al., 2019).

An escape room in physical classroom setting is not always possible or optimal. Recently, researchers have also been describing escape rooms based on technology, online space, cyberactivity and network activities (López-Pernas et al., 2021; Makri et al., 2021; Neumann et al., 2020; Vergne, et al., 2020). Researchers in Spain used the Genial.ly platform to teach mathematics in secondary schools and demonstrated that the students were more motivated and rated teamwork higher, while at the same time their qualifications increased (Jiménez et al, 2020).

The global coronavirus pandemic forced a sudden and unprecedently intense revolution in remote digital education. The common global challenges faced by both educators and students were quickly recognised (Dubey et al., 2020).

New digitised teaching and distance learning methods were also quickly searched for and implemented. One of them is a digital escape room described below.

Can an escape room of this type be used effectively not only in the training of future teachers, but also as a way of educating about media through media? The comprehensive change and continued flexibility of the media and digital competence development programme have long been promoted (Buckingham, 2009), but the focus on these issues in today's world seems particularly important.

4. Results

The study was conducted during classes carried out through the MS Teams platform in the academic year 2020/2021. At the first stage, 91 students of various faculties – who are preparing to work in the teaching profession – were acquainted with the issue of media education, including in particular: the essence of the media literacy concept, ways of developing media competences and media operation mechanisms, including opportunities and threats related to the so-called new media and technologies. At the next stage, all the participants took part in solving puzzles in some of the digital escape rooms. The educational method of escape rooms itself was introduced and throughout the project the students had access to audio-visual resources on the subject. At the third stage, the students divided into 3-5 member teams and were requested to prepare an escape room related to any topic and story.

10 escape rooms which fell within the thematic scope of media education in the broad sense were selected for further analysis. In total, 42 people participated in the creation of such escape rooms.

To find the answer to the question raised in the main problem, three specific problems were formulated and the results were presented in relation to these problems.

What topics dominated in the escape room designs and how did they relate to the media competence category?

All the analysed escape room designs were prepared by the students in an interactive form on the Genial.ly platform. The task of the participants was to get out of some kind of a labyrinth of the created premises or/and places; to make a passage or complete a mission (e.g. to set the main character free). All the ideas referred to the concept of original escape rooms that operate as a place of entertainment in the physical offline world based on a quest cage or escape room. The adventure or criminal theme dominated in the designs. In order to perform the task, the participants had to solve a number of puzzles and tasks set up in media education issues, most of which applied to the new media. In 60 % of the designs, the story was additionally based on a film motif. The teams that prepared such works got acquainted with the films at the first stage. Thus, the analysis of cinematography was an added value in this case.

10 escape rooms were analysed qualitatively in content terms. The presence of content was assessed in ten thematic areas of media, information and digital competences according *to the Catalogue of Media, Information and Digital Competences* (Budzisz et al., 2014). The analysis results are shown in Table 1.

The table shows the degree of content presence in the following areas of competence:

I. *Use of information* – about the effective search and organisation of information, as well as an assessment of how reliable the sources are.

II. *An individual in the media environment* – about communicating via the media, building an image and acting in online communities.

III. *Media language* – about the meaning of words, picture and sound, as well as functions of media messages and communication culture.

IV. *Creative use of the media* – about creating and presenting the user's own creativity in the media.

V. *Ethics* – about seeking answers to questions about good, evil and freedom limits in the media.

VI. *Security* – about anonymity, privacy and basic principles for safe use of the media.

VII. *Law* – about the rights of media users and institutions established to defend such rights.

VIII. *Economic aspects of media activities* – about advertising, the value of information, financing and the media market.

IX. *Digital competence* – about the basics of computer use and in particular IT thinking.

X. *Mobile security* – safe use of mobile devices (Budzisz et al., 2014).

Table 1. Presence of media literacy content in the analysed escape rooms with reference to media competence categories

Authors' own titles of media education escape rooms created by students	Thematic areas of competences according to the "Catalogue of Media, Information and Digital Competences" by Fundacja Nowoczesna Polska ("Modern Poland" Foundation)									
	I	II	III	IV	V	VI	VII	VIII	IX	X
Pixel's Adventures	XXX	-	-	-	X	XX	-	-	XXX	XXX
*Harry Potter and Cyberspace Secrets**	XXX	X	X	-	XX	XXX	-	-	XXX	XXX
Cybercrime	XXX	X	X	-	X	XXX	X	-	XX	XXX
*Kevin Alone in Cyberspace (Home Alone)**	XX	XX	XX	X	X	XX	X	-	X	XX
*Harry Potter and Prisoners in Cyberspace**	XX	X	-	-	XXX	XX	XX	-	XX	XX
*Do Not Trust Anyone (Casa de Papel)**	XX	XX	-	X	X	XXX	X	-	-	X
*Identity Theft (Shrek)**	XX	-	-	-	-	X	XX	-	-	XX
*"Cyber hate-saurs" (Jurassic Park)**	X	X	-	-	-		-	-	-	X
Lesson Learned by Adam	XX	X	-	-	XX	X	-	-	XX	X

Murderer	-	-	-	-	-	XX	-	-	-	XX
Presence Indicator (PI) – total in the category	20	9	4	2	10	20	7	0	13	20

- no content in this thematic area
X low degree of presence in this thematic area
XX average degree of content presence in this thematic area
XXX high degree of content presence in this thematic area

* Escape room based on a film or series story (in addition to media education, the authors had analysed the film and created a story on its basis for their design)

Each of the analysed escape rooms contained content from at least two areas. None of them related to all of the 10 categories. The most common content connected with developing media, information and digital competences referred to areas I, VI and X (Presence Indicator PI = 20). In the case of Categories VI "Security" and X "Mobile Security" all 10 designs referred to this category. 9 out of the 10 escape rooms covered topics falling under Category I "Use of information". Digital safety (DL) is one of the key components of digital literacy, but it is a heterogeneous topic (Tomczyk, 2020) and the educational effects in this field are usually varied.

It should be stressed that the designs which had content relating to security in the media, anonymity, privacy as well as information search and processing rules were mainly connected with the new media: the Internet and mobile phone. Generally, the only link with the issue of traditional media, namely the Triad: the press – radio – television is the leitmotif of the story in the escape room, which is based on a film, often a cinema motion picture.

None of the analysed escape rooms covers educational effects in Category VIII "Economic aspects of media activities" (PI=0). This issue applies to the financing of the media market, advertising mechanisms and the value of information. As results from the observations of the groups during the work on the designs, this may be due to the difficulties which these issues pose to the authors themselves. A very low content presence indicator (PI=2) was also recorded in Category IV "Creative use of the media". This may be worrying because, given that in the new media environment every user is at present both the recipient and the sender of media messages – the process of creating and disseminating information is extremely important. Media education also includes creating a creative and active attitude among media users. In this case, the tasks in the escape room designs largely ignored this aspect. This may be due to the specificity of the method itself. The creative aspect is strongly present at the stage of creating the escape room (i.e. for the active creator), but no so much for the players.

What are the advantages and disadvantages of designing a digital escape room in media education as perceived by the authors of the designs (active creators)?

The analysis of the works was complemented by observation and a group interview of the participants. The researcher was interested in the opinion of the students – the authors of the analysed designs (N=42) on the advantages and disadvantages of a digital escape room as a method in media education.

The positive aspects of the teamwork on the project included:
- broadening their own knowledge of media education;
- improving skills to use technological and digital tools, i.e. escape rooms;
- converging the theoretical knowledge of media education and the use of digital tools in creating the design;
- developing the social interaction online in the creation of a digital design (MS Teams, Genial.ly, Facebook);
- edutainment and gamification which are the essence of the use of escape rooms in education.

According to the respondents, the negative aspects of the study included:

- difficulties of translating selected issues of media education into puzzles and specific tasks in the escape room formula;
- large workload in creating the design;
- the assignment was time-consuming.

How do the respondents (passive players) rate the potential of the escape room method in extending media literacy?

In addition to analysing the works and observation of people who decided to prepare the escape rooms aimed at improving media literacy (N=42), all those who participated in the media education classes and resolved the quest in the escape rooms prepared earlier (N=91) were asked for their opinion on the potential of this method. The results are presented in Table 2.

Table 2 Assessed potential of the effective implementation of a digital escape room in selected areas of media education (N=91)

| Range of the method potential | Potential rating in a 5-grade scale | | | | |
	Very positive 5	4	3	2	Very negative 1
Increase knowledge about the media	89 97.80 %	1 1.09 %	1 1.09 %	0	0
Develop a critical and selective attitude towards media messages	79 86.81 %	1 1.09 %	9 9.89 %	2 2.19 %	0
Improve media literacy and creativity	30 32.96 %	25 27.47 %	14 15.38 %	21 23.08 %	1 1.09 %
Stimulate social competences	42 46.15 %	20 21.97 %	18 19.78 %	11 12.08 %	0

At this stage, the players who did not necessarily were at the same time the creators were asked for an opinion. 89 of 91 people (97.8 %) participating in this activity rate it very positively in the context of a method with the potential to raise awareness about the media. 78 students (85.7 %) rate the escape room potential in developing a critical and selective attitude towards media messages very positively. Media literacy and creative attitude as a result of using an escape room in media education are also interesting elements for the researcher. In this case, the opinions were more varied. Although the greatest portion of the respondents rate the potential very positively, i.e. 30 out of 91 (32.9 %), but as many as 27.4 % rate it rather positively and 23 % (21 respondents) rather negatively. 14 people (15.3 %) chose 3 – an average scale grade, and one person assessed the potential very negatively. The opinion of the group as a whole (N=91) is confirmed by practical activities and works that were created at the subsequent stage (N=42), because as mentioned above (Table 1), the competence category of creative use of the media is found only in two escape rooms and what is more, at a low level. Overall, the PI was only 2 (PI=2).

Those who participated in the escape rooms as participants highly rated the stimulation of social competences, since 42 people (46.1 %) very positively assessed the potential of the method in this respect. This may be due to the need to work together to solve tasks and puzzles. Cooperation as part of gamification is strongly present here. The digital space did not prevent this aspect from being highly scored, as is the case for escape rooms in the offline world.

5. Conclusion

At present, media education and media-digital education are particularly important. Media literacy should be promoted among all generations of media and technology users. The Covid-19 pandemic revealed a number of inequalities in access to technologies and the resulting digital poverty. Additionally, it turned out how much countries (particularly the highly developed ones) rely on the

Internet and cyberspace to keep their societies functioning in the educational, political, economic, cultural and social areas. On the one hand, media use technology skills are important, and on the other hand, it is necessary to raise the awareness of the mechanisms of their social operation.

Particularly in view of the latter aspect, at present media education calls for changes and new solutions. The vocational training of future teachers should cover these issues in a global and systemic way. The search for new and creative ways to develop the media competences of teachers themselves and training them how they should teach others in this respect is currently a priority. Modern teaching methods and educational trends such as blended learning, mobile learning, gamification, edutainment or visual thinking ought to become the reality "here and now" and should be included in national media education curricula. The online educational escape room is one example that uses digital tools on the one hand, and gamification and edutainment elements on the other hand. Perhaps this is what the post-pandemic media education should look like.

The analyses show that digital escape rooms may be applied in higher education for training future teachers in the field of media and digital education in a number of thematic areas of this issue.

In addition, the respondents emphasised the potential of the method itself, particularly in extending the knowledge, stimulating a critical and selective attitude towards media messages and encouraging the development of cooperation and social competences during teamwork.

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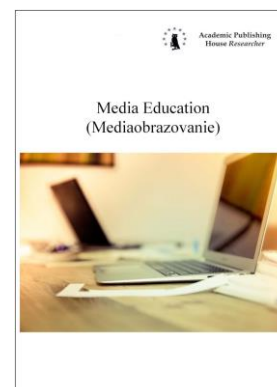
The Usage of Educational Media Resources for the Development of the Personality of Children in a Family: the Analysis of Parental Opinions

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Abstract

The article analyzes the parental opinion on features of the usage of modern media resources in organizing for the development of the personality process in a family. The purpose of research was to study of parents' understanding of the goals and objectives of media education and also the real parents' needs in media resources to facilitate the process of personality development their children and give them new information about the process of education. We used the following methods of cognition: a problem method, a survey method, a system-structural method. The study involved 500 parents from different regions of Russia (62 regions). Parents were asked 6 questions. The survey showed that parents confuse the concepts of "media education" and "information communication technologies". They mean digital education by media education. This creates a false understanding of the goals of media education. Also most often parents refer to media resources to look for ready-made solutions to educational tasks for their children. At the same time the potential of educational media platforms and other resources for personality development children remains little in demand. The use of media resources by parents to study various approaches to raising children is difficult due to the peculiarities of people mentality of the country, accustomed to adopt the model of education from parent family. The study made it possible to identify the difficulties of learning schoolchildren with the help of media resources. It concludes that, first of all, parents do not indicate the difficulty of a technical nature (the lack of a computer in the family, the lack of an Internet connection) and distrust to the usage of new information technologies as children's personality development tools. The difficulties were in organizing qualitative learning process in new conditions that children could master with a high degree of motivation and independence. Parents are often not aware of the goals and objectives of media education. Therefore, parents and children need clarification about the goals of media education. Competent pedagogical support of the media education process can help parents become "allies", and not "opponents" of teachers in the formation of media skills of schoolchildren.

Keywords: media education, media technology, education, family upbringing, media competence, learning difficulties, survey, modeling, parents, forms of control, learning quality.

1. Introduction

Currently, parents use various types of media resources to help their schoolchildren actively. However, most often these media resources are used as an opportunity to get a ready-made solution to a particular educational task. At the same time parents, on their own initiative, resort to organize teaching their children with the help of electronic educational platforms, online courses

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for the development of certain skills and abilities occasionally. Also parents get knowledge about raising children in a family by reading special literature posted on various sites devoted to parenting rarely.

Thus, the potential of media resources located on educational sites on the Internet is not always in demand by modern parents. This raises the need for a thorough study of the parental opinion in Russia in order to make it possible to use media resources in the education and upbringing of their children actively. This will enable children to master the modern means of mass communication with the aid of media technologies.

2. Materials and methods

The main source for the creation of the article was the survey of parental community. The resource for conducting the survey was the Internet communication network, which made it possible to study the problem by involving 500 people in the schoolchildren parents survey from different regions of Russia (62 regions in total).

The method of online surveys was used as a basic and effective way of collecting and processing primary information during this sociological research. The platform for conducting such an online survey was the multi-million social network *VKontakte*, which is in great demand among Russians. According to experts, the social network *VKontakte* in October 2020 had a total audience of 97 million people.

The author of this study posted on the *VKontakte* social network an invitation for parents ready to take part in the survey. Thus, the survey was organized using remote interaction.

1234 users of the social network expressed their desire to take part in the study and answer the questions of the proposed questionnaire. 500 people were selected from them. The selection criterion was the place of residence of the respondents. The region of residence was taken into account, as well as the place of residence (rural area, small town, large city). This was done in order to obtain adequate survey results, allowing to establish the features of the use of educational media resources in teaching and raising children in a family within the Russian Federation. The fact that parents living in rural areas and remote parts of the country may have less access to media resources due to the low availability of the Internet communication network for them was also taken into consideration.

In total, 376 people from urban areas (75.2 % of the total number of respondents) and 124 people from rural areas (24.8 % of the total number of respondents) took part in the study.

This ratio of the number of parents living in urban and rural areas, in general, correlates with the percentage distribution of urban and rural residents in the Russian Federation. For example, the Federal State Statistics Service published data according to which, by January 1, 2021, the urban population in the Russian Federation is 74.95 %, and the rural population is 25.44 %.

Among the respondents who took part in the survey, 72 people were residents of megalopolises (this is 14.4 % of the number of those who took part in the study), 181 respondents (36.2 %) were residents of cities with the population of more than half a million people, 78 people (15.6 %) were residents of cities with the population of more than 100,000 people, 45 people (9 %) were residents of small towns with the population below 100,000 people.

The selection of respondents made it possible to study the opinion of the parental community, which can be attributed to both the urban and rural population of the country. At the same time, among the urban population, groups of respondents living in different by population cities were identified. All this made it possible to make the interpretation of the research results reliable.

The age of the parents who took part in the survey ranged from 25 to 45 years.

Various methods of cognition were used in the study.

There is a survey method among them. This method helped to determine the position of the parental community in relation to the use of educational media resources in teaching and raising children in a family. The problematic method was also used. It provided an opportunity to reproduce the evaluative approach to the problem of teaching and raising children using media technologies in new conditions. The study used the systemic-structural method. It made it possible to identify the main models of the usage of educational media resources in the teaching and upbringing of children in a family by parents in the Russian Federation.

3. Discussion

Media education is based on the use of mass communication and information for the personal development of students. This is how media education is viewed by Y.N. Usov. The scientist points out that thanks to the child's attraction to modern media resources, his creative activity is strengthened, and opportunities for intellectual and emotional development develop (Usov, 1998).

This means that it is important to determine the potential of media resources that can be used in organizing the development of the personality of children in the family. This contributes to shaping children's media skills.

There are different reflections in science how positive the usage of media resources for the development of a young person's personality in society is (Scannell, 2017). Scientists come to the conclusion that with a well-organized usage of media technologies in the learning process, this can have a positive impact on the development of the cognitive and personal spheres of children (Kabha, 2019). This circumstance is indicated by other scientists, such as D. Taylor, J. Grant, H. Hamdy, L. Grant and others, who consider media technologies as a promising direction in the education of modern children (Taylor et al., 2020).

According to A. Silverblatt, educational media resources enable to train the personality of a person who can analyze the media information received, learn to think critically (Silverblatt, 2001).

In this study educational media resources are considered as a means of transmitting information, in this case information for personal development. Moreover, media technologies primarily use the capabilities of the modern Internet in creating a special environment – a media space that allows people to exchange information, including organizing process for personal development.

Addressing the problem of parents' media competence, the study by A. Fedorov (media competence is seen as a precondition for improving children's media literacy), who considers media resources as a necessary tool for the development of a person's personality in modern society (Fedorov, 2017) was considered.

The problem of developing parental competence in the field of media technologies has been studied in scientific literature (Skorova, Smyk, 2019).

In general, the authors draw attention to several aspects of this problem:

Firstly, there is a high level of involvement of modern children and adolescents in the media space, which requires parents to control this process and select certain media resources for their use in the subsequent education of children. These should be educational media resources that contribute to the development of children's personality and their capacity to analyze media texts.

Secondly, there is a need for parents to find educational platforms that could increase their parenting competence.

Thirdly, there is a need for parents to make expert review of various educational media platforms using teachers' advice in order to offer children these platforms.

Potter's educational approach to media is to progressively increase media awareness among all participants in the educational process. Including teachers, schoolchildren and their parents. Potter invites schoolchildren to complete media, educational tasks, and parents to control the process of their implementation (Potter, 2001).

However, the process the parents' control over the introduction of their children to educational media resources is experiencing certain difficulties.

Firstly, when studying this problem, researchers draw attention to the fact that parents and children are involved in media resources in various degrees. A higher degree of involvement in media resources is noted by scientists among the younger generation (Sánchez-Moya, 2015), which is a paradox, because throughout the history of mankind the older generation has always had more knowledge than the younger.

Secondly, the researchers also point out that the younger generation chooses media resources not for educational purposes, but for the purposes of entertainment and establishing communication links with peers. Therefore, in general, the potential of media resources for learning and self-development is used by them only to a small extent (Yus, 2017).

D. Buckingham (a proponent of an integrated approach to media education) devotes a lot of work to creating curricula for schools with the inclusion of media education technologies. D. Buckingham says teachers and parents can use the potential of the Internet and computer games, which children love, to solve the problems of media education (Buckingham, 2003: 90-91).

Developments are conducted in order to find positive aspects in the fascination of modern children and adolescents with computer games and games using mobile phones. So, for example, projects of educational games are being introduced with an entertaining plot that would give children new knowledge of history, culture, literature or foreign languages. Such authors as D. Varona, E. Camarero are studying this problem (Camarero, Varona, 2016).

This approach to organizing media education for children has been endorsed in the US and Europe. For example, L. M. Simali talks about the introduction of such an approach and the necessity for parents to monitor its application. It envisages the widespread introduction of educational projects that can be proposed for children to complete under the supervision of their parents (Semali, 2000: 230).

Russian scientists also speak about the positive cyber-socialization of young people, calling for the use of media spaces for teaching modern schoolchildren (Atsuta, 2017).

At the same time, many authors suggest that teachers and parents "direct" children's interest in certain types of knowledge and present new information using technologies such as media resources. For example, by selecting films with an engaging storyline on educational topics and showing them to children, followed by a discussion (Stolaki, Anastasios, 2018; Wong et al., 2007).

Some authors suggest parents to address to the potential of various educational media platforms that could offer their children and even themselves educational programs (Belanger et al., 2015).

A group of researchers points out to parents and teachers the need of constant improvement of their competence in the field of media knowledge in order to increase the level of knowledge of their children, including using media technologies (Bulger, Davison, 2018; Gálik, Oprala, 2021; Gáliková Tolnaiová, 2019; Hobbs, 2011; Potter, 2010).

In particular, there is a research how the Internet affects the psychological well-being of children. The authors offer parents various methods how to compensate the deep involvement of their children in the world of the Internet. For example, E. McDool, P. Powell, J. Roberts, K. Taylor indicate that the Internet world is influencing preschool children and having not learned to read they are able to press the "necessary buttons" to get relevant information for them. Naturally, parents should take these features of the media space into account when organizing family education (McDool et al., 2020).

A similar position is expressed by scientists studying the influence of social networks on a child`s psyche. In particular, they point out that parents should strive not to allow children to use such networks before adolescence (Mills et al., 2019).

A lot of research has been focused on how to guide the younger generation towards quality education through media resources (Black, 2018: 213; Cappello et al., 2011; Park, 2017).

However, there are few works that would study the opinion of the parental community regarding the use of educational media resources in teaching and raising children in a family. It is parents, in our opinion, who can influence the formation of children's media culture, including their use of educational media resources. In general, it is the parents who are one of the links in the formation of the educational skills of the younger generations. Analysis of scientific sources, in general, showed that advocates of different media, educational approaches, justifying the need to develop critical thinking among children (A. Silverblatt), increase their media literacy (J. Potter), creative development (Y.N. Usov), take into account the factor of the family environment children. It is therefore important to examine parents' opinions on the problem of the development of media education.

Studying this problem will reveal the main difficulties that parents see on the path of media education in modern conditions, as well as understand why the potential of media resources devoted to teaching and raising children is in little demand at the present time.

We conducted this study in order to analyze the opinion of the parental community about the use of educational media resources in teaching and raising children in a family as well as the possible prospects of this process in the Russian Federation. The study identified the most significant positive opportunities and difficulties in learning with the help of media technologies pointed out by the parents. This fact needs careful study, as it allows to determine the "weak points" of teaching in the media format, which determines the scientific novelty and practical significance of this study.

4. Results

The study used a survey to determine the parents' positions.

Parents of schoolchildren were asked 6 questions.

1. Analyze what parents understand about media educational and how they view its objectives.

2. Determine the range of media resources for personality development children that they use.

3. Analyze the importance of using media resources for parents to personality development children.

4. To study the importance of media resources for parents in raising children.

5. Describe the difficulties of using educational media resources in achieving the goals of media education.

6. Determine the prospects of usage of educational media resources in parents to personality children in a family.

In response to the first question, parents demonstrated that many do not understand the true meaning of the word "media education".

Parents believe that "media education" can be understood as: training with the help of computer technologies (84.6 %); "digital learning" (77.8 %); "distance learning" (33.4 %); training via the Internet, social networks, etc. (19.8 %); learning without a "live teacher" (9.2 %); learning with the help of a robot or artificial intelligence (7.8 %).

A wide range of opinions related to parents' understanding of the term "media education" has caused completely different interpretations of the goals of this process. None of the parents noted that the goals of media education are to develop children's ability to analyze media texts, develop critical thinking, develop their communication skills, and develop the ability to competently present their personality using modern media.

Among the goals of media education, respondents noted:

1. Communicating knowledge to children using computer tools (86.8 %);

2. Use of computer testing in teaching (15.6 %);

3. Using an interactive whiteboard in teaching (10.8 %);

4. Watching films in class on works of classical literature (4.6 %);

5. Reading articles on education and upbringing on the Internet (1.6 %).

Thus, parents confuse the concepts of "media education" and "information communication technologies". Information technology is one of the tools for teaching children. The concept of media education is much broader. This includes the ability to analyze media texts, that is, to train children's media skills.

Therefore, when answering other questions, respondents used a misinterpretation of the term "media education".

Answering the second question the parents indicated what they use: websites of ready-made homework answers (abbreviated as GDZ), which contain all the answers to educational tasks given in textbooks and workbooks (84.6 %); online media educational platforms for teaching children such as *Uchi.ru, Nachalkin, Yaklass, GetAClass* (35.6 %), online lectures on *YouTube* or other video platforms (13 %), educational portals (first of all, the portal of information support of the Unified State Exam (5 %) to teach their children.

The results of the study show convincingly the fact that parents resort to GDZ services most often, which allow their children to receive ready-made answers to educational tasks.

Thus parents use these media resources to form in their children the habit of looking not for knowledge of a creative cognitive nature, but to engage in reproductive activities to copy a ready-made answer.

At the same time the parents pointed out that most often they do not allow children to write off the "ready answer" themselves, but force them to do their homework on their own and only then check the result with what the GDZ website offers.

Parents also explained their behavior by the fact that they did not have sufficient competencies in a number of school disciplines, which forced them to turn to the GDZ for ready-made answers.

Taken into consideration widespread of parents' involvement in the use of these sites, it is worth to say that not all of them can be regarded as official educational media resources. Often the answers given in them contain errors and inaccuracies, which may be found in school papers then.

In addition, some parents are very negligent in teaching a child when doing homework, so such mothers and fathers simply offer their children to "take" a ready answer on their own, without trying to understand it.

As far as the use of online media educational platforms for teaching children is concerned, parents indicated that teachers demand to complete tasks there. Independent use of these platforms in fathers and mothers' opinion is difficult due to several circumstances: firstly, due to the fact that these platforms can only be used fully only if you have a paid subscription, which is difficult to get because of financial problems, and – secondly, due to the fact that a child cannot often complete the educational tasks offered on these platforms independently. He needs help from adults who do not often find time for additional activities with their children.

This type of activity for gaining new knowledge, such as online lectures on *YouTube* and other platforms, remains little in demand by parents for the same reason. The parents pointed out that there is a lot of educational material on the video hosting. However, the quality of this material is often questionable that is why before showing videos from *YouTube* to children, they must watch and evaluate them themselves. And this requires additional time, which most of the parents do not have.

As for the use of media portals for teaching children, the parents of high school students named only one of them – a portal for informational support of the Unified State Exam. Its resources are used only by mothers and fathers of children who are preparing to take the exam.

Thus, the parents' answers indicate the following: the respondents consider various Internet sites and platforms designed to give children new educational knowledge in certain disciplines as media resources for children's media education. In other words, they interpret the concept of "media resources" very narrowly.

The study determined the importance of using media resources for parents to teach their children. In particular, only 37.4 % of parents indicated that they are ready to refer to media resources in order to improve the quality of their children's knowledge. Among the media resources, parents named online media educational platforms, online lectures on You Tube or other video platforms, and specialized sites.

Despite the fact that parents are intimidated by the media environment (they see it as a threat to their child), they are in no hurry to resort to media resources in order to form their children's ability to analyze media texts.

The study revealed a relationship between the age of schoolchildren and the degree of parents' readiness to use media resources in education. The majority of primary school children parents (59 %) noted that their children could not complete educational tasks on educational media resources by themselves, they need parental control and help. The same position was expressed only by 21.6 % of parents of middle school students, who believed that their children would not be able to cope with educational tasks on their own on educational platforms. Among the parents of high school students, there were only 3.6 % who expressed doubts that their daughters or sons would cope with educational tasks on educational media resources.

Thus, the child's age plays a significant role in assessing his ability to cope with the tasks offered by educational media platforms. At the same time, an important criterion for parents is the ability to perform work efficiently, without resorting to anyone's help.

The study examined the parents ability to get new knowledge about raising children in a family from media resources. It turned out that 40.4 % of parents occasionally "read" something about parenting on the Internet. However this knowledge is spontaneous and irregular. For example, parents learn about parenting methods on the popular platform for bloggers *Yandex.Zen* by reading simple stories published there or have rare conversations about parent-child relationships on numerous forums and sites, leaving their comments under the posts.

At the same time, none of the respondents visited special sites on education, and no one indicated that they use media resources to read psychological or pedagogical literature on raising children.

Thus, we can conclude that the interviewed parents rely on the knowledge and experience gained by them in parental families, in the families of friends and acquaintances, as well as in the socio-cultural space around them when organizing the process of raising children in a family. They do not consider the media environment as a tool for obtaining high-quality knowledge about raising children in a family.

Let us list the difficulties indicated by the parents in using educational media resources in teaching and raising children in a family (parents could point out several difficulties):

- the difficulty of finding high-quality educational media resources among the variety of the Internet provides (51.8 %),
- parental concern for the health of children who spend too much time "at the computer" (45.6 %),
- parents' awareness that it is difficult for children to learn by using media resources, since they have not developed the skills of independence in finding the necessary educational information and high educational motivation (39.6 %),
- low level of parents' media competence, the need to improve it (24.6 %),
- technical problems (18.6 %),
- prejudice in the use of new information technologies as tools for personality development of children (14.6 %).

The problems noted by the parents indicate that in the first positions are not technical problems and mistrust in the use of new information technologies as tools for teaching and raising children, but the difficulties of organizing high-quality education in new conditions, with what children could pass with a high degree of motivation and independence.

Parents mentioned that it is not easy to use media resources for high-quality education of children because children are distracted during independent study at the computer, they are looking for ready-made answers to questions and they use online services for prompts.

Based on these results, it is possible to create a model of the difficulties of this type of education (according to the parents).

1. Respondents noted the low level of media competence of the community of parents as a serious problem, they pointed out that there are no mechanisms control the quality of children's knowledge.

2. A significant problem is that parents find it difficult to choose high-quality educational media resources, and well-known platforms provide paid educational content.

3. A serious difficulty is that children lack the motivation for learning activities, they are not ready to acquire knowledge in the process of independent work.

4. Parents noted that children cannot get teamwork skills, they do not get interpersonal communication skills.

5. And on the periphery of problems there are difficulties of a technical nature which can be eliminated.

The last part of the study concerned the need to determine the prospects for the use of educational media resources in the teaching and upbringing of children in a family.

Parents were asked whether they are ready for the fact that media resources will take a certain position in the education of children.

79.8 % of the respondents answered that they are ready for this, however, media resources should not fully replace the traditional teaching system, in which the teacher in direct live communication explains the educational material to children and conducts a productive dialogue with them, offering different educational tasks.

Thus, parents have a certain fear of media education, by which (as mentioned above) they mean information communication technologies.

Reducing the learning process of schoolchildren to use of only media resources (that is, full "digital learning"), according to 93.8 % of parents may not be possible, because children's knowledge level will be greatly reduced. By way of an example of their position the parents cited the situation in 2020, when schoolchildren in the Russian Federation were forced to study remotely and because of this, according to the parents' opinion, the quality of education suffered greatly.

At the same time, during the conversation based on the aggregates of the survey the parents admitted that they could not declare their competence in media education.

The parents indicated that they are not able to organize the educational process for their children, as they do not have special knowledge in a number of disciplines.

Also, parents are not ready to look for temporary resources in order to analyze the content of educational platforms and sites carefully in order to understand whether it is possible to offer it to their children. Therefore, in general, parents are not ready to organize the education of their children using media resources independently.

Therefore, we can state the fact that the parent community of Russia is not prepared for the widespread introduction of educational technologies in the field of media. Also, parents confuse the concepts of "media education" and "information communication technologies". Parents often fail to

fully appreciate the socio-cultural, informational and utilitarian importance of media and educational technologies and are not prepared to support their children in their development.

Therefore, in our opinion, the introduction of various media technologies into school educational process should take place in direct dialogue with the parental community. Parents should understand that the use of media resources will improve the level of training, not lead to decrease it. In general, the parental community understands that the use of educational media resources will continue in the future, however, parents would like these technologies to be beneficial for their children, increasing the level of knowledge and teaching children the necessary skills and abilities to work with information in new social conditions.

5. Conclusion

The study found the following:

1. The respondents confuse the concepts of "media education" and "information communication technologies". As a result, they poorly interpret the goals and objectives of media education.

2. The parental community of the Russian Federation resorts to the use of educational media resources in teaching children in a family. However, as a rule, parents turn to Internet resources in order to find ready-made answers to educational tasks for their children. This use is not creative but reproductive. Educational media platforms for teaching children, such as online lectures on video hosting sites, educational portals, remain in little demand by parents (and their children). This circumstance seriously hinders the introduction of media technologies into the educational process in Russia. It will not be possible to achieve the goal of media education without involving the parental community: teaching children the ability to process information received from media resources, developing critical thinking and communication skills in schoolchildren.

3. The operation of media resources by parents to study various approaches to raising children is problematic for a number of reasons, in the first order to the peculiarities of the mentality of the country's inhabitants, who are accustomed to adopting the model of raising their children from the parental family. We have to state the fact that the interviewed parents do not consider the media environment as a tool for obtaining high-quality knowledge for raising children in a family.

4. Parents see the obvious difficulties of teaching schoolchildren using media technology. Media education for children is struggling. This is because parents cannot separate conventional media resources from educational media resources that would assist in organizing such training. At the same time they indicate not technical problems and mistrust in the use of new information technologies as tools for teaching children, but the difficulties of organizing high-quality education in new conditions, which children could pass with a high degree motivation and independence.

5. Parents are often not aware of the goals and objectives of media education. Therefore, parents and children need clarification about the goals of media education. Competent pedagogical support of the media education process can help parents become "allies", and not "opponents" of teachers in the formation of media skills of schoolchildren.

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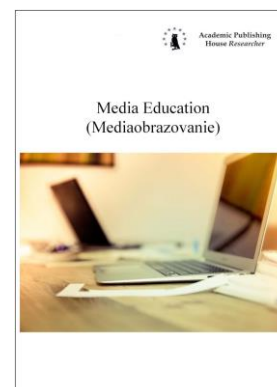
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Rhetorical Presupposition as Counteraction to Manipulation in Media Discourse

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Abstract

The article deals with the types of speech influence, their usage in modern media discourse and the problem of social distrust caused by manipulative technologies. In the author's opinion, fearful public mood is the product of anti-rhetorical activity associated with the lack of public awareness of the main type of speech influence – persuasion, in which argumentation is addressed to critical analysis. Emphasis is put on the prospects of rhetoric that has always considered not only the text but the speech situation and cognitions as well. Rhetoric has always been discursive and it was the first science to observe the language with respect to speech influence. Integrative character of rhetoric was the reason why various sciences explored rhetorical heritage that later became their integral part. At the same time, rhetoric itself was not virtually being developed and at this stage of speech development, when investigating speech influence, it is necessary to combine different aspects, rhetorical and cognitive-discursive in particular. Consideration is taken of cognitive-rhetorical arguments, namely, presuppositional fund of communicants. A more profound assessment of a perceiving party can be done by using the methods of cognitive linguistics that studies the relation between the structure of cognition and language units. With that in mind, for argumentation to be successful it is necessary to study the system of adressee's presuppositions and thereafter construct a dialogue with him involving the arguments most suitable in each specific case. Making logical connections more open and using rhetorical presuppositional fund make it possible for the communicant to persuade the opponent and to disclose his dishonest moves.

Keywords: rhetoric-cognitive approach, argumentation, presuppositions, media discourse.

1. Introduction

Rhetorical knowledge, i.e. knowledge about speech influence and persuasion is of great importance in many fields nowadays: science, art, education, everyday communication. Rhetoric, and especially rhetorical argumentation, has always been an essential part of the intellectual culture in any society. Actually, it often determines our well-being and success: it makes it possible to identify emerging problems and find rational ways to solve them; it enhances personal status; it changes the views, opinions and attitudes of people; it influences their behavior and actions. Rhetorical persuasion is an honest method of speech influence. However, at present, mass communication media rely heavily on manipulative technologies and logical disorientation. A variety of public speaking trainings become commercially successful, Russian and foreign "touring" trainers-speakers-gurus conquer the audience, showing a good command of rhetoric in practice, but the fact of a low-level speech culture and communication skills in the society remains a paradox. On the contrary, overusing presumptuous speech tactics promoted by movies and TV shows communicants use the language not to find out a

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mentally strong position, but as a means of psychological pressure: the stronger is the one who will be the first to throw the interlocutor off-balance through all sorts of polemical tricks. In mass media, sometimes it is not rhetoric that plays the major role, but polemics. In our opinion, the reason is that due to temporary oblivion, rhetoric is not sufficiently updated to have its place in science. Fear and distrust in society are the products of anti-rhetorical activities.

2. Materials and methods

In this paper, we will consider the cognitive aspect of rhetorical argumentation, so the chosen direction can be referred to as cognitive-rhetorical. The aim of the research is to identify cognitive-rhetorical grounds for argumentation in the aspect of persuasion. The main method of this study is a comparative theoretical analysis of researches dealing with the issues of speech influence, as well as the analysis of rhetorical argumentation.

3. Discussion

Recent times have given rise to researches into media discourse dedicated to manipulative technologies (Hameleers et al., 2021; Koa, 2020; Terren et al., 2019). The scholars warn that media consumers do not often have proper motivation, time, or cognitive abilities to be able to analyze the content consciously, they make decisions relying on implicit settings – estimates activated automatically at a visceral level (Arendt et al., 2019). Even those who are thought to be influencers in social media are easier to persuade with weak arguments in news articles (Winter, 2020). Thus YouTube channel recommended videos which proved that the Earth is flat (*Flat Earth Clues* by Mark Sargent and *200 Proofs Earth is not a Spinning Ball* by Eric Dubay). Many survey respondents told that they had ignored those videos at first but later decided to watch and disprove them. However, after watching the videos they arrived at the conclusion that they weren't living on a "spinning ball". The phenomenon of "flat Earth" may set a precedent for wide-ranging and growing distrust of institutions and authorities and also give rise to investigate the reasons for such paradoxical effect since misinformation in the sphere of science, for example, concerning vaccination or climate change may be of extremist character (Landrum et al., 2021).

The news sector has its own ways of creating mediated reality to ensure appropriate political and social status and, partially, preconceived ideas result from the system which governs newsmaking. Although in the course of time the regulations and proceedings of media coverage have undergone changes, experts frequently identify the distortion of news-related realities (Simons, Strovsky, 2019). For example, media-framing is a powerful analytical framework for media representation and a process that puts emphasis in a narration making it possible for media producers to provide one set of information rather than another and obtain a positive or negative evaluation of events (Kilgo, 2021). Under conditions of digital communication getting increasingly more fragmented, correctness and truthfulness of information have become subject of heated debates. Thus, the problem of distortion and misinformation is related not only to information itself being truthful, but to its discursive construction as well (Geiß, 2019; Hameleers, Minihold, 2020).

Most researchers distinguish three types of speech influence: *argumentation* (a method of constructing influencing speech based on rational arguments), *suggestion/manipulation* (emotional and volitional pressure), *persuasion* (all sorts of combinations of argumentation and suggestion) (Anisimova, 2004). *Persuasion* acts as the most complete form of speech influence and it is addressed to figurative and logical thinking simultaneously, in contrast to *manipulation*, which affects the psyche by appealing to figurative thinking (Khazagerov, 2006). *Persuasion* respects the freedom of a person, *enforcement* involves violence or the threat of violence, and *manipulation* imposes someone else's will on a person by fraudulence, deception or through other dishonest means (De George, 2007). Persuasion is supposed to affect the consciousness of a person by appealing to his own critical judgment, *motivation* is a direct impact on the will of the recipient, *suggestion* is an impact on the subconscious, emotions and feelings of a person due to the weakening of the control and regulatory function of consciousness) (Shelestyuk, 2009).

According to E.V. Menshikova there are such types of speech influence as *argumentation* (logical and emotional), *volition* (order, command, request, inducement), *pseudo-communication* (the speaker's aim is to give voice to his thoughts, regardless of whether the words will have any effect) *manipulation* (masking the true communicative intention), *linguistic adjustment* (linguistic imitation) (Menshikova, 2016). The works which instead of the term "types of speech influence" use the concepts of "techniques/tactics/strategies/technologies" are also noteworthy. For example, I.M. Dzyaloshinsky

distinguishes only between techniques: *safe techniques of communicative influence* (informing, persuasion, dialogue); *relatively safe techniques* (managing a communicative situation, using provocative statements and actions, using various forms of mimicry, techniques of social responsibility); *dangerous techniques* (disinformation; pseudological techniques; psychological manipulation; psychological violence); *highly dangerous techniques* (social induction; suggestion, neuro-linguistic programming) (Dzyaloshinsky, 2012).

In most of these works persuasion is recognized as a correct and, moreover, the most effective form of influence. The question arises: why is manipulation so widespread in public communication, why are professional, television and household dialogues so emotionally and logically inconsistent? Why is there fear and distrust in society? A research by R. Stingl (Stingl, 2015) showed that it is irrational fear that is often escalated in the society deliberately: in order to gain votes, sell medicines, and make people want military action. The use of phobia poses an ethical problem, but it is rhetoric that is accused of these manipulative strategies: since time immemorial, such inexplicable fear has been associated with politics, and in contemporary times rhetoric goes even further – it is updating its ability to manipulate not only in the sphere of politics, but in mass media and economic activity as well (Stingl, 2015). However, it should be remembered that it was the ancient rhetoric that introduced the demand for the ethos (along with the logos and pathos). It was the first scholarly field associated with speech influence used as an instrument of philosophy at its early stage (Perelmuter, 1980). Philosophers of logic used this tool for thinking activities and speech production to justify their theories, and sophists made active use of rhetoric as well but they focused not on revealing the truth or securing justice, but on gaining influence and power.

The integrative character of this discipline was the reason why various sciences mastered and developed various aspects of the rhetorical heritage, while rhetoric virtually did not develop. The situation changed only in the middle of last century after Perelman and Olbrecht-Tyteka's references to Aristotle's works. The authors were so amazed by the perfection of the ancient theory that, having enriched it with new terms, they named it "new rhetoric". However, this did not make it fundamentally new. We fully agree with the opinion expressed in the work (Sidorenko, 2014) that such a term is unnecessary for rhetoric, since new knowledge that was applied to the concept of Aristotle cannot change the name of the discipline, just as well as new knowledge in the field of physics or mathematics does not give grounds to call these subjects neophysics or neomathematics. One cannot but agree with the very principle of revising rhetoric in a historical context by referring to serious works in this field of humanities. In this regard, the research by G.K. Meinberger is interesting, the author considers the idea of A. Arnault and C. Lanslo to be more relevant today than ever: texts are to appeal to people's ethos, not only their minds. Presently, the processes going in the language undergo fundamental changes; the basic information technologies have conquered communication and transformed it into mental processes. Therefore, these days rhetoric assumes responsibility for human dignity and the unity of mankind: today, being a part of the universal language community irregardless of the origin is the criterion of humanity (Meinberger, 1998). By taking a step towards classical rhetoric, we gain the lost ethos and logos. As for the logos, which is usually understood as knowledge of the subject of speech, logical sequence and strong argumentation, it is logical knowledge that should become the main anti-manipulative technique.

For example, we will show a rhetorical analysis of some extracts from the article "Minister of the Absurd" taken from the newspaper *Permsky Obozrevatel* (Viatkin, 2008). The text of the article is presented as translation from Russian.

Minister of the Absurd

"Chairman of the Committee on Economic Development and Taxes of the Legislative Assembly of the Perm Region, director of Semya retail chain Elena Efimovna Gilyazova: "In the near future, small businesses should master the area where they still feel very cautious."

– The principal issue that required attention during the year was the creation of the ministry itself. It was necessary to form a team, and we have met this challenge - we have formed a team that can turn the world upside down even being resisted.

And to confirm her pretentious statement, Elena Efimovna explained how exactly the "world was being turned" in her ministry: "We have introduced a public procurement system, one of the best in Russia, in my opinion, including an electronic auction system that is 99.9 percent corruption-free." The minister did not mention which corrupt official was to blame for the "leakage" of one-tenth of a percent. Well, it doesn't matter – Elena Gilyazova's department is not responsible for the level of corruption anyway.

"The ministry's scope of responsibility, in general, follows from its name. If you noticed, it has recently changed. Now we are called the Ministry of Trade and Entrepreneurship Development. Actually, I really like the word "development" in the name of the ministry because it implies a vector. And everything we do should be aimed at development."

Notably, the word "development" very often appears in the speech of the Minister. It occupies the place of a concept – the central point of all her theoretical assumptions. Development of entrepreneurship, development of medicine, development of infrastructure, development of tourism, and so on, and so forth.

But, as it sometimes happens, due to being overused, the concept of development has virtually lost all its essence. Detached from its direct meaning, the word began to wander chaotically through the speech landscapes.

"The third department is the Department of Marketing and Development. As a matter of fact, this is the department whose mission is to develop all the positive and beneficial things that have existed in trade. Well, and finally, the fourth...". After these words the conversation, which took place in the radio program "Public People", developed in the best traditions of absurd communication.

Gilyazova: "Yes, tourism is also in the same department. It's a long-suffering industry which..."

Radio presenter: "Which is kicked back and forth like a ball."

Gilyazova: "Well, in the Ministry of Trade we have a lot of things that they kicked around a little bit and now they have scored a goal against us."

Here it should be noted that Elena Yefimovna's line of thought is no less interesting, and in terms of research, perhaps, more promising than the tourism she mentioned. Illogic and semantic discontinuity of her speech – that's what is hidden behind the flood of words, seemingly correct and appropriate...

It is obvious that Elena Efimovna prefers the persuasiveness of her speech rather than argumentation. The latter feature, as we can notice, may be absent altogether. But this does not make any problem for the Minister. The main characteristics of her style are internal inconsistency of speech, inappropriate consequences and reasoning, unfounded judgments and conclusions. For example, to the remark that this year a large number of retail spaces were introduced in Perm, the Minister of Trade replied:

– Nevertheless, we do not have enough shopping centers – the Perm Region lags significantly behind the neighboring regions in terms of availability of high-end shopping areas.

However she didn't explain how and which neighboring regions the Perm Region lags behind, and most important, what is wrong with it. Perhaps it was due to her work experience as a commercial director of Semya retail chain.

Here is also an example of equivocation, that is, a logical error consisting in using the same word in different meanings:

– Today we are developing a program under which we plan to train entrepreneurs. This means not only teaching the basics of entrepreneurship, but training personnel working for small entrepreneurs as well. For example, drivers, if it is a transport company, sellers, if it is a trading company..." (Viatkin, 2008).

So, from the text above, we see that the author proves the thesis: E. Gilyazova is the Minister of the absurd. The absurd is known to mean "nonsense" or "ridiculousness". The thesis stated in the title of the article is justified by the following: the minister "prefers the persuasiveness of her speech, but not its evidentiary base; ...the main characteristics of her style are internal inconsistencies of the speech, improper consequences and inferences, unfounded judgments and conclusions". The arguments are supported by facts (the minister's remarks) and the journalist's comments. The analysis shows that E. Gilazova's remarks "become absurd" after the journalist's ironic comments, but it is impossible to figure it out until a logical and rhetorical analysis is made. The comments mentioned being put aside, the following framework remains:

E. Gilyazova is the Minister of the absurd.

1.   She formed a team that implemented the system of public procurement and electronic auctions that is 99.9 percent corruption-free.

2.   The word "development" is very often found in the speech of the minister, it acts as a concept – the central part of all her theoretical assumptions.

3.   The "tourism-ball" analogy proposed by the interviewer was supported by the Minister and expanded in the football context.

4. She is planning to train not only the entrepreneurs themselves, but their employees as well, etc.

That is, the factual material presented in the article does not support the journalist's arguments, but, on the contrary, shows their inconsistency.

4. Results

Researches into argumentation, according to various authors, are viewed within a wide range of scholarly fields: logical, epistemological, applied, cognitive-discursive (Lisanyuk, 2016); epistemological-communicative, non-rhetorical, pragmadialectical (Migunov, 2016); logical, rhetorical, cognitive (Prigarina, 2015), logical, rhetorical, pragmadialectical (Eemeren et al., 2002; Tindale, 2004). Rhetorical argumentation, or argumentation which is used to exert speech influence or persuade depends largely on the targeted audience: what is appropriate for one auditory will be rejected by another. The principlal motivation that encourages to accept or reject opinions is evaluative judgment (Kashchey, 2012) comprising a part of the communicants' presuppositional fund (the stock of knowledge preceding communication). Under the principle of cognitivity (Evans et al., 2007), one should rely on interdisciplinary findings on thinking and the brain. The presuppositional aspect was adressed in the works by G. Frege (Frege, 1977), P. Strawson (Strawson, 1950), B. Russell (Russell, 1982), S. Levinson (Levinson, 1983), C. Fillmore (Fillmore, 1971), D. Lyons (Lyons, 1977), etc. There are semantic presuppositions (relations of semantic consequence), pragmatic presuppositions (knowledge of what will be appropriate in a given communication), and logical presuppositions (knowledge of logical conclusion operations). Researchers of modern public media discourse express the opinion that semantic presuppositions are the most common method of language manipulation (Issers, 2009; Larionova, 2013; Soskina, Sur, 2013), since they are addressed to the unconscious. The process of *persuasion* is more concerned with the pragmatic and logical presuppositions. In the work (Kozlova, 2018), using cognitive approach, we proved the assertion that it is essential to know addressee's values and cognitions in order to assess the relevance of a statement. Taking into account that the theory of argumentation in rhetoric is related to persuasion, and logical consequences are aligned with a rhetorical thesis, we may speak of *a rhetorical presupposition, which involves the knowledge of rhetorical means to substantiate the thesis and errors in doing it*. As a result of an experimental study into the language personality of modern young people in the cognitive aspect and the issues of speech influence (Kozlova, 2015a; 2015b; 2017), we have reason to assert that the modern audience is extremely poorly oriented in argumentative rhetorical discourse until it receives special rhetorical knowledge about the theory of argumentation and pragmaesthetic means of speech influence. The study of various advertising genres and works on speech influence has recorded techniques based on the violation of logical connections, a kind of "logical disorientation" (Kozlova, Kosterina, 2016), classified as extremely aggressive and highly dangerous for adressees' psyche. It is probable that from a cognitive-rhetorical point of view, irrelevancies in argumentation and logical presuppositions can be considered failures in communication. Making logical connections more open, polishing the logical presuppositional fund, the communicant has the ability to persuade the opponent and to reveal his dishonest moves.

5. Conclusion

Thus, the rhetorical approach implies argumentation, simultaneous focus being made on logical and emotional influence on the value system of the auditory. Such effect which is referred to as persuasion in rhetoric is certain to exert influence on people in a more honest and fair manner. Moreover, persuasion is more efficient and does not lead to fearful moods in the society. Consequently, if public communication is focused on rhetorical knowledge, it becomes sustainable and does not result in discredit and mass hysteria. Furthermore, rhetoric has to use the advances of all fields of science that have something to do with communication. Therefore, a step forward at the present stage of language development will be to address to new branches of linguistics and other sciences, cognitive linguistics, pragmalinguistics and so on. In our opinion, the combination of rhetorical and cognitive-discursive approaches is particularly relevant. Rhetoric has always aimed not at the text itself, but at the text in a particular situation. It paid special attention to the addressee/audience, their system of values and axioms of their consciousness. Therefore, presently, the discursive approach to the study of speech influence is more effective in combination with the cognitive one.
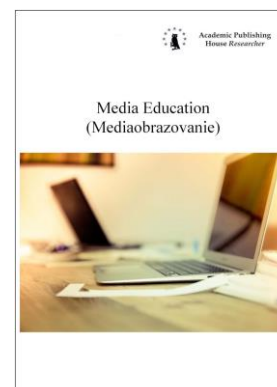
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The Implementation of the Civil Rights of Russians to Participate in Participatory Budgeting is Threatened by a Low Level of Media Literacy

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Abstract

The first part of the article highlights the need for further development of media education in Russia, which is related to the role of media education in the formation of human capital and the implementation of civil rights enshrined in the Constitution of the Russian Federation. The section emphasizes that the implementation of the rights of Russian citizens in public finance management is inextricably linked with the level of digital literacy of the citizens themselves. The second part of the article describes the methods used in conducting the study, emphasizing the role of analysis and synthesis of information obtained from the publications of modern authors on the problem, the reports of Rosstat, official sources of Ministry of Finance of the Russian Federation, Ministry of Digital Development, Communications and Mass Communications of the Russian Federation and Ministry of Education and Science of the Russian Federation. The third part of the article presents the results of the analysis of different authors' research of an assessing the digital literacy of Russians. The main conclusion drawn from the results of the analysis is the need to increase the digital literacy of Russians as an important condition, without which the further development of participatory budgeting in Russia is impossible. At the same time, the mass media have an important role to play in raising Russians' digital literacy and political activism, as demonstrated by the research of numerous scholars in the field of effective communication in solving social and political problems. The fourth part of the article contains the author's recommendations for improving the public administration of digital literacy of Russians. The importance of improving the training of specialists in public and municipal administration is emphasized here. To improve the quality of public administration and municipal management professionals, it is proposed to expand the range of professional competences to include competences that promote the acquisition of skills: to provide and receive public services; to enable the future professional to participate in solving public problems; to adapt communication strategies to specific audiences, taking into account cultural and age differences; to prevent health risks and threats to physical and psychological well-being through the use of digital technologies. The fifth part of the article summarizes the main results of the study.

Keywords: media education, participatory budgeting, digital literacy, educational standards, professional competence.

1. Introduction

Media education is seen as the ability to create knowledge from visual and verbal symbols that we perceive every day from television, advertising, film and digital media (Adams, Hamm,

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2015: 132). Media education today is an opportunity for normal and productive human activity, a factor of personal development and a condition for the formation of human capital.

The growing level of the needs satisfaction of Russians makes the need for management as important as the need for food or the need for clothing. More and more Russian citizens are seeking to expand their civil rights enshrined in the Constitution of the Russian Federation, including the rights related to participation in the budgetary funds management.

The implementation of civil rights for budget management, which is called participatory budgeting, has long been carried out abroad. In Russia, participatory budgeting is only at the very beginning of its dissemination. Today, it acts as an essential tool in the democratization of public finance management in the Russian Federation and the entire state administration.

In Russia, participatory budgeting has been practiced since 2012. It is one of the most promising and actively developing areas of the project of the Ministry of Finance of Russia "Budget for Citizens" in recent years.

In 2020, the Ministry of Finance of the Russian Federation developed a methodological tool for participatory budgeting, including methodological recommendations on the planning of budgets expenditure of the constituent entities (local budgets) for the implementation of pilot projects; methodological recommendations for the authorities of the constituent entities of the Russian Federation, local authorities and citizens preparing and implementing pilot projects. In addition, in order to implement the provisions of the Concept on Increasing the Efficiency of Budget Expenditure (Government..., 2019), the Ministry of Finance is working to integrate the mechanism of participatory budgeting into the provisions of individual federal projects, national projects and government programmes.

According to the Methodological Recommendations on the preparation and implementation of participatory budgeting practices in the Russian Federation of the Ministry of Finance of the Russian Federation (Ministry..., 2021), the main elements of the implementation of participatory budgeting in the Russian Federation are:

- initiating projects, including their initiation and public discussion, and submitting them to the consideration of the entity implementing the practice of participatory budgeting;

- review of initiative projects, including technical analysis, refinement and pre-qualification;

- competitive selection and approval of initiative projects for implementation.

As can be seen from the procedure for organizing and carrying out participatory budgeting, each of the steps listed implies the use of media as a condition for organizing the communication process. The provision of direct information and feedback in the communication process is mainly done on the electronic platforms of local or regional governments.

At the end of 2019, the Ministry of Finance of the Russian Federation published an overview of the current practice of participatory budgeting and selected recommendations on the organization of participatory budgeting for the use of best practices in the work of the executive authorities of the constituent entities of the Russian Federation, representatives of project centres for participatory budgeting, organizations and consultants, involved in the implementation of participatory budgeting in the constituent entities of the Russian Federation and municipal entities (Ministry..., 2020). For example, a review of the current practice of participatory budgeting indicates that the number of regions in the Russian Federation using participatory budgeting increased to 81 entities in 2019, up from the planned figure of 35.5 per cent. Road infrastructure projects – 15.1 per cent – were traditionally the most sought after in 2019. Next come projects for the comprehensive improvement of public areas: yards – 11.2 per cent, places of mass recreation – 10.7 per cent, the organization of children's playgrounds – 8.0 per cent, and places of mass sport – 6.7 per cent.

As a result of 2019, there was also a significant increase in participatory budgeting at the municipal level, including an increase in the number of practices involving the organization and financing of initiatives exclusively from local budgets. It is clear that participatory budgeting at the municipal level is becoming the main type of participatory budgeting in Russia. This is also the case in most countries of the world, where municipalities are the most interested party in the practice of citizen participation in budgetary decision-making.

In 2020, participatory budgeting in Russia received a new impetus. In particular, the financial authorities of the Kaliningrad Region, the Krasnodar Territory, the Nizhny Novgorod Region, etc. informed about the launch of regional programs. Wide use of participatory budgeting in Russia will allow more efficient use of budget funds. And in the context of a significant shortage

of financial resources, it is necessary to attract resources from enterprises and the population, which will contribute to an early solution of the tasks of social and economic development of the territories of the Russian Federation.

At the same time, it cannot yet be said that participatory budgeting has become firmly embedded in the daily lives of Russians. Among the outstanding problems noted by specialists, the low level of communicative effectiveness of the interaction of state authorities with the population of Russia is particularly noted. In particular, the head of the methodology, analysis and consulting department of "BFT" LLC A.S. Garmasheva (Garmasheva, 2019) states: "Effective implementation of participatory budgeting projects is possible only if there is constant feedback from both the authorities and the population". The explanation for this is the low media literacy of Russians, where the ability to use digital technologies, or digital literacy, plays a key role.

Today, not every Russian uses digital technologies without problems. Currently, Russian digital literacy is only about 27 % (Davydov, 2020). According to the passport of the federal project "Personnel for Digital Economy" (Ministry..., 2017) the achievement of 40 % digital literacy of Russians is planned only by 2024.

2. Materials and methods

In preparation of the article published works of modern authors on problems of participatory budgeting and digital literacy of the population in Russia, information materials of the Ministry of Finance of the Russian Federation, Ministry of Digital Economy, Communications and Mass Communications, Ministry of Education and Science, Rosstat Statistical Surveys. Research methods include analysis and synthesis of scientific sources on the research problem, generalization and classification.

3. Discussion

In the information age, digitization is a component of human capital. The advent of innovations in digitization makes it necessary to continuously improve digital literacy. As noted in UNESCO materials, lifelong learning enables individuals, communities and peoples to achieve the goals and to benefit from the growing opportunities of an ever-evolving global environment for the common good not only of some, but all people. It helps the people, institutions and organizations in which they work to solve technological, economic and social problems, correct shortcomings and improve the well-being of everyone (Wilson et al., 2018).

How to estimate the digital literacy of Russians today? Studies show that just over a quarter of Russians had a high level of digital literacy. At the same time, most Russians understand the importance of digital literacy in human life and economic management. For example, about 65 % of Russians understand the importance of digital literacy in improving economic governance. One in four of them determines digital literacy as a factor and condition of their personal development (Davydov, 2020).

The general characteristic of digital literacy of Russians can be obtained by NAFI studies of 2020 (NAFI, 2020). NAFI calculated the digital literacy index for Russians in 5 competences: information literacy; communication literacy; digital content creation; digital security; and digital problem-solving skills. At the same time, the index of the competence of Russians in information search was estimated at 59 points on a scale from 0 to 100. The Russians' communication literacy skills were rated at 62 points on a scale from 0 to 100. The competence of Russians in creating digital content was rated at 53 points on a scale from 0 to 100. The Russians' ability to assess risks in the digital space was evaluated at 60 points on a scale of 0 to 100.

The ability to use mobile applications and computer software for daily tasks was rated at 58 points on a scale of 0 to 100.

The NAFI study found that Russians differed in digital literacy according to their place of residence. The Russians living in the North-West Federal District had the highest digital literacy rate at 64 points (on a scale of 0 to 100), while the North Caucasus Federal District had the lowest at 55 points (on a scale of 0 to 100). In the remaining federal districts, the digital literacy rate ranged from 55 to 59 points (on a scale of 0 to 100). The inhabitants of the cities demonstrated a higher level of competence than the inhabitants of the villages. Competence varied considerably by sex and age. Men had higher skills – 59 points (on a scale of 0 to 100) compared to women – 57 points (on a scale of 0 to 100). The highest level of proficiency was shown by students, that is young people up to 25 years of age (64 points on a scale from 0 to 100).

The level of competence is largely related to the employment and occupation of Russians. The rate of digital literacy was higher among the working population than among the pensioners and the unemployed (61 points and 57 points on a scale of 0 to 100, respectively).

The research of the Analytical Agency of NAFI correlates with the data of other researchers, for example, Russian scientists P.N. Bilenko, V.I. Blinova, M.V. Dulinov (Bilenko et al., 2020), V.I. Kolykhmatov (Kolykhmatov, 2020), T.A. Aymaletdinov, L.R. Baymuratova, O.A. Zaitseva (Aymaletdinov et al., 2019) and others. The main conclusion that emerges from the research data is the need to increase Russians' digital literacy, an important condition without which it is impossible to develop participatory budgeting in Russia. This includes the exercise of civil rights related to participation in the management of public finances.

The mass media should play a major role in addressing the issues of digital literacy and political activism among Russians. According to F. Wilson (Wilson, 1992: 883-904), the media are an important tool for the strategic management of human resources in the state. This view is supported by a recent study by J. Milojevich (Milojevich, 2018: 831-855), who concludes that the media provide a framework for the transmission of information to the public and that this framework may have a different impact on public opinion depending on the way they are combined with human values and deep-rooted cultural norms.

A free press is one of the most important pillars of lasting democracy. On the one hand, as A. De Albuquerque (De Albuquerque, 2019: 906-923) notes, "a free press naturally acts as an agent of accountability, protecting interests of ordinary citizens from government corruption and political abuse". On the other hand, a free press should help government agencies to implement progressive changes in public administration. The studies of many authors, for example, J.S. Fu (Fu, 2019: 101776) on the participation of non-governmental and intergovernmental organizations in the solution of global problems are eloquent testimony to this.

There are still many problems in forming public opinion in Russia. One is the commercialization of the media. But this fact is noted by many researchers not only in Russia, but also abroad in the developed democracies. For example, studies by B. Guðmundsson confirm this in particular (Guðmundsson, *Kristinsson* 2019: 1684-1703). Other problems include the poor orientation of media information on the specificities of geography, multi-ethnicity and the gender and age characteristics of information users. But even now, the formation of the media space creates an opportunity for the development of media and political literacy in the most remote corners of Russia. This, in particular, is indicated by recent studies by O. Dovbysh, who notes, although insignificant, but qualitative changes in the formation of media systems in the Russian province (Dovbysh, 2020).

In the context of multicultural differences in Russia, it is important to take into account cultural specificities, which have been proven with respect to the perception of information and are well described, for example, in recent studies by H. Vandenberghe (Vandenberghe et al., 2020: 227-243). In studies on the effectiveness of the communication process, it is very important to follow ethical standards, which, according to C.S.B. Ngai, S. Einwiller, R.G. Singh (Ngai et al., 2020: 101813), promotes trust or mistrust of information on the part of recipients.

The role of the media in shaping the demand for digital media literacy must be strengthened, also taking into account the gender identity of citizens. The phenomenon of lower digital literacy among women is observed worldwide. As noted by F. Wilson as early as 1992 (Wilson, 1992: 883-904), the problem of pipeline reduction for women in computer science is a well-known and documented phenomenon when the ratio of women to men employed in computer science declines sharply from early student years to working years. Recent studies, for example, studies by B. Lyons, V. Mérola, J. Reifler, F. Stoeckel (Lyons et al., 2020: 469-492) on the influence of politics on the verification of facts disseminated in the world, or, for example, studies by H. Vandenberghe, L. D'haenens, B. Van Gorp (Vandenberghe et al., 2020: 227-243) on the representation of women in news content, do not deny the lower digital literacy of women today, after nearly thirty years of digitalization of society!

Special attention should be paid to the need to participate in the solution of state tasks for young people, who are the most inactive of the Russian civilian population. With a high level of digital literacy compared to older generations, young people are still politically inactive. Researchers around the world have noted the great passivity of young people in political processes. A similar situation exists even in a democratic country like the United States, as noted in studies by T. Diehl, M. Barnidge, H. Gil De Zúñiga (Diehl, et al., 2019: 428-451). For this age group, effective

motivation is needed in media communication. According to R. Palmer, B. Toff (Palmer, Toff, 2020: 1634-1653) when forming a motivation, the internal part of the motivation must be dictated by the values and principles, norms and beliefs of the individual, which constitute the core of his identity, and the external part is aimed at achieving a result.

The low level of activity of young people in the political transition in Russia makes it necessary to use popular digital media to create the need to participate in political processes. An important point, according to Gainous, J.P. Abbott, K.M. Wagner (Gainous et al., 2020), is the creation of an opportunity for the active participation of young people in discussions. Passive use of digital media refers to the act of simply reading and observing political information in a user feed. Active use, as highlighted by Gainous, J.P. Abbott, K.M. Wagner (Gainous et al., 2020), signifies a conscious decision to share information, comment, challenge, verify facts or engage in related activities.

This practice of communicating between content and communicators can also contribute to a more effective formation of the need for participation in public tasks by politically inactive citizens in older age groups, where there are biases against digital communication, including in social media described for example, in the study. B. Lyons, V. Mérola, J. Reifler, F. Stoeckel (Lyons et al., 2020: 469-491). Broad representation in the media landscape of the problems of increasing digital literacy of Russians and their more active participation in the solution of state problems, taking into account geography, multi-ethnicity, gender and age characteristics of information users should ultimately contribute to solving the problems of digital literacy and the realization of the rights of Russians in public administration. But in order to achieve the highest possible result, it is also necessary to evaluate the effectiveness of political means of communication, a qualitative assessment of the communication process, as noted in the studies of M. Powers, S. Vera-Zambrano (Powers, Vera-Zambrano, 2018:143-160).

4. Results

Considering the increase in the level of digital literacy of Russians as a condition for the development of participatory budgeting in the Russian Federation, the natural question arises: What needs to be done to do this? What needs to be addressed first? Who should be in charge of managing citizens' digital literacy of?

It is clear that increasing Russians' digital literacy to meet state challenges is a matter for the state itself. In doing so, the solution to the problem must encompass a wide range of tasks. Given this, the tasks to be accomplished should be divided into stages. The first step should be to address the challenges of increasing digital literacy, including:

1. Objectives of developing social projects in the field of digital literacy (courses, computer programs), including for older persons.

2. Objectives of professional development and further training of teachers and teachers of educational organizations.

3. Challenges in expanding information technology education.

4. Increasing the number of general education establishments providing in-depth study of information technology.

5. Objectives of increasing the number of competences in educational standards of specialists in public and municipal administration.

It is only after the implementation of the first phase, which should lead to a significant increase in digital literacy among the population, that the second phase of broad citizen participation in budget management can be implemented. Of course, it should be noted that some of the above-mentioned areas of the first phase are already being implemented within the framework of the "Strategy for the Development of the Information Technology Sector in the Russian Federation for 2014-2020 and Horizon until 2025" (Ministry… 2013). This applies to the development of social projects in the field of digital literacy, enhancing the professional training of teachers and instructors in educational establishments by expanding the scope of information technology teaching and increasing the number of general educational organizations providing in-depth study of information technology. However, the task of increasing the competence of specialists in public and municipal administration remains to be covered. Although this is also a public task.

Research on the level of digital literacy of public and municipal employees (Sitdikov, 2020) shows that at present the level of digital literacy of state and municipal employees is not much

higher than the Russian average. It is therefore clear that there is a need to improve the quality of teaching state and municipal officials the basics of digital literacy in the context of training programmes. The current practice of training state and municipal employees is not yet sufficiently active. Thus, according to the Ministry of Finance of the Russian Federation (Ministry..., 2021), in 2020 the practice of conducting regional information and training measures for participatory budgeting practices with the support of the Ministry of Finance of the Russian Federation continued. Previously planned events in the regions of the Russian Federation were held using online platforms to organize conferences in video format in connection with the current epidemiological situation. More than 2.200 representatives of the constituent entities of the Russian Federation and municipalities, as well as representatives of the expert community, took part in 10 online and offline training events.

Taking into account that the number of public and municipal employees in the Russian Federation at the beginning of 2020 was 21580000 (Rosstat, 2021), the number of public and municipal employees who underwent the corresponding advanced training in participatory budgeting in the digital environment was only 0.1%.

The training programs for students – future public and municipal employees – need to be improved. Analysis of the state standard for the training of public and municipal employees at the bachelor's level (Ministry..., 2014) shows that there are only three competences related to the development of digital literacy among future specialists. The competences include: the ability to apply information and communication technologies in professional activities with a vision of their relationships and use perspectives (PC-8); the ability to conduct business communications, public speaking, negotiation, meetings, business correspondence and electronic communications (OPC-4); the ability to address standard professional tasks based on an information and bibliographic culture, using information and communication technologies and taking into account basic information security requirements (OPC-6). At the same time, these competences are described vaguely and do not allow to obtain an idea of the existence of the necessary skills.

For the basis for the development of competences in the educational standard of specialty 38.03.04 "Public and Municipal Administration (bachelor's level)" it is proposed to use the recommended competences of the European Union as set by DigComp 2.0: The Digital Competence Framework for Citizens (Vuorikari et al., 2016). Below is a table of how the recommended competencies correspond to the DigComp competency criteria.

Table 1. Recommended competences for an educational standard for higher education in the field of training 38.03.04 "Public and Municipal Administration (bachelor's level)"

Existing professional competences	Additional professional competences
1. The ability to apply information and communication technologies in professional activities with a vision of their relationships and use perspectives (PC-8).	1. The ability to create and update personal search strategies for professional tasks and personal growth.
2. The ability to conduct business communications, public speaking, negotiation, meetings, business correspondence and electronic communications (OPC-4).	2. The ability to participate in society through the use of public and private digital services.
3. The ability to address standard professional tasks based on an information and bibliographic culture, using information and communication technologies and taking into account basic information security requirements (OPC-6).	3. The ability to adapt communication strategies to specific audiences and to understand cultural and generational diversity in the digital environment.
	4. The ability to prevent health risks and threats to physical and psychological well-being when using digital technologies.

	5. The ability to participate individually and collectively in cognitive processing to understand and solve conceptual problems and problem situations in the digital environment.
	6. The ability to manage a digital identity to create and manage one or more digital identities in order to protect one's own reputation.

As the table shows, it is recommended to include some competences in the education standard for higher education in the field of training 38.03.04 "Public and Municipal Administration (bachelor's level)". These competences should make it possible to eliminate certain gaps in the digital education of public and municipal officials and promote the development of skills and abilities to create and update personal search strategies for the vocational tasks and personal development of learners in the area of the provision and receipt of public services and participation in solving public problems; in adapting communication strategies to specific audiences, taking into account cultural and age differences; in the area of prevention of health risks and threats to physical and psychological well-being through the use of digital technologies; in the area of cognitive information processing to understand and solve conceptual problems and problem situations in the digital environment; in the field of digital identity management, in order to be able to protect one's own reputation or that of other users.

5. Conclusion
The study of the current practice of participatory budgeting and the conditions for its further development demonstrates the need to improve the state administration of media education for citizens of the Russian Federation. The ability of citizens to participate widely in the management of public finances is constrained by the lack of knowledge and skills of Russians in the field of digital media technology. The level of digital literacy among Russians is still low, as evidenced by numerous studies.

Media should play an important role in shaping Russians' digital literacy needs and broad participation in political processes. The transmission of information must be based on scientific recommendations, taking into account the geographical, multi-ethnic, ethical, sexual and age characteristics of the recipients of the information.

The identified problem requires the implementation of several stages and the solution of a wide range of tasks. Many of the challenges of improving Russians' digital literacy are already being addressed through state projects. At the same time, a special approach is required to improve digital literacy among specialists in public and municipal administration, who organize and coordinate participatory budgeting in the regions and municipalities of the Russian Federation.

The analysis of the list of existing competencies of Federal State Standard 38.03.04 "Public and Municipal Administration (bachelor's level)" demonstrates their vagueness and limitations in obtaining the necessary level of digital literacy in accordance with international standards.

In order to improve the quality of media education for students of specialty 38.03.04 "Public and Municipal Administration (bachelor's level)" it is proposed to expand the list of professional competences, to include competences that contribute to the knowledge and skills of students in the creation and updating personal search strategies for the solution of professional tasks and personal growth of learners, provision and delivery of public services, participation in the solution of public problems, adaptation of communication strategies to specific audiences, taking into account cultural and age differences, prevention of health risks and threats to physical and psychological well-being in the use of digital technologies, cognitive processing of information to understand and solve conceptual problems and problem situations in the digital environment, management of digital identification to enable them to protect their own reputation or that of other users.

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Investigating the Quality of Data Using Situated Learning Theory and Communication Mediation Model: PLS-SEM Approach to Estimate the Reliability and Validity of the Constructs

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Abstract

This article examines the reliability of the instruments by using Partial Least Squares PLS and determined the convergent validity and discriminant validity of the latent variable under study. Specifically, the suggestion for applying PLS-SEM in media and communication studies have followed to prove the potentials of PLS-SEM using 228 datasets. Hence, the current study involves 7–constructs, 51–item which were adopted and adapted from various scholars to measure the complete process of political socialization of youth. The results of the measurement model show that the out of 51 items 42 items are with loadings greater than 0.50. In applying PLS-SEM, the measurement model gives assurance that indicators have a strong relationship with their corresponding latent constructs. Also, items show the convergent and discriminant validity of corresponding constructs. The implication of the measurement model results proved that PLS will assist communication and media studies that are designed as exploratory studied that will lead to theory building.

Keywords: Partial Least Squares (PLS), measurement model, media and communication, validity and reliability.

1. Introduction

Unlike other marketing and behavioral studies, media and communication studies contain complex modelling to understand the phenomena. Hence such complex modelling requires a higher level of analysis. Such requirements led to the emergence and development of structural equation modelling (SEM). SEM is known as second-generation technique. This has mainly two sub techniques: The Covariance Based (CB–SEM) and the Variance Based (PLS–SEM). The former has been commonly applied for confirmatory or explanatory research. In other words, it is a preferred technique "when the aim is theory testing, theory confirmation or the comparison of alternative theories" (Hair et al., 2014). Contrary later has been applied when the "theory is less developed" such as exploratory research (Hair et al., 2014). Though, both have extensive, scalable and flexible causal-modelling capabilities (Lowry, Gaskin, 2014). But, these two techniques have different assumption at statistical analysis (Memon et al., 2017).

The covariance-based SEM has a strict condition of normality of data distributions, smallest sample size, and maximum model complexity (Hair et al., 2014) whereas variance-based (PLS) SEM has flexibility data. Having all these superior capabilities, however, it still does not

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undermine the need for first-generation techniques (Lowry, Gaskin, 2014). Conversely, PLS-SEM shows its potentials in handling the complex cause-effect structural models. This complexity of cause-effect structural models with formative constructs, or a combination of both reflective and formative constructs or may have many endogenous, exogenous, moderating or mediating can be established using PLS-SEM. However, Partial least squares (PLS) SEM have a lot of proposal for communication and behavioral scholars. Nonetheless, literature "may distract behavioral and communication researchers from the relatively simple logic of PLS, dissuade them from selecting the technique, or worse, cause them to misappropriate the technique" (Lowry, Gaskin, 2014).

Therefore, this study will answer to this call by applying Partial Least Squares SEM to test the reliability of the measures (manifest variable) selected for the current study, and also establish the convergent validity and discriminant validity of the latent constructs. Hence, before analyzing data in PLS-SEM, we have to ensure that the data have no missing values; data is free of outliers and can stand the process of reliability and validity test (Hair et al., 2014).

The argument for Partial Least Squares SEM as a feasible approach is achieving acceptance all over several disciplines. Many researchers in business communication, marketing and management information systems have published studies within their respective fields (Joe et al., 2014; Hair et al., 2012). However, PLS-SEM is hardly applied in the field of media and communication studies (Lowry, Gaskin, 2014). This perhaps increased the tension among the scholars in the adoption of PLS–SEM in media and communication fields. As it holds back media and communication researcher from deeper understanding and testing of complete theoretical models which explains media and communication research phenomenon (Lowry, Gaskin, 2014). Although most of the proven theoretical models are too complex to be tested with traditional statistical techniques, still media and communication researcher use the traditional technique to test the "parts" of models without examining the "big picture" of the theoretical model (Lowry, Gaskin, 2014). Therefore, communication scholars lament that the infrequent adoption of PLS in media and communication fields holds back media and communication studies from deeper understanding and testing of "big picture" of the underlying phenomena.

In the same vein, Memon, Ting, Ramayah, Chuah, and Cheah, (Ting et al., 2017) claimed that the student who is perusing their PhD has some issue concerning the selection of the analysis method. This is a similar case in Pakistan; many scholars are still using conventional regression-based tools for data analysis. Often time, this leads to the pointless procedure, misleading findings and misinformed decisions (Memon et al., 2017). These authors attempt to contribute to understanding the power PLS-SEM as a tool of statistical analysis and its capabilities to contribute to theory building. Although, media and communication scholars are interested in how their data explains the real situation of phenomena through the hypothesized model (Hair et al., 2012, 2014). To examine this, the researcher needs to follow certain process and requirements to analyses variables (IVs, DVs, Mediators, or moderator) and coefficient path (direct and indirect), particularly manifest variable (observed) and its latent variable (unobserved). Hence, before testing the hypothesized relationships (structural model), the instrument must be validated and reliability must be established. Hence, the current study is examining an instrument of political socialization through family, classroom, peers and use of informational media for political knowledge and political participation. Therefore, the adapted measures, such as six items of the family communicative environment were adapted from Austin and Nelson (Nelson, 1993), five items of classroom activities and eight items of Interpersonal Communication were adopted from (Kwon et al., 2014). One item for measuring peer surveillance norms (valuing knowledge) and five items for measuring the peer importance to political behaviour (Lee et al., 2013; Zhou, 2009) were adopted to measure peer norms. Moreover, to measure the informational media use, Pasek, Kenski, Romer, and Jamieson (Pasek et al., 2006) scale was adopted, ten items for measuring the political knowledge from (Fraile, 2011), lastly, ten items for measuring the political participation were adopted from Jung, Kim, and de Zúñiga (Jung et al., 2011) respectively. Hence, the current study has an opportunity to confirm the reliability and validity of the adopted or adapted variables from the various authors through PLS-SEM approach. To do so, PLS–SEM offers the potential process referred to as a measurement model. This study proposed a research question how well do the adopted or adapted items from different scholars employed in this research perform when subjected to reliability and validity test in the context of Partial Least Squares PLS?

In addition, this study contains following main variables: Family Communicative Environment: This variable is the first agent of political socialization measures adopted from

Austin and Nelson (Austin, Nelson, 1993). This construct refers to an open discussion climate in the home, where youth feel free to talk about political and social issues with family members. Respondent was asked to indicate their level of the agreement through a 7– point Likert Scale (1=Strongly Disagree to 7= strongly agree).

Classroom Activities: This refers to the activities in which youth may experience certain types of societal and political behaviour in the classroom. Such as "discussions or debating political or social issues, participating in political role-playing, learning about how government works, following the news as part of a class assignment and being encouraged to make up their mind about issues" were asked by using the 7– points Likert Scale (1=Strongly Disagree to 7= strongly agree).

Peer norms: This refer to youth perception about their friends as valuing knowledge about current affairs as well as giving importance to political activities (Azis et al., 2020; Mohamad et al., 2018) to measure this construct one item from Lee et al. (2013) and five items from Zhou (Zhou, 2009) were adapted. Although, they measured through the separate question as valuing knowledge (Lee et al., 2013) and valuing political behaviour (Zhou, 2009). But this study intends to measure both valuing information and political activities collectively thus both questions were merged and measured on 7–points Likert Scale (1=Strongly Disagree to 7= strongly agree).

Informational media: This variable use refers to youth media consumption behaviour such as watching or reading news content from online and offline media (Earl et al., 2017). Here this study assessed the frequency with which youth use the following three types of information sources, "national (TV news and newspapers) and local (TV news and newspapers) and online newspaper via web sites of mainstream news organizations". The responses are in Likert scale having 7–point of (1=never to 7=every time).

Interpersonal communication: This construct was used as a mediating variable in this study between informational media use and political knowledge for political participation. Thus this construct refers to youth's talk (face-to-face and online messaging) about political and social issues with their family, friend and outsiders. This measure was adopted from Kwon, Wilcox, and Shah (Kwon et al., 2014), which consist of eight questions. A 7–point Likert scale asking respondent to indicate the frequency of political talk (1= Never to 7=every time).

Political knowledge: This construct was also used as a mediating variable between interpersonal communication and political participation (Banducci et al., 2017; Zuniga, Diehl, 2019). This second last construct consists of ten items on factual political information about government institutions (e.g. provisional assembly and how things operate there), about leaders and their positions as well as policies and its importance (Fraile, 2011; Stadelmann et al., 2018). Hence, such factual knowledge they gain in home, classroom setting, from friends, and also from news media (Pontes et al., 2019). This construct has five responses, which includes four multiple-choice answers and the fifth one was do not know option (Fraile, 2011). Moreover, incorrect answers and don't know the response will be analyzed through the conventional index (Mondak, 1999). It refers to count just the total number of correct answers. For analysis, all items were summed to form a composite index ranging from 0 (no correct answers) to 10 (Elhadadi, 2019; Dimitrova et al., 2014).

Political Participation: Political knowledge, socialization or self-efficacy appears to be strong indication of online/offline political participation (Valenzuela et al., 2019; Valenzuela et al., 2018). Hence, political participation is the dependent variable in this study. For measuring political participation, Jung, Kim, and de Zúñiga (Jung et al., 2011) scale were adapted. They asked respondents if during the past 2 years they had engaged or not in conventional such as whether respondents voted in 2008 presidential election and non-conventional political activities like "attended a political meeting, or rally, work for a political party or candidate, wore a campaign T-shirt or cap, called or sent a letter to elected public officials". Although responses to each statement were yes or no, which is fundamentally nominal or categorical (discrete at measurement level) measurement scale (Scheufele et al., 2006). Hence, PLS-SEM has advantages for such data therefore, all items were summed to form an additive index ranging from 0 (no correct answers) to 10 in SPSS. Hence it became only one item to be tested in PLS-SEM. Thus, emerging instruments from these measures were subjected to quality test through expert validation and reliability and validity test in PLS (Hair et al., 2014).

2. Materials and methods

Missing Data: Before testing the reliability and validity of measures in PLS-SEM, the data were checked for missing values (Hair et al., 2014). Accordingly, to treat these missing values, initially, Hair et al. (2014) suggestions were followed. Firstly, questionnaires exceed 15 % missing values were excluded from the analysis for this study. Secondly, if the high portion of responses for a single construct is not given by respondents, hence such observation was also removed. Subsequently, having less than 5 % missing values in indicators were replaced using mean substitution (Hair et al., 2010: 61).

Outliers: For identifying the extreme response to a specific item or extreme responses to all items in the study, a common technique Mahalanobis distance was used to detect outliers. Subsequently, six outliers were discovered and consequently were removed from the data file because these outliers can disturb the correctness of data analysis technique (Kura, 2014). Consequently, after deleting six multivariate outliers, the actual questioners in the current study were 288.

Normality Test: The previous study (Wetzels et al., 2009) has conventionally supposed that PLS-SEM gives correct model estimations in states of extremely non-normal data. Nevertheless, such assumption proved to be wrong. In recent times, Hair, Sarstedt, Ringle and Mena (Hair et al., 2012) advised that studies must check the normality of the data. Because, "highly skewed or kurtotic data can inflate the bootstrapped standard error estimates" (Chernick, 2008). Consequently, decrease the statistical power, which is particularly problematic for PLS–SEM's tendency to underestimate structural model relationships (Wold, 1982 as cited in Hair et al., 2012).

For this reason, it was necessary to inspect for the normality of collected data through graphics (Tabachnick, Fidell, 2007). The visual technique was picked against the statistical method because; Field (Field, 2009) asserted that if a study has a large sample of 200 or more, in this case, a researcher should "look at the shape of the distribution visually rather than looking at the value of the skewness". Accordingly, for the current study sample size (288) is above the 200, hence this justified the reason for employing the visual method for assessing the normality of collected data. Also, Hair et al. (Hair et al., 2014: 54) emphasize to examine two measures of distributions: skewness and kurtosis. Subsequently, a histogram and normal probability plots were examined to make sure that normality assumptions were not violated. Hence the collected data for the current study follow a normal pattern which means that the normality assumptions were not failed.

After identifying and treating the missing values, outliers and checking for the normality assumption of data, next, quality of data was examined by assessing the measurement model. Hence this assessment process involves internal consistency reliability test; convergent reliability and discriminant validity.

3. Discussion

The current findings of this study show that the measurement items have factorial validity with their variables. Hence, it demonstrates the assessment of measurement model (Shmueli et al., 2019), which involves internal consistent reliability, composite reliability and average variance, has explained by the measurement items to their latent constructs (Hair et al., 2019). Each item has reached its recommended levels (0.50). Specifically, 6 items submitted for the family communicative environment (Shah et al., 2017; Kim, 2019; Cornejo et al., 2020), only 4 items have loadings above 0.50. Similarly, classroom activities originally have 5 items but only 4 of them with loadings above 0.50 were retained (Ohme et al., 2020). For the construct measuring peer norms, out of 6 only 3 have loading above 0.50 thresholds. Similarly, out of 5 items, only 4 items were retained for the informational media use. Among the 8 measurement items submitted for the interpersonal communication (Andersen, Hopmann, 2018), 6 of them load above 0.50 threshold. Hence, 10 items of political knowledge were combined to form an additive index (Stadelmann et al., 2018), which in results we got only one item for political knowledge thus that have loading above 0.50 threshold. Similarly, 11 items of political participation were combined to form composite index (Dimitrova et al., 2014; Hair et al., 2019), which results in only one item for political participation thus load above 0.50 threshold. Above all, out of 51 measurement items 42 items are with factor loadings greater than 0.50.

Also, the results of the constructs of the model show that both convergent and discriminant validity is established. Therefore, the model gives assurance that it is suitable for measuring the

relationship between political socialization agents (Family, Classroom, and Peers), media, and political participation. By the large, PLS-SEM (Khan et al., 2019) can be used for the next level of assessment through the process of a structural model. By doing so, this will demonstrate the predictive validity of the model as well as the ability of the independent variable (informational media use) to explain the average variance of the dependent variable (Political Participation) (Hair et al., 2020).

4. Results

Measurement model determines relationship pattern existing between the observed (items) and their corresponding unobserved (latent constructs) variables in PLS-SEM. Thus, these construct modelling can be in the reflective or formative model. The main difference between these both is that the indicators in the reflective model respond to changes in the construct which mostly leads variations in the indicators. Whereas, informative measurement model assumed that the variable is caused by the assigned items. Hence this study has only reflective measures. Reflective measurement model's indicators (items) are interchangeable since they share common variance. Thus, this interchangeability of measures permits the scholars to focus on the assigned indicators of interest while measuring the variables (Hair et al., 2012; 2014; Henseler et al., 2009). It indicates that in reflective measurement models, the exclusion or inclusion of indicators will not necessarily lead to non-reliability or impair the validity of the construct. Hence, Hair et al. (Hair et al., 2014) suggest that in reflective models causality is assumed that the items are caused by the assigned variables.

Since an analysis in PLS-SEM involves mainly two-step assessment: assessment of measurement model and assessment of structural model (Henseler et al., 2009). Hence this study aims to check the quality of data; therefore, measurement model was assessed for reflective constructs. To do so, the firstly individual item reliability was assessed as:

Individual Item Reliability: Individual item reliability was evaluated by investigative the outer loadings of each variable's items (Duarte, Raposo, 2010; Hair et al., 2012; Hair et al., 2014). Nevertheless, for interpreting the item reliability Afthanorhan (Afthanorhan, 2013) recommendations were followed, the outer loadings below 0.50 were deleted. This is because; those items contribute less towards the factors. Yet some items were deleted (FCE1, FCE6, CA4, PN3, PN2, PN, IMU5, IC1, and IC6). As a result, out of 51 items 9 items were deleted which resulting in the 42 items with factor loadings greater than 0.50.

Accordingly, most of the items in Table 1 had relatively good loadings; the minimum 0.601 and maximum 0.845 loadings were observed for the items Table 1.

Table 1. Loadings, Composite Reliability and Average Variance Extracted

Latent constructs and indicators	Loadings	AVE	Composite Reliability
Family Communicative Environment FCE		0.547	0.827
FCE2	0.662		
FCE3	0.845		
FCE4	0.754		
FCE5	0.683		
Classroom Activities CA		0.542	0.824
CA1	0.836		
CA2	0.766		
CA3	0.610		
CA5	0.714		
Peer Norms		0.519	0.761
PN4	0.745		
PN5	0.799		
PN6	0.601		

Informational Media Use		0.589	0.851
IMU1	0.732		
IMU2	0.689		
IMU3	0.828		
IMU4	0.813		
Interpersonal Communication		0.502	0.858
IC2	0.755		
IC3	0.723		
IC4	0.721		
IC5	0.643		
IC7	0.725		
IC8	0.679		
Political Knowledge		1.000	1.000
PK_Sum	1.000		
Political Participation		1.000	1.000
PP_Sum	1.000		

Internal Consistency Reliability: Although, Cronbach's alpha coefficient and composite reliability coefficient are the most frequently preferred evaluator for internal consistency reliability of the questionnaire. Hence for the current research, the composite reliability coefficient was selected to determine the internal consistency reliability of adapted items.

Conversely, there are mainly two reasons to select composite reliability coefficient than the Cronbach's alpha coefficient. First of all, composite reliability coefficient results are much less unfair estimate of reliability than Cronbach's alpha coefficient. Since the former assumes that all indicators are equally reliable to their variable without taking it to the real contribution of an individual item loading (Hair et al., 2014). Whereas, composite reliability coefficient undertakes that all items have different outer loadings to its variable.

Secondly, Cronbach's alpha tends to undervalue the internal consistency reliability (Hair et al., 2014). Hence, Bagozzi and Yi (Bagozzi, Yi., 1988) and Hair et al (Hair et al., 2011) recommendation were followed, the internal consistency reliability using composite reliability coefficient were at least 70 or more. Hence, as presented in Table 1, the composite reliability coefficient of every variable ranged from 1.000 to 0.761, with each exceeding the minimum acceptable level of .70.

Convergent Validity: After checking for the reliability of measures, subsequently, it's time to determine the validity of indicators under study. Convergent validity is the first step to check for the validity of items. Hence, it is the degree to which items suitably indicate the proposed variable and correlate with other items of the same variable (Hair et al., 2006). To determine this validity we examine Average Variance Extracted (AVE) of each latent variable under study (Fornell, Larcker, 1981). The value for achieving adequate convergent validity, Chin (Chin, 1998) recommended that the AVEs of each latent construct must be at least > .50 or more. Hence, following Chin (Chin, 1998) recommendation, the AVEs values presented in Table 1 are high loadings (> .50) on their respective variables, thus indicating adequate convergent validity.

Discriminant Validity: Similar to the convergent validity, this type of validity (discriminate validity) was also determined using Average Variance Extracted (AVE) (Fornell, Larcker, 1981). But, discriminate validity was evaluated by comparing the correlations among the latent variables with square roots of AVE (Fornell, Larcker, 1981). Hence, following the rule for evaluating discriminant validity, firstly, Fornell and Larcker (Fornell, Larcker, 1981) recommended the use of AVE with a score of .50 or more. Secondly, they also recommended that the square root of the AVE should be greater than the correlations among latent variables.

Also, discriminant validity was assessed by following Chin's (Chin, 1998) criterion by comparing the indicator loadings with other reflective indicators Table 3.

Table 2. Latent constructs Correlations and Square Roots of Average Variance Extracted (Fornell and Larcker criterion)

Latent Constructs	1	2	3	4	5	6	7
Classroom Activities	0.736						
Family Communicative Environment	0.412	0.739					
Interpersonal Communication	0.228	0.221	0.709				
Informational Media Use	0.279	0.331	0.382	0.767			
Political Knowledge	0.041	0.023	-0.074	0.085	1.000		
Peer Norms	0.245	0.310	0.314	0.340	-0.072	0.720	
Political Participation	-0.135	0.087	0.179	0.063	-0.055	0.136	1.000

Note: Values shown in boldface represent the square root of the average variance extracted (AVEs).

Hence, as indicated in Table 2, the values of the AVEs ranged between 0.502 and 1.000, demonstrating the adequate values. Also in Table 2, the correlations among the latent variables were compared with the square root of the AVEs (average variances extracted) (values in boldface). Moreover, Table 2 also illustrating that the square root of the AVEs were all greater than the correlations among latent variables, thus indicating adequate discriminant validity is achieved (Fornell, Larcker, 1981).

Moreover, to get adequate discriminant validity, Chin (Chin, 1998) advises that all the indicator loadings should be higher than the cross-loadings in the table. Hence, all indicators as presented (with boldface) were higher than the cross-loading, thus demonstrating adequate discriminant validity is achieved.

Table 3. Cross Loadings (Chin criterion)

	CA	FCE	IC	IMU	PK	PN	PP
CA1	0.836	0.310	0.141	0.216	0.111	0.188	-0.168
CA2	0.766	0.231	0.116	0.192	0.009	0.120	-0.109
CA3	0.610	0.285	0.275	0.145	-0.068	0.257	-0.024
CA5	0.714	0.386	0.191	0.249	0.020	0.191	-0.067
FCE2	0.308	0.662	0.121	0.178	0.033	0.262	0.138
FCE3	0.330	0.845	0.269	0.332	0.067	0.249	0.082
FCE4	0.297	0.754	0.165	0.191	-0.100	0.213	-0.004
FCE5	0.289	0.683	0.055	0.233	0.022	0.195	0.031
IC2	0.166	0.231	0.755	0.457	-0.035	0.279	0.160

IC3	0.283	0.192	0.723	0.264	-0.071	0.195	-0.004
IC4	0.231	0.199	0.721	0.211	-0.090	0.292	0.118
IC5	0.168	0.130	0.643	0.188	-0.078	0.218	0.098
IC7	0.083	0.042	0.725	0.176	-0.080	0.157	0.133
IC8	0.025	0.064	0.679	0.138	0.022	0.138	0.243
IMU1	0.278	0.358	0.228	0.732	0.031	0.261	-0.043
IMU2	0.194	0.155	0.245	0.689	0.053	0.168	0.030
IMU3	0.191	0.181	0.342	0.828	0.062	0.250	0.105
IMU4	0.195	0.295	0.344	0.813	0.106	0.335	0.092
PK	0.041	0.023	-0.074	0.085	1.000	-0.072	-0.055
PN4	0.218	0.248	0.134	0.254	-0.049	0.745	0.021
PN5	0.175	0.260	0.325	0.261	-0.107	0.799	0.152
PN6	0.136	0.154	0.197	0.217	0.012	0.601	0.110
PP	-0.135	0.087	0.179	0.063	-0.055	0.136	1.000

5. Conclusion

Generally, this research aims to give a practical exhibition and explanation of the PLS approach for assessing the reliability and validity of questions and its variables in the situated learning theory and communication mediation model. The motivation of carrying this research is the observation Memon et al. (Memon et al., 2017) that there is the issue of selection of analysis method to the PhDs that lead to the meaningless procedure, misleading findings and misinformed decisions. Also, Gaskin and Lowry (Gaskin, Lowry, 2014) recommendation is followed to apply PLS–SEM in media communication studies because of its inconsistent usage and lack of appreciation in media and communication studies. Hence, this study proves the potential of PLS–SEM approach for data analysis compare to regression analysis and its covariance-based structural equation modelling. This is because, firstly, as some variables (political knowledge and political participation) have single-item measures, and other variables (family communicative environment, classroom activities, peer norms, informational media use, and interpersonal communication) have multiple-item measures, the combination of different scales of measurement in this research (nominal and interval) made PLS–SEM potential for this study compare to covariance-based structural equation modelling. Thus, this made ideal for the current study. Secondly, PLS–SEM is used for similar function with regression analysis and its covariance-based structural equation modelling. However, PLS–SEM is distribution-free analysis approach which performs well when data not normal. Thirdly, in exploratory research like the one in this study, PLS–SEM recommends simple but robust options. By applying PLS–SEM (Ringle et al., 2020), the results allow the scholar to show that the specified model relationship contains manifest variable (observed), have a strong relationship with its latent variable (unobserved). Also, results show convergent and discriminant validity of the latent variable. The current research implies that PLS will assist communication and media studies scholars who are intended to conduct exploratory research for theory building.

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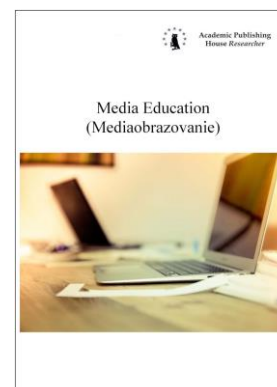Zhou, 2009 – *Zhou, Y.* (2009). The Role of communication in political participation: exploring the social normative and cognitive processes related to political behaviors. Ph.D. Dis. Washington State University.

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Hermeneutic Analysis of a Psychotherapist's Representation in Russian Film Series

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Abstract

The focus of this study is the analysis of psychotherapists' representation in films. The material is two most recent Russian film series featuring a psychotherapist as the main character – *Trigger* (Russia, 2018) and *Psycho* (Russia, 2020). The dominant representations include non-observance of the ethical principles of the psychotherapist's work, the use of risky methods of work and a constant psycho-emotional stress, anxiety and fear, which can form the image of a psychotherapist as a person who himself desperately needs the help of a specialist to solve his/her own psychological problems.

After watching film representations of the psychotherapists' practice, and the social roles expected of them, several roles or categories, can be identified. The generalized film image of a psychotherapist in contemporary Russian cinema can be characterised as follows:

1.   He is the antipode of the traditional image of the psychotherapist who deliberately and outrageously violates the established rules and ethics codes; moreover, he prefers to use his own innovative method of treatment or therapy which is based on provocation and manipulation.

2.   He is presented ambivalently, although his behaviour is outwardly negative, his motives and goals are positive, for despite acting as a manipulator, provocateur, and a violator of ethics principles, he is genuinely devoted to his profession and is a decent personality.

3.   He is a dynamic image, in some aspects resembling a detective whose life is dangerous and full of risk and adventure, associated with solving riddles. In a way this image may popularize the profession of psychologist, especially it may seem rather attractive to a youth audience, since the protagonist is young, creative, smart and daring, his actions are unpredictable and unconventional, he is a man of character and very purposeful, possesses leadership qualities.

4.   The dominant mental and emotional disorders that the psychotherapist has to deal with in Russian films can be identified as mainly individual, marital and family psychotherapy and counselling: the generation gap, childhood traumas, addictions, manipulations or abuses, grief and depression, eating disorders, etc.

5.   The psychotherapist himself needs professional psychological support and supervision since he suffers from a serious psychological trauma. Besides he is constantly in a conflict situation, external or internal, personal and professional. He is obviously a dramatic image, for all his professional success, he is not able to solve his own problems in interpersonal relationships with his close people; sometimes he exhibits sociopathic inclinations.

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6.   The image leaves a contradictory impression on the viewer, though his methods of treatment may seem to some audiences quite unacceptable or even dangerous for both the psychologist and the patient, still, they turn out to be effective in the long run according to the film.

7.   Such film image may discredit the psychology-related professions in the eyes of the audience since it allows the psychologist to violate the key ethics principles and professional standards of conduct for the counselling professions such as privacy and confidentiality, human relations (avoiding sexual harassment, physical or mental harm).

Keywords: media text, film series, hermeneutic analysis, psychotherapist, psychologist, representation.

1. Introduction

Films and TV series about psychologists and psychotherapists have gained particular popularity in Russian cinematography since the 2000s. By genre, they are mainly psychological dramas (*Ward No. 6, 2009; No Witness, 2012; New Life, 2016*; *Psycho*, 2020; *Trigger*, 2018, etc.), melodramas (*Problem Solving, 2005; Helpline, 2007; Pure Psychology, 2019; Happy Group, 2011, etc.*) and detective or crime dramas (*Sinitchka*, 2018; *Freud's Method*, 2012; *The Mentalist, 2017; The Flowers of Evil, 2013, etc.*). These Russian feature films and TV/film series represent varied psychological challenges of modern life, i.e. personal, family and professional problems. Very often the on-screen psychologists themselves urgently need professional psychological support and therapy. Some of them develop innovative treatment methods or approaches and put them into practice. As a rule, the main characters are practising psychologists and manipulators, who have a lively mind, phenomenal observation, as well as outstanding abilities in solving different psychological disorders. As for their clients, – they are people of different social strata, age-groups, cultural and educational levels, professions, material wealth, tastes, world outlooks and aspirations.

For the present research, the recent Russian film series representing a psychotherapist as the main character – *Trigger* (Russia, 2018) and *Psycho* (Russia, 2020) are chosen. These media texts have some common features:

–   they both break the prevailing stereotype about the profession of a psychotherapist as a tedious job which consists in long boring psychotherapeutic sessions where people discuss their personal problems with a psychologist;

–   they represent the actual social challenges of modern society and man (family conflicts, psychological complexes, childhood traumas and their consequences in adultery, depression, addictions, loyalty and treachery, loneliness, etc.);

–   they have thrilling and unpredictable plots built round a complex and ambivalent personality of the protagonist, who despite his high professionalism, rich life experience and obvious career progress, himself suffers and needs professional psychological supervision or therapy;

–   they show the solutions to serious life problems of characters in the genre of a detective thriller or drama when the psychotherapist reveals someone's secret as if solving a riddle.

The relevance of the topic of our research is associated with the ambivalence of the screen image of a modern psychologist represented on the Russian television, and the need to identify the impact of films on this topic on the image of a modern professional psychologist formed in the individual consciousness of the viewer and public consciousness in general.

According to A. Levitskaya, it is "a postmodern narrative device – to turn traditional heroes into villains, and villains into heroes. This gives the viewer the opportunity to take a fresh look at the characters – heroes whom we have considered to be good are capable of evil, and antagonists, on the contrary, can do good" (Levitskaya, 2019: 416). Moreover, it is interesting to correlate this image with the basic ethics principles and professional standards of conduct for psychotherapists.

2. Materials and methods

The research material comprises contemporary Russian television series about psychologists and psychotherapists: *Trigger* (Russia, 2018) and *Psycho* (Russia, 2020).

Basic research methods include a comparative hermeneutic analysis of Russian film series about psychotherapy. The hermeneutic analysis of a media text involves "a study of the media text interpretation process, cultural and historical factors, affecting the point of view of media texts agency/author and the audience view. The hermeneutic analysis suggests comprehension of a

media text by comparison with the cultural tradition and reality; penetration into the logic of a media text; media text analysis based on artistic images comparison in the historical and cultural contexts" (Fedorov, 2017: 11). The semiotic conceptions of U. Eco (Eco, 1987) and R. Barthes (Barthes, 1977) have also been referred to, a cognitive approach to media literacy and television violence studies by W.J. Potter (Potter, 2004), the media representation theory developed by S. Hall (Hall, 1997), media literacy and media education approaches to interpreting media texts by A. Silverblatt (Silverblatt et al., 2014) and F. Baker (Baker, 2017).

The research objective is to reveal the characteristic features of the film image of a psychotherapist in modern Russian film on the basis of a comparative hermeneutic analysis of film series, including analysis of stereotypes, ethic analysis, plot analysis, analysis of characters. As a result, a generalized structural and narrative model of films focused on the character of a present-day professional psychotherapist is going to be built. The study's target audience is researchers in the field of film studies, pedagogy, media culture, sociology, as well as university teachers and students.

3. Discussion

The screen image of a psychologist and psychotherapist has been widely discussed (Arehart-Triechel, 2010; Dremova, Belobrykina, 2016; Dudley, 1994; Gabbard, 2001; Izotov, 2018; Pirkis et al., 2006; Pooja, 2014) in research projects over the last twenty years. Such keen interest in this topic, in my opinion, is caused by a number of objective reasons. Firstly, the profession of a psychologist in modern times is becoming more and more popular due to the fact that various social issues are aggravated in the world and get reflected in the psychological condition and well-being of people belonging to different generations. Among such social challenges it is necessary to mention the problems of a small person in a big metropolis in personal and business relationships, family dramas and the generation gap, ostracism and loneliness, discrimination and others. On the other hand, the individuals' need for self-development and knowledge of themselves and their capabilities, sometimes with the help of a professional psychologist, has also increased. This new-fangled tendency to search for oneself and one's place in life is sometimes associated with personal development, but sometimes it has a completely pragmatic basis – achieving career success.

The issues under discussion are varied. For instance, S.D. Young analysed the effects of viewing films by using a range of psychological approaches to explore movies, the people who make them, and the people who watch them. The monograph *Psychology at the Movies* by S.D. Young is an interdisciplinary research including psychology, film studies, mass communication, and cultural studies (Young, 2012).

H.T. Schultz studies the portrayal of psychologists and psychiatrists in Hollywood movies (Schultz, 2005). She is interested in the impact of the traditional stereotyped screen image of a psychologist on the viewers. She also underlines the fact that Hollywood film makers very often present psychologists and psychiatrists as deliberate violators of professional laws and ethics. Moreover, some researchers found out that, according to popular films representing mental health professionals, the latter are motivated mostly by money, power, or a concern for others (Young et al., 2008). Some researchers investigated the representation of male and female psychologists in popular movies released in the 1980-1990s in the USA (Bischoff, Reiter, 1999) and came to the conclusion that male mental health clinicians in the analysed movies were incompetent and female psychotherapists were deliberately sexualized. Unfortunately, such negative portrayals of psychotherapy may create a distorted image of a psychologist in the public perception (Orchowski et al., 2006; Pirkis et al., 2006).

T.A. Robison attempted to analyse the impact of on-screen portrayals of psychological therapy on the audience's attitudes to psychologists' behaviour and treatment (Robison, 2008), and found out that film portrayals of psychotherapy produce a slightly negative impression on viewers' perception and attitudes to the character and conduct of the psychologist. J.S. Herndon examined the motion picture and television portrayal of professional police psychologists and focused on media stereotypes and type casting leading to misinformation (Herndon, 2000).

P. Byrne analysed more than three hundred films about psychological treatment to find out that, though media representations of psychotherapists are mixed, their methods of treatment are rarely depicted positively in movies (Byrne, 2009). He also defined the following three dominant and essential spheres of mental illness presented in the analysed movies: addictions, bereavement and personality disorder.

S. Macfarlane analysed a movie image of the psychotherapist in the film *Antwone Fisher* (Macfarlane, 2014), and found out that, though the image may be perceived by the audience as positive, it is really ambiguous, since the psychotherapist often allows himself some therapeutic boundary violations, and the viewers may consider such behaviour normal and acceptable for conventional psychotherapy.

The objective of the present research was to analyze film series about psychologists and psychotherapists, including their methods of treatment and therapy, in correlation with the psychological ethics, and to define the contemporary on-screen image of a psychologist and how it satisfies or represents the professional requirements and standards.

4. Results
Trigger (Russia, 2018)

Historical context (dominant concepts: media agencies, media categories, media representations and media audiences).

a) features of the historical period of media texts' production, market conditions that contributed to the idea, the process of creating media texts, the degree of influence of political and social events on the media text.

Trigger (2018) is a Russian drama television series directed by Dmitriy Tyurin, starring Maksim Matveyev as a practicing psychotherapist. Actually, *Trigger* (Russia, 2018) is a combination of several genre modifications: melodrama, family drama, psychological thriller, action, detective or crime drama. The idea of the film was created by Alexandra Remizova in collaboration with Russian psychologist Sergei Nasibyan who is an adherent of the provocative method and a prototype of the protagonist. The film-script was written by Andrey Zolotarev and Lev Murzenko. The working title of the film series was "Provocateur". It is noteworthy that the pre-premiere of the television series which could be watched on VK.com had tremendous success with the viewers. The international pre-premiere by *Sreda Production* company occurred in 2018 in Cannes. It was premiered on Channel One Russia on February 10th, 2020.

The series was acknowledged by critics – this provocative and dramatic project became a finalist of the best international TV series MIPDrama Screenings 2018. The authors of the film series ware awarded the Golden Eagle Award for the "Best TV Series – 2021". Maksim Matveyev, the leading actor, received the Golden Eagle Award for the "Best Actor in a TV-series – 2021".

b) the way the knowledge of real historical events of a particular period enhances the understanding of the given media text, examples of historical references in the media text.

Private psychotherapists appeared in Russia in the post-Soviet period. Russian psychologists actively borrowed foreign theories and practices of psychotherapeutic treatment. In the country that was undergoing significant changes, many citizens needed the help of a specialist of this kind in order to get accustomed to a new way of life and psychologically accept the realities of the new epoch. After the collapse of the USSR the indicators of social well-being turned into the anxiety mode: the psychological shock and disorders caused by Russia's transition to a market economy led to higher rates of suicide, alcoholism, early death and divorce, as well as unstable living conditions. In other words, the whole society went through a post-traumatic stress disorder. It is not surprising that the profession of a practicing psychotherapist finally turned out to be in demand in our country, mostly in big cities. Till the 2000s, the post-Soviet Russia faced a real boom in psychotherapeutic practices: psychological television talk shows, family counselling, mass media columns, self-help books, educational services, and personal growth coaching seminars. Very often, such kind of psychotherapy did more harm than good…

The Russian Code of Ethics (Code, 2012) was adopted on February 14, 2012 by the members of the fifth Congress of the Russian Psychological Society established in 1994. Its principles are also used by members of the Russian Psychotherapeutic Association (Code, 2019).

In short, the basic ethical principles for psychologists and psychotherapists proposed by the Russian Psychological Society are the following:

- respect for the dignity, rights and freedoms of the individual; confidentiality, informed consent of the client; respect for the client's autonomy;
- competence, observance of professional ethics, competence in choice of means, maintaining competence in ethics;
- responsibility and nonmaleficence;
- integrity, honesty, accuracy, professional duties and responsibilities.

The sanctions on psychologists for violating the standards of the Ethics Code may include public warning, suspension or loss of Certificate of Professional Psychologist with the subsequent notification of general public, potential clients and other psychological associations (Code, 2012).

According to the APA Dictionary of Psychology, a *trigger* stands for a stimulus eliciting a reaction, i.e., an event could be a trigger for a memory of some past experience and an accompanying state of emotional arousal. Artem Streletsky – the main character of the film, is a professional psychologist who chooses to provoke his clients to lose their temper by forcing them to remember and relive the negative traumatic experience of the past, thus using some sort of shock therapy. Though provocative therapy as an approach in psychotherapy was developed by American psychotherapist Frank Farrelly in the previous century, it has become popular in Russia relatively recently, as well as other foreign approaches and methods of psychological therapy: "In provocative therapy you play devil's advocate with the client. It's like the affectionate teasing banter between close friends" (Farrelly, Brandsma, 1974). Nowadays this approach has become a common practice in personal and professional business coaching, especially abroad...

Working as a self-employed practising psychotherapist Artem Streletsky repeatedly violates the principles of the Code of Ethics for psychologists: he provokes the clients, insults them, laughs at them, puts them in awkward situations and deliberately pushes them out of the zone of psychological comfort. Moreover, the film begins with the episode when he is out of prison on parole. Artem Streletsky spent four years in prison for inciting his client to commit suicide, and who had died allegedly through Artem's fault. His father – Alexander Streletsky, also a practising psychotherapist, initiates a procedure in collaboration with the Ethics Committee against his son to forbid him to use this "dangerous" provocative method of psychological therapy.

Socio-cultural, ideological, religious context (dominant concepts: media agencies, media categories, media representations and media audience).

a) ideology, directions, goals, objectives, world outlook, the concepts of the authors of these media texts in the socio-cultural context; ideology, culture of the world, depicted in the media text.

Contemporary Russian television is going through hard times, since most of the viewers, especially the representatives of the younger generation, prefer the Internet over television and watch films mainly on streaming online platforms, the production of television series in its quest to retain and expand the audiences is forced to change the broadcasting policy and take into account the new modern realities and needs of the consumer audience... And it is not a coincidence that the television series *Trigger* (Russia, 2018) was originally shown on the social network – that was its international premiere, and only two years later it was shown on the central television channel in Russia.

Although the initial idea of creating a film series about psychotherapy did not arouse interest among potential producers, since this topic has never been particularly popular with the Russian viewer, an action-drama TV-series about an extreme psychologist, touching upon the problems of the contemporary generation of Russians, was eagerly accepted by the viewers and surprisingly turned out to be a box-office success. Alexandra Remizova, the author of the idea of the television series or the showrunner of the project, confessed in one of her interviews that "*Trigger* is a film series about us, probably that's why the audience has received it so warmly. Everyone can recognize themselves in the film characters, see problems similar to their own, feel pain and rage, and experience them together with the heroes". In other words, to make the film more audience-oriented and in demand, the creators tried to represent a whole range of socio-cultural problems of modern society on the screen: children's traumas, divorces and unhappy families, the generation gap, misunderstanding of friends, betrayal. During an interview in the radio program "Telekhranitel" (*Echo of Moscow*) on February 18, 2020 with Elena Afanasyeva, A. Remizova emphasized that the film series is about "why we destroy relationships with children, why we do not move at work or go to work that we do not like and we don't want to do this, why, for example, we sit at home and don't go anywhere and do nothing. That is, this is a series about how we were once traumatized, in childhood, in youth, maybe in adolescence. And then we live with these injuries all our lives and without realizing them. It seems to me that 99.9% of people live this way".

b) the world outlook of the characters, depicted in the media text. The characters value personal and professional freedom and independence; they strive for family and job satisfaction, though they may have conflicts with their relatives or/and colleagues. The dominating stereotype of success is being a smart, talented, prosperous, successful and efficient specialist who is in demand and well-paid.

Structure and methods of narration in the media text (dominant concepts: media categories, media technologies, media languages, media representations)

a) location and action time of a media text

Location – Moscow, Russia. The settings are varied depending on the character's story and the psychologist's method of therapy – it can be an office, a mall, a country house, the theatre, the forest, the roof of a high-storeyed building, a cemetery, a plane, the prison, etc.; time – our days, but sometimes there occur flashbacks representing the characters' reminiscences concerning some former events that conditioned their present state and life situation.

b) the environment typical for the media text, everyday items:

Moscow streets, Artem's office, his father's flat, his ex-wife's flat, etc. The psychologist's office is transparent, quite bare and poorly furnished, though located in a prestigious and luxurious business-centre.

c) (stereotypical) methods of depicting reality, typology of characters (character traits, clothing, physique, vocabulary, facial expressions, gestures, the presence or absence of a stereotypical manner of characters in the media text). The characters are presented more or less realistically; they belong to different age-groups, different social strata, have different professions and hobbies. The main character is rather idealized, especially it refers to his unique professional skills. The age-range of supporting characters, for instance, the clients – is not limited – from early childhood to the retiring age; the level of education of the characters is different and depends on their social status. The majority of the psychotherapist's clients are educated people and qualified specialists who can afford to hire a highly paid psychotherapist. They have different professions, i.e., a vet, a boxer, businessmen, teachers, a builder, a prison guard, etc. The characters' appearance and clothes are realistic; their speech characteristics depend on their education, culture, age and upbringing.

The main character Artem Streletsky is a professional psychotherapist who uses his own provocative method of treatment that is not approved of or supported by traditional psychotherapists. His method is a deliberate provocation of the client, bringing him or her to the very situation that hurt them in the past. Re-experiencing this traumatic situation should play the role of a trigger, necessary to launch a chain of mental reactions leading to recovery.

The psychotherapist's manner of speaking is straightforward, categorical and very often provocative or even aggressive; his dominant traits of character are dedication, perseverance, self-confidence, truth-seeking, non-recognition of authorities, achieving goals at any cost, courage bordering on recklessness, loneliness, tactlessness, self-centeredness, insolence and brutality, cynicism. Actually, his negative traits are just a mask or the armour behind which a weak and vulnerable, traumatized and a heavily stressed person hides.

d) a significant change in the life of characters and the arising challenge (a violation of the usual life), the solution to the problem. Every episode is a separate story of psychotherapy within the major life story of the main character – the psychotherapist. Thus, the plot structure of the media text includes both vertical and horizontal storylines. The main plotlines directly related to the main character can be designated as professional and personal. Every episode is a story of a broken man that the viewers feel as if their own pain when following the character and watching his or her suffering. Generally speaking, the model of conceptual plot construction is stereotyped: a patient turns to a psychologist with a problem – the specialist offers a solution – the patient gets healed.

Psycho (Russia, 2020)

Historical context (dominant concepts: media agencies, media categories, media representations and media audiences).

Undoubtedly, "Storytelling, especially in film, changes in response to the social, cultural and political concerns and interests of the time, as it also shapes that environment. The most powerful films reflect the world back to us and therefore they can become a battleground over interpretations of the social world" (Brown, 2015).

a) features of the historical period of media texts' production, market conditions that contributed to the idea, the process of creating media texts, the degree of influence of political and social events on the media text.

Market conditions that contributed to the production of the film is the so called "streaming revolution". Streaming has quickly changed the way media texts (especially film series) are bought, consumed, and who profits from them. It frees audiences from TV network schedules, giving rise to binge watching — viewing several (or all) episodes of a TV series/season in a single sitting. *Psycho*

(Russia, 2020) is one of the projects of *More Originals* company which is both online film theatre and a producer of its original content. The premiere of the series was on November 5th, 2020 on online service More TV.

The film is directed by Fedor Bondarchuk and the script is written by his wife, an actress and a debut scriptwriter Paulina Andreeva, starring Konstantin Bogomolov, known as a theater and film director. The series was noticed by critics – leading actors K. Bogomolov, R. Khayrullina, and E. Lyadova were nominated for their roles in APKiT awards (Association of Producers of Film and Television) and the film got the White Elephant Award (Russian Guild of Film Critics) as the best television series – 2021.

b) the way the knowledge of real historical events of a particular period enhances the understanding of the given media text, examples of historical references in the media text.

In the article devoted to the analysis of the state of the Russian society in modern conditions, a post-graduate researcher D. Afanasieva supports the idea that modern Russian society is not only a society of knowledge, high technologies, services, but also a society of risk. In her article, the author identifies and examines in detail the main factors that determine the classification of Russia as a risk society: lag in the modernization of the country; the absence of a unified ideological and political component of Russian society; the threat of undermining sovereignty countries in the international arena; a high level of socio-economic stratification of the Russian population (Afanasieva, 2018: 48). The last phenomenon is of particular importance to the media text's context. According to data used by the researcher, income inequality in Russia is expressed in decile fund ratio (the ratio between average income levels 10 % of the population with the highest incomes and 10 % of the population with the lowest incomes), which is 15.5; and the Gini coefficient (the indicator takes values from zero in the case of absolute equality to one in the case of absolute inequality), which is equal to 0.410. Moreover, in Russia there is a strong gap in the level of development (including in terms of profitability) of the subjects. The largest differences in incomes of the population are in the capital and regions with a high level of development: in Moscow, the coefficient Gini is equal to 0.419, for example (Afanasieva, 2018: 49).

The film series is set in Russian capital city, Moscow. It is emphasized by the location, interior design of his office and the charged fees, that the psychotherapist Oleg is a very expensive doctor for the elite circle of clients. The discrepancy between different layers of society is demonstrated by several characters in desperate need of money: Oleg's friend Vera (ex-wife of a rich man), Lyudmila (a potential surrogate mother for Oleg's baby), Nadenka (a middle-aged caretaker who aspires to stay in the house even after her client passes away).

Socio-cultural, ideological, religious context (dominant concepts: media agencies, media categories, media representations and media audience).

a) ideology, directions, goals, objectives, world outlook, the concepts of the authors of these media texts in the socio-cultural context; ideology, culture of the world, depicted in the media text.

As a film director, Fedor Bondarchuk is mostly known for his big budget action films such as *The 9th Company, Inhabited Island, Stalingrad, and Attraction*. Significantly, this is his first drama and his first film series. As E. Belikov points out in his article, the film is about "lies and unrighteousness of the today's world". "Why is this representation so important for today's Russia? There is a feeling that we all live in Oleg's head – we are actively absorbing the illusion of normality, dreaming about it, adapting the unpleasant truth to it. This is a multi-level process, stretching from general consumerism to the self-awareness of the entire country, which has long ceased to feel itself a single whole, divided by class, and even further. We are all disunited, frightened by the mere thought that this "norm" may be shaken – which happened in 2020" (Belikov, 2020).

b) the world outlook of the characters, depicted in the media text

Oleg's privileged upper-class clients are looking for "meaningfulness for themselves – or at least its illusion. All of them are related to psychology – as trainees, theorists, or users. At a minimum, they all try to comprehend their own life-being – however, outside of their endless Aligieri hellish circles, within which they are forced to repeat and multiply the mistakes of the past, all the characters of this fatalistic series are unable to leave" (Belikov, 2020).

Notably, Oleg is not the only psychotherapist in the film. There is also his mother, her partner, also a university professor, and Igor, Oleg's supervisor from the ethical committee. Oleg calls his mother by the first name, Kira, manifesting the distance and coldness between them. Kira teaches psychology at university, has an affair with her colleague, she admits that she had never

wanted children, and still cannot accept the "normal for her age" behaviour. Nikolai Stepanovich (her boyfriend), initially attracted by Kira's freedom and non-conformism, starts longing for down-to-earth domestic comfort – homemade meals and ability to relax. Igor, the psychotherapist who is supposed to treat and supervise Oleg, literally turns out to be a fake – one day Oleg finds him as a patient of a psychiatric hospital.

Structure and methods of narration in the media text (dominant concepts: media categories, media technologies, media languages, media representations)

a) location and action time of a media text

Location – Moscow, Russia. Time – our days.

b) the environment typical for the media text, everyday items:

Moscow streets, Oleg's office, Oleg's flat and his mother's flat, university, etc.

c) (stereotypical) methods of depicting reality, typology of characters (character traits, clothing, physique, vocabulary, facial expressions, gestures, the presence or absence of a stereotypical manner of characters in the media text).

The supporting characters are very colourful and represent different (stereo)types: on the one hand, there are Oleg's clients: an actress afraid of becoming old and unattractive, a top manager suffering and dreading to confess (even to himself) about being homosexual, and a friend: a careless ex-wife of a millionaire who dumps him for a poor artist but finds herself unhappy and unloved. On the other hand, there are people from a different "league": volunteers from a search and rescue organization looking for missing people, a potential surrogate mother of Oleg's child, finally, his missing wife.

The role of objects in this film series cannot be overestimated. "In films, objects can translate the characters' interior state of mind in a concomitant way that is both revealing/dissimulating, explicit/implicit; a game whose rules are based on the ethical-esthetical commitment to a conceptual narrative. Objects are signs that represent ideas, ideals and translate intended meaning in a film. The audience is in front of the idea of this object that is visually transmuted and transposed to the screen. Therefore, the object-sign on the screen is often only partially an object of reality. Often times it carries with itself data that goes beyond the aesthetics of reality; data that are formed inside the infrastructure of the fictional image" (Gambarato, 2010: 106). Though object interpretation, as the starting point of film analysis, is not a new approach, the researcher R. Gambarato proposes an interesting methodology for film analysis which focuses on the objects which involves both quantitative and qualitative analysis; together with the criteria of relevance and expressiveness, the author also "analyzes the functionality of an object by exploring details and specifying the role various objects play in films" (Gambarato, 2010: 113). Some of the objects that call for the viewers' interpretation (apart from the most obvious sign in the series – the rubber doll which sometimes turns into the main character's lost wife, who he talks to, dresses up, dances with and makes love to) include his sunglasses and his vehicle – a scooter. The sunglasses he wears have red lenses, thus everything that he looks at turns red – the colour of blood, very disturbing, indeed.

Oleg rides his electric scooter to work, which is, on the one hand, objectively convenient in the city center, and on the other hand, might be interpreted as another sign of his insecurity and precariousness – there's nothing to protect the rider except for a helmet and thus he stands no chance against a much larger vehicle or an obstacle. In one episode, Oleg actually crashes into the barrier and falls.

d) a significant change in the life of characters and the arising challenge (a violation of the usual life).

Each of the characters goes through a life-changing challenge. As for the main character, a psychotherapist Oleg, the film audience witnesses him being tortured not only by the horrible fear that his missing wife might be dead, but also by his questioning his own sanity and self-harming attempts of escaping the reality.

5. Conclusion

The structural and narrative model of contemporaneous Russian film series devoted to psychotherapy focuses on representing the interrelated storylines of the protagonist's personal and professional lives. At the same time, the protagonist of the media text acts as a certain anti-hero of our time who is defiantly and without regret destroying the prevailing stereotypes and conventions when helping people in difficult life situations, thereby appealing to the audience.

After watching film representations of the psychotherapists' practice, and the social roles expected of them, several roles or categories, can be identified. The generalized film image of a psychotherapist in contemporary Russian cinema can be characterised as follows:

1. He is the antipode of the traditional image of the psychotherapist who deliberately and outrageously violates the established rules and ethics codes; moreover, he prefers to use his own innovative method of treatment or therapy which is based on provocation and manipulation.

2. He is presented ambivalently, although his behaviour is outwardly negative, his motives and goals are positive, for despite acting as a manipulator, provocateur, and a violator of ethics principles, he is genuinely devoted to his profession and is a decent personality.

3. He is a dynamic image, in some aspects resembling a detective whose life is dangerous and full of risk and adventure, associated with solving riddles. In a way this image may popularize the profession of psychologist, especially it may seem rather attractive to a youth audience, since the protagonist is young, creative, smart and daring, his actions are unpredictable and unconventional, he is a man of character and very purposeful, possesses leadership qualities.

4. The dominant mental and emotional disorders that the psychotherapist has to deal with in Russian films can be identified as mainly individual, marital and family psychotherapy and counselling: the generation gap, childhood traumas, addictions, manipulations or abuses, grief and depression, eating disorders, etc.

5. The psychotherapist himself needs professional psychological support and supervision since he suffers from a serious psychological trauma. Besides he is constantly in a conflict situation, external or internal, personal and professional. He is obviously a dramatic image, for all his professional success, he is not able to solve his own problems in interpersonal relationships with his close people; sometimes he exhibits sociopathic inclinations.

6. The image leaves a contradictory impression on the viewer, though his methods of treatment may seem to some audiences quite unacceptable or even dangerous for both the psychologist and the patient, still, they turn out to be effective in the long run according to the film.

7. Such film image may discredit the psychology-related professions in the eyes of the audience since it allows the psychologist to violate the key ethics principles and professional standards of conduct for the counselling professions such as privacy and confidentiality, human relations (avoiding sexual harassment, physical or mental harm).

6. Acknowledgements

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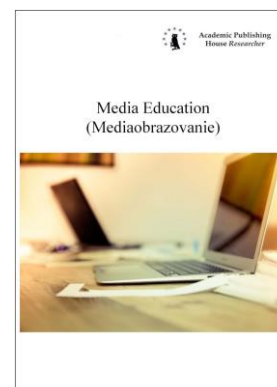
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Media Education in the Age of AI and Smart Media

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Abstract

The article is devoted to the problem of the transformation of the media education in the contemporary digital age. Journalism should be considered as the dynamically developed field of humans' life which is characterized by the regular appearance of new technologies for gathering, processing and transfer of information. That's why it seems extremely important to determine a set of key competences that a journalist must get in order to be able to use advanced technologies in the production of an information product.

The article discusses: 1) the transformation of the training system for the mass media industry in the contemporary digital age; 2) due to the active use of AI technologies in journalism, media education ceases to be purely humanitarian, and it becomes extremely important for journalists to get a certain set of technical competencies in order to be able to set tasks for technical specialists to write appropriate algorithms; 3) modernization of the media education should be considered as a comprehensive process and affect all levels of education, both bachelor's and master's degrees.

Finally, the author comes to the conclusion that it is extremely important to develop new educational programs aimed at training journalists who, due to their understanding of the basics of machine learning and basic principles of functioning of neural networks, would be able to formulate tasks for technical specialists to write appropriate algorithms and subsequently could effectively use them in their daily work related to the further analyses of big data and writing analytical texts.

Keywords: digital age, media, smart media, information flow, artificial intelligence, information technologies, advanced technologies, media education.

1. Introduction

The necessity of the development of advanced technologies is considered as the indispensable condition for the ensuring of the global leadership for every country in the contemporary world. Special attention is paid to technologies which are based on artificial intelligence (AI). And the capabilities of such technologies are growing at unprecedented speed. Nowadays AI-algorithms are widely used in the design of intelligent machine translation systems, medical diagnostics, electronic commerce, on-line education, in the creation of intelligent transport systems and even in the production of news and information (Sukhodolov et al., 2019: 648).

Of course, the use of AI technologies in journalism is still very limited. Basing on the evaluation of different experts there can be automated only 15 % job of journalists and 9 % job of editors. "Humans still have an edge over… AI in several key areas that are essential to journalism,

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including complex communication, expert thinking, adaptability and creativity" (Diakopoulos, 2019). AI-algorithms here are able, first of all, significantly facilitate the navigation of the journalist in the rapidly growing information flow, collect and structure primary data sets without their deep creative processing.

As a result, even a special concept of "automated journalism" has been introduced into the scientific discourse. This definition assumes the creation of AI-based bots that can independently, without human participation, seek the information on the Internet according to specified parameters, rewrite it and distribute texts already ready for publication on specialized technological platforms.

The appearance of such smart applications that can work in automated or semi-automated regime makes one think about the future of journalism as a profession – will it be fully automated, or it will be preserved but require qualitatively new knowledge and skills from journalists that allow them to use possibilities of AI-based technologies for the automatization of a number of routine tasks and gathering data and information related to different newsbreaks.

As Castells et al. argue main task of automated journalism will continue to be the collection and systematization of data in the foreseeable future, while tasks of a journalist will include their interpretation, analysis and preparation of high-quality information and analytical texts (Castells et al., 2012: 2933).

We also think that the contemporary level of the development of science and technology is far from the creation of the so called strong artificial intelligence which would be able to think and make decisions by itself, and theoretically to serve as a journalist. And in current research we are not going of making forecast on the further development of different advanced technologies. Our task is aimed basing on the evaluation of prospects of the use of AI-technology in journalism determine key competences and skills that become crucial for journalists in the contemporary age which can be defined as the age of AI and smart media.

2. Materials and methods

Our research is based on content-analyzes and discourse analyzes. Basing on the analyzes of the scientific literature devoted to the use of AI-technologies in journalism and the transformation of media education in the digital age (Chertovskikh, 2019; Diakopoulos, 2019; Ivanov, 2016; Marconi, Siegman, 2017; Marin, 2019; Romano, 2018; Schmidt, 2017; Sukhodolov et al., 2019; Zamkov et al., 2017) factors which causing transformations in the directions of the training of journalists are determined.

The goal and tasks of the research are realized on the base of the study of researches at the field of media education (Chelysheva, 2006; Fedorov, Levitskaya, 2019; 2020; Zamkov et al., 2016) and innovation papers at the field of communication studies and journalism (Baran, Davis, 2012; Castells et al., 2012; Tulupov, 2019; Vartanova et al., 2019).

3. Discussion

As Liu et al. argue "digital technologies—from mobile phones and social media platforms to artificial intelligence and emerging contact-tracing systems against the spread of COVID-19—make the everyday life we carry out somehow unrecognizable from even one year ago" (Liu et al., 2020: 5754). This statement notes the rapid development of advanced technologies that bring with them the automation of everyday life which means the use of advance robotics, supported by machine learning, in all main fields of humans' activity, including journalism (Hytha et al., 2019: 55724; Mann, Hilbert, 2020: 4387; Mansell, 2017: 4285; Rainie, 2020: 5860). Undoubtedly such active penetration of advanced technologies into the media industry means that the "media system itself must be readapted and reshaped to the new media ecology" (Mancini, 2020: 5761). Thus we come to the question on "how do new media change media systems, and what kinds of reconceptualizations do we need to make to understand the changes they have wrought" (Hallin, 2020: 5775). From our point of view, first of all when answering this question, we need to evaluate the level of use of advanced technologies in mass media.

The Associated Press should be considered as a pioneer at that sphere (Schmidt, 2017). According to the demand of this world information agency IT-specialists have been started working on the elaboration of AI-based computer algorithms in the summer of the year 2013. These algorithms were supposed to automate routine processes and process big data, primarily different statistics. Work in this area has shown the almost unlimited possibilities of AI, which allowed:

- analyze big data quickly;
- identify patterns, trends and actionable insights from multiple sources;
- see things that the naked eye can't see;
- turn data and spoken words into text or text into audio and video;
- understand sentiment;
- analyze scenes for objects, faces, text or colors and etc. (Marconi, Siegman, 2017: 1).

The *Associated Press* is using the system of the automated search and processing of the information called *Wordsmith*. It can process different statistical data of the financial market and results of sporting competitions. This intelligent algorithm has been launched in the year 2015 and it could issue 3000 news every 15 minutes. A year later its productivity increased up to 2000 news per second! (Zamkov et al., 2017).

And nowadays there is taking place a rapid growth of different AI-based technologies in journalism which are aimed first of all on helping journalists quickly navigate the information environment and find patterns in the ever-growing information flow, both in structured and unstructured data sets.

Besides *the Associated Press* another world leaders at the field of the production of news and information have been also started using appropriate intelligent algorithms and applications: *The New York Times, The Washington Post*, *The Times*, *The Sunday Times*, *The Wall Street Journal, The Guardian, Los Angeles Times, Forbes, British Broadcasting Corporation (BBC), Japanese Broadcasting Company NHK,* information agencies *Reuters* (Great Britain), *Bloomberg* (USA) and *STT* (Finland).

Thus for example *the Washington Post* has elaborated the algorithm called *Heliograf*, which is basically used covering sport events and results of elections. Only in the first year of its work this algorithm has created around 850 news, 500 of which were devoted to elections (Chertovskikh, 2019: 560). And *the New York Times* "uses what it calls "semantic Web technology" to compose, more or less automatically, the wedding announcements it publishes" (Castells et al., 2012: 2933).

The Australian version of the newspaper *The Guardian* has begun using AI-technologies for writing entire articles starting from the year 2019. Thus there has been published for example in the February 2019 a news entitled "Political donations plunge to $16.7m — down from average $25m a year". It is a remarkable fact that this news has been written by the algorithm called *ReporterMate* without participation of the human. It represents an open source platform aimed on the automatic creation of news. The algorithm accepts data, analyzes them and issues news ready for publishing. Of cause for the time being the area of the use of such application is limited by fields which manipulate different statistics and big data: weather forecasting, economic indicators, sport results and exit polls (ReporterMate).

Finally, employees of exchanges on Wall Street are actively using the technological platform *Quill* which is able to turn data from multiple sources into a coherent text when making their financial reports (Chumakov, 2017).

Taking into account such rapid growth of the use of AI-based computer algorithms in journalism IT-companies which are specializing in the production of such applications are appearing. Thus nowadays in the USA there exist 11 companies which produce different intelligent systems applicable in journalism. And a number of such enterprises is increasing (Zamkov et al., 2017).

One can also observe a growth of information agencies which are working only on the information that has been automatically generated by the special algorithm according to some settings. For example, in the year 2019 there has been launched the experimental project *Baza* which represents an intelligent application that gives an opportunity for the user to choose this or that initial news and then generates the news feed basing on that choice (BAZA).

Similar information agency called *RADAR* has been created in the Great Britain (RADAR). It is a news aggregator that processes and systematizes more than 8,000 local news per month according to the specified criteria (geography, subject matter, etc.). Then the relevant thematic news collections are provided to regional news agencies and mass media (Diakopoulos, 2019). Thus RADAR news agency should be considered as one of the first news agencies in the world that totally works on the information automatically generated by computer algorithm.

Finally, scholars at the Beijing University, China, were able to create a robot-journalist in the year 2017. It was called *Xiao Nan* and it has been able to write an article which consisted of 300 hieroglyphs in one second. This article which has been published by the newspaper *Southern Metropolis Daily* on January 19, 2017 was devoted to the traffic jam which has happened due to the

celebration of the New Year (Chumakov, 2017). For the time being this robot is unable to take interview by itself, respond intuitively to the interlocutor's questions, and choose a topic or vector for the future publication, because it "still lack the necessary cognitive abilities and skills" (Neff, Nagy, 2016: 4917). But it can write long reports and process large amounts of data much faster than a human.

At the same time, China is not going to stop here. Currently, scholars at the Beijing University, together with journalists of *Southern Metropolis Daily*, are working on the creation of a special research laboratory which would study ways of use of AI in journalism. And in 2019, the Chinese news agency *Xinhua* together with the search engine *Sogou* launched the world's first virtual intelligent TV hosts: a man and a woman. The man's name is *Qiu Hao*. The TV host Zhang Zhao has become the prototype of this algorithm. Starting from November 2019, one can see it on the agency's official website, in mobile apps, and on the public WeChat account. The female TV host's name is *Xin Xiaomeng*. And Qu Meng, an employee of the *Xinhua*, has become its prototype. Due to the machine learning technology, it is able to read texts from the screen, as well as learn from live colleagues, imitating their facial expressions and the way they speak (Two..., 2019).

Thus basing on the facts stated above it is possible to conclude that there has been implemented a number of AI-based programmed solutions in the media industry in last few years as "journalists tend to believe that innovative technologies help them improve their work" (Perdomo, Magana, 2020: 3077).

Of cause discussing the possible use of AI in journalism one can point out first of all its high productivity. It seems obvious, therefore, that journalists must have certain technical competencies in order to get general skills on how it is possible to apply "algorithmically driven computer programs designed to do specific tasks online" (Woolley, Howard, 2016: 4885). As Gruber et al. argue "having certain Internet skills means being able to access and use the extensive possibilities the Internet offers from finding information to communicating with others" (Gruber et al., 2021: 1772). With regard to new competencies of journalists, this statement can be rephrased as follows: "having certain technical skills means being able to access and use the extensive possibilities advanced technologies offers at the field of finding, systematization and processing of large arrays of different data and information". That's why it will become useful for journalists to get general programming skills in *Python* and *R*, to know key methods of the work with big data and basically understand the concept of the machine learning and the way how AI-algorithms work, gather and process data and information. But the most important thing, from our point of view, will be the ability to establish the effective interaction between the human and the machine, which would be aimed, and we'd like to emphasize it, on the optimization of journalism, but not on its complete automatization (Romano, 2018).

As a result, there has appeared a special field in journalism which is called *data journalism* or *computational journalism*. And special *data journalism team*s have been created by all world leading media and information agencies such as *the New-York Times* and *the Associated Press*. As a rule, such teams include a chief technology officer, data scientists and computational journalists.

Chief technology officer is responsible for the development of new services and products, as well as the optimization of the journalists' work.

"*Data scientists* are individuals with the technical capabilities to implement the artificial intelligence systems necessary to augment journalism. They are principally scientists, but they have an understanding as to what makes a good story and what makes good journalism, and they know how to communicate well with journalists.

Computational journalists are principally journalists, but they have an understanding as to how artificial intelligence works and how AI can be used to augment their own journalism. Perhaps most importantly, they know how to communicate well with data scientists" (Marconi, Siegman, 2017: 5)

At the same time, it is necessary to point out that nowadays one can't find a universal educational center that would prepare specialists of all those streams. Technical universities prepare specialists in data sciences but usually they have a very superficial idea of the essence of the profession of a journalist that significantly complicates their possible cooperation with journalists in case of an employment in this or that media.

The specialty in the field of computational journalism doesn't exist. One can suppose that people with basic competencies in the field of programming, machine learning and data sciences

come to it, i.e. they are also mostly graduates of technical universities. But at the same time they need to have some basic competences in the field of journalism. And there are no specialized educational programs in this area.

We come thereby to a very serious conundrum. Technical universities are go on preparing highly qualified technical specialists in the field of programming, data sciences and machine learning but they deliver very few disciplines of social and humanitarian orientation. Contemporary high schools of journalism and mass communication remain educational centers of humanitarian orientation. As a result, their graduates have no idea about basic principles of functioning of AI-technologies and are not able to set proper tasks for technical specialists at the field of the further modernization of AI-based algorithms which are used by this or that media and are not able to use them by themselves without the aid of program developers. And if technical specialists theoretically can get some basic skills by him or herself at the field where he or she is going to work (e.g. in journalism) the reverse situation when the journalist become a highly qualified data scientist seems more complicated. Thus we come to the necessity of the modernization of the entire system of the media education in order to bring it in line with the requirements of the contemporary high-tech journalism and make future journalists more familiar with advanced technologies and their possible use in journalism.

4. Results

Basing on the facts stated above it is possible to conclude that due the active implementation of AI-technologies in journalism the media education ceases to be purely a humanitarian one, and it becomes extremely important for journalists to get a set of technical competencies in order to be able to set tasks for technical specialists to write AI-based algorithms and to manage appropriate hybrid intellectual systems.

In this regard, it seems reasonable to elaborate new educational programs in the field of journalism or, at least, to modernize the old ones in order to create new modules and disciplines that should not only be adequate to the current media practice, but even to some extent be ahead of the processes that are seen as innovative today (Zamkov et al., 2017).

At the same time, it is necessary to point out that the modernization of the media education should represent a complex process and affect all levels of education, both bachelor's and master's degrees – it will seem insufficient just to create few master's programs on computational or robotic journalism, because without the possession of a certain mathematical apparatus, it will be extremely difficult for students to study the relevant disciplines in the master's program.

That means that even in bachelor such disciplines as the «Introduction to data sciences", "Basics of statistics and probability theory", "Basics of mathematics for data sciences" should be added in the curricula. Changes should also affect computer courses, which should be supplemented with learning the basics of programming in *Python*, as well as *NymPy* and *Pandas* libraries, which are widely used when working with data.

To our opinion, the acquisition of skills in the areas which have been mentioned above by future journalists is extremely important, because in this case, students will get at least basic skills, which will let them study in master's degree programs at the field of data or computational journalism. Only in this case, such new master's degree programs will be in demand on the market of educational services.

Discussing these master's degree programs themselves when elaborating new curricula, it is necessary, first of all, to determine the set of key competencies that future journalists will have to possess. From our point of view, the main goal of these new educational programs should not be to train IT specialists who have, among other things, skills on writing journalistic texts, but specifically journalists who have a certain set of technical competencies which would give them an opportunity to implement AI-based technological solutions in journalism and to work in collaboration with technical specialists.

Of cause the modernization of the entire media education which would correspond the demands of the contemporary digital age is a complicated process and we are far away from the training of the universal journalist who can replace both data scientists and journalists. That's why nowadays it become crucial to start training specialists who could at least establish effective interaction between all the people involved in the production of an information product, including technical specialists.

Thus, from our point of view, educational programs that are going to be created should primarily train specialists who, due to their understanding of the basics of machine learning would be able to formulate tasks for technical specialists to write appropriate computer algorithms; and subsequently could effectively use them in their daily work related to the textual design of news and the interpretation of large amounts of data and information.

That's why, taking to the account facts stated above, it seems extremely important to include in the curricula of new educational programs on computational journalism the study of following disciplines:

- basics of the machine learning and neural networks;
- basics of the deep learning concept which supposes the study of libraries *TensorFlow* and *Keras*;
- basics of the programming language *R*;
- basics of the *Natural Language Processing* (NLP).

To our opinion the study of all those disciplines will give the opportunity for future journalists to get appropriate technical competences that allow them to work in smart media that actively use AI-technologies in their daily work and quickly learn new automated systems of search and the processing of data and information which are going to be implemented.

5. Conclusion

As it has been shown above the active implementation of AI-technologies in the work of mass media caused the transformation of basic functions of the journalists' work who thanks to all those intelligent algorithms "may spend less time transcribing and manually poring over datasets and instead spend that time making calls and pursuing leads derived from an AI analysis" (Marconi, Siegman, 2017: 4).

But at the same time it is evident that in order to become familiar with all those advanced technologies that can be used in journalism journalists should get a number of technical competencies. Thus we come to a problem of the necessity of the modernization of the entire system of training of specialists for smart media.

It is necessary to point out that the system of media education quickly responds to the demands of the media industry. Contemporary educational programs have profiles dedicated to new market segments, new types of activities and professions. However, despite the increase in the profile component and the attempt of higher education to approach the rapidly changing professional sphere, it has not yet managed to meet the rapidly changing information and communication background (Zamkov et al., 2016: 62).

The solution of this problem lies in the full modernization of the entire system of the media education, which affects both bachelors and master's degrees and consists in the acquisition of a certain set of technical competencies by future journalists. Thus, even during their undergraduate studies, students must get a basic mathematical apparatus that they will need for their further study in the master's program on computational journalism when learning basics of machine learning and principles of functioning of neural networks.

At the same time, when developing curricula in the field of computational journalism, first of all, it is necessary to determine the set of key competencies that students will need to possess. In our opinion, the main goal of these new educational programs should be to train journalists who, due to their understanding of the basics of machine learning, would be able to formulate tasks for technical specialists to write appropriate computer algorithms; and subsequently could effectively use them in their daily work related to the textual design of news and the interpretation of large amounts of data and information.

6. Acknowledgements

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Synthesis of Modern Types of Media Arts and Stages of Metamorphosis of a Multimedia Product

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Abstract

The synthesis of media arts gives a modern person great opportunities for translating his most incredible ideas and intentions into real projects, which gives us the opportunity to cognize not only our reality but also other worlds created in virtual space. This, in turn, causes the appearance of metamorphosis – the transformation of a product from one type of art to another, which provides people with new experience of knowing this product at the level of visual, tactile, auditory and psychological perception.

Currently, one can observe a tendency towards the synthesis of all arts, the unification of directions, the mixing of styles and techniques for the execution of the concept of projects, creations and the tendency of metamorphosis of relevant, demanded and competitive product of media art or art – the transition of a product from one type of art to another. As a result of the study, a closed three-staged scheme of product metamorphosis was revealed: "printed edition – film adaptation – multimedia product" in material perception and "comprehension – sensation – interaction / cognition" in sensory perception. The principle of the development of the project during the metamorphosis was revealed, presented in a linear scheme: idea – development of an idea – addition / rethinking. Four schemes obtained in the course of the research were combined into a single scheme of metamorphosis of the media art product and its idea.

It can be concluded that all three stages of metamorphosis are those ideas and achievements of art that a person of the 21st century wants to know, comprehend and feel due to people lacking single reality to satisfy all their sensory and emotional needs.

Keywords: multimedia, multimedia product, metamorphosis, art, synthesis, synthesis of arts, evolution of multimedia.

1. Introduction

Our modern realities have a strong difference from the realities of previous eras, which can be traced in culture, science and other aspects of our life. Art, as the main emotional and spiritual tool for understanding the world, is most susceptible to these changes, and more than that, capable of reflecting, reworking and multiplying them.

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If in previous epochs within one century particular kinds of creative activity and trends in art had being developed and in the next century they were replaced by others, now it is possible to reveal a tendency for the synthesis of all arts, the unification of trends, mixing of styles and techniques for the execution of ideas of projects, works, etc. According to Wikipedia, "*the synthesis of arts is an organic combination of different arts or types of art into a single artistic whole, which aesthetically organizes the material and spiritual environment of a person's existence and implies the creation of a qualitatively new artistic phenomenon that cannot be reduced to the sum of its constituent components.*"

2. Materials and methods

Using the historicism method, a systemic approach was used to conduct content analysis of a sample of five projects that had great commercial success, as well as a sample of four additional projects. These are such multimedia products as a series of books, films and computer games about Harry Potter by J. Rowling; a series of books, films, and computer games about the universe by J.R.R. Tolkien *The Lord of the Rings* and the *Hobbit*; a series of books, films, TV series and computer games based on the saga of A. Sapkovsky *The Witcher*; the series of comics and films of the *Major Grom* project and the Marvel Studio projects; films and computer games *Mortal Combat*, *World of Warcraft*; series of films and TV *series Star Trek*. Information about the projects is borrowed from Internet resources, such as Wikipedia as the most responsive media.

In this way, 26 sold products were considered, which may indicate the representativeness of the sample. The systematic analysis of these projects made it possible to refine the scheme of the development stages of the multimedia product metamorphosis and to change its structure. Based on the induction method, it was assumed that the projects that do not fit into the resulting scheme are at the stage of its implementation. Using the method of analogies, the proposed scheme was compared with psychological and other schemes.

3. Discussion

Currently, there are works and studies, the authors of which have tried to consider the relationship between the creation of a printed product, films and games based on its plot, as well as the synthesis and development of the arts. However, these studies do not provide diagrams of the relationship between the development of multimedia products, which could be used for the development of specific multimedia product, and also, their global development (that is, all over the world) was not revealed. In addition, no studies have yet been identified where all the functions of multimedia products (their impact from physical and psychological point of view) would be combined with the development of these products within a single project.

In the work of J. Höglund and M. Willander, an attempt is made to reveal the differences in the stories told by such projects as Mark Bowden's documentary *Black Hawk Down: A Story of Modern War*, Ridley Scott's major Hollywood film *Black Hawk Down* and the computer game *Delta Force : Black Hawk Down* (Höglund, Willander, 2017). The authors note that the computer game owes its release to the success of Ridley Scott's film and thereby reveals the first interconnection. However, the authors believe that the tools developed by adaptation research (commonly used to study the transfer of narratives from one form of multimedia to another) are insufficient to fully describe the ways in which these narratives change between iterations. In this case, the political climate of region, the expectations of various audiences and industries have a greater impact on the development of media products. Accordingly, the development of media products went its own way in each country and at different times (Höglund, Willander, 2017). Yet another work agrees that time, history and the development of society are important. For example, new technologies today are affecting movies, music, books and games. Moreover, instant access constantly changes viewers' habits and influences our culture (Dixon, 2013).

There are also works where the synthesis of media products is observed. Researchers have found that some games are directly presented as an art form that can be equated with interactive movie games, music games, and more. This provides the greatest success for media games (Wang et al., 2019). The same idea is mentioned in the study of multisensory books. The emphasis is on two things: getting emotional states from users and creating multi-sensory media effects. Using Media Product Tools Can Improve "Human perception and affective computation can be used to capture people's affective states while reading" (Kreitlon, et al., 2019). The work also mentions the synthesis of media products and explores the "grammar of narration in virtual reality". The authors

explain that it is closely related to "video game grammar". But in the study, they focused on the differences between these media products and came to the conclusion that there is no clear structure of products or patterns of their synthesis.

In search of new types and methods for the development of the media industry people are trying to find new forms of illustration and ways of storytelling. Game researchers believe that interactive films today should be seen as a new form of image expression that resulted due to new thinking in film and television and real-time rendering technology, thus, films should not be limited to conventional video games or 3D animation (Fang, et al., 2020). In this case, the authors perceive the technical aspects as tools or methods, rather than films and books of the same project.

A number of studies investigate at what age people are interested in watching TV programs and films, book reading and computer games as well as what effect they have on mentally passive and mentally active sedentary behavior of people, psychological stress and organized sports participation. For example, in the work of A.O. Werneck et al hypothesized that "psycho-passive sedentary behavior during adolescence was associated with increased psychological stress in adulthood, and this association was mediated by television viewing and self-reported health in adulthood" (Werneck, et al., 2021).

Another interesting study shows the attitude of young people towards media products, and it contains statistics about how many hours young people use them. This means that "the impact of media products depends on age, gender, race / ethnicity and the socioeconomic level of the family". There are examples to explain this: television remains the most popular medium for transmitting information, but about half of the young people surveyed use a computer on a daily basis (Roberts, 2000). The authors pay attention to the age of people and their interests, but they do not mention how this affects the development of multimedia products.

No less interesting is the research of the relationship between people and the media products they use. The study participants were presented with a narrative text, a movie fragment and a computer game. As a result, a connection was found between the fictional world, spatial presence and pleasure, which are assessed in various types of media. One type is that the features of the images did not significantly affect the effect of presence and pleasure in a computer game (Weibel et al., 2011). However, the dynamics of the process and the history of specific media products have not become the object of research in this work.

A number of researchers describe only one part of the media product. For example, "Writing Deep Games: Making Games with Meaning and Purpose" for the gaming industry states that "video games undergo dynamic changes in their content and perception". The author tries to highlight the conditions that make the games deeper. In his opinion, it depends on complex abstract concepts, internal processes and emotions through certain means of the environment. And it helps to understand how to make the multifaceted aspects of human existence tangible through the gameplay, but it does not take into account the experience that people get from other media products (Rusch, 2017).

4. Results

General globalization has a great influence on the synthesis of arts – a phenomenon when the world, as a result of the exchange of goods and products, information and knowledge, as well as cultural values, becomes more interconnected, and the development of digital technologies and the emergence of new opportunities for the development of areas of media art take place. The concept of media art means all types of screen arts, computer graphics and animation, VR and AR products of reality and biotechnology, with the help of which a person obtains visual and, in some cases, tactile experience of knowledge. That is, media art is a kind of art, the works of which are created and presented using modern information and communication technologies (Mikheev, 2018).

The synthesis of media arts gives a modern person great opportunities for translating his most incredible ideas and intentions into real projects, and this, in turn, gives us the opportunity to feel our being in another dimension or reality, to get a new emotional and sensory experience, which was inaccessible to previous generations.

If we recall the works that were created in the era before the Silver Age, then we can conclude that at the end of the creation process the author received self-sufficient work that does not require and does not imply revision or processing. It was not used by society for any other purpose, except for the one that the author laid down in the work, and, one might say, was considered in the same plane. For example, pictures were painted to be seen by people. The sculptures were carved from

stone for the same purpose. After the Silver Age, namely with the development of the industrial society, the works of previous eras supplemented the advertising content, and with their help other products began to be known but not the works themselves. Now the works, that were written many centuries ago, and sculptures come to life on the walls of virtual museums, which everyone can "walk" through without even leaving home. For example, the National Gallery of Washington (USA) or the Solo-Mona-Guggenheim Museum in New York (USA) allow you to take virtual tours of your gallery. If you look at the work Young Priestess, created in 1902 by the French artist William-Adolphe Bouguereau, through a smartphone, you can see the work of digital three-dimensional graphics artists - the picture comes to life before our eyes. American Mac Cowley, who is engaged in game development, transferred Van Gogh's painting *Night Cafe* into a virtual space, in which viewers have the opportunity not only to watch what is happening, but also to take part in the life of the painting – walking around the painted cafe using controllers. In this way, the range of perception of static works and the ways of interacting with them have expanded. Now we can comprehend a work of art not only from the outside, with the help of a glance, but also from the inside, with the help of actions.

This technology is used not only to supplement existing products. Many contemporary artists go beyond our reality, combining digital drawing, video content, sound design, 3D graphics or AR installations in their work. For example, Australian artist Stuart Campbell creates a three-dimensional world from his paintings, artist Kevin Mack creates colorful compositions in the direction of abstract art *The Mysterious Mystery* of *The Mystery of The Mysterious*, artist Yang Cheng works on "living simulations" in which he tries to create characters that will behave like real living beings with their own needs and desires.

Mixing of various performance techniques in one piece of art is also actively developing. In screen art, the animated film *Spider-Man: Through the Universes* is a prime example. The cartoon takes place in the multiverse of Spider-Man. The authors of this cartoon combined various types of graphics (3D animation, 2D animation of various styles (based on comics)) in order to work out each of the realities touched upon in the project in its own way, in its own color scheme, with its own character of lines and shaping. After the release of this animated picture, many copyright videos and cartoons, comics and fan art began to combine various types of images in order to diversify "their world" or to supplement one reality with another. In this way, a certain graphic language began to determine the specific reality of the virtual world.

Another phenomenon can be observed in the formation of the new art of the 21st century, when the main synthesis of arts for the development of a specific product occurs only at the emotional-sensory level of perception, while the product itself or the project moves from one type of art to another, taking various forms. providing people with new experience for the knowledge of this product at the level of visual and psychological perception.

This phenomenon can be called the phenomenon of metamorphosis. Metamorphosis means the transformation or recreation of something. In art, this can mean the transition of a product from one type of art to another. The most striking example of metamorphosis in contemporary art is the evolution of the printed work. A book, a picture book or a comic strip is read by a large audience. If a book or comic strip interests readers, they want not only to get the continuation of the story but to see and hear it – this is how the need for a film adaptation of the work appears. After animated pictures or films become released, while the public continues to expect the development of the project, a computer game is being developed and in the last five years – VR games with the use of ideas, stylistics and graphic language of films.

In this way, we can assume the existence of the following linear chain of events, along which the metamorphosis of an object with a certain type of art develops (Figure 1): "comic / book – film – game" or "printed edition – film adaptation – multimedia product".

Fig. 1. Stages of product metamorphosis

In order to test this scheme, we can consider as examples such famous projects as the series of books and films about Harry Potter and the Witcher since these works have gone through all

three stages of metamorphosis given in the same scheme. The Harry Potter series was written by J. Rowling and tells the story of an orphan boy who finds out that he is a wizard. Together with friends for several years he studied at the *Hogwarts School of Witchcraft and Wizardry*, uncovering secrets and mysteries from the past, overcoming difficulties and trials, and preparing to meet the darkest wizard of all time. The saga *The Witcher* of Andrzej Sapkowski tells about the life of the witcher Herald and his Destiny – the witcher Ciri. The plot takes place in a different reality based on the era of the Middle Ages and Slavic mythology. The rivalry of kingdoms, the brotherhood of witches, new races and the duty that must be fulfilled – this is how this work can be described.

The Witcher books were published from 1993 to 1998. The saga includes the following works: *The Last Wish* (1993) (originally titled *The Witcher* in 1986), *Sword of Destiny* (1992), *Blood of the Elves* (1994), *Hour of Contempt* (1995), *Baptism by Fire* (1996), *Tower of the Swallow* (1997), *Lady of the Lake* (1998) (hereinafter, dates and names are given based on corresponding articles published on Wikipedia). The release of *The Witcher*, the first adventure, RPG and action game based on the *Witcher saga*, was released on October 24, 2007. The release of the last and most popular part of the *Witcher series* of games, *The Witcher 3: Wild Hunt*, was released on May 18, 2015. In 2002, *The Witcher series* was filmed by director Marek Brodsky, and in 2019 *The Witcher* game series from Netflix was presented to the general public. Thus, it can be seen that the example fully supports the theory of the scheme of metamorphosis.

The first book about Harry Potter *Harry Potter and the Sorcerer's Stone* was released on June 26, 1997. The date of its adaptation is November 16, 2001. In the same year, a computer game in the quest genre, arcade and role-playing game for PC, PS, GBA was released , GBC, and in 2003 it was developed for platforms such as GC, Xbox, PS2. It is worth noting that the gameplay of the game is presented in the form of arcade with a third-person view, which combines elements of an adventure game. The premiere of the second film *Harry Potter and the Chamber of Secrets took* place on November 3, 2002 in London (UK). The book was published four years earlier – in 1998. And the computer game was released on November 5, 2002. *The Harry Potter and the Prisoner of Azkaban* book (third part) was published on July 8, 1999 in the UK by Bloomsbury. The film of the same name was first released in the United States on May 23, 2004. The computer game was released on June 4, 2004. It can be seen that movies and games developed at the same time, and, upon a detailed study of the game design, it can be assumed that game was developed based on the design of films, according to which they were issued. It follows from this that the visual series of the film adaptations from books was dominant in the process of the graphic development of the Harry Potter Universe. This analogy can also be traced in the following parts of the films and games about Harry Potter, so, it is worth considering only the release dates of the books and their adaptations. The fourth part of the series of books (*Harry Potter and the Goblet of Fire*) was released in 2000, the film adaptation – 2005 The fifth part *Harry Potter and the Order of the Phoenix*: book – 2003, the film – 2007. The sixth book called *Harry Potter and the Half-Blood Prince* was presented to the public in 2005, its film adaptation – in 2009.And the film adaptations of the seventh and eighth parts of *Harry Potter and the Deathly Hallows* were released in 2010 and 2011, while the book was written in 2007 (Salikova, 2013). It can be concluded that all the novels in the series also went through three stages of the product metamorphosis scheme, but this scheme is not linear.

In addition, there are other projects that at the moment cannot illustrate the theory deduced. For example, some of them are *Marvel* comics, which created a whole universe of films but not popular computer games, *Mortal Combat*, a series of fighting video games, created by Ed Boone and John Tobias, *World of Warcraft,* a massive multiplayer online role-playing game, developed and published by Blizzard Entertainment, for which feature-length films were shot yet large editions of comics or other book editions were not developed.

It turns out that at the moment not all products have passed all three stages of evolution, given above, and not all stages were observed in the indicated sequence (Figure 1). Nevertheless, it can be assumed that all these three stages will be observed in future if the product continues to be competitive and in demand.

As an example of complementing missed stages in the evolution of the metamorphosis of products over a long period of time, we can consider the comic strip *Major Grom* and the trilogy of films *The Lord of the Rings* and *The Hobbit*.

Major Grom is a comic strip of Russian publishing house Bubble Comics which tells a story about principled, stubborn, strong and intelligent police major Igor Grom, published from October 8, 2012 to December 24, 2016 (8 years old). Thanks to the hard work of screenwriter Artemy Gabrelyanov (with co-authorship with Evgeny Fedotov and Ivan Skorokhod), artists Konstantin Tarasov and Anastasia Kim, the comic has gained great popularity among Russian readers.

The trilogy of films *The Lord of the Rings* and *The Hobbit* should be considered separately. The first film *The Lord of the Rings: The Fellowship of the Ring* was released in 2001, *The Lord of the Rings: The Two Towers* (part 2) – in 2002, *The Lord of the Rings: The Return of the King* (part 3) – in 2003 The Lord of the Rings book, one of the most famous and popular books of the XX century, was started by J.R.R. Tolkien in 1937. The three parts into, which the book was divided and which were subsequently filmed by director Peter Jackson, were published in England on July 29, 1954 , November 11, 1954 and October 20, 1955. A lot of time passed after the filming of *The Lord of the Rings* trilogy before the fans of the project could see the continuation of the development of J. Tolkien's universe in the form of *The Lord of the Rings* computer game (2009) and *The Hobbit* film trilogy (2012-2014). Even a few years after the release of *The Hobbit: The Battle of the Five Armies*, global interest in J. Tolkien's universe remains great. The audience also wants to be able to interact with the world of Middle-earth and its inhabitants, just as they did with the box office of the very first film which caused phenomenal success. This is due to the release of computer game based on the movie *The Lord of the Rings* – *The Lord of the Rings: Gollum*, which is scheduled for release in 2021 (Kinowar.com).

In this way, the demanded product actually undergoes all three stages of metamorphosis, but the given sequence of stages is not always observed. It turns out that the above circuit is not linear but closed (Figure 2).

Based on these data, the question may arise – why exactly such stages of product evolution are formed. For this, the scheme of product metamorphosis development should be translated into other concepts: comprehension – sensation – interaction/cognition (Figure 3).
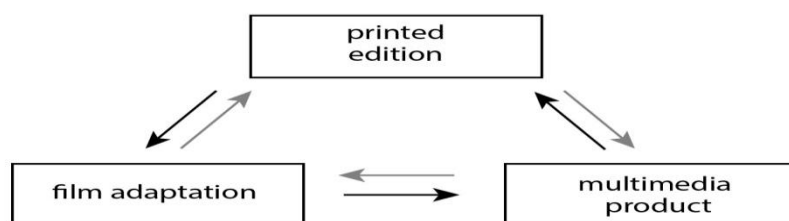

Fig. 2. Stages of product metamorphosis. Scheme 2

Fig. 2. Stages of product metamorphosis. Scheme 2.1

Let's compare the two resulting circuits (Figure 2 and Figure 3).

Print edition – conceptualization. The reader rarely feels lonely, he understands the world and the people around him better (Khanukaeva, 2018). Scientists have proven that during reading activity, when a person associates himself with a hero, those areas in the brain that are not involved at other times begin to function. This effect does not occur when interacting with TV or computer games since they include developed ready-made images and visual solutions for a person that do not require the use of the viewer's imagination (Secret…, 2020). This means that a person's interaction with a book takes place at a completely different level of perception, and the person's idea of an artistic or graphic work differs from the finished representation that media art offers.

An animated film or a feature film is a sensation. Animation enhances and enriches the user or viewer experience. Observing the transition from state to state, a human analyzes the context of what is happening (Zholudova, 2020). It turns out that when watching a movie, a person's consciousness forms an imitation of experience based on the events of the film experienced together with the heroes. At the same time, a human cannot influence the plot. This experience is

not complete because the human does not have direct interaction with the viewed story, since he cannot influence the development of the plot's actions.

A computer game or a video game can form an adequate response to uncertainty (Belyaeva, 2016). The point is that it is responsible for human interaction with the product and its cognition through visual, tactile, sound and emotional perception. The process of interacting with a computer game differs from the process of interacting with a motion picture in such a way that during a game an individual forms his own decisions and tasks, he is not devoid of choice and is able to influence the development of the plot. However, a game player is deprived of the opportunity to supplement graphic images and to apply his imagination in relation to them and the characters encountered throughout the game.

With the help of a book a person comprehends plot, events and problems through the prism of his own perception of the product, a movie helps him to feel the emotional background of work and analyze it, and a computer game is a process during which a person not only expands knowledge about the Universe of the project, but has the opportunity to interact with it, to live it. When all three stages of metamorphosis have been passed in the development of the product, and the result of each stage has been tested by a person, then within this person there is a synthesis of feelings caused by the experience of each of the stages. These senses, together with visual and tactile experience, create a shared cognition of the product universe, created by the art authors.

From this the following principle of project development during metamorphosis can be derived, presented in a linear diagram (Fig. 4): idea – idea development – addition/rethinking.

Fig. 4. The principle of project development during metamorphosis

This idea sounds in an interview with Tomasz Bagiński, director of the above example – *The Witcher*. The director says that although the game immerses us in the world created in the saga, it interprets these novels in a very different way, and that he expects that, unlike the game, the studio will work on this material "a little otherwise, closer to the literary source "(Interview..., 2917).

Another example can be considered – on September 8, 1966, the first *Star Trek* series (Star Trek) was released. In 1973, an animated series was released on this topic. Also in 2001, *the series Enterprise* was released, expanding the Universe of the project. After the idea was developed in the subsequent continuation of this series – 13 films. The last of them are dedicated to the alternate reality created in the *Star Trek trilogy*, the release dates of which are 2009 *(Star Trek 11)*, 2013 *(Star Trek: Retribution)*, 2016 *(Star Trek: Infinity)*. Based on the above diagram showing the stages of the metamorphosis of a multimedia product, it can be concluded that in future, given the relevance of the topics of space exploration, heroic deeds and other aspects covered in the film, as well as the continuing public interest in the characters and the history of the franchise (which should be supported by development of the idea on the market), we can expect the release of a game based on this work. Current relevance of these topics is confirmed by growing popularity of the computer game Eve online – a massive multiplayer online game with a sci-fi storyline, where action occurs in space, where the player acts as the captain of a spaceship. In this way, we see the evolution of idea, its rethinking and addition.

You can combine the data obtained during the study into a single scheme (Figure 5). Since the chain of metamorphosis is closed, it will take the "print" stage as the starting point – the first stage of product development.
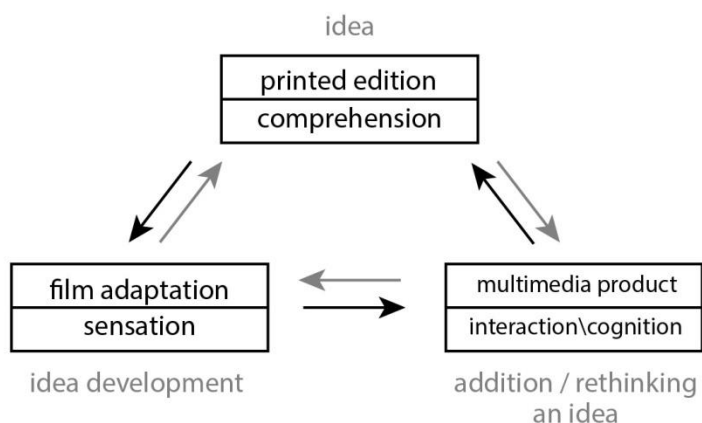
Fig. 5. Combined circuits. The starting point is the first stage of metamorphosis – the print edition. Scheme of the metamorphosis of the product of art and its idea

It can be concluded that all three stages of metamorphosis are going through those ideas and achievements of art that a human of the 21st century wants to know, comprehend and feel. It is no coincidence that multimedia arts are developing at an incredible speed, constantly expanding their capabilities and ways to achieve maximum impact on the user/viewer. It is worth noting that another trend in art comes from here – the recreation of reality using 3D in AR and VR technologies.

People lack one reality to satisfy all their sensory and emotional needs, and therefore the synthesis of arts and metamorphosis of multimedia projects are gradually transferred to an exclusively virtual space, enriched with new graphic techniques and tools. This also determines the choice of works of various types of media arts, which continue to develop, while going through the stages of product metamorphosis. Such works as *Harry Potter*, *The Lord of the Rings*, *The Witcher*, *Mortal Combat*, *World of Warcraft*, etc., the interest in which not only does not disappear but keeps growing – all these are works of fantasy genre, in the reality of which there is something that cannot be in our world – magic, magical creatures and nature, races of intelligent beings unknown to people, absence of restrictions in the capabilities of heroes, everything that pleases, delights and surprises a modern human. And it is paradoxical that everything that a human lacks in the modern world of technology is replenished with the latest technical developments and digital art.

5. Conclusion

The scheme obtained in the course of this study can be applied to the development of a specific product, based on the set goal, namely, from determining the value of the product for society and the sphere of its influence on human perception.

Currently, one can observe tendency towards the synthesis of all arts, the unification of directions, the mixing of styles and techniques for the execution of the concept of projects, works and the tendency of metamorphosis of an actual, demanded and competitive product of media art or art – the transition of a product from one type of art to another. As a result of the study, a three-stage closed scheme of product metamorphosis was revealed: "printed edition – film adaptation – multimedia product" in material perception and "comprehension – sensation – interaction/cognition" in sensory perception. The principle of the project development during the metamorphosis was revealed, presented in a linear scheme: idea – development of an idea – addition / rethinking. Four schemes obtained in the course of the research were combined into a single scheme of the metamorphosis of the media art product and its idea.
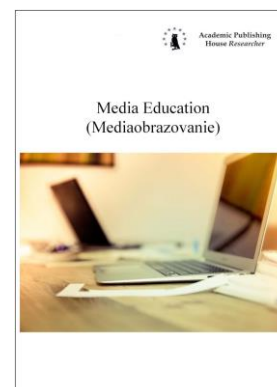
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Nu, pogodi! and *Tom and Jerry* as the Images of Different and Departing Dultures

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Abstract

The material of the investigation is introduced by two animated series: *Tom and Jerry*, created in the USA and *Nu, pogodi! (Just you wait!)*, created in the USSR. The comparative analysis, based on their art spaces collation and the main characters' behavior models interaction, reflecting the differences between Russian and American cultures, is suggested.

During the latest decades in Russia and the USA significant cultural changes have taken place. The historic period and sociocultural relations, reflected in the animated series *Nu, pogodi!* and *Tom and Jerry*, are left in the past forever. The audience and the experience of its images and plots perception have changed. Today *Tom and Jerry* might be accused of racism; the Soviet *Nu, pogodi!* can be impeached for sexual (and even homosexual) motives in relations between the Wolf and the Hare. Obviously, these accusations can work with the modern sociocultural context. However, both the American and the Russian animated cartoons reflect the two cultures with a great number of differences and peculiarities, often left unnoticed by contemporary animation investigators.

As a result of the investigation conducted, it is concluded that the anthropomorphic animal worlds *Nu, pogodi!* and *Tom and Jerry* represent two different cultures. In *Nu, pogodi!* the utopian idyll of the Soviet folkloric characters is depicted, which is based on the deep-rooted Russian values such as absence of violence, self-sacrifice, fellowship, forgiveness. *In Tom and Jerry* the egoistic world of American characters is created, built upon the culture of self affirmation, individual success and prosperity.

Keywords: *Nu, pogodi!*, *Tom and Jerry*, animated cartoon, the USSR, the USA, culture.

1. Introduction

The animated cartoon *Tom and Jerry* was shown on the American screen in February, 1940. The company Metro-Goldwyn-Mayer thanks to its incredible success among the wide audience was able not only to respond decently to Disney's Mickey Mouse, but also overcome the financial crisis being on the edge of bankruptcy.

The Little Mouse Jerry, created by William Hanna and Joseph Barber looked more realistic than his predecessor, Mickey Mouse that seemed more helpless than his "younger brother". Moreover, Mickey Mouse didn't have such aggressive mimics and motivation as Jerry had. The author's desire to make him more brutal is seen in the first *Tom and Jerry* part title ("The cat gets a punch").

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During the first years of its existence the Cat and the Mouse have changed a lot – "if in the first parts they looked more like animals, walked on four feet, then after 1945 they gained some human resemblance, friends and relatives" (Ostapenko, 2019).

Throughout the 80-year-old *Tom and Jerry* history more than 160 short episodes were made, and since 1992 more than 10 full-length films have been shown on screen.

The history of the Soviet animation characters (The Wolf and the Hare) relations is much more discreet than that of the brave Mouse and the cheerful Cat. After the release of *Nu, pogodi!* it was being handled that the animated cartoon was a kind of state demand, "the answer to the West", but these accusations of plagiarism are unfounded. Firstly, *Tom and Jerry* was shown on the Soviet screen in the early 70-s, whereas the first part of *Nu, pogodi!* was available to the Soviet viewer in 1969. Secondly, on the basis of the Soviet cartoon there was a familiar, close to the Russian folklore pair the Wolf and the Hare. "But Kurlyandsiy and Hyte's Wolf was not a severe wild animal, but a lazy-bone and a simpleton being constantly wound round the smart Hare's little finger" (Ostapenko, 2019). By the way, the Hair didn't show aggression towards the Woolf but easily forgave him every time. "As the artist Kotenochkin puts it, it took him no time to draw the Hare – a cute, neat little hare with jolly eyes and fluffy ears. But despite the cuteness, the Hare is not that simple: he is tricky, witty and much smarter than the loser Wolf" (Ostapenko, 2019).

2. Materials and methods

The material of the investigation is represented by two animated series: *Tom and Jerry*, created in the USA and *Nu, pogodi! (Just you wait!)*, created in the USSR. The comparative analysis, based on their art spaces collation and the main characters' behavior models interaction, reflecting the differences between Russian and American cultures, is conducted.

3. Discussion

More than 80 years have passed since the first part of *Tom and Jerry* release. During this period the animated series greatly affected American cultural behavior, thinking, values stereotypes spread in different countries of the world (Darling-Wolf, 2015), but, however the audience have changed and the experience of its images and plots interpretation.

During the latest decades in Russia and in the USA great cultural changes have happened. The historic period and sociocultural relations, reflected in the animated series *Nu, pogodi!* and *Tom and Jerry*, are left in the past forever. Russian and American film animators' attempts to display the characters to the wide audience again in 2000s failed. "The full length animated cartoon about Tom and Jerry, where they help an orphan girl to find a family, flopped... Meanwhile, the modern adaptation of *Nu, pogodi!* wasn't a success either. The characters have lost their affection, turning into another advertising product" (Ostapenko, 2019).

Nowadays *Tom and Jerry* can be accused of racism. For instance, it's noted that in some episodes after explosions characters' faces turn black, their lips thicken, and African plaits appear and the hostess Mommy two slippers has an Afro-American accent. She was also viewed as a "black woman", serving men's society (Aravind, 2011). Due to political correctness some so called "racist scenes" have been cut from some series of *Tom and Jerry*.

Contemporary journalists, editors, bloggers (Davyidov, Moroz, 2019; Elizarov, 2018; Kropotkin, 2021 and others) point out some sexual (and even homosexual (!)) motives in relations between the Wolf and the Hare. Responding to them it's worth formulating some ideas about the legendary cartoon authors' creative work.

A character's image is brought to an animation artist by creative intuition and the feeling of the time he lives in. Trusting their intuition Soviet animation artists created a great number of simple, nice and cute characters, adored by millions of young viewers. In comparison with the contemporary animation characters we can't help calling them the ideal ones. Reduction of the ideal to some qualities leads to its disappearance. This is happening to the characters of the Wolf and the Hare in some contemporary journalists', bloggers' and so on critical reviews.

The historic time, the Wolf and the Hare were created in, has its peculiarities. The Wolf and the Hare are the characters of the late Soviet epoch, the time signing the shortage of consumer items; sacral following the prescribed scales of social life; cultural leisure time spending by Soviet citizens; blackmarketeers, selling hard-to-find and import goods; the youths' Western culture mimicry. There are no grounds for sexual and homosexual ambitions in the Soviet sociocultural area of the end of 1969-s – the first part of 1980-s.

It should be admitted that Soviet animation artists mustn't be suspected of sexual energies sublimation.

The comparison of the characters of *Nu, pogodi!* and *Tom and Jerry* makes it obvious that the Soviet Wolf and Hare are much kinder than American Cat and Mouse. In the Russian animated series nobody uses rockets, dynamite, arrows to cripple some of the characters, nobody thinks of tricky traps to injure anybody.

Together with the "Oskars" and the audience's love animated series *Tom and Jerry* have been criticized "for these animation artists can't see the limits and bring to screen the apology of violence and cruelty for children to see" (Aleshicheva, 2021). The Cat and Mouse's charm has been saving the animated cartoon from censorship for many decades, but in 2006 the restrictions were brought in but not due to the cruelty. "British television editors began to cut the scenes of smoking and alcohol drinking" (Ostapenko, 2019).

Although the violence in the American animated series is shown in a humorous way, it's cruelly accented. That couldn't have been left the specialists' attention. Thus, according to the investigation, conducted in Pakistan, it's concluded that 82,6 % of the scholars asked like the battle scenes between Tom and Jerry, 57,8 % admitted that they have fights at school after watching them (Hassan; Daniyal, 2013: 10).

A group of Russian psychologists (Anikeeva et al., 2019) conducted the investigation of elementary school children's perception of Russian native and Western animated cartoons, particularly *Tom and Jerry* and *Nu, pogodi!* Its results led the authors to the conclusion that "elementary school children don't notice the moral background in cunning mouse Jerry's actions (the foreign animated cartoon *Tom and Jerry*), perceiving him as the same little character, as the Russian positive Hare... But the positive evaluation of Jerry's actions is obviously problematic: most of his actions cannot be approved. So, the animated cartoon *Tom and Jerry* is not advisable to watch without an adult's comments for preschoolers and elementary school children" (Matveeva et al., 2019: 119).

4. Results

The areas where the characters of the Soviet and the American animated cartoons live differ greatly. "Remember, as D. Zabolotskih puts it, any, the shabbiest American Mouse's hole. What can we see there? Right: a table and a bed. Meanwhile the Hare and the Wolf are not at all equipped in household. We don't know anything about where and how they live until the 14-th part of the series" (Zabolotskih, 1998).

The Wolf and the Hare are devoid of private lives. They don't have friends, relatives, hobbies. Still, they live in the society differently. The Woolf's social relations are full of conflicts. He is the only troublemaker in the animated world "he's constantly in search for a case to show off, to make a contact with the others" (Zabolotskih, 1998). He has no "followers". He is always let down by secondary characters: Rhino, Hippo, Cat Magician, Pig and others.

The Wolf is chasing the Hare not because he wants to eat him up, but due to the lack of something that the Hare possesses – nobility and moral purity. There is a great gap between them, which is successfully overcome by the Hare whereas the Wolf fails to overpass it. "Once an artist Rusakov was standing in a queue where he heard a talk between two men. One of them compared the Wolf with a typical worker and the Hare with a so called "intelligent" (a while-collar worker). "No matter how hard we try to catch him, he is always getting away" (Wait..., 2015).

The Wolf has neither private life nor his own rights, "that's why he never argues with the authorities", and he is "perfectly easy to be made work. Any the directing thick-skinned (represented in the cartoon by rhinos and hippos) can get him work and the Wolf obeys implicitly" (Zabolotskih, 1998).

The Hare's relations with the society are quite different. He isn't afraid of the Wolf, isn't angry with him and is always ready to forgive him, he is even sympathetic to him; he is always calm and jolly even walking alone in the night park. The Hare is the example, the ideal, spreading his inner harmony away.

The Hare lives in a cozy cultural environment. He is fully positive and is always dressed in the latest fashion of sports parades of the 30-s (a T-shirt and shorts). The formula of the character looks like this: "the poster social-realistic character minus the theme of study, labour and heroic act plus the author's irony – that's why he is very sporty, independent, naive" (Romanova, 2006).

The actions of *Tom and Jerry* mostly take place at home. "The pet cat as opposed to Russian native characters, has to catch mice to have a bowl of milk, and in case of "professional inefficiency" he might be thrown away immediately (his horror) in that very Wednesday our characters' lives normally take place" (Zabolotskih, 1998).

The home environment, where Tom and Jerry live, is divided into their "private" territories. Tom is responsible to the Hostess for the order in the house and thereat behaves "as a host": plays the violin; picks fishing equipment; invites homeless cats to the house; takes food from the fridge and so on. Jerry has his simple "room-hole", comfortably furnished with a bed, a chair, a shelf, a desk with a lamp, and there is a street lamp near the entrance to his room.

The everyday area of the cartoon characters is strictly limited and its invasion can cause aggression of its "owner". However, often it is caused by the animal instinct. "In some series both the Cat and the Mouse behave obviously cruelly: burn, explode, but do it smartly and with specific American humour. The characters can also spend time "adultly" (for instance, Tom) spending time with a cute kitty and a cigar" (Ostapenko, 2019).

5. Conclusion

The anthropomorphic animal worlds of *Nu, pogodi!* and *Tom and Jerry* represent two different cultures. In *Nu, pogodi!* the utopian idyll of the Soviet folkloric characters is depicted, which is based on the deep-rooted Russian values such as absence of violence, self-sacrifice, fellowship, forgiveness. In *Tom and Jerry* the egoistic world of American characters is created, built upon the culture of self affirmation, individual success and prosperity.

The essence of Tom and Jerry's cruelty is rooted in their striving for material and social riches achievement and in the impossibility of finding any other ways of its satisfaction. Their inner world is intermediated by the outer world – the cultural models of thinking and behavior, aimed at private territory and personal boundaries building. Unfortunately, they (the boundaries) are very seldom overcome, generally in situations when one of the characters gets into trouble or is seriously injured.

The animation world of *Nu, pogodi!* is absolutely beneficial to all its characters, even to the Wolf. The reason of his troubles is his own behavior. The Hare is always eager to help him, never refusing to "a friend" in fellowship. He never bears wrong, moreover, he doesn't hold grudges against him.

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Practical Use of Media Education Components in the Development of Linguistic and Cultural Patterns by Foreign Students in the Process of their Adaptation Training in the US Higher Education Institutions

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Abstract

The article examines the experience of the practical application of video, audio, text and Internet components of media education in the process of formation and development of linguistic and cultural patterns by foreign students at universities and colleges in the US. It focuses on the contribution of linguistic and cultural patterns to more effective acculturation of a foreign student and, subsequently, their ability to have quality interpersonal interactions academically and socially. The analysis of the theoretical framework of the media education components and programs using certain media components is based on research methods such as analysis and synthesis (which allowed separating and combining practical programs and identify existing connections within a program that ensured the integrity of the adaptation training of foreign students), deduction (which, in fact, allowed singling out the video, audio, text and Internet components of media educations in the educational, cultural, linguistic and psychological elements of the acculturation triad), induction (in order to classify the practical programs of the US HEIs by media education components), classification (which provided the interpretation of the Internet direction of adaptation training as a separate component of media education), analogy (demonstrating the existence of close connections and similar characteristics between the media education components, which make them complementary). In the course of examination of the influence of media education on adaptation programs in the US HEIs, we identified the use of four components: video, audio, text and Internet, which are used both for the "direct" (adaptation of foreign students) and "reverse" (adaptation of representatives of the host country) acculturation. The article emphases that media education components can be used simultaneously (leading to the minimisation of their separate use). Since it is important for foreign students to learn about historical and cultural events that had a direct impact on the society of the host country, as well as to form and develop linguistic and cultural patterns, we created a list of films that have had a historical, social and cultural impact on the society of the United States.

Keywords: media education components, linguistic and cultural patterns, foreign student, digitalisation, text decoding.

1. Introduction

Globalisation processes directly impact education, which is reflected in the increase in the number of foreign students in higher educational institutions. This leads to the issue of building the most effective strategy for their adaptation, which is necessary in connection with the negative

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impact of cultural shock arising from cultural, mental, linguistic and other differences. The adaptation process takes place in several directions, namely educational and cultural, linguistic and psychological, which can be jointly defined as the acculturation triad. However, for the formation of each of the above directions, foreign students should develop certain patterns, which we can describe as *linguistic and cultural*. It is important to note that these patterns are specific paradigms to conduct interpersonal academic and social interaction. These paradigms can be learned through theory, however, they are fully formed through direct communication with representatives of other social and cultural groups, which allows analysing the theoretical knowledge obtained (adjusting as may be required), as well as to develop the ability of their spontaneous application in practice.

The system of social and pedagogical support of foreign students (which includes the formation and subsequent development of linguistic and cultural patterns) must be continuously evolving in order to expand the range of methods that are used for adaptation, and, therefore, contribute to the positive dynamics of the effectiveness of acculturation activities. Nowadays, the use of media in education has been growing in relevance, which can also be actively used in adaptation for the development of linguistic and cultural patterns requiring the competence of critical thinking (Bazalgett et al., 1992). For instance, R. Tyner, a famous American media education researcher, reasons that audiovisual means can be used for analytical actions aimed at studying the information component (Tyner, 1999: 186-187). This kind of activity allows critically evaluating a particular media product regardless of its definition as a literary work or a film. Critical skills can develop in group classroom sessions discussing a piece of media and the social and cultural background of the society of the host country; as well as when conducting a personal analysis of media content, when a foreign student can independently analyse certain cultural aspects highlighted in the media product viewed, listened or read.

In the adaptation training of a foreign student, such media education components as video, audio and text can be applied. However, the development of technical teaching aids, combined with quarantine restrictions, further increased the role of the Internet component, which provides foreign (and other) students with remote access to video, audio and text electronic archives, without the need for personal visits to libraries or training centres for foreign students, which expands the possibilities of time management. Students' access to the media education components using the Internet component under quarantine restrictions allows continuing the adaptation training and the development of linguistic and cultural patterns, since communication can take place remotely, which means that personality patterns can also be critically analysed without direct contact between participants.

Thus, it should be noted that the issue of the practical application of the above media education components in the adaptation process is relevant for many countries where foreign students that represent other socio-cultural groups are attending higher education institutions (HEIs).

Due to the fact that the largest number of foreign students, according to UNESCO, are studying in the US HEIs (Global..., 2020), we believe it necessary to consider the practical experience of this particular country as an example for the credible subsequent extrapolation of this experience to the educational and adaptation systems in other countries.

Therefore, the relevance of our research allows us to define the *objective of the article as follows: to analyse the use of video, audio, text and Internet media education components for the development of linguistic and cultural patterns by foreign students in the course of their adaptation training in the US HEIs.*

2. Materials and methods

For the purpose of the comprehensive study of the role of media education components in the development of linguistic and cultural patterns by foreign students in the US, a range of methods was used that allowed fulfilling the stated objective of the article. Among these methods, it is necessary to emphasise *analysis and synthesis*. For instance, the analysis was used to perform separative mental actions aimed at the programs used in the US HEIs, which allowed studying the structure of the activities of each initiative in detail and identify elements that directly impact the effectiveness of their practical application. In turn, the synthesis method allowed combining the parts separated during the analysis as well as establishing whether there are any connections within the program that allow characterising these training programs as integral initiatives or those

that require further improvement and cannot be implemented as is in preparatory and adaptation educational processes in other countries.

The system of social and pedagogical support of foreign students, which includes the formation and development of linguistic and cultural patterns, is a complex mechanism for adaptive training for representatives of other socio-cultural groups. In this regard, we applied the *deduction* method, which allowed singling out the media education components. We determined that the system of social and pedagogical support consists of elements of the acculturation triad, including educational and cultural, linguistic and psychological. This triad is united by the need to form linguistic and cultural patterns that will allow a foreign student to build interpersonal interactions academically and socially. As a result, we concluded that the formation and development of linguistic and cultural patterns should be ensured by certain processes, among which we have highlighted media education that includes the use of video, audio, text and Internet components.

We examined the above media education components in terms of their practical application in the US HEIs, which contributed to the use of the *induction* method that allowed combining all analysed programs according to a certain component of media education and drawing conclusions regarding the role of a particular program in the general process of adaptation training of a foreign student. In other words, having studied the practical application of individual programs aimed at the formation and development of media education components in detail, we discovered a close association between the components, their complementarity and the need for their comprehensive application for the effectiveness of the entire process of social and pedagogical support of a foreign student.

Furthermore, in the course of the study, within the framework of our article, the *classification* method was used to classify the media education components by certain directions depending on their essential characteristics. For example, in addition to video, audio and text components of media education, this method contributed to singling out the Internet component as a separate media due to its increased practical application and role in providing remote access to the other three components.

The Internet component of media education was identified as an important component of the formation/development of linguistic and cultural patterns using the *analogy* method, which allowed identifying similarities between the practical use of video, audio, text as well as the Internet components. As a result, we came to the conclusion that the Internet component facilitates access to the three above media education components, but remotely and in a more convenient format in terms of time management. Thus, the ability of the Internet component to perform similar functions, which include the option of preparatory activities (using video, audio and text components), allowed singling out this component as a component of media education.

3. Discussion

Media education is an important component of the construction of a personality capable of interacting and building social and cultural ties with other people in the modern world using the appropriate components. The importance of media education for personal development has also been pointed out by international organisations. For example, UNESCO recommended introducing the principles of media education into the curricula of additional and non-formal education in all countries (Wilson et al., 2012: 12).

However, the phenomenon of media education itself arose much earlier than the actual terminological component. For instance, M. Maklyuen's study reasons that the media (communications) impact society by the features that distinguish them from other similar media rather than by the content they carry (Maklyuen, 2005: 84-85). Based on this conclusion, it should be noted that the content of the media education components does not have a defining role in the process of formation/development of linguistic and cultural patterns by foreign students. Their features that facilitate the adaptation of students to the new social and cultural environment through a specific strategy of each of the components take centre stage.

A great contribution to the study of media education was made by A. Fedorov (Fedorov et al., 2014), A. Korochensky (Korochensky, 2004) and many others researchers, whose works on media education clearly defined film, photography, mass media and radio directions. Thus, this gradation confirms the correctness of our selection of video, audio and text as media education components. It is important to note that the modern education community is actively introducing a component related to Internet technology, which allows combining the above components in a single electronic storage and providing remote access to them.

As for the research on the media education components, the following should be noted. The importance of the audio format in the educational process is confirmed by the findings of J. Boyle (Boyle, 1987) that the listening process must be considered as a separate skill, since it is not completely spontaneous or existing separately from the educational system. Consequently, the need to include listening in classroom studies (Byrnes et al., 1982; James, 1984; Richards, 1983; Taylor, 1981), as well as conducting psychological research of this process, contributed to the understanding of the complexity (for the individual) of the formation of linguistic and cultural patterns directly through communication. This contributed to the separation of listening (or comprehension) into a separate linguistic direction, along with reading, speaking, writing and studying vocabularies.

In turn, D. Nunan (Nunan, 1997) pointed out the pivotal role of comprehension and listening to audio recordings. According to the results of the researcher, a person cannot learn without understanding the basic input data, therefore listening is the basis for the further process of speaking.

The issue of learning a foreign language through media education has been studied by many scientists, among whom much attention was paid to the use of listening in language learning (Rost, 2013), as well as the importance of sound effects and the use of music as an additional aspect of presentations during academic studies (Curran, 2018). Some researchers have developed methods of teaching a foreign language based on the use of video and audio means, thus characterising the process of learning a language as the use of a number of media education means by educational institutions. For example, T. Secules, C. Herron and M. Tomasello (Secules, et al., 1992) studied the effect of using videos during classes for the study of a foreign language. In turn, T. Umino (Umino, 1999) aimed to review the practice of using video materials in case of learning a second foreign language by Japanese students.

However, some researchers (Yang et al., 2006) came to the conclusion that rather than a separate process, the study of a foreign language should be an integral part of cross-cultural adaptation that includes the development of social and cultural interaction skills, which cannot be achieved without mastering a foreign language and developing linguistic and cultural patterns.

In general, the development of the system of internationalisation of education raised the question of other methods that must be applied in the context of the adaptation process to prevent the negative consequences of culture shock. It should be noted that staying in the country of study requires foreign students to be able to transform the text into information that takes into account the existing social and cultural background. Therefore, the text component (which can provide information when it is read by a person) plays a key role in the process of media education.

The use of reading as a method of obtaining textual information that may contain data on the cultural aspects of the host country was researched by K. Koda (Koda, 2005) and defined as a cross-linguistic method.

The issue of the effectiveness of using the test component in teaching a foreign language and the development of lingual and cultural skills of foreign students was explored in the works by W. Ruphley, T. Blair and W. Nichols – detailed rules that will help in the effective application of reading as a direct aspect of learning (Ruphley et al., 2009: 125-138), E. Bernhardt, K. Lems, D. Lean, T. Soro – the value of reading in the process of learning a foreign language (Bernhardt, 2000; Lems et al., 2010), J. Hedgcock and D. Ferris – the importance of reading in teaching students and in the work of teachers (Hedgcock et al., 2009), M. Ko – development of strategies for the proper formation of the process of using reading in educational activities and motivating students to read (Ko, 2002), Ch. Nutall and Ch. Alderson – developing reading skills while learning a foreign language (Nutall et al., 1996), A. Phakiti – study of theoretical and practical aspects of using the reading method in the study of a foreign language (Phakiti, 2006), M. Kredátusová – positive aspects of using the reading method while learning a foreign language (Kredátusová, 2007), Y. Saito, E. Horwitz, T. Garza – negative manifestations when using the reading method in learning a foreign language (Saito et al., 1999). In turn, M. Simons, T. Smits и P. Janssenswillen (Simons et al., 2020) studied the importance of developing media literacy and critical thinking by students when using newspapers to develop the students' ability to recognise textual elements of a social or linguistic nature.

Various theoretical papers also focus on the Internet component. For instance, the use of modern information technology in education was studied by O. Buinits'ka (Buinits'ka, 2012), O. Vinoslavs'ka (Vinoslavs'ka, 2014), Yu. Burovits'ka (Burovits'ka, 2016), J. Pieper and N. Mentzer

(Pieper et al., 2013) et al. In turn, researchers determined the main role of Internet technology in the educational process as a repository of a large amount of information data, which is confirmed, among others, by S. Nowell (Nowell, 2014) and N. Maiier (Maiier, 2017). According to their findings, educational Internet technology has certain functions, including information storage, facilitating cross-cultural interaction, interactive online learning, etc.

Internet technology, according to the findings of M. Bond and S. Bedenlier (Bond et al., 2019), is increasingly introduced into the educational process at educational institutions and is becoming an integral part of it. In particular, we would like to highlight the conclusions of O. Omadara and E. Adu, which indicate that computer technology "cannot be regarded as media" (Omodara et al., 2014: 48) since the computer programs are not limited to a certain type of activity. However, we believe this statement is not entirely correct. Indeed, on the one hand, computer and Internet technology is only used to display and play other media components: video, audio and text, and is not, at first glance, a distinctive component. Yet the question arises: Can ensuring remote access to various media archives be considered a feature of this component? Moreover, we would like to note that computer and Internet technology allows organising distance events aimed at the active use of other media education components and, according to H. Mellieon, Jr. and P. Robinson (Mellieon et al., 2020), does not require students to be in the same room with the teacher or lecturer at the same time. In addition, considering the practical use of other components, we can trace an important pattern: they also contribute to building the association between components – a video component consists of video and audio elements; a text component can include an audio element (for example, audiobooks). Therefore, we can conclude that computer and Internet technology can be considered a component of media education that provides access to other components and facilitates the development of the necessary skills in a foreign student in the course of the adaptation process. Still, it should be kept in mind that the Internet component is at the stage of active development, which requires addressing certain issues such as an increase in the media literacy of the teaching staff, improving the synchronisation of teaching with the use of video material (Choi, 2018), an increase in opportunities for feedback from students (Sarcona, 2020), etc.

Moreover, we would like to note that the introduction of a computer/Internet component into the practical application of media education components contributes to the digitalisation of the entire media system, which increases the quality of the education, tools and technological infrastructure of the educational institution and facilitates the development of online courses, which forms an environment where foreign students participate in the educational process without having to visit the country of study (Titarenko et al., 2017). However this does not negate the importance of linguistic and cultural patterns.

Forming linguistic and cultural patterns among foreign students allows expanding the preparatory potential of the HEIs and, as a result, quickly forming the necessary linguistic and social and cultural skills, including through web-based learning management systems that ensure interpersonal communication activities in real time (Marden et al., 2020). Let us turn to the findings of L. Masterman, who highlighted the prospects associated with the use of media education components (Masterman, 1990). To build a connection between the conclusions of the researcher and our work, let us determine the significance of these prospects for the formation and development of linguistic and cultural patterns by foreign students. The advantages of media education are as follows (Table 1):

Table 1. Advantages of media education and their association with the process of linguistic and cultural adaptation of foreign students

Advantages of media education (according to L. Masterman)	Association between linguistic and cultural adaptation of foreign students and the advantages of media education
Strengthening the democratic institutions of society	A democratic society is more tolerant to representatives of other national groups and ethnicities, which contributes to an increase in the number of foreign students in these states and subsequently leads to the need for the adaptation training of such students, which includes the formation/development of linguistic and cultural patterns aimed at ensuring communication and overcoming the negative consequences of culture shock.

Development of lifelong critical thinking skills	Critical perception of reality contributes to a foreign student forming immunity to cultural prejudices, which will mitigate cultural shock when interacting (academically or socially) with representatives of the host country.
Creation of prerequisites for the introduction of innovations in the educational process, since media education is aimed at analysing reality in its continuous transformational development.	The development of linguistic as well as social and cultural skills should be based on innovative techniques that include the media education components, and meet modern requirements for the digitalisation of the educational process.
Media education is a process that unites the activities of the entire educational community	The process of formation and subsequent development of linguistic and cultural patterns includes all representatives of the academia and society, from experts at consulting centres (providing theory-related informational support) to students of the host country (by communicating with them, including through media education, a foreign student is able to analyse their progress in the formation of personal linguistic and cultural patterns and determine how to develop them further).
Focus on overcoming "learning through memorisation"	The theoretical component is a necessary part of the formation of linguistic and cultural patterns by foreign students, however, their quality directly depends on the variety of socio-cultural activities and communication they take part in, which depends, among other things, on the variety of used media education components aimed at being applied in practice.
Media education facilitates the identification of new academic strategies: dialogue-based interaction between a student and a teacher, stimulating students' involvement in the life of the educational institution and society.	Linguistic and cultural patterns contribute to the development of the ability of a foreign student to have interpersonal interactions with representatives of the academia and social communities of the host country. In this regard, new forms of interaction resulting from quarantine restrictions allow forming new strategies for adaptive training of foreign students linguistically and culturally using remote video, audio and text tools in the future.

4. Results

The adaptation training of foreign students in the US HEIs is carried out using a variety of methods, including media education that implements all the above components, namely video, audio, text and the Internet. To identify their importance in the development of linguistic and cultural patterns, we consider it necessary to conduct a more detailed analysis of programs that use media education components.

Since video and audio components are closely related, let us highlight the programs that are focused on both components. For example, let us take a closer look at the experience of Brown University (History…, 2021). An important component of its media education is an archive of audio and video resources aimed to introduce international students to music and films that are fundamental for the American culture such as the archive of important films; International Federation of Film Archives; archive of periodicals about films and TV; jazz music library, etc.

In this regard, the question arises. Which films can be shown to foreign students to let them develop a general understanding of historical and cultural events and social transformations that have changed the cultural component? Having analysed various lists of significant films for the United States, we can distinguish the following films we divided into three categories: historically and culturally relevant – films that have a direct or indirect connection with historical events and influenced transformative changes in the cultural consciousness of people (Table 2), socially relevant – films that are directly related to the issues of society and attempts to demonstrate possible ways of solving certain problems (Table 3), culturally relevant – to a greater extent influencing society in cultural terms than rethinking historical events (Table 4).

Table 2. Historically and culturally relevant films that can be used for the formation of linguistic and cultural patterns by foreign students

Year of release	Name
1939	*Gone with the Wind*
1941	*How Green Was My Valley*
1953	*From Here to Eternity*
1954	*On the Waterfront*
1960	*The Alamo*
1967	*In the Heat of the Night*
1970	*Patton*
1976	*All the President's Men*
1979	*Apocalypse Now*
1986	*Platoon*
1989	*Born on the Fourth of July*
1990	*Dances with Wolves*
1998	*Saving Private Ryan*
2002	*Gangs of New York*
2003	*Seabiscuit*
2005	*Capote*
2007	*There Will Be Blood*
2008	*The Hurt Locker*
2011	*The Help*
2012	*Argo*
2012	*Lincoln*
2013	*12 Years a Slave*
2014	*Selma*
2016	*Hidden Figures*
2018	*Green Book*
2020	*The Trial of the Chicago 7*
2021	*Judas and the Black Messiah*

Table 3. Socially relevant films that can be used for the formation of linguistic and cultural patterns by foreign students

Year of release	Name
1941	*Citizen Kane*
1946	*The Best Years of Our Lives*
1949	*All the King's Men*
1961	*West Side Story*
1973	*The Sting*
1975	*One Flew Over the Cuckoo's Nest*
1976	*Rocky*
1977	*Annie Hall*
1978	*The Deer Hunter*
1979	*Kramer vs. Kramer*
1988	*Rain Man*
1989	*Driving Miss Daisy*
2010	*The Social Network*
2016	*Fences*
2017	*Three Billboards Outside Ebbing, Missouri*
2018	*Vice*
2020	*Nomadland*

Table 4. Culturally relevant films that can be used for the formation of linguistic and cultural patterns by foreign students

Year of release	Name
1934	*It Happened One Night*
1940	*Rebecca*
1942	*Casablanca*
1960	*The Apartment*
1965	*The Sound of Music*
1972	*The Godfather*
1974	*The Godfather Part II*
1975	*Jaws*
1976	*Taxi Driver*
1977	*Star Wars. Episode IV: A New Hope*
1982	*E.T. the Extra-Terrestrial*
1991	*The Silence of the Lambs*
1994	*Forrest Gump*
1994	*The Shawshank Redemption*
1997	*Titanic*
1997	*Good Will Hunting*
2002	*Chicago*
2010	*Toy Story 3*

Thus, Brown University's audiovisual archive includes four media education components (however, the main components are still video and audio): audio (allowing listening to musical compositions and learning about films), video (aimed at direct viewing of films of cultural value for the United States), text (offering periodicals), Internet component (providing electronic support for all three of the above components).

As a result, the practical application of all four media education components leads to the development of linguistic and cultural patterns as a foreign student learns the cultural traditions and peculiarities of the host country (which is provided by music and cinema) and is able to do this in the language of the country of study.

Another example of the practical application of various media education components is the Audiovisual Services program at Eastern Michigan University (Media..., 2021). It should be noted that this initiative provides access to the archive, which contains collections of videos, audio recordings and photographs. It is thematically diverse, from academic content, which allows learning more about the chosen topic; to dance tutorials. Thus, it should be noted that the program Audiovisual Services provides access to three media education components providing access to audio recordings, videos and photos using the Internet. It is worth mentioning that only the text component is not sufficiently represented in this program to define it as a four-component system of media education.

Obviously, the knowledge of the culture of the host country has a pivotal role in the ability of a foreign student to become a part of the academic and social life of the community. Media education tools are actively used to form such knowledge. For instance, the University of South Carolina has been providing access to Digital Collections (Browse..., 2021) since 2004, including many audiovisual elements (including videos, photographs, etc.) representing various historical and cultural topics that have had an immediate impact on the development of the society in the US, from World War II to the civil rights movement.

The video component can also be used for professional development. Let us take a look at the experience of the practical application of media education components at Boston College, as its library provides access to services and platforms that ensure the development of general educational skills and linguistic and cultural patterns.

For example, its Films on Demand option (COMM..., 2021) provides online video delivery services in various subject areas; allows users to create their own video collections, share them, etc. In this case, the video component of media education has two main directions: the use of long-distance media education (which differs from the practice of acquiring knowledge and skills

directly during academic studies or social and cultural events) and the professional direction of the video component (which already implies dividing the component itself into two goals, the formation/development of linguistic and cultural skills using the video component as a visual and text message, as well as the development of professional skills in a certain area of knowledge when watching a video on a relevant topic). Thus, this element of media education at Boston College is characterised by a specialised video component, which does not provide for watching feature films.

In addition to the video component, an important role in the formation of linguistic and cultural patterns by a foreign student is played by audio tools, which can be used in conjunction with other media education components, and also act as a separate adaptive media. Let us take a look at the Tone Perfect program (Tone..., 2021) introduced at Michigan State University. It should be noted that this program is an important example of the use of modern media education in the training of students. The program offers a database for learning Mandarin Chinese, so it can mainly be used as a preparatory tool in the process of reverse acculturation. Training of foreign students and the development of their linguistic and cultural patterns is a manifestation of direct acculturation, when adaptation activities, including those that use media, are provided for a representative of another social and cultural group that needs to build interpersonal interaction in the host country. As for reverse acculturation, it means preparing the students of the host country to interacting with foreigners studying at a college or a university. Naturally, it takes into account that a different strategy of reverse acculturation is required in preparation for interaction with a person of a particular nationality. Therefore, the Tone Perfect program introduced in this HEI can be considered as a reverse acculturation tool. However, its practical application needs to be introduced into the direct acculturation strategy, i.e. during the linguistic training of foreign students. Due to the relevance of the Tone Perfect program, we consider it possible to define it as a component of media education (which has the potential to be implemented in direct acculturation).

The reason this program was used specifically for Mandarin Chinese is that the tone of the sounds it uses has a direct impact on the final meaning of the words. In light of this, the program includes a catalogue of monosyllabic sounds in four different tones. It should be noted that the program features audio recordings with female and male voices. As a result, the student gets a wider choice of audio recordings.

In addition to listening and developing linguistic aspects, the audio component of media education can include the formation of linguistic and cultural patterns when using musical content. When considering the audio component in this perspective, we should highlight the program introduced at Boston College, namely New Online Audio Series from Irish Music Archives (New..., 2021), which provides access to rare audio recordings of Irish music from the 1950s-1960s. It should be noted that Irish music had a significant impact on the culture of New York in the early 20th century. Therefore, this program has a pronounced cultural component, presenting the records of historical and social and cultural significance, which will allow forming cultural patterns and subsequently successfully understanding the culture of the host country and, accordingly, ensuring more effective interpersonal academic and social interactions.

It is also worth mentioning the Brown University library, which provides access to audio recordings covering both music itself and music theory (Music..., 2021). Thus, the audio component of media education, in this case, is applied for education.

The social and cultural development of a foreign student should also be based on the historical foundation of the development of the host country's society. In this regard, special attention should be paid to the audio and text archive of the Music Library (Music Library..., 2021) operating at Northwestern University. This collection of books, scores, sound recordings, magazines, composers' manuscripts is an important baseline for the practical application of several media education components, including audio (allowing listening to compositions, including those written in the 20th century, thus involving cultural component), text (formed as a result of reading historically and culturally significant text collections), Internet component (providing the opportunity to receive advisory services and guidance via e-mail). Finally, it should be noted that the Music Library archive is important in the development of representatives of other social and cultural groups, while using the media education components.

The existing connection between audio and text directions shows the importance of the text component of media education. Let us consider an example of the development of linguistic and cultural patterns using a text component as illustrated by Michigan State University where Book

Club meetings are held as part of the International Studies & Programs initiative. For example, on 13 March 2018, the topic of a series of discussions in the Book Club (with the support of Islamic Society of Greater Lansing and the Interfaith Clergy Association of Greater Lansing) (Muslim..., 2018) was the discussion of literary works of various genres that touched on the issues such as racism, genocide, etc. Thus, it should be noted that it is the diversity of the thematic component that plays an important role in the development of linguistic and cultural patterns, which should ensure the ability of a person to held discussions on various topics. In addition, the students are encouraged to read the books to be discussed before the event, which allows forming the personal opinion on the work and preparing for the discussion. That is, in this case, the foreign student is able to practice their communication skills outside of spontaneous situations. After the subsequent development of the ability to discuss and, accordingly, more confidently and automatically apply linguistic and cultural patterns, preliminary preparation will no longer be necessary.

The media education components are actively developing, ensuring the formation and development of linguistic and cultural patterns in the Book Club, operating on the basis of Office of International Student and Scholar Services в Northwestern University (Spouse..., 2021).

The use of the text component of media education is observed in Boston College at the Online Book Club (Online ..., 2021). Although the club's program involves reading and holding discussions on religious books, this does not affect the formation of linguistic and cultural patterns. It is important to understand that the thematic element of the text component is of secondary importance in the formation of these templates. The key role is played by the process of reading itself and the development of the individual skill to decipher the author's possible hidden messages (the so-called "reading between the lines"), as well as conducting a follow-up discussion of the reading material, where the student can express their thoughts using communication skills. Thus, the Online Book Club is associated with the media education components such as text (reading a book and revealing its hidden meanings; the ability to build sentences in a foreign language with various combinations of words – which is necessary for representatives of other linguistic and socio-cultural groups), audio (involved during the contributions of other club members, which requires a foreign student to be able to both catch logical connections between sentences and quickly translate what was said), video (resulting from the remote format of club meetings), an Internet component (allowing participants to connect and facilitating video and audio components without being directly present in the same room). Thus, we can conclude that the discussion club using a text component, which might seem ordinary at first glance, can have a direct connection with other media education components.

Participation in the book club also contributes to both direct and reverse acculturation, as representatives of the host country learn the linguistic and cultural peculiarities of foreign students. As an example, let us take a look at the Japanese Book Club run by East Asian Studies at Brown University (Japanese..., 2021).

When working with test information, it is important to recognise the need for consistency, i.e., holding a discussion after a quick reading of any source (for example, in one week) will not bring the desired results in terms of the formation and development of linguistic and cultural patterns.

In this regard, we would like to note that the reading process, in the context of foreign students, should take place at a pace that allows a student to decipher the semantic messages of the author. A student from a different social and cultural environment needs more time for deciphering. In fact, a qualitative discussion of the textual information read (ensuring the development of linguistic and cultural patterns) is possible only with the full understanding of the reading material by a foreign student, which will contribute to their ability to communicate (hold a discussion) on a deep rather than superficial level. For instance, the Alumni Book Club operating at the University of Nevada, Reno (Alumni..., 2021) is an example of the consistency of the initiative to use the text component of media education. Although this program is aimed primarily at university graduates, let us focus on its consistency, as the reading of books (before the start of the discussion, i.e. the manifestation of linguistic abilities) takes place for 2-3 months. As a result, we can conclude that this period for studying textual information is due to the need to decipher it, understand socio-cultural messages, which ultimately allows for high-quality communication.

The quarantine restrictions due to the COVID-19 pandemic emphasised the importance of the use of technical teaching aids (the Internet component of media education), which led, for example, to the Virtual International Education Week 2020 held by the Office of International

Services at the University of Southern California. This promotional and pre-adaptation event offered participation in many sections. However, the most relevant for the development of linguistic and cultural templates using media components were (Virtual International..., 2020):

1. Mobilized by Memories: Countering Incarceration Culture from WWII Japanese American Incarceration to ICE (the section is an introduction to the social and cultural background of the United States, which were influenced by historical events such as Word War II. Japanese-American artists raised the issue of protesting against violence (Mobilized..., 2020).

Special attention should be given to the interest in this method of presenting the ins and outs of the American society through discussing those events and challenges that eventually became catalysts for socio-cultural changes in the United States rather than talking about tolerance, the struggle for minority rights, the meaning of freedom of speech, etc.. The event involved the entire scope of the main media education components: audio (which allowed future foreign students to receive an audio information component), video (the remote format allowed showing the video related to the topic under discussion), text (the presentation of a speaker from the university was accompanied by presentation materials that used textual information), a component of Internet technology (joining the event using the Zoom platform allowed increasing the audience and holding the necessary educational, consulting, and adaptation activities).

2. Social Movements: From the 'Arab Spring' to Black Lives Matter.

The section is primarily aimed at the development of cultural understanding about the current American society. Topics involved social movements such as BLM, their ideological connection to the Arab Spring movements of the 2010s, and a discussion of how they ultimately influenced socio-cultural shifts in the United States and other countries (Social..., 2020).

3. Dornsife Dialogues: Food for Thought: How L.A.'s Cuisine Opens Doors to New Tastes and Cultures.

The active introduction of a component of media education such as Internet technology, which combines video, audio and text components, into education allowed representatives of other countries to be able to form certain cultural ideas about the country where they will receive education during the pre-adaptation period (Dornsife..., 2020). For example, this section of Virtual International Education Week 2020 provided an opportunity (using the above media education components) to obtain information about the food preferences of the people living in Los Angeles. Considering that food is an integral part of the culture (an essential part, including in the context of interpersonal interaction of a communication type), we believe this section to be important for the formation of linguistic and cultural patterns.

4. Virtual International Coffee Hour (this initiative is a continuation of the International Coffee Hour events, which have been held in many colleges and universities in the United States and are aimed at building interaction between representatives of different ethnicities studying at the educational institutions (Virtual..., 2020). However, due to quarantine restrictions, the event was held online, which did not prevent discussions between potential and current university students. This kind of interaction is critical for the formation and development of linguistic and cultural patterns, and the virtual format ensured this interaction and contributed to the development of the necessary linguistic and socio-cultural skills in the practical use of media).

5. Conclusion

Social and pedagogical support of foreign students is a layered process that should include various methods providing an opportunity for representatives of different cultural environments to have effective interactions academically and socially. One of the main prerequisites for the formation and development of the ability of such interaction is the existence of linguistic and cultural patterns, i.e. sets of certain knowledge that should be automatically applied during interpersonal interactions. The formation and development of these patterns in the US HEIs actively involves media education components such as video, audio, text and Internet components. Based on the analysis of programs that are aimed at the development of these components by foreign students, we came to the following conclusions:

1) Media education components are often interconnected, and, therefore, the practical use of one component may entail the use of others that are directly involved in its practical implementation (for example, an Internet component can interact with video, audio and text components).

2) Media education components can simultaneously act both as methods of formation/development of linguistic and cultural patterns and as auxiliary means of transferring

an educational information component, i.e. can be directly used in the academic process.

3) Video, audio, text and Internet components can be applied both for direct acculturation (adaptation of a foreign student to a new academic and social and cultural environment) and inverse acculturation (adaptation of representatives of the host country to the social and cultural norms of a foreign student).

4) The formation and development of linguistic and cultural patterns by foreign students should be based on knowledge of the historical and cultural events that influenced changes in the society of the host country, which requires the students to be introduced to films, music, literature, newspapers and other elements that reflect ideas of a society on certain issues during the historical period of the last decades.

5) The text component of media education is actively used within the framework of Book Clubs that allows foreign students to conduct discussions on various topics, which helps prepare the students for spontaneous linguistic interactions when linguistic and cultural patterns should be applied automatically.

6) The Internet component allows accessing archives and libraries with video, audio and text collections, as well as conducting discussions remotely, which contributes to the digitalisation of the adaptation process and facilitates unassisted development of linguistic and cultural patterns.

Summarising the above, we can conclude that the active implementation of programs using video, audio, text and Internet components of media education contributes to the direct formation of linguistic and cultural patterns that will allow a foreign student to overcome the consequences of culture shock, as well as have more successful academic and social ions with representatives of the host country.

Further research in this direction can be based on the need to analyse the use of media education components in other countries, to carry out a comparative analysis of the experience in the formation and development of linguistic and cultural patterns by foreign students in the United States and European countries, as well as to study both theoretical and practical aspects of adaptation categories such as "direct acculturation" – "reverse acculturation" in more detail.

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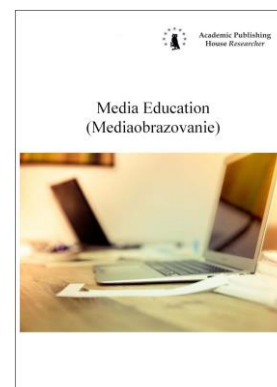
Media Consumption and Media Literacy of Residents of the Republic of Crimea in the Context of Information Confrontation

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Abstract

The study raises problems of perception of information, media consumption in modern conditions of political and economic influence on public opinion through the dissemination of information (disinformation). Residents of the Republic of Crimea are in a special situation – because of an information war is being waged between Russia and Ukraine. Its methods are associated with the spread of fakes about Russia by Ukrainian online media, fakes about Ukraine by Russian media. In times of crisis, journalists in the media and authors in social networks post many different opinions about the same event. However, the same fact is interpreted in completely different ways, depending on how it should be presented. Information chaos makes it difficult to find an objective point of view.

The results of the survey show that the Internet is the main source of information for Crimeans, but they cannot remember what news sites are read (or viewed). At the same time, residents of Crimea criticize the news and media politics but overestimate the ability to detect false information on the Internet; excessive self-confidence gives more opportunities to manipulate public opinion. The article provides suggestions on the forms of teaching media literacy to adult residents of the Crimea.

Keywords: media education, media literacy, critical thinking, fake news, journalism, disinformation.

1. Introduction

Globalization of the digital space have increased the speed and bandwidth of information exchange. Researchers describe the society as a noise civilization because of due to the distribution of a large volume of news through social media (Abaddi et al., 2011; Gálik, 2020). Information flows spread faster in the XXI century than in the XX. Information can be virality (the ability to spread through "infection", like a virus). Information can mislead the audience, as well as change people's views. At the same time, it is impossible to live without information, this is a basis for understanding of the world picture.

In this regard, the urgency of the task associated with studying how people consume information, whether they are able to think critically and whether they understand that social media can spread misinformation increases. Earlier, a study revealed the problem of checking news

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by journalists. Even professional media professionals find it difficult to navigate the flow of information, since not all fake news is an obvious lie; they are often based on truthful basic information (Shapovalova, 2020).

It seems important to us to form a group of methods that will help increase the level of media literacy in the region, where false information is often distributed in favor of political or other interests.

2. Materials and methods

The methods used in theoretical part of research include the review of scientific and reference literature, comparison, observation and synthesis. A review of researchers' opinions on the problem of media literacy allowed us to formulate several problems and aspects related to the practical application of people's abilities to verify information.

The results of study are based on a sociological survey of residents of the Republic of Crimea. At the present stage, the population of the Republic of Crimea is more than about 2 million people: according to RosInfoStat, "approximately the same number of men and women live on the peninsula, the population of retirement age is 27 %" (RosInfoStat, 2020). The inhabitants of this territory are most affected by the information war, which is carried out in the media, but mainly in social media. The reason is the problem of belonging to the Crimea. Serious disagreements have been permanently active for more than six years between Russia and Ukraine (and the countries that are on sides of the RF and Ukraine) regarding the ownership of the territories of the Crimea.

A sociological study was conducted to identify the media preferences of Crimeans, as well as to identify the competencies of media literacy – identification of information sources, verification of media content and its critical assessment, the ability to compare information from various media sources and verify it. In January-March 2021 a survey was conducted in which 150 people took part (a questionnaire in the form of a personal interview, a random sample, the study was not conducted among employees of mass media, media companies, as well as students receiving professional media education).

The following audience groups were represented among the respondents: from 18 to 25 years – 54 %, from 26 to 35 years – 16 %, from 36 to 45 years – 16 %, from 46 to 55 years – 10 %, older than 55 years – 4 %. The gender characteristics of the respondents are as follows: women – 60 %, men – 40 %. Most of the respondents were for Simferopol – 44 %, but also we interviewed the residents of Sevastopol, Yalta, Yevpatoriya, Bakhchisaray and other settlements. It's worth noting that 80 % of the respondents are people with higher education.

3. Discussion

The audience actively participates in media processes. But there are identified the problems of groups interaction. It is expressed in the inefficient use of media resources, the formation of unethical models of media behavior, low media competence. The issues of the development of media criticism, media education and media literacy began to be raised in scientific circles.

The researchers are concerned that the media use misinformation and their own influence for political struggle and the formation of the opinion needed by the authorities. Users share this information on social networks because they are concerned about problems and believe the media (Vziatysheva, 2020). The literature review allowed us to identify articles criticizing the pro-Kremlin media, which may publish disinformation as an organized manipulation of the public opinion (Grigor, Pantti, 2016; Mejias, Vokulev, 2017; Szostek, 2017). Also the materials about Ukrainian media manipulation were found, the authors of articles explain different ways of disinformation in pro-Ukraine media (Kudryashova, Bergman, 2019; Sapunov, 2016). For example, V. Sapunov believes that a wide range of manipulation tools are used in the media: Overton window, isolation of the addressee, shifting responsibility, language manipulation, direct lies. It is obvious that adult consumers of information from the media (whether pro-Kremlin or pro-Ukrainian) need to be able to reflect manipulation.

The space of social networks creates the effect of democratic dissemination of information, communities of friends and acquaintances contribute to increasing the degree of trust in the material. In fact, the technology of transmitting rumors, unverified facts, information specially prepared for the technology of "word of mouth" is being implemented (Smeyukha, Armash, 2021).

The ability to repel information attacks is associated with the high level of media literacy. In this way *Media Literacy* is customary understood as "*a process or set of skills based on critical*

thinking" and developing the media competence of an individual (Bulger, Davison, 2018; Fedorov, Levitskaya, 2018; Gáliková Tolnaiová, 2021; Hobbs et al., 2013; Hobbs, Jensen, 2009; Kačinová, 2019; Vrabec, Bôtošová, 2020).

There is a discussion related to specific features media literacy among adults. The vast majority of the case studies have focused on the access of adults (able-bodied and elderly) to digital technologies and mass media, while critical understanding and creation of media content has been least studied within the traditional aspects of media literacy (Livingstone et al., 2005; Rasi et al., 2019; Vroman et al., 2015).

But there is a group of researches thinks that it is necessary to approach media education for adults in a complex (Courtenay, Truluck, 1997; Moore, 2010). We need to teach not only to navigate the media landscape, but also to be able to analyze texts and visual indicators. "The purpose of media literacy training is to make visible the complexities and subtleties in the media that go beyond the written or spoken word. This goal is bigger than a subject area or a classroom curriculum, and has implications that can be deeply personal for people" (Mehta, Guzmán, 2018). There is a point of view that the development of critical thinking in adults is possible only if training is connected with the functionality of using media in everyday life (Gibby, 2013).

However, there are concerns that the development of skepticism may *negatively affect* the ability to perceive information. There are studies of critical thinking skills that conclude that skepticism is encouraged among students when studying at a university. However, the teachers do not explain what should be treated skeptically. This seems to cause people to sometimes overly criticize hard evidence and treat the news with distrust (Bissonnette, 2021).

At the same time, another study was published that reveals the connection between high media literacy skills, the ability to distinguish facts from opinions with knowledge of the mass media (it is characterized by the authors as an understanding of who owns a particular media and how it can influence the production of content).

Training that would teach people to recognize markers of manipulation and misinformation in the media can be quite effective. However, after studying the materials of the *Learn to Discern* training conducted by *Irex*, we can conclude that it is not suitable for media education of a large number of people. The training consists of several blocks, which involve lessons not only on the principles of media work. The training teaches you to evaluate the written content of sources, to track photos, to identify signs of fake accounts in social networks and videos. In other words, these are detailed lessons that are necessary for students-journalists or people who are professionally engaged in communication. However, it was a group of media-educated people who showed great skills of skepticism (Murrock et al., 2018).

The skepticism that people can develop during media literacy lessons *is* closely *related to* the process of forming *the ability to navigate* in the digital environment, *analyze* information and *identify signs of fake news*. The new media reality implies an increase in the number of skeptical people. We assume that the principle of "*trust, but check*" will form the basis of media education of the adult population.

Analysts cite figures showing that people do not have enough critical thinking skills. According to the data of the research company *Zircon*, which studies the digital literacy of Russians, the activity of the population in the digital environment is becoming more conscious, the level of critical thinking is growing. In 2016 this organization showed that the Crimeans can't demonstrate a high level of media competence of the population, at the same time, respondents who participated in the survey showed high results in demonstrating the skills to "effectively search and find the necessary information", "to verify and critically evaluate information using alternative sources of information" (Zadorin et al., 2018). Experts made the conclusion that:

● not everyone is able to recognize which information from the Internet is trustworthy;

● a minority of citizens are interested in whose interests this media represents, who is behind it, in order to evaluate information from newspapers, magazines, TV, radio.

That study was conducted five years ago, so in order to clarify the level of media education of Crimean residents, it was necessary to make a survey.

4. Results

A popular channel for obtaining information from residents of the Crimea is the Internet. Some people say that they have watched TV, listen to radio shows. Their relatives, friends and

acquaintances can be the source of the news information too. The respondents did not indicate the printed press such a source of information (Figure 1).
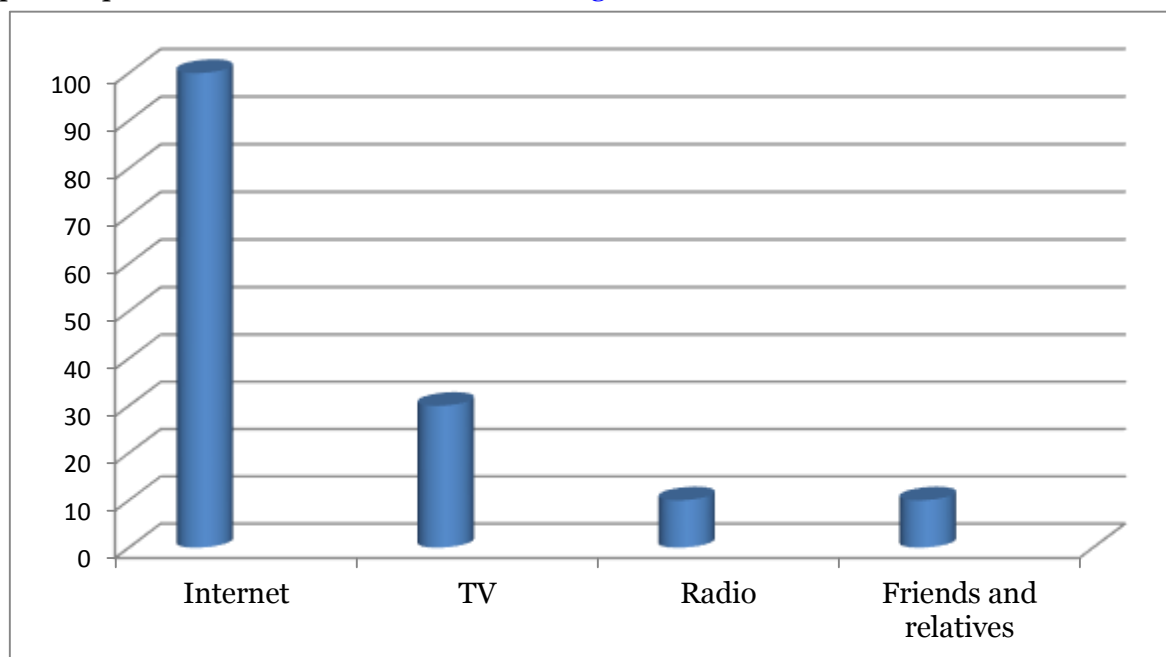

Fig. 1. Sources of obtaining news information from residents of the Crimea (respondents' answers)

The detailed analysis of the media resources from which respondents receive news information showed that 24 % of respondents are not interested in news.

Despite the fact that, according to the survey, the most popular information resource for Crimeans is the Internet, in the answers to the question "Specify the names of news programs (television channels, radio stations, newspapers, magazines, news sites, portals) that you regularly watch, listen to, read", respondents most often remembered television channels. Communication with a number of respondents based on the results of questionnaires revealed the reason for this – the audience does not always remember the names of Internet sites where they get acquainted with information. This conclusion correlates with the fact that 14 % of respondents indicated "Internet" in the answer, without specifying the names of resources (Table 1).

Table 1. The names of the mass media that the residents of the Crimea could remember as permanent sources of information

Mass media		Respondents (%)
TV	Russia 24	28
	Perviy	21
	Russia 1	7
	Pyatnitsa	7
	Zvezda	3
	Mir	3
	OTR	3
	Krym 24	14
	Perviy Krymski	3
	Kultura	3
	Ren-TV	3
	Dozhd	3
	Internet (without detailing)	14
	Yandex.Novosti	14
	VKontakte (Podslushano Symferopol, Lentach)	14
	Krym.news	3
	Kommersant	3

Internet	Krymskaya Pravda	3
	Instagram	7
	Meduza	3
	RIA Novosti	3
	RBC	3
	Pikabu	3
	YouTube	14
	Krymskie Izvestia	3
Radio	Mayak	3
	Evropa Plus	3
	Svoboda	3

Crimeans are most interested in news of a political (35 %), economic (17 %) and cultural nature (17 %) (Figure 2).
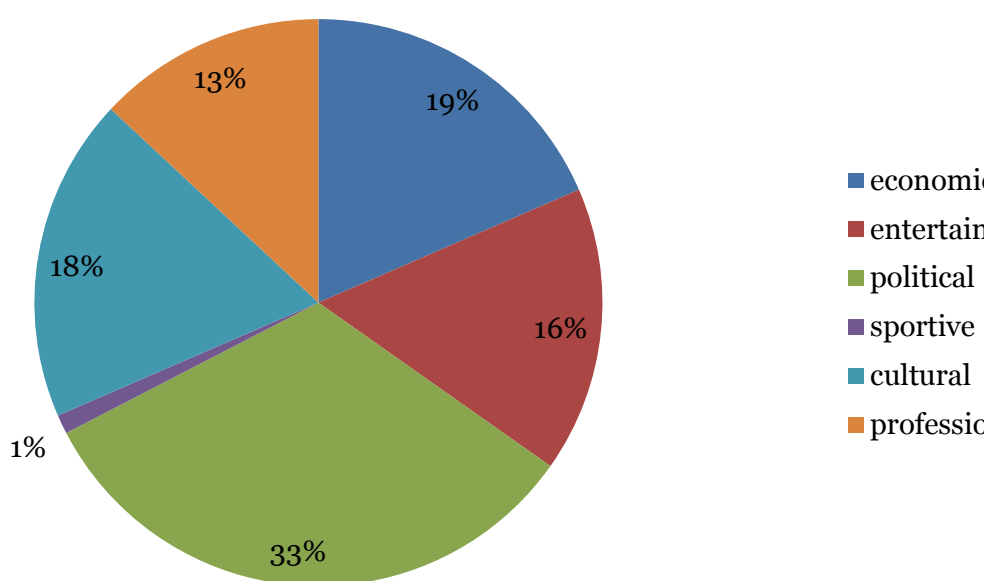

Fig. 2. Directions of news information of interest to Crimeans

More than half of the respondents do not trust the information received from the media (52 %). 30 % of respondents have no doubts about this information. 18 % found it difficult to answer (Figure 3).
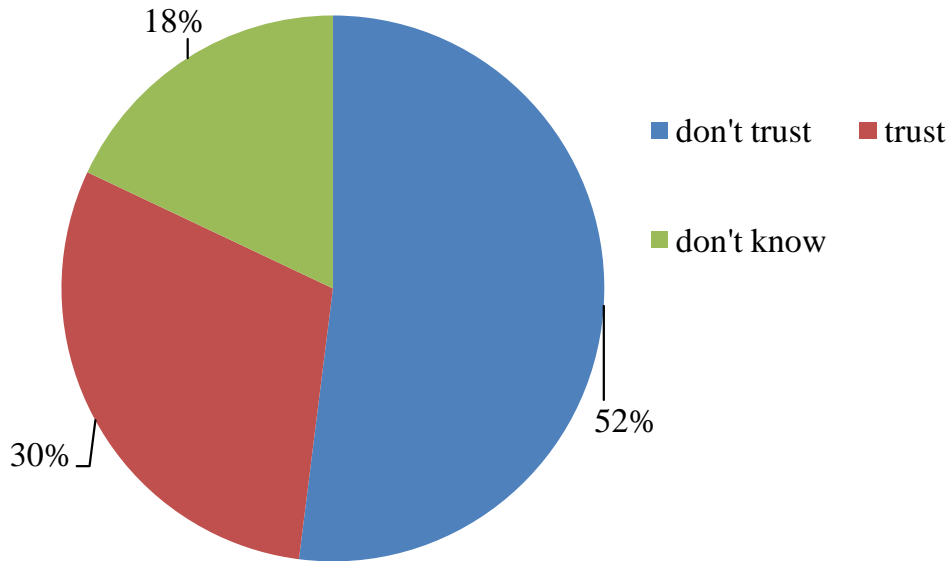
Fig. 3. The ratio of people who do not believe information from the media

The audience does not trust the information published in social networks. 54 % of respondents stated this, 16 % were undecided with the answer. 30 % of respondents treat the information in social networks as reliable (Figure 4).
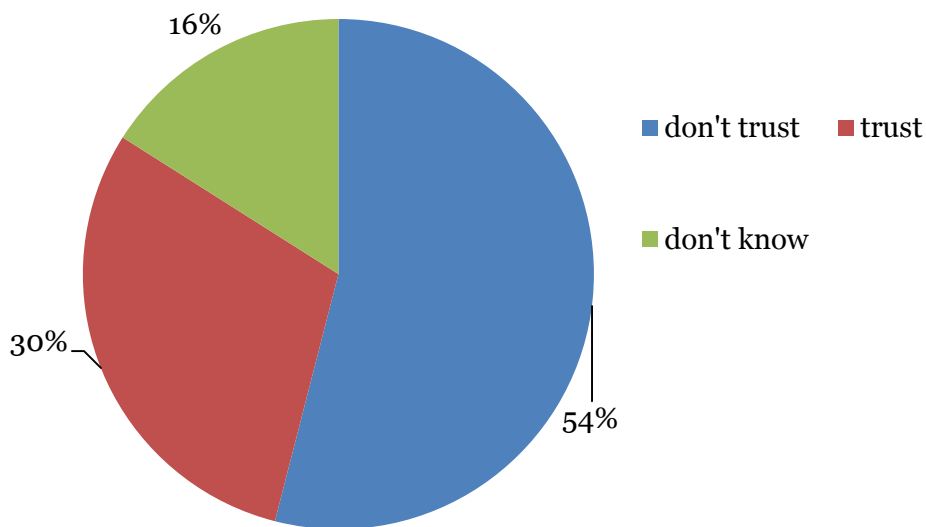

Fig. 4. Distribution of answers to the question "Do you trust the information received from the social networks?"

According to the residents of the Crimea, modern news content does not realize the classic journalistic functions (informational, educational, integrative, socializing). The audience is sure that the news distracts them from the most important events (32 %), entertains (32 %) and manipulates the population (32 %). Only 6 % of respondents believe that news information helps to get an idea of the most important events in the world, 4 % agree that news helps an individual to build his behavior in accordance with the described changes in society.

News information cannot implement the most classical journalistic functions due to the politicization and commercialization. The publications reflect the policy of the institution of power,

on the other hand, they strive to increase the rating, which explains the publication of information with entertaining and sensational content. Crimeans criticize media and social network news channels because there are a lot of political information (40 %), criminal (40 %), entertainment (14 %), unnecessary information (20 %). Also, during the survey, respondents noted the following disadvantages of news broadcasting: "a lot of unreliable information", "a lot of advertising", "a lot of unnecessary information about the coronavirus", "a lot of image information", "a lot of attention is paid to details of a criminal nature".

At the same time, more than half of the respondents (60 %) believe that news information contributes to regulating the life of society, 26 % of respondents are sure that news is a tool of political management, and for 6 % news is a commodity whose production brings profit to media publishers.

The key issue was the assessment by the residents of the Crimea of their own media literacy. 62 % of Crimeans believe that they can independently determine whether the information is false or reliable (Figure 5).
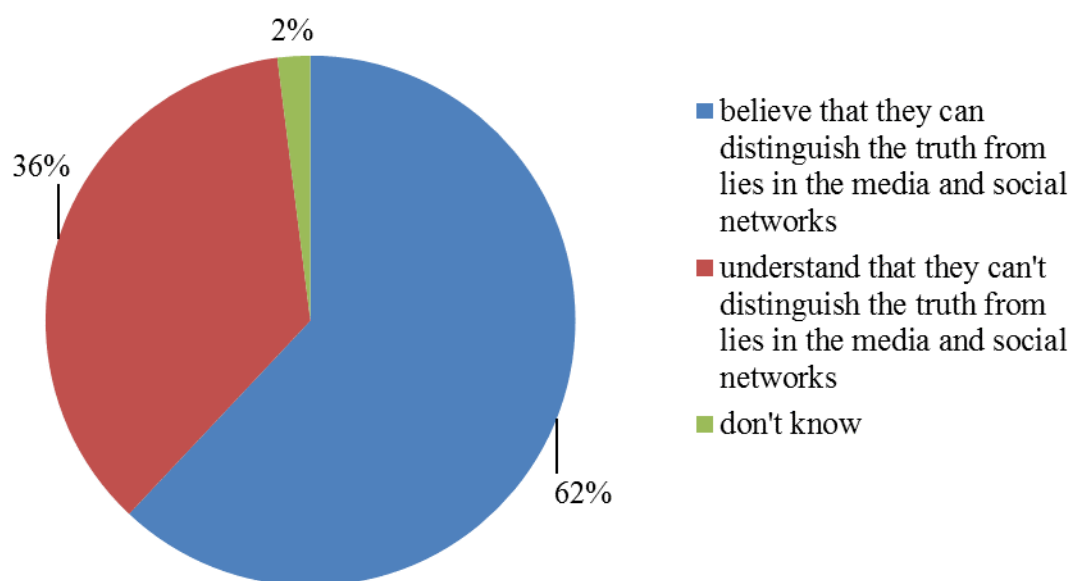

Fig. 5. The assessment by the residents of the Crimea of their own media literacy

The respondents highly appreciated their skills in the process of verifying information and its critical evaluation.

As for the audience's self-determination of its media competence, in particular, the identification and recognition of false information, it is possible that respondents may voice incorrect information in order to increase their own self-esteem.

This correlates with the conclusions of researchers presented earlier: respondents do not understand that they cannot identify false information in the news.

The authors of the study associate the problems of low media competence of the audience with a low level of media literacy; also, the ability to identify unreliable information depends on the general level of education, the characteristics of media consumption (for example, the use of several media channels makes it possible to compare information; in our study, respondents did not name more than three media names), as well as age – the younger the audience, the more critical it is to the information received.

5. Conclusion
Thus, the residents of the Crimea, who have been living in an information war for more than seven years, *do not show high media literacy skills*. Their confidence that they can calculate false news is associated with adapting to life in a complex information field. *They adapt*: they unnecessarily criticize the media and the political agenda, choose neutral sources of information

(for example, they watch only cultural news), develop their own ways to relieve emotional stress, increase communication with friends on exciting topics (with criticism of all news).

Further research would like to explore ways to improve the media literacy of Crimeans. It is necessary to offer the audience simple and accessible ways to explain the need to verify the source of information.

Promising areas for developing:

• studying the impact of social advertising, which will explain what will reduce panic in the situation and improve communication and understanding of the source's interest in spreading specific information;

• clarify how effective is gamification for teaching media literacy to Crimeans.

We can offer several variants of games to increase media skills. Firstly, users of social networks can earn "points" or other bonuses by engaging in such self-regulation of the network. Another variant of the game can be a test in social networks, which would ask the user to remember on which page in the social network he read this or that news (according to the results of the test, points would be awarded for attentiveness and memory). The goal of the game is to increase the memorization of the source of information.

In general, the gamification method will be effective if users will help algorithms fight disinformation and increase the attention of the population to news sources. However, this approach will require the transformation and introduction of new information verification functions from the owners of social network resources. Only the interaction of researchers and digital business owners will help to increase the level of media literacy and the ability of adults to think critically when reading news from the Internet and various social networks.

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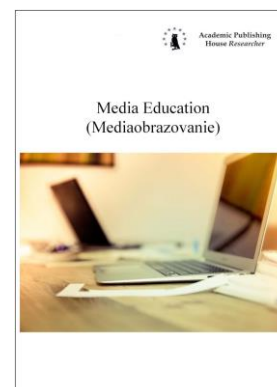
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Digital Internet Resources in Learning and Development in Future Educators' Opinion – A Case Study

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Abstract

This article describes selected results of research referred to as "Digital Internet resources in learning and development in future educators' opinion – a case study", conducted in the years 2018–2019 at the University of Silesia. This research project was one of the many components of long–term research called "The Role of the Faculty Distance Learning Platform in Increasing the Quality of the Development of Future and In–service Teachers' Competences", conducted at the Faculty of Arts and Sciences of Education at the University of Silesia. The long–term research was intended to provide an initial description of two issues: how do students themselves rate their own knowledge, and what is the actual level of students' knowledge in the field of the Copyright Act and licenses, necessary for searching for and properly using Internet content as well as students' awareness of information and search competences that determine the education process. The research also looked at students' ability to search for and verify information necessary for them to prepare for class and the awareness of the opportunities offered by the use of resources and websites as well as applications and programs determining how leisure time is spent. The text certain theoretical aspects of ICT and media competence and looks at soft competences, including the use of IT tools to search for information, critical thinking. Finally, the conclusions are presented.

Keywords: information search, digital resources, teacher's education, digital competences, media competences, critical thinking, ICT tools, Internet, libraries.

1. Introduction

The task of forming IT competences of a modern specialist, in particular those of a teacher, is current and important. It is associated with the turbulent development of information and communication technologies, with the formation of a digital society in which most professions are related to the search, storage, processing, presentation, use and transmission of various data. In the English–language literature, the term information literacy (IL) is used to describe the ability to use information effectively in achieving tasks and goals. According to Christine Bruce, although the idea of information literacy dates back to the seventies of the last century, it was only in the 21st century that it strengthened as a key competence. Although many organizations, researchers and scientists have attempted to describe information literacy, there is currently no commonly agreed one common definition of this term. Definitions included in the literature most often refer to this concept as a set of skills related to obtaining information, from identifying information needs to their effective use (Borawska–Kalbarczyk, 2015: 131). This term was first used by the American educator Paul Zurkowski, the then president of the US Information Industry Association,

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in 1974 in the report The Information Service Environment, Relationships and Priorities (Zurkowski, 1974). As B. Torlińska (Torlińska, 2005: 369) points out in her study, some "other definitions of the term Information Literacy approach the problem in a similar way, only slightly changing the scope of skills covered. And so, for example, Doyle defines a person who efficiently uses information as someone who – recognizes the need for information, – is aware that proper and complete information is the basis for intelligent decision making, – identifies potential sources of information, – uses effective search strategies, – uses information sources, both computer and other, – evaluates information, systematizes information for practical application, – integrates new information with existing knowledge and uses information to think critically and solve problems" (Doyle, 1992). The concept of information literacy in Polish literature on the subject can be translated, among others, as information skills, information skills, information fluency, information awareness, information literacy or information competence.

The concept of information literacy in Polish literature on the subject can be translated, among others, as information skills, information skills, information fluency, information awareness, information literacy or information competence. The world is changing, becoming digital. People are changing too, and they are supposed to have the competence to function successfully in new conditions, especially young people, future specialists, in particular teachers. New competences are identified, among others, in a number of national and international documents, including "UNESCO Teachers ICT Competence Framework" (UNESCO…, 2011), "European Digital Teachers Competence Framework – DigCompEdu" (Redecker, 2017), which respond to growing awareness in many Member States The EU has found that teachers need digital competences for their profession to be able to use the potential of digital technologies to improve and innovate education including in the field of media and digital education. In particular, in Area 2 of the document, the competences needed for the effective and responsible use, creation and sharing of digital resources for educational purposes are analyzed.

The purpose of this paper is to present and analyze selected research results in the field of digital Internet resources in science and development in the opinion of future educators, conducted in the years 2018–2019 at the University of Silesia. The research was one of the many components of long–term research called "Faculty of Distance Learning Platform in improving the quality in shaping the competences of future and active teachers" (http://el.us.edu.pl/weinoe) conducted at the Faculty of Arts and Educational Sciences of the University of Silesia. It was intended to pre– illustrate two positions: how do students themselves rate their own knowledge and what is the actual level of knowledge of students in terms of: the level of knowledge of the Copyright Act and necessary for searching for and properly using Internet content, as well as students' awareness of information and search competences that determine the education process. The research also looked at students' ability to search for and verify information necessary for them to prepare for class and the awareness of the opportunities offered by the use of resources and websites as well as applications and programs determining how leisure time is spent. The article describes some theoretical aspects of ICT competence and touches on the subject of soft competences, including the use of IT tools for searching information. Finally, the conclusions presented.

2. Materials and methods

The growing amount of information available, accompanied by a wide selection of tools for searching for it both require and allow you to provide a balanced, balanced, critical approach, which, however, requires continuous training and improvement of habits. Based on the above assumptions, in 2015 a wide range of initiatives were adopted as part of the Digital Single Market Strategy for Europe, targeted at enterprises and individuals. These initiatives are aimed at:
• building an innovation–friendly society;
• shaping a fair, open and secure digital environment;
• solving cyber security problems;
• adopting new regulations on the digital single market, European data economy and online market;
• developing digital skills and opportunities for all (A Digital Single Market Strategy for Europe) (Smyrnova–Trybulska, Morze, 2018).

Among other initiatives in the field of digital teaching and learning and development the "Strategic framework – Education & Training 2020" is worth mentioning.

The skills of the 21st century include, among others: critical thinking skills, problem solving, logical thinking, analysis, interpretation, information synthesis; research and practical skills, wording questions and listening skills; creativity, artistry, imagination, innovation, personal expression, epistativity; entrepreneurship, other (Suto, 2013) as well as persistence, focus, planning, self–discipline, the ability to show adequate initiative; oral and written communication, public speaking and presentations, listening; leadership, teamwork, cooperation, cooperation; ability to use information and communication technologies (ICT) in education and (future) work, media and Internet literacy, data interpretation and analysis, computer programming (Suto, 2013).

In 2011, UNESCO, which is responsible for the official and worldwide dissemination of the term 'media education' since the 1970s, introduced an important change.

Due to progress in telecommunications and intensive dissemination of information developed and made available by children and young people on a daily basis, the challenge of searching, choosing and assessing the relationship between media literacy and digital literacy is ambiguous. There is no agreement regarding this matter among researchers. There are two approaches – an exclusive one and an inclusive one (Smyrnova-Trybulska, 2019: 80).

 Critical thinking is one of the priority subcategories of media and digital competence. As stressed by prof. A. Fedorov „it is of key importance to develop personality media competence. So, of course, we need to develop critical thinking and media competency across the whole spectrum from young people to the elderly" (Vrabec, 2016).

D. Buckingham in the research argues „that the well-established conceptual framework and pedagogical strategies of media education can and should be extended so that they can face new challenges posed by digital and social media" (Buckingham, 2020: 230).

Polizzi emphasized the validity of "digital literacy ... in England's national curriculum. It is claimed that the ability to evaluate online content involves not only reflections on the nature and origin of information, contextual knowledge and the use of multiple sources, but also critical digital skills and knowledge about the internet and the digital environment. That is why it is argued that the Citizenship and Computing curricula should be revised to promote digital literacy as a cross-curricular subject" (Polizzi, 2020).

Leaning "looks into two of these practices, information literacy and media literacy and through an examination of their histories and practices puts forward a proposed future direction for digital literacy.... It is held that integrating and strategically revisiting both approaches offers a digitally aware and critically nuanced direction for digital literacy" (Leaning, 2019).

In their research the experts note that "while contemporary uses of digital literacy are broadly associated with access, evaluation, curation, and production of information in digital environments, we trace the concept's genealogy to a time before this tentative agreement was reached — when diverse scholarly lineages (e.g., computer literacy, information literacy, media literacy) were competing to shape the educational agenda for emerging communication technologies." In a study "using assemblage theory, they map those meanings that have persisted in their present articulations of digital literacy, as well as" some other actual and important (Nichols, Stornaiuolo, 2019).

 'Transmedia' as a new concept has recently been described in certain publications. One of the newest studies "through a systematic literature review" analyse a contemporary "ransmedia concept in three meanings: transmedia as an ability or literacy necessary to actively evolve in the movement of participatory culture; transmedia as a product resulting from that sequential jump between different analogical and digital media, conveyed by a narrative; and, lastly, transmedia as a didactic strategy that explores the narrative that is developed by different means to accomplish specific didactic objectives" (González–Martínez et al., 2019).

Interesting research was conducted by team of authors I. Kazanidis, N. Pellas, P. Fotaris, A. Tsinakos devoted to analyzing how the flipped classroom model can improve students' academic performance and training satisfaction in Higher Education instructional media design courses (Kazanidis et al., 2018).

Other experts assess research in the field of Learner-Generated Digital Media (LGDM) in tertiary science education. "The literature review had four stages – identification, screening, filtering, and selection of relevant scholarly research. The results showed that research in the field of LGDM assignments had been conducted without a systematic approach to designing, implementing, and evaluating the assessment task." Concluding, the authors stressed that

"the gaps in the literature create a need to develop theoretical models for the design, implementation, and evaluation of LGDM in the classroom" (Reyna, Meier, 2018).

In the next issue the authors analyze folk theories of news consumption. They "show that the notion of folk theories help unpack the different, complementary, sometimes contradictory cultural resources people rely on as they navigate digital media" (Toff, Nielsen, 2018).

A study of students' educational and extracurricular activities in the information environment as well as development of the digital competences and soft skills was described by T. Noskova, O. Yakovleva T. Pavlova, E. Smyrnova−Trybulska (Noskova et al., 2015).

Gamification as one of the popular and effective method, in particular using Minecraft and children's digital making: implications for media literacy education was described in (Dezuanni, 2018).

Critical thinking and decision making are conditioned by behavioral categories (Baron, 2007). Many of these orientations determine business and economic, scientific and cognitive decisions, and human behavior in general. They arise as a response to the result in specific conditions: in confrontation with a specific situation, a deviation from what is normally expected can be characterized by cognitive issues (Bar−Haim et al., 2007; Goddard et al., 2011; Jansen, Rieh 2010; Zhang et al., 2007). Critical thinking, leadership, teamwork, cooperation is considered an integral part of the 21st century skills sought after in the market (Morze et al., 2016).

3. Discussion

There are two main phases to the information search process on the Internet:

1. Query specification phase.
2. Retrieval phase (Gawrysiak, 2006).

"After specifying the information needs, i.e. defining the problem to be solved by using information obtained from the Internet, one should make a choice: – tools for finding them, – sources among which they will be searched" (Pondel, 2008: 136). Selected aspects of information retrieval. "The inseparable element of the knowledge acquisition process must be its verification. In the process of obtaining information from the Internet, the problem may often be insufficient quality due to:

1. Errors in published content. The process of publishing information on the Internet is extremely simple, often it does not require checking or reviewing.

2. The difficulty of determining the intentions behind published information or ratings posted on the Internet. There is a group of recognized websites for which serious organizations, news agencies or the media are responsible, which guarantees certainty or objectivity of the information presented.

There are also websites that can be described as "biased" in experience, i.e. non−objective, biased, sometimes unreliable; they publish articles on "order" and the information contained therein should be approached with appropriate distance" (Pondel, 2008: 140).

The concept, possibilities and role of modern libraries are changing. In their study, Gul and Bano (2019), among others, present and describe examples of Intelligent libraries that can be defined as the emerging and innovative technological environment of the 21st century, providing individual effective support in accessing digital resources (Gul, Bano, 2019).

The study (Chunyan Xu, 2017) based on the analysis carried out concludes that in recent years university libraries in China have acquired more and more electronic resources. Based on the research on the analysis of book lending, favorite collections, comments and social relations of students, the author proposes personalized student interests and design and implementation of a personalized recommendation system. In particular, the general framework recommending the system was created on the basis of library data services. The modules in the system were also developed and the results of the recommendations were verified by an offline test (Chunyan Xu, 2017). Cooperation of educational institutions with public libraries in the context of ict−supported media and reading education comprehensive analyzed in (Smyrnova−Trybulska, Zegzuła, 2018).

"Currently, the main directions of research in the field of media education are already generally defined. The methodology for the organization of this process in school and training institutions is preliminary developed. The formation of media competence of future teachers has become the subject of individual and collective research (Hazanov, 2018). The author conducted the study "Tools of media education in my profession" among students and analyzed the results.

The article indicated the perspectives of studies of formation of media competence of future teachers in the process of learning pedagogy (Hazanov, 2018; Smyrnova-Trybulska, Zrgzuła, 2018).

From otherwise as some experts stressed that „with the increasing evolution and complexity of information technologies, there has emerged a multiplicity of applications for information systems (IS), … , they support users in the architecture of strategy. The complexity of their nature and objectives requires the harnessing of technology and user experience to create systems that meet their expected purpose" (Iasias, Issa, 2015).

Through the findings Tucker identified four threshold concepts in the acquisition of search expertise that provide new perspectives on the information experience of the expert searcher (Tucker, 2014). Author analyzed about experiences contribute to wider understanding about information experience.

Kammerer and Gerjets explore how the development and use of alternative search engine interfaces might affect Web users' search and evaluation strategies during Web search. Additionally experts analyzed how it can to impact on their search outcomes in terms of retrieving high–quality, credible information (Kammerer, Gerjets, 2012).

"Digital Internet resources in the learning and development of future educators – case study" was one of many components of long–term research starting in 2008 from statutory research under the name "Faculty of Distance Learning Platform in improving the quality in shaping the competences of future and active teachers" conducted at the Faculty Of Arts (Ethnology (before 2019)) and Sciences on Education at the University of Silesia. The aim was to pre–illustrate two positions: how students assess themselves and declare their competences, and what is the actual level of knowledge of students in the field of: A. Degree of knowledge of the Copyright Act necessary for searching for and properly using Internet content and the level of awareness of information and search competences that determine the education process. B. The degree of ability to search for and verify information necessary for them to prepare for class. C. The degree of awareness of the opportunities offered by the use of resources and websites as well as applications and programs determining how leisure time is spent. By way of reconnaissance a case study was conducted of 51 first and second year students of Pedagogy specializing in the following fields: Integrated Early Childhood Education and Pre-school Education, Oligophrenopedagogy with Art Therapy and Care and Educational Pedagogy. Surveys were conducted in the summer semester of 2019, using the Google Form online survey form. Ca. 80 % of students completed an anonymous questionnaire, and were invited to complete the Information Technology module at the end of the 2nd semester for the first year of study.

The survey questionnaire contained 15 questions, including two open questions, three questions as a rating scale, and five multiple and one–choice closed questions.

The questions were divided into three sets relevant to the purposefulness of the group's research: in the first set of questions "Library databases", attempts were made to obtain answers relating to knowledge about library databases as sources of information about information and the ability to use it, and also to determine the students' declared awareness about their skills. This group also included a question on participation in classes developing students' information and search skills at an earlier stage of education, and a question about the students' knowledge of the Copyright and Related Rights Act in terms of using Internet resources in the educational process. So this group of questions was oriented strictly on the overall competence of the study group.

The second group of questions "Digital literature and scientific publications" included seven questions oriented to determine the actual state of the skills in the acquisition, selection and use of scientific resources of the Internet in the process of both student education and future implementation of tasks. The questions were designed to determine the frequency of using literature in electronic form compared to traditional forms, knowledge of scientific resource databases and the ability to distinguish them from non-scientific resource bases, taking into account the legitimacy of sources and respect for copyright. The next questions were to determine the criteria for the selection of literature and the method / level of search and selection of available material using advanced search engine functions.

The last – third group of questions referred directly to the way of spending free time conditioned by the level of information and search competences. Four short questions defined the preferences of choices made for the purposes of self–realization and recreation, future teachers in the field of visited websites, applications used and technical solutions. Important factors for researchers in the research process were as follows: students' technical search skills as an

important component of navigating among scientific Internet resources; ability to verify and select available materials as a manifestation of a critical attitude towards search results; knowledge of the possibilities of dissemination and use of scientific Internet resources in the educational process; awareness of student's own skills assessment or lack thereof. During the analysis of research results, the authors paid special attention to comparing the state declared by the student with the state resulting from the analysis of other questions. In addition, they emphasized the possibilities and even the need to prepare future educators in the use of new technologies and their transformations as an essential element to meet the contemporary challenges of preparing young people to function in a digital society.

4. Results

Library databases. Online services and resources of modern libraries are at the center of attention of researchers from various countries. For example, a study (Pradhan, Agwa-Ejon, 2017) showed that online services and the resources of the Auckland Park Bunting Road (APB) campus library are satisfactory and relevant. Students, lecturers and employees of the APB campus are well aware of the e–library and often gain access to online services. Accessibility (24/7 and off campus) is the main advantage of using the e–library, other benefits include ease of searching, downloading and sharing materials. E–library services are often used in both academic and research activities (Pradhan, Agwa-Ejon, 2017). The article presents an analysis of the answers to the first group of questions, which was designed to determine, as far as possible, the students' competence in using one of the important categories of resource sources – libraries, especially digital ones.

The first two charts illustrate the responses received from respondents when asked about the active use of library databases in the current academic year. The question was closed multiple choice. A total of 98 responses were received from 51 respondents. As can be concluded from the data presented in Figure 1, the vast majority of respondents almost equally pointed to the use of the CINiBA database (Scientific Information Center and Academic Library) and the base library of the home university (in this case the former Faculty of Ethnology and Education Sciences, currently the Faculty of Arts and Educational Sciences of the University of Silesia). The disparities are small: 28 students (55 %) indicated using the CINiBA database, while 30 students (59 %) indicated using the WEINOE library database. A fairly large group of 23 (45 %) respondents indicated the use of the library facilities of their home town. There were also declarations of activity of 11 students (22%) in the databases of the National Library. The remaining answers of 6 students (14 %) classified as "other" point to pedagogical libraries and those located nearby the university, as it results from the data presented in Table 1.
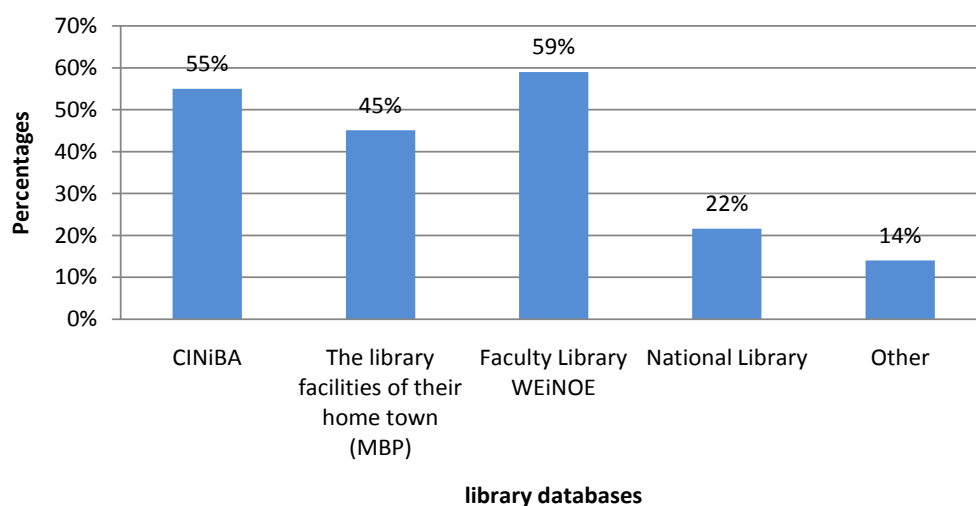

Fig. 1. Percentage distribution of responses in total on the active use of library databases in the current academic year
Source: own source

The answer of 1 respondent is worth pointing out as a measure of knowledge of the definition of library databases (2 % of 51 respondents) about using Google Scholar.

Table 1. Percentage distribution of overall responses regarding the active use of library databases in the current academic year. Others indicated (Source: Own source)

	Number of respondent responses	Percentage of response (%)
Municipal Library in Cieszyn	30	2
Pedagogical Library in Cieszyn	23	4
Pedagogical Library in Katowice	28	2
Pedagogical Library in Rybnik	11	2
Małopolska Voivodeship Public Library in Krakow	7	2
Google Scholar		2

Continuing the topic of widespread use of library databases by the respondents, it is worth comparing the above results with those presented in Fig. 2. As can be seen, that the vast majority of 39 (72 %) interested in searching for specific literature find searching in library databases the most advantageous form. Equally 6 people (14 %) declared using traditional forms as conversation with a librarian or other students. None of the persons indicated an alternative form of searching for information on the availability of the desired literature.
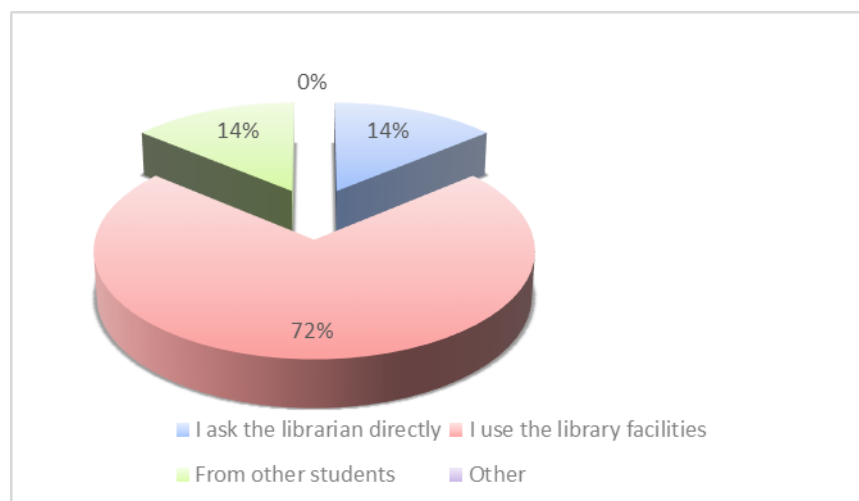

Fig. 2. Percentage distribution of answers given on the most–practiced method of searching for information on the availability of a particular book
Source: own source

In the light of the respondents' declarations above, the data illustrated in the next two charts are very important. Students were asked two very similar questions, however, related to two completely different issues: In the first question, they were asked to determine on a rating scale from 0 to 5 the quality of verification of information determined by search skills. In the second question, on the other hand, they were asked (also on a rating scale from 0 to 5) to define their own skills in using library databases as objectively as possible. The vast majority of students 17 (33 %) indicated an average correlation of the level of search skills to verification of found information, almost the same number of respondents indicated a large relationship of this type. But only 8 (16 %) students declared high awareness of the conditions between the ability to search and verify information. A small group of future educators did not record high results: 3 people (6 %) indicated low connections, 6 (12 %) indicated that it was not significant or that 1 (2 %) person did not matter.

Further data should be considered in relation to the respondents' declarations presented in Figure 2. Although the vast majority of them declared the use of the library facilities as the basic

form of searching for information about books from the data presented in Figure 4. There is a large group of 12 (23 %) students who declare an average level of technical skill to operate the library facilities. A very similar group of 18 (27 %), however, assess their skills at the highest level. 9 (18 %) respondents believe that they have good/satisfactory competences in this field, and equally 4 (8 %) define their level as poor or lack of skills. Exceptionally 8 (16 %) respondents declare a very weak but not zero level of competence.
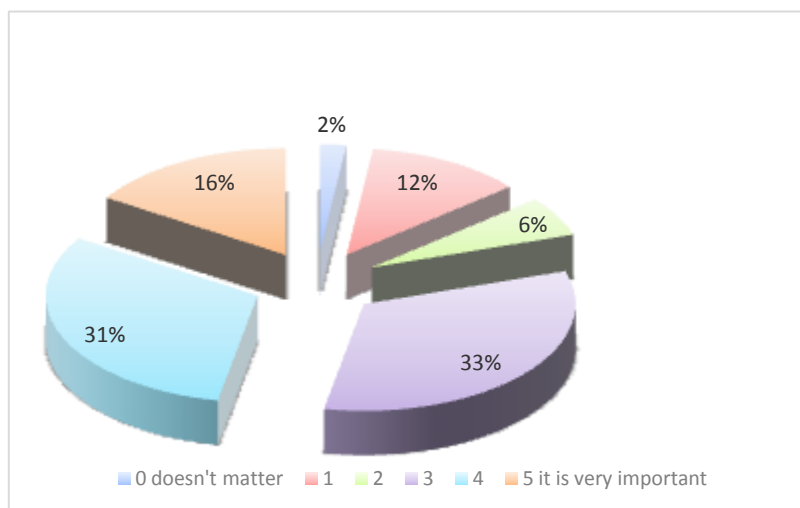

Fig. 3. Percentage distribution of answers provided on the declared level of conditioning of information search skills and verification on a rating scale from 0 to 5
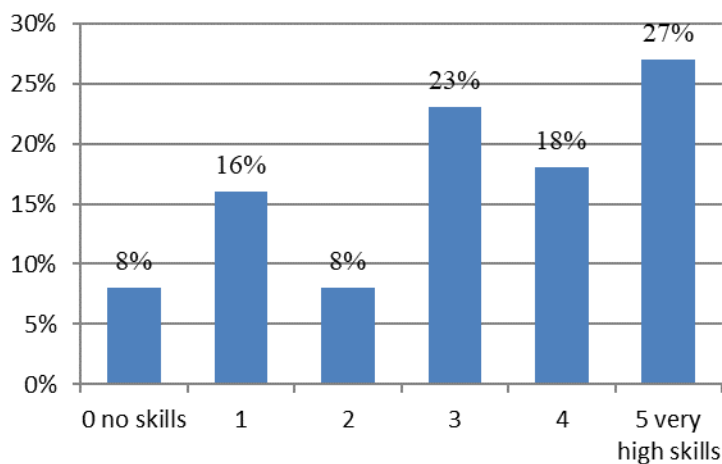Source: own source

Fig. 4. Percentage distribution of answers provided on the declared ability
to use the library facilities on a rating scale from 0 to 5
Source: own source

Quite high results of the above part of the research concerning library databases are perhaps related to the next part in which the respondents answered to the question: Did you attend primary school or later participated in cyclical classes during which you were taught to search for information? They clearly show that the majority of them 29 (57 %) at earlier stages of education participated in classes educating information and search competences, and thus awareness of the correlation between skills and the quality of search effects. What's worrying is that there is a fairly large group of 22 (43 %) with educational gaps in this area.

In the last question of this part of the research – concerning the broadly understood knowledge of library databases by respondents, was as follows: *Which of the information about a specific item contained in library databases can be safely shared with third parties?* The question was a closed multiple choice. 62 responses were received from 51 respondents. The purpose of the question was to obtain a general picture about the respondents' awareness about respect for

intellectual property of materials available in library databases. As a result, 32 (63 %) correctly indicated bibliographic data, slightly less 12 (23 %) on abstract and 8 (16 %) on meta data which is within the limits of respect for copyright. However, a specific group of students indicated, however, the possibility of sharing the full text of 4 (8 %) or worse, no data of 6 (12 %) people (Figure 5).
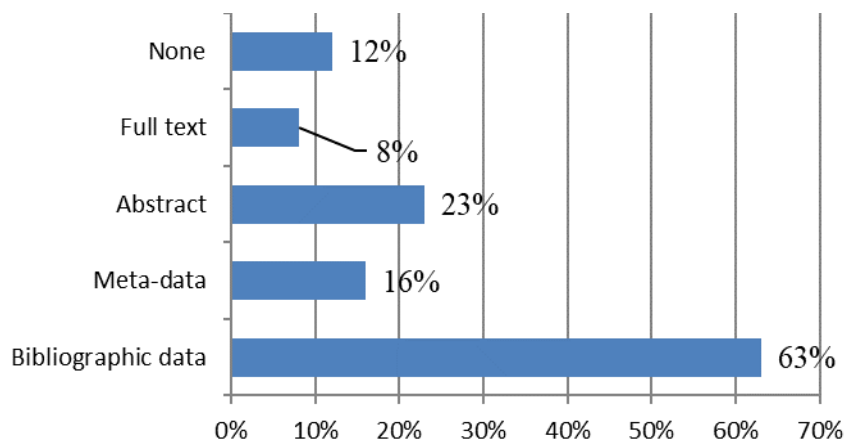

Fig. 5. Percentage distribution of responses regarding the awareness of sharing and disseminating data
Source: own source

This, of course, may indicate a lack of sufficient information in this area and the need for further training.

Digital literature and scientific publications. Researchers emphasize that 'the characteristics of student reading require addressing the function that university libraries fulfill in acquiring knowledge. This process is increasingly supported by electronic information sources. At the same time, according to the latest data published by the National Library regarding the readership of Poles, as many as 56 % do not read any books, and 25 % of Poles with higher education did not have contact with any book during 2010 (Report for 2010: http://www.bn.org.pl/aktualnosci/230–with–reading–still–bad–report–from–the–national–library–research.html). Therefore, it is worth checking how the university students look against this background" (Rogińska-Usowicz, 2012: 256). Unfortunately, this situation has not changed significantly taking into account the data from reports for 2010–2018 (except that the data for 2018 are preliminary) as indicated by the data in Table 2 below:

Table 2. Reading activity in 2010–2018

Reading activity	2010	2012	2014	2015	2016	2017	2018
Over 7 books	44 %	39 %	42 %	37 %	37 %	38 %	37 %
Above 1 to 6 books	14 %	11 %	11 %	8 %	10 %	9 %	9 %
He doesn't read at all	42 %	50 %	47 %	55 %	53 %	63 %	54 %

Source: Own source based on Chymkowski et al., 2013; Koryś et al., 2015; Koryś, Chymkowski, 2019

University libraries are expected to support traditional and digital access to educational, academic, research and information resources, and maintain a modern information and library space. In her study, the author (Vtyurina, 2019) discusses new approaches and solutions for designing repositories and organizing information resources, methods and instruments for users to access them. Like the case study of the Novosibirsk State Pedagogical University, the acquisition of the collections of the university's digital library system as well as the Interuniversity e-library, which is an integrated EU database of digital university documents providing general access to the digital resources of member universities, is discussed. Membership in the Interuniversity e-library enables universities to support educational programs through electronic resources; enables students, post-graduate and lecturers to track digital publications by member universities; provides a platform for the faculty to post and promote their work (Vtyurina, 2019). In the study (Smyrnova-Trybulska, 2018: 477), conducted among active teachers on questions about a group of results

called: "Vocational training, professional development", on the first question Q7, which was: "How do you use information technologies to develop their professional career and professional development (multiple choice question) "– 91 % of respondents chose, among others, the answer option Search for information useful in professional development; Supporting an individual professional electronic portfolio – 52 %; Active participation as an observer in professional online communities – 43 %; Active participation in professional network discussions, debates – 35 %; Vocational training using e–learning – 61 %; Participation in MOOCs – 26 %. This indicates that active teachers are aware that Searching for information useful in professional development, including digital thematic publications, is useful and very important. The second part of the author's research contains questions focusing on the use of digital and scientific literature available on the Internet by students of pedagogy. The questions analyze the use of scientific resource databases and in this part of questions it is necessary to clearly outline the difference between the results below and those from the previous part which focused exclusively on library databases. The first of the questions was of a single–choice closed nature. Respondents' declarations to this question are significant enough to affect the data from subsequent charts. 24 (47 %) students admitted that they always use compulsory digital literature in their curriculum. Quite a large number of 17 (33 %) do this rarely. Eight (16 %) students often use digital literature, and only 2 (4 %) students do not practice such activities (Figure 6).
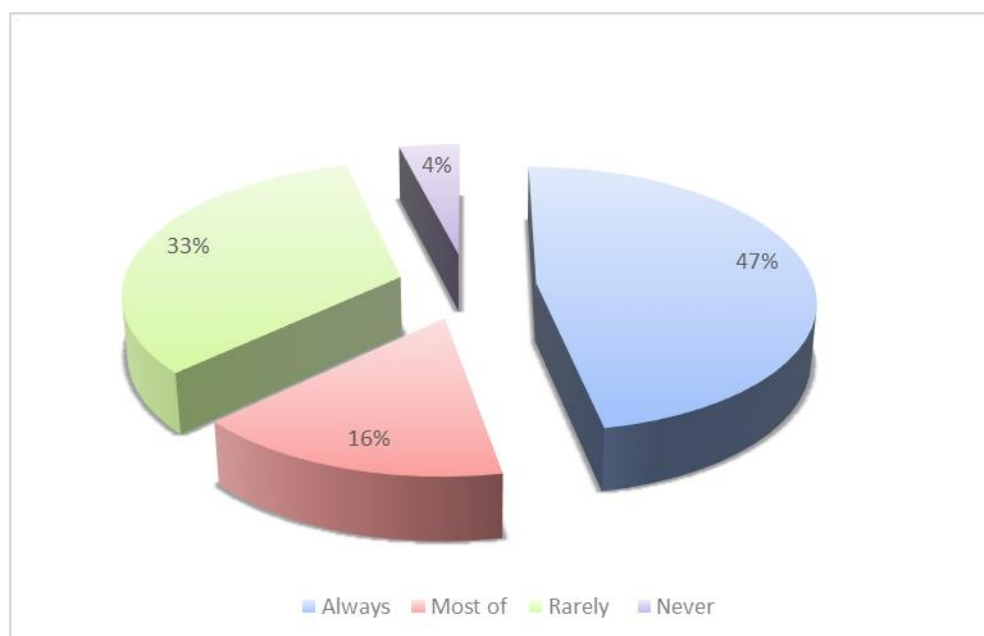

Fig. 6. Percentage distribution of declared search for compulsory literature for digital classes (Source: Own source)

At the next stage, respondents were asked to mark the resource base they use most often. The question was a closed multiple choice. 136 responses from 51 respondents were obtained. Additional factors to which attention should be paid are listed among the scientific resource databases, commercial portals and non–scientific databases. Respondents also had the opportunity to indicate alternative statements. The most numerous of them are illustrated in Figure 7. The top commercial solutions were Ibuk Libra, which was indicated by 20 (39 %) respondents and Chomikuj, which was indicated by 19 (37 %) respondents. Further values equally on Google Scholar and University of Silesia Repository 18 (35 %) respondents. Slightly less but still at a high level remained Google Books 14 (27 %) and another commercial base Wolne Lektury 13 (25 %). What is worth pointing out is the relatively low level of use by students of typically scientific databases such as BazHum or CEON only 7 (14 %) declarations. Akademicka – 5 (10 %) and ResearchGate – 4 (8 %) students are very low in this ranking (Fig. 7). Percentage distribution of responses 'Other' shows in the Table 3.
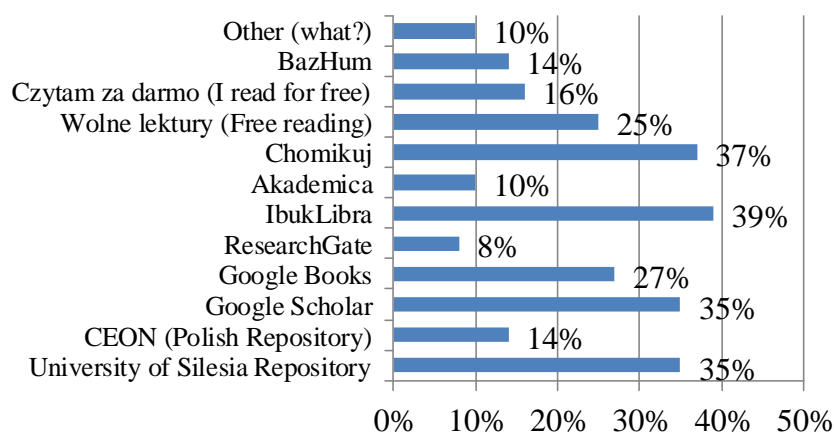
Fig. 7. Percentage distribution of responses in total on the active use
of resource databases
Source: Own source

Table 3. Percentage distribution of responses 'Other'
Source: Own source

Responses in total on the active use of resource databases	Percentage distribution
Prolib	2 %
Docer	2 %
Ściąga	2 %
Silesian Digital Library	2 %
Nothing	2 %

As part of the study on copyright awareness in the education process, respondents were asked the question about which of these types of publications can be legally downloaded and used for educational purposes. The question was a closed multiple choice. 55 responses from 51 respondents were obtained. The largest group of respondents considered that for educational purposes materials open license 18 (35 %) and each found on the Internet 16 (31 %) could be used, declarations of using resources under Creative Commons 6 (14 %) students constituted a smaller group. Interestingly, not a small group were indications of the inability to publish the abovementioned resources 12 (23 %) (Figure 8). Three of the respondents could not provide information on this subject.
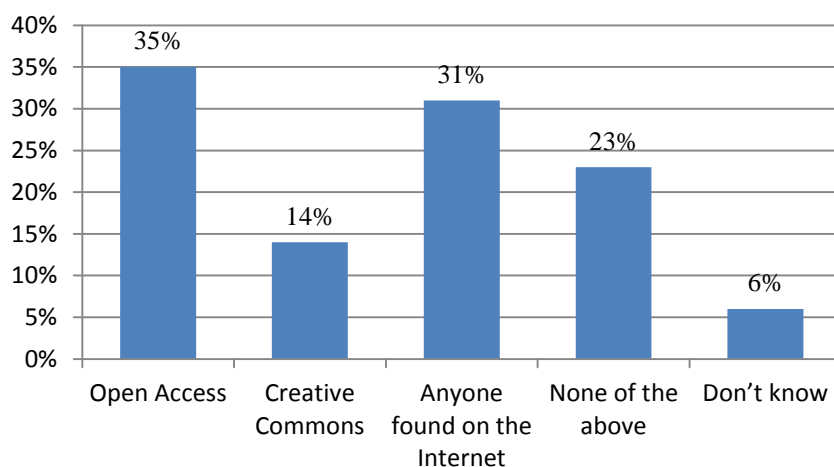

Fig. 8. Percentage distribution of answers provided on the use of publications
for educational purposes
Source: Own source

The next question in this part of the study was to determine the actual state of knowledge of advanced search options. The question was of a single–choice closed nature. The data is very puzzling (in the context of literature search skills), and even in opposition to the data from Figure 8. "Percentage distribution of declared search for compulsory literature for digital classes", where the declarations of using literature in digital form were quite high. At this point, as many as 36 (71 %) students admitted that they do not use the advanced Google search option and do not know commands. Only 15 (29 %) students declared such internships, which directly can determine the quality of sophisticated literature and its commercial aspect.

After analyzing the above results, the question arises about the selection criteria that students follow. Respondents were asked to answer a similar question. They were to assess the importance of the above criteria on a scale of 0 to 5, in their opinion in the selection of educational/scientific materials.
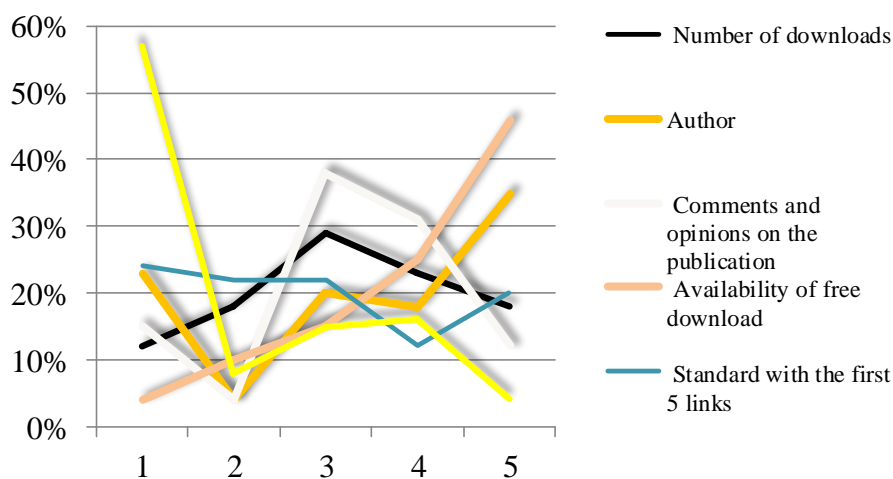

Fig. 9. Percentage distribution of answers provided on the motivation to choose publications
Source: Own source

The last question referring to students' competences and their awareness of the determinants of these competences to the quality of education was an open question with a request to explain in their words the term "citation of publications". The results were collected and sorted into five categories: those in which the knowledge of the term was declared without explanation, those in which the term was not known, those in the free speech that indicated the knowledge of the term, those in the free speech that indicated the knowledge of the term and those in which the respondents they couldn't answer. The vast majority of respondents 21 (41 %) declared not knowing the term without a desire to explain. A large group of 13 (29 %) was able to indicate the correct explanation, interestingly 8 (16 %) students declared that they knew the term but did not give an explanation. A small group of 4 (6 %) were those who declared knowledge of the term but gave an incorrect explanation, and those who did not answer 5 (8 %).
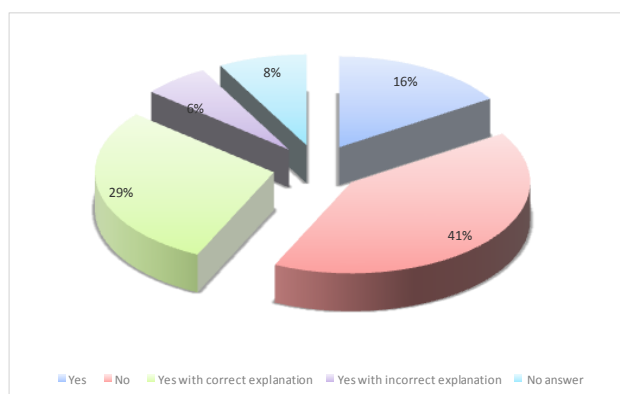

Fig. 10. Percentage distribution of explanations for the phrase "publication citation"
Source: Own source

A General conclusion from the results of the statistical analysis is that students' knowledge is very low in the field of copyright and training in this subject is necessary (i.e. the number of results 0 in questions 5, 8). Similar results can be formulated regarding the answer YES (answer to question 9) – people who use the advanced search options in Google are fewer than those for No, which also requires additional transformation of students in this regard.

Therefore, we have a strong positive ($r > 0$) relationship between – the ability to use the 3a library database and the ability to search and verify information up to the level and quality of preparation for classes 3B. The higher the level of database skills, the higher is the competence in searching and verifying information (Tab. 4, 5).

Description of the methods: The relationship between variables was analyzed using Spearman's rank correlation coefficient. Categorical data were analyzed with the Fisher–Freeman–Halton test. All results were considered significant at $p < 0.05$. Statistical analyses were conducted using Statistica 13.0 (StatSoft, Dell, Round Rock, TX) or StatXact 9.0 (Cytel Inc., Cambridge, MA, USA).

Table 4. Statistical analyses using Spearman Test

Pair of Variables	Spearman Rank Order Correlations MD pairwise deleted Marked correlations are significant at p < 0.05000		
	Valid N	Spearman R	p–value
Q. 3A & Q 3B	51	0.71	<0.001

Table 5. Statistical analyses: Descriptive Statistics

Variable	Descriptive Statistics					
	Valid N	Median	Minimum	Maximum	Lower Quartile	Upper Quartile
Q 3A	51	3	0.00	5.000000	2.000000	5.000000
Q 3B	51	3	0.00	5.000000	3.000000	4.000000

Table 6. Statistical analyses using Spearman Test

Pair of Variables	Spearman Rank Order Correlations MD pairwise deleted Marked correlations are significant at p <0.05000	
	Valid N	p–value
Q. 3A & 5 mistakes	51	0.991399
Q. 3B & 5 mistakes	51	0.272593

Table 7. Statistical analyses using Spearman Test

Pair of Variables	Spearman Rank Order Correlations MD pairwise deleted Marked correlations are significant at p <0.05000	
	Valid N	p–value
Q. 3A & 8 mistakes	51	0.585272
Q. 3B & 8 mistakes	51	0.644090

The tables above indicate that there is no correlation (relationship) between the answers to questions 3a and 3b and the number of answers in questions 5 or 8 ($p > 0.05$).

In question 5 and 8, where we have only one correct answer (B) and the other options are wrong and this is a multiple choice question. The person who scored 0 is the person who answered these questions correctly. There are very few such respondents.

Table 8. 2–Way Summary Table: Observed Frequencies

8 mistakes	2–Way Summary Table: Observed Frequencies			
	Q2 I ask the librarian directly	Q2 I use the library facilities	Q2 From other students	Row Totals
0	0	3	0	3
Column %	0.00 %	8.11 %	0.00 %	
Row %	0.00 %	100.00 %	0.00 %	
1	7	33	7	47
Column %	100.00 %	89.19 %	100.00 %	
Row %	14.89 %	70.21 %	14.89 %	
2	0	1	0	1
Column %	0.00 %	2.70 %	0.00 %	
Row %	0.00 %	100.00 %	0.00 %	
Totals	7	37	7	51

FFH p=1, p>0.05 no correlation between the answers to question 8 and the answer to question 2.

Table 9. 2–Way Summary Table: Observed Frequencies

5 mistakes	2–Way Summary Table: Observed Frequencies			
	Q 2 I ask the librarian directly	Q 2 I use the library facilities	Q 2 From other students	Row Totals
0	0	3	1	4
Column %	0.00 %	8.11 %	14.29 %	
Row %	0.00 %	75.00 %	25.00 %	
1	7	28	5	40
Column %	100.00 %	75.68 %	71.43 %	
Row %	17.50 %	70.00 %	12.50 %	
2	0	6	1	7
Column %	0.00 %	16.22 %	14.29 %	
Row %	0.00 %	85.71 %	14.29 %	
Totals	7	37	7	51

FFH p = 0.7399 p> 0.05 no relationship between answers to questions 5a.

Table 10. 2–Way Summary Table: Observed Frequencies

5 mistakes	2–Way Summary Table: Observed Frequencies		
	Q 9 Yes	Q 9 No	Row Totals
0	2	2	4
Column %	13.33 %	5.56 %	
Row %	50.00 %	50.00 %	

1	11	29	40
Column %	73.33 %	80.56 %	
Row %	27.50 %	72.50 %	
2	2	5	7
Column %	13.33 %	13.89 %	
Row %	28.57 %	71.43 %	
Totals	15	36	51

The FFH test p = 0.6457, p> 0.05, therefore, there is no relationship between the variables tested (i.e. answers to questions 9 and 5).

The number of errors made in question 5 is not related to the use of advanced search options on Google. In other words: the distribution of answers to question 5 is similar between respondents who use the advanced search options in Google (GROUP ON YES) and a group that does not use advanced options (GROUP on NO).

It can be said that there is no correlation between the knowledge of respondents about information that can be safely shared with third parties in library databases and using advanced search options on Google.

Table 11. 2−Way Summary Table: Observed Frequencies

	2−Way Summary Table: Observed Frequencies		
8 mistakes	Q 9 Yes	Q 9 No	Row Totals
0	2	1	3
Column %	13.33 %	2.78 %	
Row %	66.67 %	33.33 %	
1	12	35	47
Column %	80.00 %	97.22 %	
Row %	25.53 %	74.47 %	
2	1	0	1
Column %	6.67 %	0.00 %	
Row %	100.00 %	0.00 %	
Totals	15	36	51

FFH test p = 0.07101, p> 0.05, therefore similar conclusions as above = no relationship between variables, however, p−value is on the border of statistical significance (i.e. slightly higher than 0.05). When p <0.05 we have a significant relationship between variables.

Looking at the results with the distribution, it can be said that it is worth continuing the research on a larger group because it may turn out that we have a relationship between the knowledge of the respondents about information types of publications that can be legally downloaded and used for educational purposes and the use of advanced search options on Google. (P<0.05).

The number of mistakes made in answering question 8 may differ significantly between the No group (97.22 %) and the YES group (80 %). For respondents with YES, knowledge about information types of publications that can be legally downloaded and used for educational purposes may be better. But for this you need further research. YES (answer to question 9) – respondents who use the advanced search options in goggles NO – respondents who do not use the advanced search options on Google.

5. Conclusion

Summing up the first part of the study, concerning library databases, one can point to quite satisfactory results. Student declarations regarding the use of library databases, active search of literature information in databases may indicate a fairly high level of students' general competence in the use of library databases and awareness of respect for intellectual property. However, the extremely

different answers are puzzling. Therefore, in order to obtain a full picture of the reliability of student declarations, it would be necessary to compare the above results with the results of students separately attending classes educating information and search competences in earlier years with students separately not participating in such classes at earlier stages of education. Summing up the second part of the study, it can be stated that, unfortunately, the statements of the respondents both in the selection and independent suggestions indicate a probable lack of competence in distinguishing between scientific and non–scientific resource bases, and even using those with questionable practices in respect of intellectual property. Data indicating knowledge of the possibilities of using the resources/publications available in the databases may indicate the need for additional education of students in this field. The results of the answers from different stages of research are inconsistent: on the one hand, a majority of students declare the practice of digital reading, but on the other hand, they lack the skills of advanced search and a low level of knowledge about the selection of this literature. What would indicate that the data on the explanation of the term "publication citation" could indicate? Both factors: the method of access to resources and access time can have (but not necessarily) a direct impact on the level of competence and awareness of respondents. Therefore, special attention should be paid not only to the respondents' declarations, but also to the possibilities at their disposal. Perhaps the activity of these people is related to the ability to access devices, which would have to be verified in a separate statement.

Digital and media literacy calls for media and digital education which are in the process of constant development. However, soft skills, and especially critical thinking should be developed within the framework of an information and communication technology course as well as a media education module. If it is to be anything more than only declaration, digital and media literacy needs sustained programmes of teaching and learning. This means that in schools and universities media and technology should be taught using a complementary approach (Buckingham, 2019).

6. Acknowledgements

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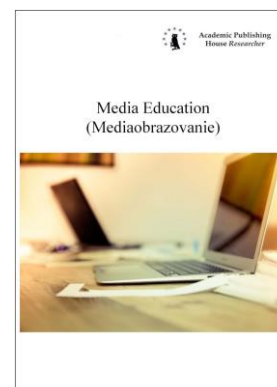
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Issues of Modern Media Culture and Media Literacy Education in the Context of Anti-Russian Propaganda: Interpretations of Leading Ukrainian Scientists' Works

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Abstract

In this article, propaganda issues are discussed and illustrated in such a way as to facilitate understanding of the context of the Ukrainian mass media, which is becoming increasingly ideological.

Since 2014 there is a steady increase in anti-Russian propaganda in the works of leading Ukrainian media experts and in textbooks on media education for schools and universities. In them different instruments and technologies of communication are used to negatively influence the perception of Russia, its politics and culture. Such manipulative tools include: 1) retention of the necessary topics, events, interpretations in the information space; 2) construction of information (assembling an event from fragments); 3) fragmentation of events; 4) paralipsis or understatement vs unwinding the topic; 5) pulling facts from the past, etc.

It is also shown that Ukrainian experts, as a whole, has become more aggressive, ideologically biased and overweighted in the process of media education. Especially since 2014 clear features of anti-Russian propaganda can be traced in many Ukrainian textbooks on media education. They are already based to a large extent on Western developments; there are almost no references to Russian research findings and practical experience. This is a response to the latest trends in Ukraine, which require changes in media education solely on the basis of Western experience. These new textbooks emphasize ideological confrontation and informational enmity with Russia. Particularly disturbing is the fact of massive anti-Russian agitation aimed primarily at such target groups and audiences as schoolchildren, students, young people, and school teachers. It is concluded that it is unacceptable to use media manipulative technologies to escalate hostility and hatred.

Keywords: media technologies, media manipulation, disinformation, anti-Russian propaganda.

1. Introduction

Anti-Russian propaganda in modern Ukraine is massive and very aggressive. In this article we try to shed light on the complexities of problems that Russian consumers of mass media may face and the contribution of media competency to the testing of media texts for understanding of their real meaning. With this purpose in mind we have presented instruments and technologies of communication which Ukrainian scientists use as anti-Russian propaganda. We consider that the ability to analyze and argue against false (or partially false) information in modern media texts is critically needed for both Russia and Ukrainian consumers.

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In this article the issues of propaganda are discussed and illustrated in ways to facilitate the comprehension of the Ukrainian mass media context which is becoming more and more ideological since 2014. Accordingly, many Ukrainian politicians and journalists have begun to argue that Russia is the main source of false and unverified information. They categorically call Russian press "Russia's lying propaganda" (Pocheptsov, 2019: 29). In this political environment, which is determined by the conditions of convergence with the West and confrontation with Russia, it is little wonder that front-line Ukrainian media educators and media researchers have turned to contrpropaganda against Russia, using the elements of information warfare: deception, falsification of facts, pretentious selection of materials, one-sided view and other similar destructive means and arsenal.

If media is to be used to full advantage of our two countries it is necessary to develop a climate in which both parties participating in the discussion should adhere to moral standards and values of academic and professional ethic. By this we mean that scientists should be honest, avoid double standards and use scientifically based data in their activity. But it is not the case with such Ukrainian authors as G. Pocheptsov, V. Ivanov, Y. Emets-Dobronosova, N. Koropatnyk, O. Voloshenyuk, O. Mokroguz and many others, who are the ideologists and supporters of the so-called "*pro-European course*" of the Ukrainian government. Most media texts of these authors give readers not information to form their own opinion on a problem, but ready-made solutions, which are not only too politicized, but mostly distorted. This is especially dangerous when disinformation is launched deliberately, massively and "industrially" (Pocheptsov, 2019: 28). And one cannot but agree with this Ukrainian media expert! But the problem is that many Ukrainian media pedagogues (as well as G. Pocheptsov) understand this kind of phenomenon (namely *using manipulative technologies and disinformation*) very one-sidedly. In their works, they argue that Russian propaganda is acting illegally, using methods of disinformation, and at the same time, they deliberately keep silent about similar facts in the works of Ukrainian, West European or American media.

The words of M. Koropatnyk who says that Ukraine only conducts non-systemic counter-propaganda work responding to "Russian aggression" (Koropatnyk, 2016: 172) are the case in point.

2. Materials and methods

In our study we rely on a research content approach, which includes identifying the content of the phenomenon under study, taking into account the totality of all its elements, the interaction between them, cited facts, analysis and synthesis of theoretical conclusions, etc. Our choice of research methods and their treatment have been guided by views of what media culture is, and how media education can serve the interests of the development of media culture in the context of anti-Russian propaganda in modern Ukraine.

Considerable attention is given to the analysis of monographs, books and articles on anti-Russian media propaganda written by Ukrainian experts after 2014.

One way or another, readers become involved as targets in some forms of propaganda. That's why we give particular emphasis to assessment and analysis of methods that readers themselves can implement to understand who and how manipulates their own consciousness by distorting genuine sources, historical events and documents.

I think that readers need to understand the nature of manipulation activities in the field of media and it is essential that the products of manipulation are to be properly comprehended and assessed by them.

Media competency involves more than readers' extracting and using knowledge produced by mass media. In many situations media consumers are in position to influence or even to requisition the information they want to receive. Consumership at this level always demands some knowledge of what writers can and cannot do for the target auditorium.

3. Discussion

The theme of Russian-Ukrainian relations has become very relevant in recent years after the referendum in Crimea and rise of instability in the Donbass and Luhansk regions on the border with the Russian Federation. However, even earlier many Russian philosophers and prominent figures of science and culture also raised the issue on the relationships between Russians and other representatives of the Slavic peoples.

For example, F. Dostoevsky paid great attention to the "Slavic question" in his journalistic works. This was due to the national liberation movement of the South Slavic peoples against the

Turkish yoke in the second half of the XIX century. In 1877, in his philosophical and literary journal *Diary of a Writer*, F. Dostoevsky published an article, which he called very eloquently: "One very special word about the Slavs that I have long wanted to say" (Dostoevsky, 1877). In it, he gave a deep analysis of the situation and made a visionary forecast about the development of future relations between the Slavic peoples and Russia. Then it was mainly about the Slavic peoples of Bulgaria, Serbia, Montenegro and Romania, that gained independence from the Turkish Sultan thanks to the military intervention of the Russian Empire.

However, the opinion of the great Russian writer, expressed 150 years ago, can be successfully extrapolated to today's relations between Ukraine and Russia. Dostoevsky wrote: "I know that we do not need to demand gratitude from the Slavs, we need to prepare for this ahead. After their liberation, they will begin their new life, I repeat, precisely with the fact that they will beg for themselves from Europe, from England and Germany, for example, the guarantee and protection of their freedom, and even though Russia will be in the concert of the European powers, but they will do it in defense against Russia. They will certainly begin by declaring to themselves, if not directly aloud, and convincing themselves that they do not owe the slightest gratitude to Russia, on the contrary, that they barely escaped from Russia's love of power at the conclusion of peace by the intervention of the European concert, and if Europe had not intervened, Russia, having taken them from the Turks, would have swallowed them immediately… For a long time, oh, for a long time yet, they will not be able to recognize the unselfishness of Russia and the great, holy, unheard-of raising of the banner of the greatest idea in the world, of those ideas that man lives and without which humanity, if these ideas cease to live in him, stiffens, cripples and dies in ulcers and impotence… This cunning teaching … will inevitably develop into a scientific and political axiom for them (Slavs). Moreover, they will even speak of the Turks with more respect than about Russia. Perhaps for a whole century, or even more, they will continuously tremble for their freedom and fear the love of power of Russia; they will ingratiate themselves with the European states, will slander Russia, gossip about it and intrigue against it" (Dostoevsky, 1877).

It is very difficult to comment on the words of F. Dostoevsky today. However, we need to emphasize the conclusion that Dostoevsky made: "If nations do not live by the highest, unselfish ideas and the highest goals of serving humanity, but only serve their own "interests", then these nations will undoubtedly perish, stiffen, become exhausted and die" (Dostoevsky, 1877).

But some modern Ukrainian politics and media experts are having a hard time accepting the whole value of these ideas about peaceful coexistence with Russia. Indeed, it is evidenced by numerous Ukrainian publications that have recently received coverage in Russian research studies of A. Fedorov, A. Levitskaya and some others (Fedorov, 2019; Levitskaya, Fedorov, 2020). For our research study we choose predominantly the last works of Ukrainian authors (G. Pocheptsov, V. Ivanov, etc) and are going to describe our findings about the state of anti-Russian propaganda through their analysis. Furthermore our findings are highlighted in more detail.

4. Results

Recently media research and media education in Ukraine have been developing in the bosom of a propaganda approach "with a tangible taste of anti-Russian orientation" (Fedorov, 2019). Although until 2014 in the positions of modern Ukrainian media researchers there was terminological and content mismatch within the framework of the ideological approach, now their positions are becoming more and more pro-Western and anti-Russian. We draw this conclusion basing on the analysis of the latest works written by Ukrainian media experts.

Examining publications of G. Pocheptsov for the first time one is immediately struck by the breadth of author's knowledge relevant to media topics. Such knowledge covers a vast domain, including issues of communication and intercultural communication, disinformation and information wars, mechanisms of media influence on public opinion, media toolkits for cognitive transformation and many others.

Here are just a few chapter titles from G. Pocheptsov's monograph "(Dis)information" published in 2019: "How the disinformation campaign works", "Fakes and disinformation as manipulative tools", "Disinformation and its friends", "Strengthening the fight against disinformation" and others. He recommends to take into account that today "informational space increasingly breaks its ties with physical space, on the reflection of which it was previously built" (Pocheptsov, 2019: 108); "social media created the world of many truths. The danger of this condition is that in a polarized world everyone is ready to fight for their truth (Pocheptsov, 2019:

113); social media gave a new toolkit for it- post-truth and fakes (Pocheptsov, 2019: 114); so far they defeat the truthful information, because recognition of fakes requires a complex toolkit, which the average consumer does not have" (Pocheptsov, 2019: 50) and so on and so forth.

Considering the high level of author's scientific qualification, one might conclude that he uses all knowledge that he has at his disposal in accordance with the principles of academic honesty. A closer look suggests otherwise. Knowing the laws and mechanisms of propaganda and disinformation, the author utilizes them very skillfully in order to manipulate the minds of readers. Particularly in recent years, at every opportunity the author cites examples solely of the "negative actions" of Russia and its "agents" from the secret services, etc. It means that G. Pocheptsov handles the information intentionally and deliberately. He contradicts himself and violates the laws that he promulgates.

As our analysis of G. Pocheptsov's works shows the author has a thorough knowledge of the subject under consideration and freely operates with quotations from English-language sources. Understanding the underlying mechanisms of the formation and operation of the modern information space, he skillfully uses all the techniques known to him that can actively influence the change in the picture of the world in relation to Russia of a wide range of readers. G. Pocheptsov writes that readers are more likely to trust an expert who knows very well the topic under discussion. He is precisely such an expert. And he skillfully uses his authority in order to convince everyone of the destructiveness of the Russian mission in the world political arena.

It is interesting to analyze the content of G. Pocheptsov's publications in accordance with his own classification of the methods for managing information perception. Analysis of G. Pocheptsov's works allows us to systematize these manipulative methods as follows:

1. retention of the necessary topics, events, interpretations in the information space;
2. construction of information (assembling an event from fragments);
3. fragmentation of events;
4. paralipsis or understatement vs unwinding the topic;
5. pulling facts from the past, etc. (Pocheptsov, 2019).

As for the use of the method of retention of the necessary topics, events, interpretations in G. Pocheptsov's works we may showcase many examples. He constantly repeats that:

"Russia is an aggressor", "Russia applies methods of information war and wages cyber war against Ukraine" (Pocheptsov, 2019: 11);

"The Russian version of the information war is based precisely on misinformation (Pocheptsov, 2019: 13);

"Kremlin controls accounts in Twitter" (Pocheptsov, 2019: 16);

"Russian media are no longer a source of reliable news. They are returned in a certain sense to the Soviet version of perceiving them as propaganda" (Pocheptsov, 2019: 16);

"Russian troll factory intervenes in the US presidential campaign" (Pocheptsov, 2019: 22).

There are many others, similar examples of this kind. Such cases of "Russian media intervention" can be found throughout all recent articles of G. Pocheptsov.

G. Pocheptsov's familiarity with techniques of assembling an event from fragments and his masterful use of construction of information can be seen in the following sample. G. Pocheptsov writes the chapter in the monograph under the title "Influence operations in the model of terrorism". In doing so, he mentions an article "Propaganda of the deed 2008: Understanding the phenomenon" by Bolt and coauthors, who quoted M. Bakunin as the nineteenth century philosopher and 'father of terrorism'. The reference to the words of M. Bakunun 'we must spread our principles, not with words but with deeds' is justified by the research logic of English-speaking authors. In the case of G. Pocheptsov's article the question arises to the author's logic: why does he mention Bakunin? The solution is quite simple: it turns out that Russia is the birthplace of terrorism and of its father – Bakunin. From our point of view, the emphasis on the Russian surname of Bakunin in the context of G. Pocheptsov's article looks pretentious and strained. We dare to assume that G. Pocheptsov brings Bakunin to the fore for the sole purpose: to show that there is a Russian trace in terrorism! And even though Russia is actively fighting international terrorism, the reader will have an aftertaste of the Russian side effect! (Pocheptsov, 2019).

G. Pocheptsov explains how the mechanism of fragmentation works. "To describe the event, a new "alphabet" is created that satisfies the goals of the communicator. The event will be "cut" into such components so that the desired message can be composed from them. The journalist, the host of the program, the expert will repeat verbally what has already been done by cutting" (Pocheptsov,

2017). Accordingly he himself in his works uses this method exclusively for ideological and anti-Russian propaganda purposes.

Here is only one of the author's tenets: "Russia seeks to change the entire model of the world, both individual and mass consciousness". To prove this statement G. Pocheptsov sites the article of L.A. Way and A. Casey (Way, Casey, 2018) where scientists from Canada try to assess the impact of Russia on elections in the world since 1991. L.A. Way and A. Casey identified two waves of Russian meddling since the early 1990s and examined a data set of all 27 Russian electoral interventions since 1991. This is what G. Pocheptsov meticulously quotes in his monograph. We have found the whole text of Canadian writers and it turned out that they concluded: "However, an examination of both of these waves shows that Russia's efforts have made little difference. ... there are reasons to be skeptical of the claim that Russia swung the election for Trump. First, Russian information warriors produced far less fake news and polarizing rhetoric than did domestic and other international sources. Russia simply added to the already deafening cacophony of inflammatory rhetoric and misinformation" (Way, Casey, 2018). It is interesting that G. Pocheptsov doesn't mention this inference which Canadian experts made on the basis of scientific evidence and reasoning. This example vividly illustrates how G. Pocheptsov uses so called "fragmentation".

Another example of using manipulative methods by G. Pocheptsov (unwinding the topic) is as follows. He writes: "We live in a world full of erroneous information. But it's a completely different matter when such information is created deliberately, industrially, as was the case with the intervention of a Russian troll factory in the US presidential campaign. Industrial work is in stark contrast to chaotic work. Moreover, the "core" of this work was held by a huge number of trolls (different sources speak of the number working from 600 to 1000) and the amounts that the holding operated (1 million dollars per month)" (Pocheptsov, 2019: 24).

Since the author gives this information in one paragraph, the reader understands that this huge troll factory is Russian. At the same time he does not disclose the source of information. Perhaps it is reliable, perhaps not. But until now it has not been proven that it was Russia that was involved in the work of the mentioned troll factory. Further G. Pocheptsov writes that the same trolls attacked Macron's presidential campaign, Brexit, Catalan referendum, a series of elections in Eastern European countries, Ukraine, Georgia, Syria, etc. And again, the reader cannot help but guess that this is the malicious handiwork of Russia. From our point of view this is a prime example of how, "*in the right hands*", unverified information becomes disinformation since the author does not give any evidence and presents the doubtful information as reliable and already proven.

At the same time, completely different data is officially announced on this issue at a press conference after the summit of Russia and the United States presidents in Geneva (June, 2021). V. Putin unequivocally stated: "From American sources it follows that the largest number of cyber attacks in the world are carried out from the US cyberspace. In second place is Canada, followed by two Latin American countries and then Great Britain. Russia is not included in this list of countries from whose cyberspace the largest number of cyberattacks of various kinds is carried out. In 2020 the United States sent 14 requests to Russia for cyberattacks and in 2021 – 2 requests. To each of the requests the US received an exhaustive answer. But in 2021 alone, Russia sent 35 requests to the United States on cyber-attacks from the United States, and over the past two years there were about 80. And not a single Russian request was awarded a response" (Putin, 2021). The Russian president also stated that it must be admitted that the issue of cyber-attacks is very serious, and therefore, it is necessary to reach a consensus on the importance of joint Russian-American work in cyberspace (Putin, 2021). However, pro-Western Ukrainian authors rarely pay attention to this kind of data.

G. Pocheptsov writes a lot on the issues of how to counter disinformation. His recommendations on the perception of inaccurate information and fakes are very detailed and meticulously spelled. His main message is – if you want to understand whether you are dealing with disinformation, then you need to answer two questions: does this information have evidence and whether this fake information was beneficial to someone (Pocheptsov, 2019).

It is necessary to emphasize that all kinds of media information strategy should be directed by some form of preliminary inquiry or investigation. But for pro-Western Ukrainian authors there is no reason to test or assess evidences. Their consciousness is distorted by hypotheses about the harmful influence of Russia on the whole world and especially on Ukraine. However, it is known that a hypothesis is a conjecture that one has reason to believe is true but for which adequate evidence is lacking. How do the authors such as G. Pocheptsov explain the lack of necessary evidence for testing their hypothesis? And are they really trying to prove their hypothesis about the

destructive power of Russian propaganda? Obviously, not! Disinformation – is a part of their plan. They know that disinformation is a formidable weapon because it is refuted ex post facto after it has fulfilled its negative destructive mission. G. Pocheptsov writes about it in such a way: "Now it becomes perfectly possible to live by the rules and without them at the same time. The informationally complex world turned out to be incapable of self-regulation. … From time to time, the formula of this kind appears and allows to combine truthful and untrue information to enhance the credibility of messages. … this method can be denoted as the transformation of an individual fact into a symbol, into a sign. In the next step, this sign already living its new life in virtual space, leaving space informational" (Pocheptsov, 2019: 15). Moreover, to clarify the mechanism of this formula, the author chooses examples from the past of Soviet press, when a metallurgist who gets an apartment becomes a reflection of the whole country, just like the unemployed American, rummaging in a garbage can, becomes an iconic picture of America.

Recently, G. Pocheptsov has been waging an open war with Russia. He willingly accuses Russia of undermining social stability in different countries, playing off social groups with opposing interests, meddling into established Western democracies, etc. In his opinion all this is done with the help of Russian media with the only aim – to throw the country (namely the US, Germany, France and Britain, among others Ukraine) into a chaotic period and to stir up outrage. In the article "Fakes like news without real events" (Pocheptsov, 2019) he writes that during the United States' 2016 presidential election American social groups with different opinions "for" and "against" immigration, for" and "against" Islam were taken to the streets. This was done through Russian media intervention guiding from St. Petersburg (Pocheptsov, 2019: 63). Again, he does not indicate sources of information. Following the logic of the author's theoretical propositions about manipulation in media sphere, we can understand that he is not impartial. Undoubtedly, the author is ideologically engaged and acts within the framework of the modern Ukrainian political conjuncture constantly making serious accusations against Russia.

Even when G. Pocheptsov indicates the source of information to which he refers he is not completely veridical. In the article "Communication technologies, describing the world, actively create it" he cites the George Orwell's 1940 Review of Hitler's *Mein Kampf* and draws a perplexing conclusion: "By the way, Orwell once wrote in a review of Hitler's book that people do not want a simple comfortable existence, they are ready to sacrifice themselves for great goals. It was this discovery of Hitler that Orwell emphasized" (Pocheptsov, 2016).

But we believe that it is unfair to do such an assumption about Orwell's main idea of the Review. We are absolutely convinced that it is not what Orwell really wanted to say. Let's split up the Review content and come up with our own conclusion.

Already in 1940, Orwell realized that the figure of Hitler was very attractive to the masses. He noted: "But Hitler could not have succeeded against his many rivals if it had not been for the attraction of his own personality, which one can feel even in the clumsy writing of *Mein Kampf,* and which is no doubt overwhelming when one hears his speeches… The fact is that there is something deeply appealing about him" (Orwell, 1940). That's why he talked about the phenomenon of Hitler's personality. Orwell wondered how was it that Hitler had been able to put his monstrous plans to create an indestructible state into effect.

Orwell was struck by the inertness of Hitler's intellect, his static view of the world which didn't develop: "it is difficult to believe that any real change has taken place in Hitler's aims and opinions … It is the fixed vision of a monomaniac and not likely to be much affected by the temporary manoeuvres of power politics". But, nevertheless, Orwell emphasized the danger of fascism and Nazism: "However they may be as economic theories, Fascism and Nazism are psychologically far sounder than any hedonistic conception of life" (Orwell, 1940). Therefore, Orwell warned everyone (and this was 1940!) from underestimating the personality of Hitler, who was able to lead people under the slogan 'Better an end with horror than a horror without end'. Orwell deduced: "Now that we are fighting against the man who coined it, we ought not to underrate its emotional appeal" (Orwell, 1940). And we believe that the main message of Orwell's Review was a warning about the threat of fascism and its ideology.

Thus, we see that G. Pocheptsov uses Orwell's material in a one-sided perspective, taking the author's words out of context and interpreting them in his own way, he takes the reader away from the general concept of Orwell's Review. This is the example of the power of communicative technologies, which allows any person to describe the world from his own angle, forming someone

else's mind and thereby creating a different model of the world. And G. Pocheptsov uses this mechanism of consciousness manipulation rather skillfully.

Content analysis of G. Pocheptsov's publications reveals the growth of his negative attitude towards Russia. We have found out that his focus is shifting toward anti-Russian trend in the assessment of modern political life. The author's tone has radically changed towards the designation of conflict and confrontation in relation to Russia. There is a bias in the choice of examples and excerption of a certain kind. The essence of the statements is characterized by repeated and obsessive themes of war, confrontation, terrorism, which, according to G. Pocheptsov, are initiated by the Russian side. A comparison of the author's publications of the late 1990s and works published after 2014 shows a multiple increase in statements about the war on the part of Russia, while reducing critical references to the West, the United States and Ukraine. We may conclude that his efforts are aimed at presenting a completely distorted picture of reality. To lift a phrase from G. Pocheptsov's statement about cognitive mapping and operational coding: "We are talking about the search for certain structures within which there is a real processing of information by a person" (Pocheptsov, 2001: 427).

On close inspection we may also find out that Ukraine experts, as a whole, has become more aggressive, ideologically biased and overweighted in the process of media education. Especially since 2014 clear features of anti-Russian propaganda can be traced in many Ukrainian publications, monographs and textbooks on media education. Along with this, these publications contain unwarranted criticism of Russian media scientists and their scientific approaches to media literacy, media education, its content and methods.

For example, in the article "Media education and media literacy: definition of terms" (Ivanov, Schkoba, 2012). V. Ivanov and his coauthor O. Schkoba analyzed 47 theoretical works of different authors. Among them there are 6 works of Russian media educator and researcher A. Fedorov. His works have been quoted by V. Ivanov and O. Schkoba many times (32 times) in relation to the history and methodology of media education, to the theoretical foundations of media literacy, to the concepts and theories of media literacy education, its main goals, principles and types which A. Fedorov carefully studied, systematized and elucidated. V. Ivanov and O. Schkoba write: "He (A. Fedorov) analyzed various definitions of this concept (media education, media literacy, education aux medias, medienpadagogik, educacion para los medios) and conducted a survey of experts from different countries of the world on this issue. In addition, based on studying the views of Western scientists, he identified eight theories of media education" (Ivanov, Schkoba, 2012: 44).

Despite the fact that Ukrainian authors call A. Fedorov the leading media educator in Russia, they conclude: "the researcher clearly lacked knowledge about basic theories of mass communication. Out of sight remained, for example, the later leading theories of gatekeepers, spirals of silence, cognition, learning, etc., that are more adapted to the present time" (Ivanov, Schkoba, 2012: 44).

Why do the authors make such a judgement? Their reasoning seems particularly strange, since A. Fedorov is not only a leading Russian media educator, he is a worldwide known scientist, and his contribution to the development of media literacy education has been marked by numerous international awards and prizes (for example, in 2019 A.V. Fedorov became the Winner of UNESCO Global Media and Information Literacy Award).

The position of the authors becomes clear when one has got acquainted with the conclusion of the article under consideration. V. Ivanov and O. Schkoba urge Ukrainian media educators to be guided not by the works of Russian experts, but by the approaches and theories of Western and American scientists. This is how they explain their point of view: "But it is necessary to note that, first, in Western countries for a long time there is already a permanent practice of media education, which can be and it is necessary to be guided, secondly, by theoretical developments Ukrainian scientists are not aimed at formation critical thinking autonomous from the media personally – (as in many Western countries), and to master media equipment and the use of opportunities media in the learning process. It should be noted that most media education specialists are held captive by outdated ideas about the power of media influence. But even considering this error, the conclusions of Western scholars on ways to implement conducting media education and achieving media literacy as a result, a critical view of the media they are of great importance for the development of Ukrainian media education" (Ivanov, Schkoba, 2012: 52).

We believe that when conclusions are based on ideology and anti-Russian orientation, then distortions of the kind considered here are likely to occur. In this regard, we make the essential

deduction: this is a part of the anti-Russian propaganda technology. Such articles are not written by chance, but within the framework of anti-Russian propaganda crusades and image promotion campaigns that are specially planned and also have "execution and evaluation stages" (Ivanov, Schkoba, 2012: 52). In this case, the 'executors' are known. And it is not difficult to guess about those who are planning these anti-Russian attacks and evaluating their results in Ukraine.

With the beginning of an active confrontation between Ukraine and Russia, American (and, in general, West European) politicians became seriously interested in the development of media education in Ukraine. It is clear that in the context of sanctions against the Russian Federation, these politicians are very interested in the development of media education in Ukraine with a propaganda bias and with a tangible taste of anti-Russian orientation.

And the result of this influence is obvious. For example, in 2019 in the materials of the Seventh international scientific and methodological conference: "The modern space of media literacy and prospects for its development" (Ivanov, Voloshenyuk, 2019), we practically do not find references to Russian-language sources. References to publications of Ukrainian, German, French and English-speaking authors prevail. In the brochure of the collection of conference materials in the list of references to 39 articles there are 432 bibliographic sources. Only 37 of them are written by Russian authors. These figures are indicative and prove that anti-Russian tendencies are growing in the sphere of media education. This move is largely determined by both the foreign curators and the modern Ukrainian trend towards Russophobia. It is noteworthy that the publication of the "Collected papers" was supported by *The Deutsche Welle Academy* which is Germany's leading organization for the development of international media.

Assuming all these it would not be superfluous to analyze at least some textbooks on media literacy that came out in Ukraine after 2014. For example, textbooks on media education published in Kiev in 2015-2017 (Gumenyuk, Potapova, 2015; Ivanov et al., 2016; Ivanov, Voloshenyuk, 2017). They are already based to a large extent on Western developments; there are almost no references to Russian research findings and practical experience. This is a response to the trends in Ukraine that appeared back in 2015, which challenged for a change in the media education on the assumption of Western experience. These new textbooks emphasize ideological confrontation and informational enmity with Russia. One of them is the manual for teachers "Media literacy at the lessons of social disciplines" edited by V. Ivanov, O. Voloshenyuk, O. Mokroguz (Ivanov et al., 2016). It is worth mentioning that the creation and publication of the manual has been made possible by the support of the Ministry of Foreign Affairs of the Kingdom of the Netherlands.

The editors of the Manual write that this publication is the first attempt to integrate media literacy into the teaching of social disciplines. The first two sections of the book discuss what media, media education, media literacy and basic methods of critical thinking are. In the sections 3-11 – lesson plans and summaries for the courses "history of Ukraine" and "world history" and "Man and the world" are presented. The manual is recommended by the Ministry of Education and Science of Ukraine (letter 1 / 11-19172 from 29.12.2015).

The analysis of the manual's content shows that the book has already been written as a counter propaganda one: teachers are taught how to resist Russian media propaganda using numerous examples. The authors intentionally involve children in considering the controversial historical problems of hunger, repression, conflicts which were allegedly introduced into the life of Ukraine from the outside, namely from Russia. Indeed, the themes of hunger and repression in the 1930s, Stalin's personality cult are not easy problems to analyze and understand in the school curriculum. But the authors of the textbook select such a material, both textual and visual, that sets students up for the conclusion: Russia is a hostile force that is capable of torturing, killing, and starving the citizens of Ukraine.

Let's contemplate as an example a task from the manual in which students are asked to review, compare and evaluate posters about the life of pioneers in the Soviet Union ("Pioneer! Learn to fight for the cause of the working class"; "Pioneers, strengthen the defense of the Soviet country: more circles of young friends of Osoviachim"; "May our Motherland live and prosper!") and adolescents in Nazi Germany who are loyal to Hitler ("Youth serves Führer"; "Officers of tomorrow"; "Ten years in the Hitlerjugend") (Ivanov et al., 2016: 152). The posters are set next to each other. This manipulative technique gradually leads students to judge them as phenomena of the same essence (which is certainly not the case). After the section "Nazism and propaganda. Propaganda as a repeater of ideology" students are offered a set of questions, that they must answer after comparing the posters, and the task: "Name the common features of all the posters".

Such manner of presentation of information (assimilation of opposite entities, blurring of boundaries, confusion of ideologies and concepts) undoubtedly creates cognitive dissonance in students' heads and distorts their worldview.

We think it is necessary to draw special attention to this problem of media education in order to ensure that Ukrainian students are not outrageously misled on the matters of this sort.

Another very urgent problem is connected with the position of some Ukrainian authors on the issues of the Second World War. The aforementioned manual is a living proof. Their authors argue that Russian media deliberately politicize this topic and use it for manipulative purposes to split Ukrainian society. They claim: "This is dangerous, because often people who use the Soviet concept of historical memory of the Second World War believe that the Ukrainian state is building some other history, where the heroes are those whom they have always considered enemies. The mythology of the Second World War is now actively used in Russian propaganda, which tries to discredit Ukraine, which declares a pro-European course and attempts to go beyond the Soviet and post-Soviet mentality and ideology" (Ivanov et al., 2016: 133). Such a position, in my opinion, is unacceptable.

Here is the title of the section devoted to the Second World War from the manual: "World War II for Ukrainian People: Among Totalitarian Ideologies" (Ivanov et al., 2016: 115). After reading it, one gets the impression that during the war time the Ukrainian people were absolutely apolitical, and were under the cruel influence of two totalitarian ideologies that were tearing them apart. This is how the myth is born about the Ukrainian people as a victim or the "sacrificial calf" suffered from external enemies, almost equal in harmfulness. This approach is also prompted by the visual representation of the two leaders of these opposing forces: Hitler and Stalin, as well as a commentary by the authors of the manual: "The posters offered to you are an ideological weapon of the opposing parties of the World War II, which was widely used on the fronts, in the rear and on occupied territories. On the territory of Ukraine, they aimed to incite to enmity between the Ukrainian population, which resulted in the most tragic conflict – a fratricidal war. History has shown that totalitarian regimes viewed the media information as a propaganda tool, they became a means of manipulation, shaping human behavior, influencing based on her ideological choice" (Ivanov et al., 2016: 162).

That is, it becomes clear that such textbooks purposefully form the identity of Ukrainian schoolchildren outside the common culture and history with Russia, falsifying, distorting and denying the centuries-old experience of our economic, spiritual and civilizational unity.

It is no coincidence that Putin on July 12, 2021, came out with an article "On the Historical Unity of Russians and Ukrainians", in which he stated: "In fact, the Ukrainian elites decided to justify the independence of their country by denying its past, however, with the exception of the issue of borders. They began to mythologize and rewrite history, to obliterate everything from it that unites us, to talk about the period when Ukraine was part of the Russian Empire and the USSR as an occupation. The common tragedy of collectivization, the famine of the early 1930s, is passed off as genocide of the Ukrainian people" (Putin, 2021).

4. Conclusion
Based on the carried out research a general conclusion can be drawn.

The obtained results allow us to state that since 2014 there is a steady increase in anti-Russian propaganda in the works of leading Ukrainian media experts and in textbooks on media education for schools and universities. In them different instruments and technologies of communication are used to negatively influence the perception of the Ukrainian audience of Russia, its politics and culture. Especially disturbing is the fact of massive anti-Russian agitation aimed primarily at such target groups and audiences as schoolchildren, students, young people, and school teachers. This is due to the active introduction of disinformation and anti-Russian rhetoric into the content of textbooks on media education. This may have a further negative impact on the children's audience in Ukraine and lead to an aggravation of socio-cultural confrontation, cause an increase in intolerance and development of large-scale ideological extremism. That's why I argue that it is necessary to actively resist lies in the media, challenge unsubstantiated accusations, and work to counteract the growing scale of aggressive anti-Russian propaganda at all levels, especially in the youth educational environment. Of course, this proves the relevance and importance of media education in a situation where new problems arise, including ideological, national and cultural ones.

I am convinced that the use of media manipulative technologies for the purpose of escalating hostility and hatred is unacceptable.

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