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## The Factor Model of the Media Educational Concept of Developing Lifelong Self-learning Individual Readiness

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### Abstract

The modern information age declares to each individual the need for continuous updating and perfection of knowledge in the field of media education, which is integrated into various spheres of educational activity and human life. The success of developing new things largely depends on self-learning individual readiness in the changing media environment. Therefore, self-learning individual preparation taking into account media realities should be given great attention during training students in higher educational establishments, forming their special competences that allow them to constantly update their level of knowledge and skills throughout their lives, both in the professional sphere and in their ordinary life. The acquired competences of self-learning will contribute to developing self-learning individual readiness, will enable individuals to master new professions and feel confident in a rapidly changing information world. The formation and development of self-learning individual readiness depends on many factors, both external to an individual and internal. The article presents and proves the factor model of our developed media educational concept of developing self-learning individual readiness, which establishes the basic mechanism of interrelation of an individual and his/her development environment, highlighting the groups of factors and their role in ensuring the conditions for developing lifelong self-learning individual readiness. The noted model will allow productively carry out the pedagogical design of the development process of self-learning individual readiness, both in the process of formal education and a joint of formal and non-formal forms of education. The realization of this model will help an individual, after the graduation from the university, improve his self-learning readiness, taking into account constantly changing media conditions in the course of non-formal and informal education.

**Keywords:** self-learning individual readiness, self-learning skills, a media educational concept, media competence, media environment, the factors of developing self-learning readiness, a factor model, formal education, non-formal education.

### 1. Introduction

According to C. Worsnop, for modern people media is an environment (Worsnop, 1994). Therefore, a person's preparation for life in a rapidly changing world outside media is simply impossible today, which means that any individual self-training or, moreover, individual self-learning is impossible without media training, involving individual media education.

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Media education as a “process of individual development with the help of and on the material of mass media (media)” has several directions (Fedorov, 2012: 480). One of them provides for independent and continuous media education, which can be carried out throughout the whole life. For successful realization of such media education, it is still necessary to form and develop individual readiness for self-learning at the stage of a university preparation in a constantly changing media environment.

The pedagogical support of the process of developing individual self-learning readiness at a higher educational establishment is external in relation to a personality, but its success largely depends on the personality itself. Therefore, for its design, it is important to represent external and internal factors affecting the successful implementation of this process, the nature and the role of their interaction, which leads to the construction of a factor model for developing lifelong self-learning individual readiness. On the basis of this model, it is possible to establish the main mechanism of individual interrelation and its development environment, as well as to find ways of pedagogical influence on the process of developing individual readiness for self-learning taking into account all its factors.

## 2. Materials and methods

Research materials: scientific achievements in the field of self-learning and self-education and university students' social activity, the development of their readiness for self-learning, as well as in the field of Russian and world media education.

The object of research is students' professional training in higher educational establishments and individual media educational training in the process of self-learning or in the framework of non-formal education.

The main research methods were: analysis, comparison, synthesis, generalization, specification, abstraction and modeling.

## 3. Discussion

The search for ways to solve the effective formation of developing lifelong self-learning individual readiness in the context of the modern paces of technology development and digitalization of all spheres of society activities is conducted in different directions. In the discussion format and experimental studies, the factors that have the strongest influence on the formation and development of the discussed competence in the framework of formal and non-formal education are studied.

Formal education includes students' class work, work experience internship and extracurricular independent work (Kharlanova, 2015: 83), while it can have individual and group forms. Informal forms of education are focused on the students' active involvement in educational activities based on their experience, real action, communication and interaction. The examples of such forms may be professional e-communities, webinars, round tables, eMOOC, cMOOC, taskMOOC, etc. The importance of such education in a digital society is steadily increasing (Littlejohn et al., 2016). Non-formal education can be described as an iceberg: mostly invisible on the surface and huge in its deep informal aspects (Beddie, Halliday-Wynes, 2010).

Formal and non-formal types of educational activities have complementary properties: consistency, universal coverage, the ability to act as a tool for mastering basic competencies, set a medium-term and long-term professional development strategy – formal education; variability, voluntariness, the ability to quickly solve short-term tasks, adjust professional training to the changing conditions of a labor market – non-formal education (Weinstein et al., 2015). Therefore, their integration will allow to expand the educational environment for students, will contribute to the improvement of educational standards, educational content, since “formal education can be viewed as a system of state standards, and non-formal education – as a system of improving educational standards and bringing them into the line with a new level of knowledge and practice” (Gorsky et al., 2012: 37). For the harmonious integration of both educational forms in order to develop self-learning individual readiness, it is important that the realization of non-formal education should not be based only on today's dominant evidence-based approach. The lack of reasons for finding and extracting knowledge is a serious disadvantage and such an integration is unlikely to be effective (Archibald, 2015).

At the same time, the pedagogical community is responsible for developing in students the ability to think through their own trajectory of professional and personal development (Mertens, 2010).

Thus, we consider the definition of “integration” from two positions:

- 1) as a state “characterized by orderliness, consistency, stability of interrelations between elements” (Panina et al., 2007: 11-12) and
- 2) as a “mechanism for coordinating positions in the period of transformations” (Novozhilov, 2011: 72).

Therefore, the integration of formal and non-formal education in the process of developing self-learning student individual readiness will ensure the functioning of the media educational concept as an integral non-contradictory system that transforms a student’s current level of readiness for self-learning into a higher level of readiness and guarantees success in achieving their goals.

We have developed a media educational concept of developing lifelong self-learning individual readiness, which implies the formation and development of this readiness at two educational levels: a bachelor degree course and master degree course in the process of integrating formal and non-formal forms of university education. This concept provides for the transition from the level of formal education to the level of integrating formal and non-formal education, and subsequently non-formal and in-formal education in the formation and development of self-learning individual readiness. At the same time, in the course of these types of integration, the relationship between the integrated elements is transformed according to the scheme: connection – interrelation – interaction – interpenetration – synthesis. This will allow a student, after graduating from the university, to continue continuous self-learning in professional, intellectual, spiritual, and other areas of life, based on the existing media reality and his preparedness for self-learning.

The goal of the developed concept is “to determine the basis for the pedagogical design of developing lifelong self-learning individual readiness” (Akmanova et al., 2018: 38). It provides the following tasks:

1. *The expansion of university information and educational environment using the resources of external educational media environment*, which implies the creation of a system of adaptive management of the information support for the educational process and the rational introduction of open educational resources, mass open online courses, etc.
2. *The development of the academic teaching staff in the field of educational process pedagogical design at the intersection of formal and non-formal education forms*, which will improve the quality control of the existing media resources suitability in the external environment relative to a university, develop their own educational media resources, realize the educational process, actively using media environment resources.
3. *The actualization of students’ information and cognitive needs in the framework of project-productive learning activities* that will ensure the development of self-learning skills and the continuity of individual inclusion in media educational processes at all stages of their participation in project-productive learning activities (Akmanova et al., 2018: 43).

The developed concept satisfies the social order of the society for forming a bachelor (master) degree graduate with the readiness for lifelong self-learning. At the same time, self-learning individual readiness in the context of media readiness is understood as “having developed skills of self-learning, namely automated actions for self-obtaining, mastering and creative processing of knowledge that has positively replicable results” (Akmanova et al., 2018: 35).

To realize this social order of the society, it is necessary to observe the following complex of the pedagogical conditions in university educational environment:

- 1) the actualization of the positive students’ self-concept;
- 2) the expansion and strengthening of interdisciplinary relations in the course of students’ project activities;
- 3) students’ active involvement into research activities;
- 4) stimulation of students’ cognitive needs in the development (discovery) of new knowledge or work method;
- 5) active and continuous students’ inclusion in media educational processes.

The complex of these conditions will allow for the gradual and systematic updating of the self-learning individual readiness content at the interface of a rational combination of various forms of formal and non-formal education.

During the realization of this concept, there is a change (increase) in the level of self-learning individual readiness from low to lower than average, then to medium and, finally, to a high level of this readiness development. At the same time, a student with a *low level* of developing self-learning readiness does not fully know the algorithms corresponding to the skills of self-learning; poorly orients in media environment, often makes mistakes and works at low speed; is not capable of performing research and creative tasks. A student *with a level below the average* knows the algorithms corresponding to the skills of self-learning; orients in media environment, but he does not know how to carry out search and research and creative tasks, i.e. cannot transfer skills to non-standard situations. A student *with an average level* of readiness development quickly and accurately applies self-learning skills in standard situations; he has formed some media educational competencies, has a high level of aspiration to plan and solve search and research and creative tasks, however, in some cases he makes mistakes while carrying out such tasks. A student of *high level* of self-learning readiness confidently possesses the self-learning skills, both in standard and non-standard situations; possesses the well-formed media educational competencies; being able to obtain knowledge independently, their creative re-working (Akmanova et al., 2018: 40-42).

But what are the factors affecting the effectiveness of these conditions realization? What is the hierarchy and interrelations of these factors in the modern world that are rich with media content and media for communications?

Today, the lines of quasi-professional and professional communications through media are already quite fully described. In this respect, the work on the description of the self-generating paradigm of vocational education, which accumulates the assessment of social media usage by ICT experts from Australia, Europe and the United States of America (Prestridge, 2019), is interesting, but it does not fully answer to the question of the structure and influence importance of media environment certain factors on forming lifelong self-learning individual readiness. The creation of such communications should be subordinated to the goals of self-regulated learning (Weinstein et al., 2015).

Education should be based on the principles of personal activity, goal-setting, individualization, problem-solving, reflection, optimization, taking into account system, environmental and competence-based approaches, based on diagnostic methods, training and self-upbringing. The realization of these methods can be carried out on the basis of the methods of emotionally-intellectual stimulation, advanced trust, elitization, algorithmization, as well as reflexive, training and dialogue. As a means of learning, we offer a variety of projects, open educational resources, educational media resources, cases, exercises, puzzles, tasks, games.

At the same time, we need to understand the perspectives for further development of the education system, based on media environment development. For example, the digitalization of education and the creation of virtual learning systems actualize research in the field of virtual worlds' media characteristics as factors affecting their quality, safety and efficiency. These characteristics in the work (Choi, Baek, 2011) include "interactivity", "accuracy of presentation", "immediacy of communication", "sequence" and "constancy" after the research factor analysis.

Undoubted interest as an internal factor is such a phenomenon as digital supervisory responsibility. Digital supervisory responsibility is recognized as a new field that requires its own skills and experience. The modern professionalization of digital supervisory responsibility requires a deeper analysis of what it means to do digital supervisory responsibility. It needs a clear presentation of who the digital facilitators are, what they do and how they describe their skills and how these skills fit their work. Having synthesized the definitions of digital supervisory responsibility and the profiles of digital facilitators, the research makes a distinction between professionalism from top to bottom and from bottom to top and identifies the similarities and differences between them. While the top-down approach based on the agenda ensures consistency and digital learning consistency as a profession, the bottom-up approach focused on practitioners prospers on the basis of inclusion and diversity (Kouper, 2016). While there is an agreement that participation in online asynchronous discussions may improve students' learning and self-learning, it was found that there is a need to study the impact of participation in online discussions on students' work (Palmer et al., 2008).

For the successful realization of the developed media educational concept, it is necessary to have a whole picture of all external and internal factors of the development process of self-learning individual readiness, as well as how they interact and influence the result of this process. Thus, it is necessary to create a factor model of developing lifelong self-learning individual readiness.

The factor model should reflect the complex of the most significant and continuously operating circumstances leading to changes in the level of developing self-learning individual readiness, therefore, based on such a model, it is possible to determine the pedagogical means ensuring these changes.

The presence of the factor model will allow teachers to competently and effectively plan and realize pedagogical influence on the process in question.

#### 4. Results

The development of a factor model of developing lifelong self-learning individual readiness supposed the solution of the following tasks:

- 1) the identification and systematization of the factors in developing self-learning individual readiness;
- 2) the clarification of the factors' role at different stages of developing self-learning individual readiness;
- 3) the study of the factors' influence results on the process of developing self-learning individual readiness;
- 4) the determination of pedagogical influence methods on the process under consideration, taking into account the established factors.

To solve these problems, a subject-environmental approach was used, taking into account the interaction of the subject and the environment. In developing this model, we used the media educational concept of developing lifelong self-learning individual readiness described in section "Discussion", taking into account the dynamics of developing self-learning individual readiness, as well as an algorithm for integrating formal and non-formal education, and subsequently non-formal and informal education.

Based on the analysis of the various researches in the field of individual self-learning and self-education, media education and its influence on the society development, we distinguished three factors' groups for developing self-learning individual readiness:

- 1) the social and media environment factors;
- 2) the factors of a higher education educational organization;
- 3) the intrapersonal factors.

*Social and media environment factors* are external both in relation to the educational organization of higher education, and in relation to the subject of developing self-learning readiness. These include: the social order of society for the formation of a bachelor's (master's) degree course graduate, who has lifelong self-learning readiness; the priority direction of the educational policy of the leading world powers, including Russia, approved by the world organization called UNESCO, is "individual education through life"; accelerating penetration of media technologies into various spheres of human life and activity and, as a result, rapid and continuous knowledge growth in all branches of science, technology and production.

*The factors of a higher education educational organization* include: university regulatory documents that determine the demand for training specialists with developed competences in the professional field, experience in acquiring new knowledge and skills in rapidly changing professional environment, and the ability to continuously update knowledge throughout life; the position of teachers and their personal example; the advanced methods and technologies of training students, aimed at continuous individual development, the formation and development of skills to work with various media and information technologies; the introduction to the content of many specialties and areas education of the following disciplines: "Media Education", "Media Culture", "Theory of Media and Media Education", "Methods and technology of media education in schools and universities" and so on, aimed to the ability to acquire knowledge through media technologies that are quickly updated and require continuous individual self-learning.

*The intrapersonal factors* in developing self-learning individual readiness include: the system of personal values, motives and priorities; the existence of a positive individual self-concept; an insufficient level of developing self-learning individual readiness; mastered individual

cultural and professional competences; subjective personal experience in developing media and information environment.

These mentioned factors' groups are interrelated. Thus, social and media environment factors have a direct impact on the factors of a higher education educational organization, namely: they set the setting for updating the requirements for preparing university students, existing teaching technologies, affect the change in the current educational paradigm and the model of professional and personal behavior of teachers. At the same time, these mentioned external factors have an impact on the intrapersonal factors of developing self-learning individual readiness, namely: they contribute to the adjustment of the motivational-volitional sphere of individual development, affect the formation of individual priority system; contribute to the development of the subjective individual experience in the development of media environment. The factors of a higher education educational organization reinforce the influence of these external factors on the intrapersonal factors, in addition, they affect the motivational and value sphere of personal development, stimulate the actualization of a positive individual self-concept, have a direct impact on increasing the level of developing self-learning individual readiness.

At the same time, factors of a higher education educational organization can also influence the social and media environment factors, if an educational organization is able to develop its own educational media resources that correspond to the trends of the time or even to some degree ahead of time. In this case, their influence on the intrapersonal factors will be more significant in comparison with the social and media environment factors.

Considering the dynamics of developing self-learning individual readiness, we distinguish three stages in the development of this readiness: *preparatory, operational-activity, and professional-activity*.

At the *preparatory stage*, a learner forms the basis of knowledge on the theory of self-learning and its implementation in any intellectual field of activity, this stage passes through three phases:

- a) *the phase of knowledge accumulation* about the process of self-learning and readiness for it;
- b) *the phase of motivational-volitional adjustment* to the process of self-learning, which should be continuously carried out throughout life;
- c) *the phase of media educational preparation*, without which it is impossible to learn new things in a rapidly changing information world.

An *operational-activity stage* involves the formation of skills for self-learning based on existing media technologies and goes through three phases:

- a) *the goal-setting phase*, during which students are set a goal to form self-learning skills and transform them into self-learning skills;
- b) *the phase of self-learning skills' formation* as the basis of lifelong self-learning individual readiness;
- c) *the phase of media readiness* in order to form personal media competence.

*Professional-activity stage* involves the development and realization of self-learning individual readiness in a quasi-professional and educational-professional activity taking into account real media conditions and includes three phases:

- a) *the phase of adaptation* of a student's personality to the intended professional activity;
- b) *the phase of developing self-learning skills* through the integration of formal and non-formal education;
- c) *the phase of realizing an individual student readiness* to self-learning in real media conditions.

Let us characterize the role of factors in developing self-learning individual readiness at different stages of developing this readiness.

At the *preparatory stage* of developing self-learning individual readiness, the leading role is played by the factors of a higher education educational organization. Enrolling at a university, a student gets to the environment, which involves a large amount of independent work, the mood for constant self-development, inclusion in educational-project or research activities, and therefore, the possession of information and media technologies. All this leads a learner to the need to think about self-learning, to study the features of this process, to think about its existence, realizing that it is impossible without media educational preparation. Thus, under the influence of the factors of a higher education educational organization, a student goes through the three phases of the

preparatory stage of developing self-learning individual readiness, during their realization the intrapersonal factors of developing self-learning individual readiness are used, increasing their influence.

At the *operational-activity stage* of developing self-learning individual readiness, intrapersonal factors are dominant, especially in the goal-setting phase, during which a person independently sets a goal – to form self-learning skills and transform them into self-learning skills. The influence of intrapersonal factors does not weaken at the phase of forming self-learning skills, since the success of this phase completely depends on the personality: their priorities, the motivational-volitional sphere, the actualization of a positive self-concept, the formed competencies. At the phase of media readiness, the influence of all the factors in developing self-learning individual readiness is manifested. The social and media environment factors increase their influence, as a person begins to understand what social needs he is facing, how complex and diverse the world of media needs to be mastered in order to be socially and professionally mobile. Whereby the factors higher education educational environment help this either through educational disciplines related to media, or through modern teaching methods and technologies, as well as the position of teachers and their personal example. The influence of intrapersonal factors is significant, since the success of the media readiness phase, during which the personal media competence is formed, depends largely on the integrity of the personality.

At the *professional-activity stage* of developing self-learning individual readiness, the pride of place goes to the social and media environment factors. At the phase of adaptation to future professional activity, a student masters the role of this activity subject, and hence the features of the relevant social environment. During the phase of developing self-learning skills, he submerges himself into quasi-professional activity, which recreates the conditions, content and dynamics of professional activity, reflecting its subject, social and psychological contexts (Kuzevanova, 2013). This is done through the integration of formal and non-formal types of education, which acts as a means of increasing the influence effectiveness of all factors on the developing self-learning individual readiness. Indeed, the social and media environment factors become more accessible and open, the factors of a higher education educational organization are added by a new content, methods and technologies that are in line with practice, intrapersonal factors increase their influence by increasing the role of a student's subjectivity in the application of nonformal types of educational activities. At the realization phase of self-learning individual readiness in real media conditions, the demonstration and development of the formed self-learning skills are carried out. And this happens during educational and professional activities that take place in a real professional environment within the socio-cultural university environment. Therefore, at this phase, the social and media environment factors become more relevant.

As you can see, all the groups of factors have a positive effect on the result of developing self-learning student's readiness, while working in a complex, some of them reinforce the influence of others, and depending on the stage of developing self-learning individual readiness, one dominant factor is replaced by another. Thus, these factors contribute to increasing the level of self-learning individual readiness from the stage to the stage.

According to the our developed media educational concept of developing lifelong self-learning individual readiness, the dynamics of the step-by-step development of this process can be repeated several times outside the university, for example, during advanced training, personal development of a new profession, as well as any intellectual personal improvement. At the same time, the factors of a higher education educational organization should be replaced, for example, by the professionally significant factors, and the integration of formal and non-formal education should be replaced by the integration of non-formal and informal education.

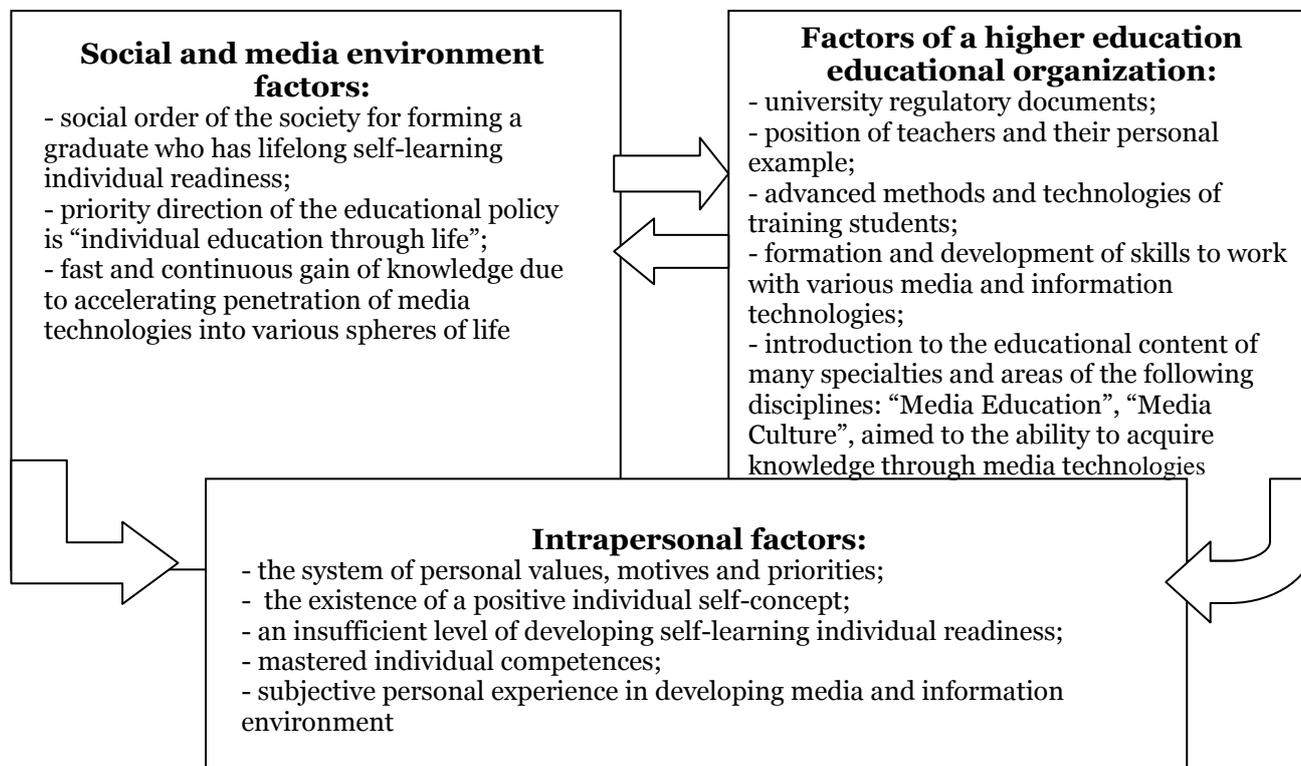
Thus, the factor model of developing self-learning individual readiness at the stage of university education is an organic and coordinated system of interrelated and complementary components (Fig. 1).

Based on the our developed media educational concept of developing self-learning individual readiness, it is possible to establish *the ways of pedagogical influence on the development process of this readiness* taking into account the stated factors:

1) expanding the information and educational environment of a higher educational establishment and attracting resources from an external educational media environment to the educational process will increase the influence of social and media factors that will directly affect

the factors of a higher education educational organization and the intrapersonal factors of developing self-learning individual readiness;

2) the development of the competence of higher-education teaching personnel in the field of educational process pedagogical design at the intersection of formal and non-formal education forms will increase the influence of factors of a higher education educational organization, since it will lead to the active use of advanced media resources and technologies in the educational process; will create conditions for developing their own educational media resources by teachers and students, will contribute to the development of media competence of the latter, and thus the formation and development of their self-learning readiness;



**Fig. 1.** The factor model of developing lifelong self-learning individual readiness (at the level of university education)

3) the educational process organization on the basis of a complex of pedagogical conditions, principles, methods, techniques and means set out in section "Discussion" will have a significant impact on the intrapersonal factors of developing self-learning individual readiness, actualizing the informational and cognitive students' ability in the framework of project-productive, and also research educational activities, best contributing to developing self-learning individual readiness.

At the end of the university, the self-learning individual readiness may be maintained as a part of the integration of non-formal and informal education, with the social and media environment factors as well as intrapersonal factors playing a significant role in the development of this readiness. Moreover, the role of the latter is decisive at any stage of a life path, since only a person who has a continuous need for self-development and a readiness for self-learning formed at a certain level, is able to achieve success in learning new things and develop this readiness to a higher level.

## 5. Conclusion

The article describes the essence of the media educational concept of developing lifelong self-learning individual readiness, the dynamics of the development process of this readiness at the university level is given. Taking into account the presented concept and the dynamic scheme of developing self-learning individual readiness, a factor model of developing lifelong self-learning individual readiness (at the level of university education) has been developed and proved.

The purpose of developing the factor model was to discover the mechanism of the relationship between an individual and his/her development environment, to find ways of pedagogical influence to this mechanism within the developed media educational concept. The noted model reveals the types and content of external and internal factors of developing self-learning individual readiness, demonstrates the interrelation and interaction of these factors. All this makes it possible to identify the dominant factors at each stage of developing self-learning individual readiness, to design the ways of pedagogical influence on the process of developing self-learning individual readiness at the level of university education, to identify the dominant factors of developing self-learning individual readiness in the post-university period.

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## Educational Media Resources as a Means of Forming a New Content of Regional History in the Light of the Problem of Teachers' Readiness to Profess It to High School Students

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### Abstract

This article actualizes the importance of using media resources in the educational process as a means of updating and forming a new content of regional history. The characteristic is given of the current situation with the teaching of regional history in Russia and the Khanty-Mansi Autonomous Area (KhMAO – Yugra). The authors identify the historical and socio-cultural features of the region, which influenced the formation of regional historical education which needs of modernization at the present stage. Teachers complement the outdated components of the current KhMAO history textbook with the media resources available on the Internet, including regional databases of information on the history of the region, focused on the portals of universities, libraries, museums, archives. These resources make it possible to expand the information opportunities of teaching regional history, as they help to fill the content of lessons with new data presented in scientific works, collections of documents, exhibitions of museums, video and photo documents. The authors identify the most popular types of media resources in the educational process. They determine the degree of teachers' readiness to profess the history of the KhMAO – Yugra to high school students. The research was conducted on the basis of the teachers' survey and results obtained through the experiment.

**Keywords:** media resources, regional history, content, Khanty-Mansi Autonomous Area (KhMAO – Yugra), teacher.

### 1. Introduction

Here are a few trends in access to media and educational resources. They are openness, accessibility and convenience of use for all categories of students. Today, media is commonly understood as cinema, television, video, multimedia computer systems, the Internet, radio, printing, graphics, photography, music, communication (Kuzmina, 2009: 22). Pedagogical innovations are largely determined by the method of working with media resources in teaching History also. And here the difficulties are obvious, because the total use of electronic means of education has not led to an increase in students' knowledge of History, moreover, there is a downtrend. Accordingly, the use of media resources should not be an end in itself, but should correspond to pedagogical aims.

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Today there is a real technical opportunity to use media resources in the educational process, including the course of regional history as because all schools in Russia are equipped with computers and have access to the Internet. Any teacher, referring to the media data, quickly forms electronic modules of lessons taking into account the latest achievements of regional historiography. She/he introduces new content in the course of the regional history with no limited. There is a problem, however. What guides teachers in choosing media resources on regional history? Do they know the information bases of these resources? Which of teachers are most in demand? Are the teachers ready to include them in the educational process to update the content of the course (if they haven't done it yet)? Do they prefer to use a printed textbook? What is the quality of the resources involved? Is the use of low-quality educational media resources observed?

We believe that the use of educational media resources not only helps to fill the missing facts in the textbook. Media resources allow a teacher to observe a certain balance in the selection of content for lessons, guided by the need to present the truth of history also. For example, Yugra is the land of exile, deportations, special settlements in the past. The problem becomes here. How to overcome the contradiction between the unseemly nature of some historical facts and phenomena in the history of KhMAO and the vital need to educate a young person who loves their land, ready for conscientious work and responsibility for their life? Many facts of unpleasant pages of the history of the Northern region are already known to science. They are contained in numerous media and educational resources. These facts are little reflected in the textbook unfortunately. A teacher needs to extract, understand and adequately dispose these new historical facts for teaching.

Many researchers pay attention to the educational potential of regional history. For example, E.I. Gololobov notes the growth of public interest in regional history. He emphasizes its importance: "It is the regional history that is designed to determine the place of the native land in the world historical process, to link the history of the region with the history of the country, to establish a sense for the district's inhabitants to its past and traditions" (Gololobov, 2015: 5). Along with the noted positive phenomenon, adverse trends are observed in this field. We have had many conversations with the teachers of Nizhnevartovsk. The survey showed that today teachers are facing infantilism, low-performing of the history, poor everyday culture in general. As a result, many high school students have low motivation to study (Zvereva, Alekseeva, 2017: 53-55). These problems ruin the formation of adequate human feelings arising in the study of the regional history. The population of the district has a peculiarity. It's a "guest" mentality. There is a large number of students and their parents who know nothing about the modern and early modern history of the region. They have another homeland – somewhere out there, on the "Mainland". All these problems set difficult tasks before a teacher of history.

It is well known that the quality of schoolchildren's education is largely determined by the teachers' qualification. One of them is historiographical knowledge. Does a teacher know the historiographical situation? Does she/he know where databases and resources are concentrated? Therefore, we believe that the teachers' knowledge about the main research centers on the history of the North of Western Siberia and information capabilities of media resources is the most important condition for the effective implementation of the regional history course. The method of using resources in the regional history lessons, in autonomy homework and in the students' educational and research activities is another main significance.

And of course we should not forget about the role of the state in this matter. The state history policy has a big impact on the situation with the teaching of regional history also. It is just being formed. It does not consider all the importance of regional and local history as one of the levels of historical education, especially in the Russian civil education, unfortunately.

## 2. Materials and methods

The following materials were used for the study. These are the works of well-known foreign experts first of all (Aboukacem et al., 2018: 40-52; Bergstrom et al., 2018: 113-131; Black, 2018: 203-214; Bulger, Davison, 2018: 1-21; Drew, Mann, 2018: 1-13; Markowski et al., 2018: 128-149; Mason et al., 2018: 1-10; McDougall et al., 2018: 263-279; Meyers et al., 2013: 355-367; Potter, 2018; Ragains, 2015: 1-5; Silverblatt, 2016: 54-71; 2018: 66-71; Simons et al., 2017: 99-115; Stephen, 2016: 5-17; Wallis, Buckingham, 2016: 1-17). Besides them these are scientific publications of Russian media educators (Fedorov, 2001; 2007: 107-116; 2015; 2019; Fedorov,

Levitskaya, 2018: 6-23; 2019; Klusova et al., 2015; Kuzmina, 2009: 22-29; Kuznetsov, 2015: 24-27; Levitskaya, Seliverstova, 2019; Tynnikov et al., 2016: 29-46; 2017: 58-74; 2018: 90-99). These are researches of regional experts on history too (Gololobov, 2015; Kibenko, 2015: 72-81; Ushakov, 2009: 57-63). These are works of methodologists on history at last (Alekseeva, 2016: 140-148; Chernov, 2001: 40-46; Frolova, 2017: 130-134; Mishina, 2016: 46-51; Studenikin, 2007; Svyatchenko, Alekseeva, 2016: 50-52; Vyazemsky, 2012: 21-40; 2017: 3-11; Zvereva, Alekseeva, 2017: 51-55).

Here were used the following methods: analysis, generalization, classification. They were used in the process of studying the scientific literature. The main method of the research was an ascertaining experiment. It is possible to identify teachers training to implement regional history education, including their knowledge of various types of educational media resources; which of them are more used in teaching the history of the Khanty-Mansi Autonomous Area. The following methods were used to study the teachers' experience: survey, pedagogical observation, analysis of training plans for students of regional history, evaluation of teaching guidelines of lessons, programmes of additional education and conversations.

### 3. Discussion

As it is widely known, and it has been often noted in the research, "in Russia and abroad accumulated quite a large scientific and methodological arsenal of media-educational tools and theoretical and methodological support" (Kovaleva, 2017: 14). The problem of media literacy is the subject of active study in foreign media pedagogy. While historically the term literacy has referred to the ability to read and write, in modern society most information is distributed through a variety of communication technologies, making the ability to "read" and understand a range of mediated formats an essential skill to successfully navigate today's culture (Bergstrom et al., 2018: 113). Media literacy is a field of studies that is growing with the overgrowth technology and means of media production. The researchers emphasize that media literacy is a field of studies that is growing with the overgrowth technology and means of media production (Aboulkacem et al., 2018: 40). Today we have a tendency when in terms of definitions of literacy, there is a move back from a notion of critical literacy to one of functional literacy (Wallis, Buckingham, 2016: 4)

KhMAO has a significant database of media resources containing historical material also. These include resources for websites of the universities of Yugra. These are universities: Nizhnevartovsk State University (<http://nvsu.ru/>), Surgut State University (<http://www.surgu.ru/index>), Surgut State Pedagogical University (<http://www.surgpu.ru/>), Yugra State University (<https://www.ugrasu.ru/>). In addition to universities, media resources are concentrated in other institutions. These are the website of the Institute of education development (<http://iro86.ru/>); websites of museums, including "The Museum of Man and Nature" (<http://ugramuseum.ru/>); the libraries websites, for example, "The State Library of Yugra" (<http://www.okrilib.ru/>); websites of municipal archives and "The State Archive of Yugra" (<http://www.gahmao.ru/>). Media and educational resources are concentrated on the portals of these organizations. Among them are resources of electronic libraries, versions of the proceedings of scientific conferences, collections of articles, monographs, teaching guidelines. Media literacy is required from both teachers and students to work with these resources. Sometimes digital literacy is considered a school-based competency, but it is introduced and developed in informal learning contexts such as libraries, museums, social groups, affinity spaces online, not to mention the home environment (Meyers et al., 2013: 355).

At the same time, it should be emphasized that educational media resources containing new scientific data on history of the region are not only a means of transmitting information, but a source, which are competitive with a teacher's knowledge too (Tunnikov et al., 2018: 99). We cannot ignore the fact that many popular media presentations derive their meaning from the historical events of the day, the sudden appearance (or disappearance) of information can furnish perspective into the historical period in which it was produced (Silverblatt, 2016: 61).

In order to understand how important media and educational resources are in updating the content of regional history, it is necessary to characterize the current situation with regional history education in the country. Russia is a country of regions that differ from each other by historical and cultural originality. The main discussions of Russian scientists and teachers about the place of regional history in the schoolchildren's education are reduced to one thesis: regional history is necessary, it is one of the levels of presentation of historical material along with the world and

national history. The state approach this issue is opposite. The Law of the Russian Federation on Education was adopted on December 29, 2012 (№ 273). It supersedes the regional component of education. The Federal State Standards of General Education (FSSES) do not refer to the regional component of education also (2009). Thus, E.E. Vyazemsky emphasizes that the FSSES abolishes the national-regional component of the content of education as a pedagogical phenomenon (Vyazemsky, 2012: 25). However, the school curriculum contains a regional component. Thus, the inclusion / non-inclusion of the subject in the curriculum remains at the discretion of the master (which largely depends on their competence). There is a situation when school principals prefer to abandon the study of regional history as a systematic course in many regions of Russia. Teachers were recommended to implement the regional component in the lessons of national history (10 % of the training time). I.A. Mishina draws attention to the position of regional history in history education, stressing that "regional and local history is often considered as secondary, used to confirm and illustrate the processes disclosed in the framework of Federal history. The periodization of regional and local history is often artificially adjusted to the periodization of national history, which is not always justified. The regions study the history of the so-called "titular nation" usually" (Mishina, 2016: 48) and all of us so say.

The Concept of a new EMK (educational and methodical complex) on national history was approved in 2014. It contains the Historical and Cultural Standard (HCS). This happened on the expanded meeting of the Council of the Russian historical society. This document is a scientific core of the content of school historical education, where one of the methodological foundations is a multi-level representation of history. The course of national history should combine the history of the Russian state and its peoples, the history of the regions and local history. This approach will contribute to the awareness of students of their social identity in a wide range (as citizens of their country, residents of their region, city, representatives of a certain ethnic and religious community, keepers of the traditions of the genus and family) (Frolova, 2017: 132). Thus, there is a contradiction between the Federal law "On Education in the Russian Federation", the Federal State Educational Standard and the Historical and Cultural Standard in terms of the content of history education, the place and the role of the regional component in it.

With regard to the Khanty-Mansi Autonomous Area, this problem is among the most urgent ones. In addition to the general trends of development (including the sphere of history education), typical for the whole country, the region has some peculiar features. One of them is the composition of the population. The locals of the region are formed not only naturally, but also due to a significant proportion of migrants who now have no idea (or have a very weak) one about the stages of the historical development of the territory, its epochal events, the price of today's socio-economic well-being of the district. In such a region, the course of regional history is intended to play an important role in the population's education. "The problem of education of the younger generation remains one of the most important tasks of all subjects of educational activity. And the education of a nationally rooted, not internationally blurred and impersonal globalization", as noted by S.N. Klimov and Y.V. Sysoev (Klimov, Sysoev, 2018: 120). We wholeheartedly agree with S.N. Klimov and Y.V. Sysoev. There is a socio-cultural feature of KhMAO. There were no scientific personnel, higher education institutions in the region for many years. There were no objective conditions for studying the history of the region and preparing a textbook of the regional history respectively. The first University appeared in Yugra in 1988 only. It was as a branch of the Tobolsk Pedagogical Institute (now – Nizhnevartovsk State University). The first historical faculty was established in the district in 1993. In this regard, it should be borne in mind that a medium is a technology within which a culture grows; that is to say, it gives form to a culture's politics, social organization, and habitual ways of thinking (Mason et al., 2018: 2).

The History of the KhMAO as a regular course was never taught in secondary schools. However, the preoccupation of the regional government in creating the "The history of the Khanty-Mansi Autonomous Area" was felt in the second half of the 1990s already. The district became a full-fledged subject of the Russian Federation according to the Constitution 1993. The authorities were concerned about the formation of the regional identity. One of the means of identity was considered the students' training course on the history of the region. According to E.E. Vyazemsky "One of the most significant identities is a civil identity (connection with the country, the big and small Motherland), which is closely connected with patriotism" (Vyazemsky, 2017: 5). We would find difficulty to quarrel with this statement. At the same time, as V.A. Kibenko noted, "regional and local identities do not enter into conflict with each other and do not constitute a civil

competition, which is an important factor of stability" in the region (Kibenko, 2015: 80). It is a veracious statement.

A textbook on the history of the Khanty-Mansi Autonomous Area (1999) for high school students was prepared by the group of authors, mainly from Yekaterinburg (Redin et al., 1999). The decision was made by the first Governor of Yugra, A.V. Filipenko. Teaching the course on the local history began in the 10th grade in 2000. It was designed for 2 years, for the high school students. It is fair to note that this textbook has played a positive role in the development of regional history education. However, by the beginning of the second decade of the new century it became obvious. The textbook is outdated on many items. A new study book is needed.

The district power (represented by Governor N.V. Komarova) in the framework of the project "Centuries-old Yugra " set the task to prepare a new textbook for high school students in 2017. Its presentation is planned for the 90th anniversary of the Autonomous Area (December 2020). The authors who have started working on the textbook for high school students are academic staff of the Yugra Universities. The existing educational media resources can have a significant impact not only on the creation of a new educational book, but on the formation of a new content of the current course also. Educational media resources can modernize the educational environment. The current textbook on the regional history does not meet the state of modern science. In addition, in this construction of content, the goals of media education are achieved when it is integrated with the basic one. This fact was emphasized by L.S. Zaznobina (Zaznobina, 1999: 4).

A.V. Fedorov drew attention to the great potential of media resources back in 2001. The scientist emphasizes that in the modern educational process it "is determined by a wide range of development of the human personality: emotions, intelligence, independent creative and critical thinking, worldview, aesthetic consciousness, perception skills of artistic analysis, etc., activation of knowledge gained in the study of traditional disciplines of the Humanities" (Fedorov, 2001: 8). It is obvious that the mass introduction of e-learning, distance learning technologies, including educational media resources is one of the trends in the development of modern education (Kashina et al.: 459). Therefore, we assign an important role to media resources in updating and shaping the content of the regional history. In this regard, it is necessary to pay attention to the idea, which is reflected in the S. Klimov and Y. Sysoev's work. They write: "The content of education does not always meet all the needs and requirements of practice. Huge flows of information do not contribute to the systematic assimilation of knowledge by students, and information diversity does not allow to both comprehend, and to use these flows of information" (Klimov, Sysoev, 2018: 119). Similar opinions have foreign scientists too (Potter, 2018). The main criterion for the selection of information for the course of the regional history should be the compliance of the content of education with the requirements of the development of the region, society, science, culture and personality both on the basis of the inclusion of traditional necessary knowledge and skills, and in the context of their modern development, the special aspects of modern ethno-regional features (Ushakov, 2009: 58).

Consequently, a teacher's work full of various media, requires information skills for the new media environment. We can talk about mobile learning here. Mobile learning (M-learning) represents a way to address a number of traditional, distance and electronic learning issues and limitations. Using mobile devices such as PDAs, tablets and smart phones as learning tools enable innovation and support learners, instructors, parents and decision makers accessing to digital material and personalised achievements assessment.

Many research studies have been performed in M-learning related to its requirement analysis, design needs and application development issues and challenges, "foresight analysis of the development of education in Russia and abroad shows that the functions of the teacher gradually shifted from direct communication with the students to interact with them through various media, development of educational computer programs, adapting them to specific conditions, including to changes in the media sphere" (Tynnikov et al., 2016: 30). Thus, history teachers need to understand the changes taking place in the modern information environment. They need to have a number of important competencies that allow them to find information, determine its accuracy on a number of General, personal and contextual criteria. While scholars continue to conduct media literacy interventions and extend curricula into new topical areas, limited assessments exist that measure the impact of media literacy interventions over time (Bergstrom et al., 2018: 123). It is obvious that teachers' media education is necessary. As a number of researchers emphasize, "In Russia, the practice of obtaining media education in the

framework of professional development by working professionals is widespread, however, this trend is not massive" (Popkova et al., 2017: 30), which is confirmed by the materials of our study too. According to A.S. Tynnikov et al., specific conditions for the formation of a teacher's media competence is dynamic information and educational environment, their constant changes. For teachers it is important to detect such changes in a timely manner. Teachers are to predict their impact on educational practice, taking into account the identified changes of their activities and personality. The school educators have to master the ways of solving new professional problems, the necessary knowledge, skills, abilities. In this regard, the structure of media competence of a teacher is necessary to include a new component – the willingness to adequately respond to the changing educational and information environment (Tynnikov et al., 2017: 61). We are entirely in agreement with them. Indeed, the changes that have taken place over the past 25 years in regional historiography are so significant that most teachers do not have time to track them and as a result do not have the latest knowledge, with the rare exception.

The most popular groups of media resources containing educational and cognitive information are those that the researchers call educational, reference, scientific and popular resources that form educational media content (Gubanova, 2017: 152). Today all teachers and students have mobile personal means of access to multimedia cultural and educational information into the Internet at any time and in any place. And here it is important for a teacher to determine the range of media used by students on their own. Any device, emphasizes S.V. Kuvshinov, available in the student's pocket needs to work on education (Kuvshinov, 2010: 118). For example, the potential for tablets to empower and engage school students is of shared interest among the various stakeholders described and the research communities working across the fields of education and literacies (McDougall et al., 2018: 264). Therefore, the use of media resources in the educational process should be managed by a teacher, aimed at the intellectual students' development (Tynnikov et al., 2018: 90). It should be emphasized here that knowledge requires a familiarity with factual information, an understanding of derivations, contexts, and processes. Moreover, knowledge is cumulative, building on existing information to extend an idea or create a new concept. Knowledge requires a familiarity with factual information, an understanding of derivations, contexts, and processes. Moreover, knowledge is cumulative, building on existing information to extend an idea or create a new concept (Silverblatt, 2016: 55). We are in agreement with this researchers.

However, access to resources is not enough for educational purposes. A.V. Kuznetsov believes that education will not be sufficient without at least a minimum of self-realization, knowledge testing and correction (Kuznetsov, 2015: 26). But a significant part of teachers use materials that do not meet the criteria of scientific competence. A teacher must have information literacy to understand what resource is in front of her/him, whether it is necessary to use it in the educational process. Therefore, special attention is required to the quality of resources and adequate methods of their use in the educational process.

Here it is necessary to take into account the general level of teachers' media literacy in KhMAO, which leaves much to be desired. However, the value media literacy is vital importance (Silverblatt, 2018: 71; Stephen, 2016: 5-17). Digital literacy involves the ability to work with any sources of information (oral, written, analog and electronic/digital), as well as with all types of information resources (Klusova et al., 2015: 8). Scientists of Yugra State University conducted the study. It shows that the prerequisites are only created for the introduction of educational institutions of the course of media information literacy and training (retraining or advanced training) of teachers in the educational module "Media and Information Literacy" (Klusova et al., 2015: 12) in the Khanty-Mansi Autonomous Area – Yugra.

Media competence is one of the most important competencies of a modern specialist noted by many researchers (Popkova et al., 2017: 28), and teachers are no exception. There is an opinion that effective media education requires that teachers have sufficient media literacy competencies as well as the competencies to promote media literacy in students (Simons et al., 2017: 99). We know that skilled searching, selection, and analysis of information play central roles in good analytical thinking, since these activities help one frame better questions and generalizations (Ragains, 2015: 2).

A.V. Fedorov distinguishes between the concept of media personality and the teacher's media competence. If A.V. Fedorov under the person's media competence understands the totality of her/his motives, knowledge, skills, abilities that contribute to the choice, use, critical analysis, evaluation, creation and transmission of media texts in different types, forms and genres, analysis

of complex processes of media functioning in the society (Fedorov, 2015), then A.V. Fedorov under the teacher's professional media competence imagines a set of skills (motivational, information, methodological, practical-operational/activity, creative) to carry out media educational activities in the audience of different ages (Fedorov, 2007: 108). Thus, media literacy educators teach people how to think, not what think (Silverblatt, 2018: 71). A.V. Fedorov and A.A. Levitskaya recommend to develop a comprehensive programme of media education at all levels of education and to begin training teachers in the field of media education in accordance with the recommendations of UNESCO (Fedorov, Levitskaya, 2018: 6) as the delay in teachers' education, in their opinions, is simply impossible. For example, in the master's degree programme of Nizhnevartovsk State University with the direction of specialization "Pedagogical Education" course "Mediation Competence in Professional Activities" introduced in the curriculum of student recruitment 2019/20 academic year. Prior to that, such courses were absent in the training of students, we regret to say. However, students do not always share our optimism about the study of a particular course, which is confirmed by research (Drew, Mann, 2018).

There is an opinion that media literacy is most successful when it is integrated across the curriculum. A number of studies have highlighted the need to change curricula for media literacy (Markowski et al., 2018). Researchers pay attention to the fact that media literacy, however, cannot be treated as a panacea. Media literacy is just one frame in a complex media and information environment (Bulger, Davison, 2018: 2). However, there is another opinion. Despite a general sense that the community had limited access to technology, and limited skills, some stakeholders identified an over indulgence of mobile digital media as a barrier to learning, aspiration, general well-being (McDougall et al., 2018: 273). The following fact cannot be ignored either. One implication of the time that is needed to transition to new modes of thinking is that single courses in information literacy can only have limited effectiveness. Students must have time to develop the intellectual maturity required to become fully information literate (Black, 2018: 211).

Summing up the discussion of media educators, methodologists and regional experts it is easy to see the general trend characterizing the increasing role of media resources in the educational process. Educators around the globe are striving to figure out the best way to make use of the recent technological revolution in enhancing student performance. The regional history constitutes no exception to it. An important role belongs to media resources, when we teach using media. And "it is difficult to overestimate the role of media education as a means of personal development aimed at arming it with adequate methods of activity in the media environment" (Kovaleva, 2017: 21). Teachers should be main verifiers of information, who feed the younger generation with new knowledge (Alekseev, 2017: 4). We see fully agree with M. Alekseev. The study of the facts of "close" history through media content has a completely different effect on the perception of the past by schoolchildren. It allows through the events in which the ancestors took part to feel oneself involved in the "great" history, to see and understand the role and importance of the region for the Russian and World history, which contributes to the formation of regional identity and patriotism.

#### 4. Results

The aim was to determine the teachers' readiness to give classes on regional history. In the course of experimental work it was supposed to carry out the analysis of teachers' professional qualifications for the realization of regional history education, including the media educational resources for school purposes. We had yet to learn, theoretically justify and experimentally test the pedagogical conditions of teacher training for the implementation of regional history education and ensure the effectiveness. The following goals were identified at the ascertaining stage of the experiment:

- To establish the types of educational media resources, which are used by teachers in the preparation of the content area increasingly;
- To find out the nature of teachers' practical training for the realization of the regional history education;
- To diagnose the level of the teachers' professional qualifications for the implementation of regional history studies through on the basis of the developed criteria and indicators;
- To identify and experimentally test the pedagogical conditions of the teachers' education for the capstone programme of the regional history.

The method of ascertaining experiment was developed taking into account the goals. First of all, it was necessary to analyze the existing database of media resources on regional history. Here are just some information about the largest institutions that have extensive databases of various types of media and educational resources that allow you to work with them remotely. For example, the district's "Museum of Nature and Man" has the following collections of media resources: videos, audios, 3D objects, panoramas, virtual catalogs, thematic collections of resources: "The Great Feat of the People", "History of Exile and Special Settlements", "Historical and Cultural Heritage of Yugra". "Museum of Geology, Oil and Gas" has the following digital resources: collection "History of Technology", "Clothing Collection", "Geology", "Archeology", "Numismatics".

The content of the regional history course can be replenished with the resources of the district's archive (<http://www.gahmao.ru/>). The automated information system "Electronic Archive of Yugra" allows to work from home with inventories of funds as well as with some archival documents. The State Archive of Yugra has implemented a virtual project since 2016. It's called an interactive map of "The History of the Development of the Khanty-Mansi Autonomous Area – Yugra". There are educational media resources on the following topics: "Churches, Temples, Monasteries in the District in the XV-XX centuries", "Disappeared Villages of Khanty-Mansi Area ", "Specially Protected Natural Areas", "Ways of Colonization of Yugra in the XI-XVI centuries ". In addition, there is a large number of digitized documents in separate thematic collections. The volume of resources is constantly replenished.

Media resources of "The State Library of Yugra" allow a remote access to the database. The institution has an electronic catalog and multiple databases, actively supports several sites on the Internet: official website of the library (<http://www.okrplib.ru/>); the portal "Library of Yugra" (<http://ugra.okrplib.ru/>); the website of the "Library Buildings: Architecture, Design, Organization of Space" (<http://rba.okrplib.ru/>); the portal " Literary Yugra " (<http://ugralit.okrplib.ru/>); the website of the Socio-economic library readings (<http://event.okrplib.ru/>). Thus, it was revealed that teachers have an access to a variety of media resources. That can be used in the educational process to update the academic content of regional history regardless of their place of residence.

The ascertaining experiment assumed the analysis of school practice for the purpose of identification of teachers' education for realization of regional historical syllabus. The goal at this stage was to determine the importance for the teachers and students of various types of educational activities (theoretical and scientific-practical) and the bases of media resources and their types, which teachers turn for planning history lessons.

We have prepared a questionnaire for the teachers. The survey was attended by 77 teachers and 12 student – teachers. In answer to the question about "How do you look for resources on regional history?" – 44 % of respondents said that they use search engines, 30 % work with University websites, 4 % turn to the resources of museums and archives, the remaining 22 % rarely turn to the Internet resources to attract additional information to the lessons on the history of the region. After was framed the question "What types of resources do you use most often?" – 63 % of respondents said that they use video presentations borrowed from the Internet, 17 % – video films, 15 % – photo documents; documentary films, video lectures; archival documents and media materials are used only by 5 % of respondents. To the question "What criteria do you use to evaluate a resource when you select it from information databases?" the following answers were given: the resource offers the necessary information – 79 %, the resource corresponds to the level of training of students – 23 %, the resource is multisensory (both visual and audio channels are involved) – 18 %, the resource contains previously unknown knowledge – 19 % of respondents. To the question "Do you have your own catalogue of media resources on regional history?" 17 % of respondents answered yes, no – 78 %.

The analysis of questionnaires revealed the following trends in the use of media resources: the majority of teachers use search engine materials – 44 %, 30 % use University websites. Search engines, websites and portals most popular among teachers (ranked by usage priority): 1) The Single Official Website of the State Bodies. Khanty-Mansi Autonomous Area – Yugra ([admhmo.ru/](http://admhmo.ru/)); 2) The Free Encyclopedia Wikipedia (<https://www.google.com/>); 3) Search Engines: Google, Yandex.ru; 4) Scientific Electronic Library Cyberleninka (<https://cyberleninka.ru/>); 5) The Website NVSU (<http://nvsu.ru/>); 6) The Website of Local Museum in Nizhnevartovsk ([nkmus.ru/](http://nkmus.ru/)); 7) The Website of the Scientific Electronic Library (<https://elibrary.ru/defaultx.asp>); 8) The Website of the Orthodox Clergy (<http://pravoslavnoeduhovenstvo.rutwirpx.com>); 9) The Website of the Central City Library of the

City of Nizhnevartovsk (<http://www.mubis.ru>); 10) The Website of the Center for Conservation of Cultural Heritage (ikhugra.ru).

The analysis of the questionnaires allowed to identify the most popular types of educational media resources. Most popular are video resources as a format of educational media content. Among them, 73 % were video presentations as a means of popularizing certain topics of the course of regional history and increasing the attractiveness of history classes. 46 % of respondents carry out the selection of visual material for classes from the Internet.

Further, it was important to identify the teachers' priorities in the choice of literature for classroom learning. Diagnosis of the level of teachers' training for the implementation of regional historical education included the study of the potential readiness to study the scientific literature about the historical facts and development of KhMAO-Yugra. We decided to learn this phenomenon in comparison with the expectations of school students. The research has found a significant difference in performance in relation to diverse types of teachers' and students' theoretical training. Thus, the study of scientific and educational literature was chosen by 65 % of respondents-teachers and 15 % of high school students only. We have identified the inconsistency of indicators of teachers' potential readiness and senior pupils' mind to study the scientific literature about the historical facts of KhMAO-Yugra. We assume that the insufficient level of such development of high school students indicates little attention in the practice of the school on the formation of optimal pedagogical conditions favorable for the development of students' motivational potential to study the regional history. It was supposed that the teachers' training for the implementation of regional historical education would improve if pedagogical conditions were provided that are conducive for the integration of different types of educational activities.

Another pedagogical section was aimed at diagnosing the teachers' and students' intentionality in the process of studying the regional history. We created special pedagogical situations. The teachers had the opportunity to choose facts and phenomena of a personal value from the history of the region using media resources. In the presentation, the respondents were offered fragments of various cultural events, national rites, historical facts. Respondents denoted those moments that caused vivid mental images, intentions, feelings with pictograms after viewing the materials. The experimental materials were displayed with a computer and a video projector. Teachers and senior pupils of the control and experimental groups received sheets of paper, colored pencils, audio and video recording of historical events. The experimenter gave the goal: "I will switch on a video presentation. It includes various subjects from the historical heritage of our region. Watch this video. When the tape ends, indicate graphically those plots that have caused the images of emotionally significant and positive reaction. The quality of the graphic does not matter. Remember, you should use drawing to refer to close and similar, in your opinion, subjects".

The audio-visual information was provided at intervals. This technique facilitated the perception of the material. After recording personally significant facts by graphic means of the image, audiovisual information was postponed for about an hour, after which it was again taken into account. Teachers had to remember audiovisual information based on the graphic images. During the evaluation of the results of the study, the number of graphic images of audio-visual information of individual facts was calculated. Particular attention was paid to the methods of graphic images. We grouped them as follows: abstract (A), sign-symbolic (SS), specific (S), verbal (V) and metaphorical (M). Respondents, who were dominated by metaphorical and verbal images, went to make up a group with a dominant practical thinking, due to the predominance of emotional actions. Abstract and symbolic types of drawings testified to the presence of conceptual, abstract and logical thinking in the respondents, due to the predominance of intellectual actions. Specifically-effective thinking was typical for a group of respondents who operated with direct and real forms of objects.

The first group of respondents indicated those historical facts that caused them vivid representations and associations. They designated information with specific subject forms of natural, cultural or technical objects. We called this group of respondents of the control and experimental groups "specific". Their consciousness attracted not indirect information, but specific historical facts. These events were related to the stages of development of the region, culture and traditions of social life of the indigenous population. 60 % of respondents had the dominant specific facts of the regional history. The second group of teachers chose audiovisual information of a socially significant nature: folk traditions and the life of the indigenous population. They

denoted the information in symbolic form. We called this group "abstract" conventionally. They were tuned to the perception of information that activated the second signal system. Such teachers were 30 % of the total. The third group of respondents used narrative and metaphorical images. They were defined as "emphatic (expressive)" type. They accounted for 10% of the total number of respondents.

It was found out the 'teachers' intentional thinking is almost diametrically opposed to the students' one. It was revealed during the comparative analysis of the results of diagnostic examination of teachers of experimental and control groups. The teachers' group who had a "concrete" type was 60 % of the respondents. 50 % of schoolchildren had the "emphatic" type. Indicators of "abstract" type of students and teachers almost coincided (respectively 40 % and 30 %). According to the results of the analysis of indicators, it was found that the teachers' preparation for the implementation of regional historical education in the school is based on the activation of the supply of information of a specific type, having a factual basis. Thus theoretical means of training are prevail as pedagogically expedient.

It is interesting to note that the teachers assessed their readiness to profess regional history as follows: 46 % of the surveyed teachers believe that they are ready to teach the course; 29 % of the teachers are not sure that they are ready to profess the content area of the regional history; 52 % of them wish refresher courses on the methods of teaching the history of KhMAO and 42 % of the educators want courses on regional history to increase the level of theoretical knowledge.

Discussions with teachers on their training/retraining have shown the need to improve professional programs aimed at teachers' professional education on the regional history. These programs implemented by the universities of KhMAO-Yugra and the Regional Institute of Education Development should contribute to the understanding of the general changes that have occurred in the regional historiography over the past 25 years, the consolidation of the knowledge acquisition through online work. Teachers must gain access to have the Internet, to online tutors, discussion groups and chats. This is to ensure that all teachers could receive immediate and sustained access to new ideas, discuss them and exchange experiences on their application (Dryden, Vos, 2003: 649). During the study, the majority of teachers expressed the opinion about the need for training and the feasibility of introducing a special media course. It would contribute to the effective of teachers' professional education for the use of media for the implementation of regional history in high school, improve teachers' media literacy.

## 5. Conclusion

Teachers' readiness to profess regional history includes several components, one of which is modern educational resources for school purposes. Media resources in the current textbook of KhMAO-Yugra history, unfortunately outdated in content and not corresponding to the achievements of historical science, are the most important means of forming a new academic content of regional history. The use of media makes up for the lack of materials available in the traditional printing textbook. It largely contributes to the renewal of the content of the regional studies through history. Opportunities to apply the educational media allow all teachers of the district, to extract new data remotely, regardless of their location, the data which are available on the websites and portals of universities, museums, archives, libraries of the Khanty-Mansi Autonomous Area.

The study of the problem of teachers' training to use media resources in order to form a new content of the regional history revealed that the selection of quality media resources for lessons is an urgent task. The degree of teachers' orientation in the resource bases is more often manifested in the use of media resources of search engines (Google, Yandex.ru), the Wikipedia Free Encyclopedia Website (<https://www.google.com/>), rather than specialized websites and portals. The teachers do not appeal for the resources of The State Archive of Yugra, as well as the district Museum of Nature and Man, The Museum of Geology, Oil and Gas, electronic resources of The State Scientific Library of Yugra. Students apply to the scientific electronic archive of Nizhnevartovsk State University, and among the working teachers are mostly graduates of the recent years.

Experimental data analysis shows a depressing picture with the use of types of media resources. The video presentations are most popular in the educational process. These presentations are developed by someone else (colleagues, students, students) and suffer from significant shortcomings. Only 19 % of respondents (again mostly students and young teachers,

graduates of Nizhnevartovsk State University) use the media resource, if it contains new facts. The analysis shows that mechanical consumption of media resources prevails among the older generation of teachers, which leads to the formation of one-dimensional perception of reality.

The study of teachers' and pupils' intentional thinking showed that the importance of the internal attitude to the perception of specific facts of the history of KhMAO-Yugra is underestimated in the teachers' education for the implementation of regional historical learning at school. We can see the contradiction between abstract-oriented of teachers' training and specifically oriented age of high school students' necessity for study the regional history. It prevents the effective introduction of new forms and means of education, including usage of media resources. The degree of educators' preparation for teaching regional history cannot be considered satisfactory.

Modern high-quality educational media resources are not a means of forming and updating the academic content of the history of the Khanty-Mansi Autonomous Area for most of teachers. It is important to prepare a new educational and methodical complex on the regional history and a new programme for professional retraining of teachers in this situation.

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## Aesthetic Criteria in Journalism in the Aspect of Professional Education

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### Abstract

The ability to find aesthetic solutions adequate to the creative concept, social task and target audience becomes an actual competence for journalists. Factors and components of journalistic content aesthetic evaluation, including temporal-stylistic, documentary, artistic, functional characteristics, as well as parameters of mass character / individuality, standard / uniqueness, make it possible to form basic aesthetic criteria clusters to be considered in journalistic creative work. Clusters of integrity, expressiveness, production and impression, correlated with professional coordinates, can serve as a basis for developing further parameters for evaluating aesthetic activity in journalism. The aesthetic and functional components interaction in journalistic education meets challenges of the modern media market, expands the range of professional practices and gives hope for humanistic perspectives of the industry. Unlike the subject disciplines in the curriculums, the aesthetics of journalism permeates professional training, synthesizes interdisciplinary interaction and reveals itself in practical product as the most important result of the pedagogical school activities.

**Keywords:** aesthetics of journalism, professional standards, aesthetic evaluation, journalistic education.

### 1. Introduction

The journalism aesthetic function is realized not only through informative or didactic components of publications, but also with the expressive means and components that contribute to the formation of aesthetic impressions, tastes, and ideals. Being genetically interrelated with rhetoric, literature, visual and entertainment arts, journalism manifests itself both in line with the aesthetic perception of reality, in the meaning of Baumgarten sensory cognition (Prozerskiy, 2015: 419-422), and in aspects of correlation with the “ideal”, or the idea of the subject (Chernishevsky, 1951: 72). In the new communicative media reality the information glut determines mostly the emotional, sensual, i.e. the aesthetic bases of the content choice by the audience, as well as its impact. (Haak et al., 2012: 2926). The aesthetic criteria identification and formation in journalism is a logical development of its understanding in the modern culture aesthetic space context (Bereznaia, 2018) and is inevitably connected with an awareness of their penetration into the professional training process.

Studies of the media perception culture in the media education mainstream are reasonably focused on the texts interpretation by the audience and the meanings created by the aesthetic components of the works (Fedorov, 2015). The aesthetic direction in media studies deals, in particular, with the need to analyze the powerful media impact on the public, to reveal the

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aggregate texts and images hidden effects on adolescents and young people, as well as to learn how to relate with media properly and safe. The ability to navigate in the modern media space and the meanings produced in the public field becomes important for a person who lives with a huge and constant information load. But no less important is the professional ability to find aesthetic solutions adequate to the creative concept, social task and target audience, thus it becomes an actual competence for journalists. We are talking not about the analysis of particular aesthetic phenomena, but about the corresponding system of journalistic content evaluation, based on the social aesthetic ideal and initial professional attitudes.

## 2. Materials and methods

The article is based on research materials in the field of journalism aesthetic practices and media text aesthetics, correlated with works in the field of social functioning of journalism and professional identity, as well as teaching journalism issues. The aesthetic evaluation criteria in journalistic work are defined and the corresponding clusters are described in comparing the theoretical views on the media content aestheticization and its correlation with the current educational practices. General theoretical methods were used: classifications, generalizations, comparisons, functional analysis.

## 3. Discussion

The formation of aesthetic criteria in journalism faces with contradictions caused by current trends in the media field. Among the discussion areas is the artistic techniques penetration into journalism (Cramerotti, 2009; Novikova, 2014), which expand the range of expressive possibilities, but at the same time signify a retreat from traditional professional standards. This suggests that the loss of documentary features in modern media texts, the substitution of facts by their images, and the emotional impact dominance on the audience instead information blur the line between journalism and art, moreover, this signifies displacement of journalism with art, because the latter "is closer to truth of life" (Cramerotti, 2009: 31-32).

The dysfunctional character of some journalistic practices is also associated with the aestheticization of the ugly, which is in line with modern aesthetic trends. Philosophers note the loss of aesthetic and artistic boundaries (Valitskaya, 2009), and a new status of concepts "traditionally existed outside of aesthetics, such as aversion, absurdity, cruelty, violence, shock, entropy, chaos, etc." (Manjkovskaya, 2002: 7).

Among the contradictory trends, we should mention the influence of technologies. They, firstly, led to the deprofessionalization in journalism (Lukina, 2013), by bringing the author and content consumer closer (prosumer); secondly, they change the emotional relationship between the audience and the publication (interactivity, immersiveness, game) (Novikova, Kirija, 2018; Kovaleva, Levchenko, 2016) and, finally, they are beginning to push people gradually out of the content production creative process (robotization) (Carlson, 2015; Zamkov, Krashennikov et al., 2017).

All this sets the task of forming ideas about the aesthetic criteria specifics for journalism as a special social institution. Such specificity is determined by the *professional coordinates of journalism*, which reflect the objective conditions and processes of its existence.

The correlation of journalism with the current time aesthetics is manifested in the of *current time relevance* coordinates: the interconnection and interaction of journalism and "here and now" life are interpreted, as well as the adequate aesthetic characteristics and forms of journalistic works are revealed. M.I. Styuflyayeva calls the "publicistic present" the most incomplete (Stjuflyayeva, 1982: 10); the media text incompleteness is indicated by researchers of modern multimedia journalism (Kachkayeva, Shomova, 2017; Coleman, 2018). V. Baidina notes that time is fixed, visualized and aestheticized in the media with expressive means of a certain communication channel (Baidina, 2013: 2). The time aesthetics can be of a techno-technological nature, which includes an assessment of journalism technical expressive possibilities in a certain period (temporal expressive possibilities spectrum). The image of time, represented as a temporal aesthetic ideal, is reflected in the content&stylistic components of the journalistic work.

Coordinates of *reality* allow to form the attitude to current aesthetic practices of reality reflection and help to understand when an image of the world is created artificially, formalized and turns into a concept (Zhuravleva, 2005: 16; Heikkilä, Ahva, 2015; Korkonosenko, Berezhaia, 2016). The classifications reveal possible levels of aesthetic understanding of reality: from

documentary to artistic formula (Korkonosenko, 2018). According to M.I. Styuflyayeva, the image-fact exists as a coincidence of the fact with the author's intention, the image-model includes reasoning, explanation, and the image-concentrate gives a meaning focus of a situation or phenomenon. She also notes that such journalistic image acquires both cognitive and aesthetic task, which are equivalent (Stjuflyayeva, 1982: 130). Researchers point to the distance between life and art, reality and image, as well as the additional meanings that exist along this distance and, in fact, bring us closer to our reality understanding. Y.N. Usov emphasizes that the subjective reconstruction of an objective fact is a particular complexity of aesthetic information. Sometimes, thanks to this, we not only clarify and form our attitude towards the author, but also “rediscover the world around us in an emotionally-imaginative form of art (Usov, 1980: 20-21).

However, problem of trust in the media is on the agenda, as far as the most popular word of 2016 is “post-truth” and fake news is a commonplace (Raspopova, Bogdan, 2018). D. Freedman points out that professional journalism is under extraordinary pressure, as “it is regularly accused by the Right of peddling ‘fake news’ and criticized by the Left for failing to play a robust monitorial role” (Freedman, 2019: 2003). The simulacra threaten confidence to journalism, as the process of fantasy media practices multiplication define the image of reality, even before the audience understands the meaning of the text. According to K.E. Razlogov, “the effect of the audiovisual reality image turns into a mechanism of global falsification, which in turn acquires the appearance of absolute reliability” (Razlogov, 2012: 37).

Among the challenges is also the growing fragmentation of journalistic content caused by the consumption practice (Dzjaloshinsky, 2015), which destroys the integrity of reality perception. Aesthetic ideals of the profession relate to the real world, which is far from perfect, but is viewed through the prism of possible perfection. Hence the *integrity* of aesthetic reality in journalism is necessary.

The *social functioning* coordinates determine the pragmatic nature of the aesthetics of journalism in the aspect of this social institution certain tasks. Information, integration, education, public opinion expression, propagandistic, organizational, and other important functions imputed to journalism, are updated in different times, according to the objectives of the current period. These coordinates provide a different perspective for understanding temporal and other aesthetic practices, embedding them in the “function-dysfunction” dichotomy. One cannot but agree with M.K. Mamardashvili: “It is strange and paradoxical that good or badly written things can be related to good and evil” (Mamardashvili, 2000: 14). The form and expressive means need to correspond to the journalistic work functions, to contribute the publication’s aim and the author's intention realization.

The coordinates of *targeting* reflect the aesthetic tastes and ideals of the audience. Relying on the ideas of B. Hübner, M.V. Duminskaya represents the ambivalence of the address processes in the modern media environment: the initial aesthetic self-determination is reduced to the formula “I = I” (Duminskaya, 2013: 114-119). This is also indicated by A.V. Ulyanovsky: “Media gives the viewer a direct sense of his own life, that is, the text provides the audience with its reflection, and in perspective – subtle feeling of life itself”, which leads to the confusion of “private and public, virtual and real” (Uljanovsky, 2017: 84-85).

Interactive, and now immersive, journalism practices create intersubjective aesthetic phenomena based on the individuality of an author, his personal uniqueness, promoted and then replicated in the media environment. But the “single-self” trend brings media to the loss of an integrative aesthetic ideal. In this context, the journalism coordinates determine the common aesthetic bases that preserve the audience as a community of individuals.

The *replication* coordinates reflect the multiplication of journalistic publications, which determines the journalism aesthetic impact, which has social consequences. It is precisely the *repetition, copying, redundancy and the scheme accordance* U. Eco considers the main characteristics of mass media aesthetics (Usmanova, 1996). The repetition of events, themes, formats, characters, dramatic schemes is the inevitable reality of modern media production. “The need to produce unique items on the conveyor” (Kemarskaya, 2007: 10) is not so obvious nowadays because of the wide variety of ready-made schemes (Nechushkina, 2014), which teach the audience to choose what is already, familiar, and imposes solutions, standards and, in fact, aesthetic ideals. At the same time, uniqueness becomes a competitive advantage of publications, which stimulates the emergence of new creative solutions, techniques, technologies, which, in turn, are renewed and go in circulation.

In the process of understanding how an aesthetic impact occurs harmonizing abilities of journalism are identified, correlated with its nature and associated with its social functioning. Professional coordinates help to understand aesthetics as an internal reality of journalism. They introduce aesthetic ideas into the mainstream of everyday practice, and become the matrix that helps to formulate aesthetic criteria for evaluating a wide range of journalistic works, as well as include aesthetic approaches in professional training of journalists.

In the traditions of national university formed journalistic education, there was an inclusion of a significant set of academic humanity disciplines in the programs (philosophy, psychology, literature, history, art history, sociology, linguistics), as well as the development of new directions of these disciplines in line with the journalism specifics and needs (political science, sociology, psychology, history of journalism) (Korkonosenko et al., 2018). The pragmatic nature of modern education trends is explained by the media market needs (Lozovsky, 2011) and contributes to the dangerous current fragmentation of the professional culture system formation, which forces to look for new opportunities in this direction (Goodman, Steyn, 2017; Vladimirova, 2015; Korkonosenko, 2018).

In this context, the aesthetics of journalism seems to be an integrative component of journalistic education programs. While focusing on a comprehensive, emotional assessment of the achieved practical result, it introduces the tools that contribute to interrelation and synthesis of disciplines in the pedagogical practices, both at the creation stage and at the final impression level of the journalistic “product”.

As V.P. Bransky insists, “the ground for aesthetic evaluation is not rational, but emotional one. And this is exactly the unique case when such a proof is the most real and no other is required. As far as it is inappropriate and unacceptable when justifying any facts, it is just as natural and even absolutely necessary when justifying the aesthetic evaluation of these facts.” Such an assessment may be 1) positive, 2) negative, 3) ambiguous (controversial), 4) evasive (uncertain) (Bransky, 1999: 178).

Such criteria require clarification in the case of journalism with its traditional compound of “expression and standard” – aesthetics and industry. The general rules that a person relies on in his aesthetic activity are *integrity, structure, symmetry, rhythm, expediency, harmony*; they determine interaction between content and form, as content modification (Novikova, 1976: 74-79). The substantive aspects of a journalistic work, embodied in its form, are precisely acquire expression and meaning in it.

In the consumer market conditions the components of the media aesthetic evaluation can be correlated with the parameters of such an assessment of any product. In the most general terms, it includes *informative expressiveness, rationality of form, composition integrity, perfect of production performance, and stability of the product presentation* (Tsarev, 2004: 88-95). Expressiveness has a fairly wide range of meanings: it implies a reflection of the aesthetic ideas and norms prevailing in society; the ability to evoke certain feelings, create mood, reveal the intentions of a journalistic work. This may include indicators of originality, such as the uniqueness of the form, style conformity, and also the stability of the artistic expression means inherent in a certain historical stage, conformity with the fashion, as temporarily dominant aesthetic tastes. The composition integrity, as a complex indicator, evaluates the unity of the *parts* and the *whole*, the structure harmony. Rationality implies that the form satisfies the producing and consumption conditions; no less important is the assessment of the perfect quality – thoroughness of finish, cleanliness of operations, etc.

An important psychological mechanism for translating emotional-figurative thinking into an aesthetic focus is productive imagination connected with an associative image, fantasy; starting from meaningful components, it routs the imagination in a certain direction (Novikova, 1976: 100-113; Mamardashvili, 2000: 134). A.V. Fedorov, while demonstrating the active learning methods of aesthetic practices in the media, models the situation of the creative process and includes in the aesthetic result conditions a whole range of diverse components: organizational, meaningful, expressive, instructive (text dramaturgy, media text characteristics, technology, expressive means, variants of structure, genre, perception of the audience, etc.) (Fedorov, 2015). Such an approach – through creating one’s own content – provides an opportunity to acquire skills in understanding and interpreting media texts. The specificity of journalism, due to its professional coordinates, implies a more obvious goal-setting and relation to social tasks. Aesthetic criteria are tested in

society, and it sets the task of their development and detailing both in the journalistic work evaluation and, accordingly, in the educational process.

#### 4. Results

The combination of the initial factors and components of journalistic content aesthetic evaluation, including temporal-stylistic, documentary, artistic, functional characteristics, as well as parameters of mass character / individuality, standard/ uniqueness, enables us to offer basic clusters of aesthetic criteria to be considered in journalistic work, and which can serve as supporting blocks in the educational process.

The cluster of *integrity* includes the structural and compositional characteristics of the work, which are evaluated in terms of their unity and purposefulness (Beljaev, 2014). The cluster is composed of the criteria of structure, unity of style, compositional unity, rhythm, expediency, harmony. These aesthetic integrity criteria of an object are related to the professional coordinates of *social functionality* and aim setting of a certain publication – both in each of its fragments and in the unity of the whole material.

Cluster of *expressiveness*, correlated with the coordinates of *current time relevance, functionality and reality*, includes a set of the form criteria, such as graphic, stylistic components of the text, which embody the main, additional, figurative meanings of the work. The *expressiveness* criteria are the palette of expressive means, their functionality, interrelation with content, naturalness, as well as genre and style adequacy with aesthetic norms (historical time, social environment, fashion) and originality. The form of publication is able to act as an aesthetic signal and can work as a sign that determines the object significance among others.

The *production* cluster is connected with the *replication* coordinates and includes performance criteria, namely: following the certain standards, formats, procedures and technologies. The operations quality, compliance with language rules, photography technique, sound recording, video, lighting, editing; thorough finishing of the product are evaluated. Industrial factors of creating a journalistic work need optimal aesthetic solutions.

The cluster of *impression*, in contrast to the publication evaluating criteria, includes aspects of the interaction with the addressee, i.e. the process of perception, correlated with the *addressing* coordinates. Criteria that can be included in this cluster, are understanding, interpretation, association, emotional evaluation. Actually, this is the “moment of truth” for an author, who reveals his audience reaction. All components of the journalistic publication are tested at this stage, as well as their adequacy to the recipient’s perception. The criteria demonstrate the culture level of understanding, which is recognized in a problem context in modern journalism studies and relevant practice (Blokhin, Korkonosenko, 2015).

All the clusters, in essence, cover the basic complex of professional training aspects: the concept – the creative stage – the production – the audience perception, which are realized with the student's creative projects (Vartanova, 2008). The aesthetic approach assumes elaboration of the content and formal components of the process, which can be traced on the example of the “TV and Radio Journalism” profile educational practice at the School of Journalism and Mass Communications (St. Petersburg State University).

Principles for implementing a profile program include:

- interaction of specialized disciplines (the sequence of mastering knowledge, skills and abilities, continuity of professional disciplines, compulsory and elective disciplines correspondence, modeling production activities);
- "horizontal" principle of work planning (parallelism of theoretical and practical disciplines, generalized results of professional growth in each semester);
- cross-checking (collective expert assessment of learning outcomes);
- publicity of results (studies are subject to compulsory public discussion, get access to public space, participate in professional competitions and festivals).

Such classes' organization principles promote the evaluation clusters use at each educational stage.

The stage of mastering news audiovisual formats represents the main course on the “Theory and practice of news journalism” (variability of news feeds, the structure of a news story, the layout of an information program, the work of a news editor, the style of the issue). The parallel elective course “Professional and Creative Studios” includes modeling the production cycle of

radio/TVnews issues (weekly news programs). Issues are presenting online: experts/professors evaluation is complemented by an audience assessment.

The main courses at this stage include the discipline "Sociology of Journalism", which introduces the journalist's work social efficiency aspects in terms of his creative implementation and interaction with the audience. The topics of the course are the following: "Journalism – media – audience: social and creative connections"; "Audience concept"; "The social essence of the journalism, the media and the audience interaction"; "Social aspects of the journalist creative work"; "Social aspects of the journalist personality"; "Journalist identity"; "The essence of the effectiveness of journalistic activity and the media functioning"; "Performance criteria"; "Factors of journalistic effectiveness"; "Communicator, informer, mediator and recipient"; "The social context of information processes".

At the same stage, the elective course "Journalist on TV: Problems of Mastery" is offered, which gives a comprehensive view of the anchor/moderator work on TV in different programs and contains the following topics: "Television presenter as a personality model of the time"; "Professional and personal journalist characteristics"; "Conflict as a dramatic element of TV story"; "TV presenter as an individual brand"; "Creative interview. Formation of the hero and moderator images"; "Entertainment presenter. Playing the game"; "The host role in the structure of popular science program"; "Expert, moderator, actor". The course demonstrates a deep immersion in the aesthetics of the TVpresenter's image, that not only provides additional creative ideas for work in news programs of different types, but also forms a perspective for complex genres producing.

Thus, the stage includes mastering:

- structural and style components of a separate material and program in their unity and integrity;
- an expressive palette of informational genres and formats in relation to ideas about their social content and effectiveness;
- perspective creative formats for presenting personalized information;
- production process of creating a product in accordance with a given format and timing;
- and also contains a stage of evaluation, perception of the created product, both by experts and a wide audience.

Similar programming is also present at the stages of audiovisual analytics mastering, the result of which is the creation of commentary and a special reportage. The main disciplines include a range of topics aimed at preparing specific publication formats: the logic and structure of a monologue, persuasive communication, reportage dramaturgy, the role of the hero in a reportage, the video quotes functions, comic components in analytical material. Classes in "Professional and Creative Studios" provide the shooting stage, preparation of the rough material for editing: video coding, interview cutting, selection of additional illustrative video, script writing, off-screen text editing, visual solution of episodes, etc. "Creative workshop" is focused on speech exercises.

At the same time, students choose disciplines that often become a content and meaning guide in creative work: "Urban culture and lifestyle: the journalistic context"; "High-quality journalism and new media formats"; "Interaction psychology in the media environment"; "Ecological journalism"; "Man and genres in Russian journalism of the XX century".

At the stage of mastering a portrait essay the main courses are connected with elective ones: "Screen Dramaturgy and Screenwriting Mastery", "Genres of Journalism", "Fashion and Lifestyle Journalism: Values and Effective Practices", "Communicative Culture of a Journalist", "Polycode Text in Mass Commencement" and etc.

Interdependence and complementary character of disciplines form the required set of aesthetic components in the educational process. The final assessment at each of the professional training stages includes the criteria of all clusters, and the substantive integrity of the overall program finds an aesthetic embodiment in the graduates creative results. The aesthetic component seems to be the most important in teaching journalism in higher school, upon completion of which "the graduate must acquire a solid amount of social and humanitarian knowledge, combined with multi sided skills and advanced professional ideology (Korkonosenko, 2018).

## 5. Conclusion

The specificity of journalism determines the expanded system of aesthetic criteria, i.e. generalized characteristics presented in the form of clusters – integrity, expressiveness, production

and impression, correlated with professional coordinates which can serve as a basis for a common platform for developing analysis parameters as well as for creative work. The combination of aesthetic and functional components in professional training meets the challenges of the modern media market, expands the range of professional practices, gives hope for humanistic perspectives of the industry.

Unlike the subject disciplines in the educational process (Shaposhnikova, 2015), the aesthetics of journalism permeates professional disciplines, synthesizes interdisciplinary interaction and reveals itself in result of the pedagogical school activities.

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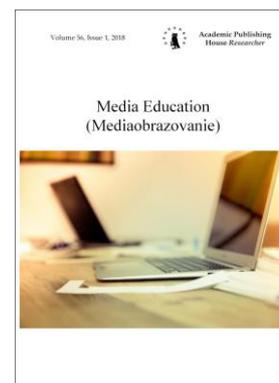
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## Modern Transmedia Products Architecture

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### Abstract

The choice of the article theme is determined by the necessity for media education reflection as a well-formed, qualitatively new paradigm of the national education; identifying the architectonics of the educational subject establishment experience in the media space; defining the geometry of the modern media market; analysing the media education as a cultural transmission in a society that initiates the upbringing and training from the first steps and accompanies a person throughout own's life; as "a soft power" that increases the priority of Russian education in the global educational space. The modern media education in Russia is the most important platform for the cultural, economic, social, ethno-confessional personal development, that is why a strategic audit of basic pedagogical models, methodological principles, didactic methods, educational ideas which are developed with modern pedagogical science and practice, is required. The digital technologies are the ambitious mechanisms for creating a disciplinary matrix serving as the basis for the education, training and upbringing of person's new type that meets the request of a modern society. The application of the advanced technologies in teaching, reinforcing the subject receptive ability, actualizing the education practice-oriented nature, changing the individual epistemic potential, creates the mechanisms for diversification and modernization of the modern media education determining the degree of a mediateized product influence on the educational strategy implementation. The showed criteria allow us to estimate the measure of educational organizations responsibility for the results and quality of the media education subject; to evaluate media providing new tools for work; to expand the range of trainees education, taking into account the involvement of existing and new media practices; to reflect the state of modern information and communication support; to develop media competencies; to form consciousness in taking advantage of new media; to explore the current architecture of modern transmedia products.

**Keywords:** mediateized product, media discourse, media text, media message, subject (self) identification, feedback link, media literacy, cultural transmission, education competition.

### 1. Introduction

Only some career paths are as important as the media education when it is referred to the future of modern civilization. The media education is "a soft power" that increases the priority of Russian education in the global educational space; it is a human resource accumulation factor that has invaluable meaning in supporting for national safety; global competition of Russian education; maintenance and improvement the society infrastructure; development of modern educational design new standards; optimal life activities and ecosystem stability.

In the Message of the Russian Federation President V.V. Putin to the Federal Assembly from February 20<sup>th</sup>, 2019 it is stated that "today, our country and society need new knowledge. The content of education should also be changed" (President..., 2019).

The attention of the President and the Government of the Russian Federation to the education is explained by the fact that the education is a national treasure, a factor in the human resources accumulation. The media education is a cultural transmission in a society that initiates upbringing and training from the first steps of life and accompanies a person throughout life.

## 2. Materials and methods

The architecture of XXI<sup>th</sup> century media products is a complexly structured whole, uniting practical, utilitarian tasks and creative content. The most significant place in the architecture formation has a media environment possessing qualitative characteristics, resources, geometry, properties, etc.

The concept "media environment" is understood as the media culture space (Sharonov, 2008: 234), and the mediatization process is interpreted as the media environment development (Sokolova, 2008: 14). The media environment is a sphere that through the mass communications mediation, connects a person with the outside world, informs, entertains, promotes certain moral and aesthetic values, has an ideological or organizational impact on people's outlook and social behavior (Kirillova, 2006: 34).

By Y.V. Mochalova's definition, the media environment is an information-semiotic media context of a person's life activity (Mochalova, 2000: 21).

The reflection of the above mentioned facts allows us to formulate our own concept definition. The media environment is a social cultural phenomenon, constituting: multilayered, rich in various information material; qualitative content: archetypes, meanings, symbols; intellectual substance, peculiar to its subjects (Andreeva et al., 2013: 12).

According to J. Habermas, the media environment has the following functions: communication, multimedia, instrumentality, interactivity, extensiveness (Habermas, 1988: 91).

The modern media environment: provides the opportunity to choose the education subject of preferred communication forms; contributes to the implementation of common didactic principles: accessibility, information scientific character, computerization and informatization of education; creates premises for the realizing special didactic principles: information and communicative principles (interactivity, network variety of feedbacks, dialogueness) (Bykasova, 2016: 130); the information and environmental principles (electronic resources renewability, hypertext structuredness) (Antipova et al., 2008: 58); ideological principles applied to interpret media texts in a certain direction, that leads to the polarization of the subjects' opinions (Eissa, 2014: 73).

The media environment contains different parts: both agreed and duplicating, competitive ones, which allows it to develop dynamically. The media environment development (Internet, new services, blogs, technologies, etc.) is mostly connected with the educational objects enlightenment on its impact ambivalence of the psychological and legal issues (hacking, cracker, Internet addiction, cybercrime, digital slavery, etc.).

## 3. Discussion

The media education spreads into all stages of education, forming end-to-end media competences in students; "penetrates" all levels of education, starting with preschool education. From stage to stage of education, the media competencies system can mutate, acquiring elements of interdisciplinarity, that helps the subject to create a real media product. To reveal the modern transmedia products architecture, we'll address to the issue of media competence mutation at various stages of education.

I. Considering the national education steps, we'll place children of preschool age at the first position. It is known that the ability to absorb information in a child's brain is much higher than in an adult's one, and brain's neuroplasticity is the strongest during the first five years of life. From this perspective, the team of scientists under the guidance of academic A.G. Asmolov has developed a new coordinate system oriented to pedagogical support and maintenance of 21<sup>st</sup> century information accelerations: using a computer, laptop, and TV screen in classes with children.

II. The next stage in the media competencies formation starts in the secondary school. The education in a modern school is the education subject activity in extremely uncertain conditions: the information exponential growth; expanding the range of interpersonal communication on the Internet; the constantly updated information block due to review of new media texts.

We'll consider the concepts introduced into the text of the article in more detail. The researcher M. Kazak believes that "the media coverage is the text mediation with the transmitting channel technical capabilities, the dependence of the text semiotic structure on the channel's format properties" (Kazak, 2010: 87). V. Savchuk writes: "The media coverage is an existential project of people longing to break through, to reach out and through the newspaper page, television and radio" (Savchuk, 2001: 25).

A. Fedorov gives the following media text definition: "A media text is a message (TV show, video clip, film, etc.), presented in any type and genre of media and intended for simultaneous visual and auditory perception of the audience" (Fedorov, 2010: 64).

V. Khorolsky writes: "A media text is a spontaneously arising and self-developing (synergistic) part of a social macrodiscourse, it is an independent and rather specific type of everyday life information and communication discourse" (Khorolsky, 2013: 76).

The concept "media literacy" has firmly entered the specialists' daily use in the sphere of media linguistics, political communication, citizens. The media education and the media literacy of children and youth, the problem of the degree of the broadcast media content reliability and objectivity determination is becoming more relevant today because of the large number of fake news, as well as consciousness manipulation, fact checking sharp reveal. The European and American media educators develop methods for teaching schoolchildren and students with mechanisms for protecting against redundant and potentially unreliable content, they try to implant in them the skills of media reports critical analysis, to teach them verifying independently the information accuracy provided by the journalist, the authenticity of photographic images, etc. (Adams, Hamm, 2001; Aufderheide, 1993; Bazalgette, 2008; Bryant, Thompson, 2002; Buckingham, 2004; Cappello et al., 2011; Goodman, 2003; Mackey, 2007; Meyer, 2005; Potter, 2008).

Recent publications of foreign scientists show increased interest in the problems of media education of children and youth. The active use of ICT by students, their effective training was studied by A. Twissell (Twissell, 2018). Youth participation in the online space, and digital technologies was considered by M. Hoff (Hoff, 2016). B. Gleason analyzes the possibilities of using the Internet, expanding the scope of research on media literacy (Gleason, Gillern, 2018). A role of ICT and its impact on the quality of education is analysed in the books D. Gibson, T. Broadley, J. Downie, P. Wallet (Gibson et al., 2018). Reflection of identification of the person and enrichment of experience of the subject of training in the process of media education is considered K. Davis, A. Ambrose, M. Orand (Davis et al., 2017).

In Russia, this media education direction began to be activated with the advent of many works (Danilova, 2009; Dobrosklonskaya, 2010; Dotsenko, 1997; Dzyaloshinsky, 2005, 2006; Emelin, 2016; Fateeva, 2007; Grachev, Melnik, 2007; Kara-Murza, 2015; Khazagerova, 2015, 2016; Melnik, 2007; Skovorodnikova, Kopnina, 2012, etc.).

In the works of the indicated scientists the attention is drawn to the media texts speed of transmission and the power of the impact on the people psyche. A special attention is paid to the protection of the childhood sacral landscape. The reality is that the scientific and technological progress generates not only the latest technologies and materials, but it also presents certain challenges for the education system. This challenge was the digitalization of the modern society, in which adults and children are involved. The advantages of the digitalization are indisputable, but its minuses are also obvious to teachers: the visual deterioration, the development of neuralgia various types, the occurrence of uncontrolled aggression from what is watched on the screen.

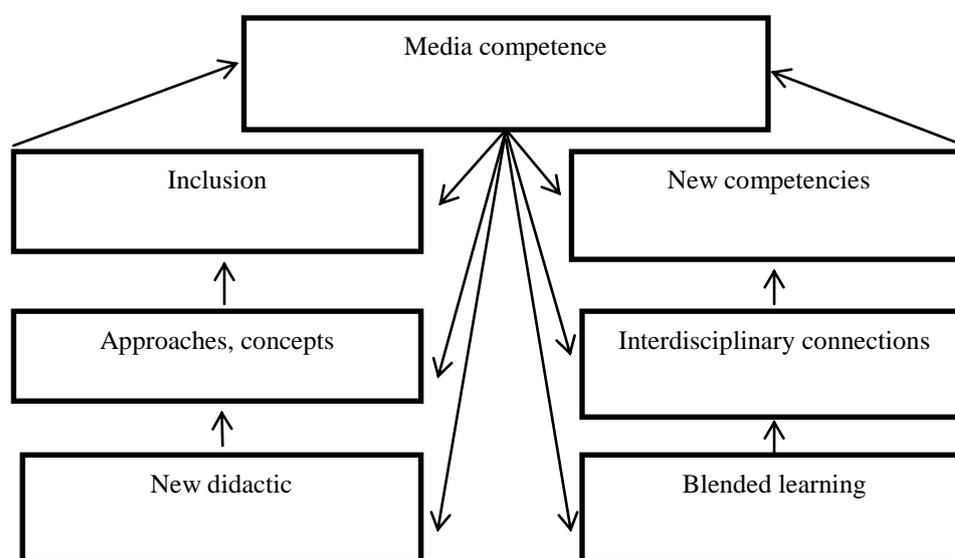
The native media educators turn to the media content analysis and the problem of the media texts manipulative potential. Under the manipulative potential A.A. Kazakov understands "the power of the possible impact on the audience, its suggestive charge" (Kazakov, 2018: 77). The manipulative power of various informational messages differs, and the teacher's primary task is to anticipate the media text influence on the education subject. It can be done through the media text preventive analysis and objective evaluation by the teacher, who is able to work out the appropriate recommendations for manipulation countering and to make the media text to be an assistant in the self-identification of the society members, the adaptation of the individual to society, the human harmonization. Without harmony, it is difficult for the subject to perceive the outside world in a complex way, to form oneself as a person of the 21<sup>st</sup> century.

The next important task of a teacher in forming the modern transmedia products architecture is to develop new media competencies in students which are expanded in secondary

school through the use of computer, laptop, TV screen, multimedia board, other gadgets and mass media. At this stage of education, the media competencies mutation shows itself, expressed in a large part of the subject's independence. This is discovered in the ability to work with a multimedia board in a classroom, in an independent search for electronic resources on the Internet for reports and abstracts, in forming the skills for making presentations on the results of work in a project and in a scientific experiment. At this stage of media education, a real product is created, and the personal qualities of the education subject are revealed, expressed in the degree of media competence formation. Individual trainees master not only multimedia (to describe one story, one channel and several forms are used) and crossmedia (the story of one story is broadcast through several channels), but also transmedia (one large-scale topic includes several stories, for which transmission various forms and numerous channels are used).

At the stage of a secondary school, a significant amount of data is accumulated, which serves as a powerful tool for transforming the learning process, rethinking of the approaches used in the media education and adapting the existing media experience for the school educational system efficiency improvement.

The media competencies formation is presented schematically under the influence of various factors in Fig. 1.



**Fig. 1.** Factors affecting the media competence formation

This figure represents a set of factors influencing the media competencies formation and, at the same time, it demonstrates “reference points” that contribute to updating the media education content, which is necessary for the national school due to the resulting risks of pedagogical stability while creating a digital educational environment (DEE), the main principles of which are: availability, mobility, openness, practicability, sufficiency. After completing one module, the trainee proceeds to the next one, more technically complex in development of a media park and in terms of content reflection.

III. The modern paradigm "Education 3.0" is directed to a model postulating three vectors of its development: whom to teach, how to teach, for whom to teach. Today in the system of secondary special and higher education, students are trained to be able meet the time challenges:

1. Disposition change child – adult. A modern child / teenager is often more informed and prepared for life in a digital society;
2. Mixed education: intramural + e-learning. It's difficult to imagine the modern education without digitization;
3. Individual trajectory of the education subject development;
4. Development of network competence (the ability of an individual to exist in a digital environment);
5. Expanding the digital competence – subject's responsibility for the online behavior;

6. Formation of network culture (freelancers, coaching);

7. Mastering media location skills.

The higher pedagogical education system at the bachelor degree course's level widens the knowledge boundaries, expands the possibilities for the subject further professionalization. In order to achieve the maximum synergistic effect in the higher education practice, the students' media competencies are increased; the digital didactics is introduced; program's audit is held; regional innovation platforms (RIP) are created; all media potential is used.

We interpret the media potential as a combination of existing and acquiring means (expanding the frames of social networks usage, implementing the artificial intelligence into the educational process), resources (expanding the scope of the mobile electronic education, additional virtual reality application) and reserves (using a new type of information presentation – distant; unsupervised machine learning, etc.), contributing to the subject's mastery of the education innovations, providing for its non-conflict existence in the digital community.

These higher school initiatives contribute to the transmedia products creation by the educational process subject. So, the students of the Taganrog Institute named after A.P. Chekhov implemented successfully the media project "Family passport", for which preparation the specific tools were used: Moho – a program for creating vector 2D-animation; Papagayo – a lipsink program (the technology that allows to synchronize the movement of the lips with the pronounced sounds); PAP – a program for drawing and editing images, digital animation tools (a set of time-lapse tools, automatic animation, development tools for animated characters), high-quality 3D animation, 4D animation software, video integration, special effects, etc. The project complexity was extremely high, but the multimedia project was implemented thanks to the educational media system existing at the institute.

The modern educational media system of the university is a combination of the communication traditional media. For the media system successful functioning, its stability and growth, the quantum network is expanded; the customization of the program material is carried out; the cognitive flexibility is used; the subject emotional intelligence is developed; the cooperation is strengthened; the asynchronous interaction with students is implemented via the Internet; the partnerships are established with the other institutions. Without denying the positive role of the media, the Internet, all kinds of gadgets, we'll state that the mediatization without moral values leads to the national identity loss. The achievement of the desired goals is impossible without the formation of the personality culture, its spirituality; without further development of didactics and, taking into account the application of an individual approach to learning, without creating an artificial environment.

The following thing can be considered as project's achievement: students' usage of the specialized verbal means that form information as not completely reliable or hypothetical (Suzdaltseva, 2013: 40); raising the media culture level of project's participants; creolization of the educational languages; methods and forms of the media education organization; formation of the rational thinking elements by the project participants; emergence of the communicative discourse; vivid designation of the cultural priorities (Cappello et al., 2011: 67).

The environmental education will be presented most clearly at the level of higher pedagogical education. Master's programs in the field of "Pedagogical education" offer students the opportunity to advance their knowledge higher than at the university level, this is a chance to start specialization in one of the education subdisciplines.

As an example, we'll consider the Master's program "Educational Management", aimed at preparing the modern pedagogical education elite. The mission of this program is to prepare graduates for adaptation to global and internal problems and changes in the practice of education, since a modern teacher is an architect of transmedia products, and the media coverage is a characteristic of the new pedagogical elite.

This mission performance is assumed to be by means of increasing the graduates competitiveness by mastering new media competencies; supporting academic architecture characterizing with the respect for the educational process subject; training of graduates who are demanded with the labor market and the possibility of their continuous intellectual and professional development.

In practical terms, the mission of the Master program "Educational Management" is realized in a flexible educational program on an interdisciplinary basis; in the use of media technologies in the learning process; in the formation of the students relevant media competence; in the

development of the intellectual and general cultural level; in practice-oriented training of the future graduate in demanded of the modern labor market.

According to the results of 2019, the graduate of the master's program "Educational Management" joined the ranks of the competitive program winners "Leaders of Russia" from the Rostov region.

#### 4. Results

To achieve the maximum synergetic effect, new elements are introduced into the modern transmedia architecture products with expanding the boundaries of new didactics (webinar); introduction of digital didactics; building of cultural, and media competencies of trainees; introduction of children and adolescents early professionalization through the media environment: softskills, worldskills, juniorskills, babyskills.

The created modern transmedia products architecture provides an appeal to the students' group. Today's University students will work with generation Z. This means that it is necessary: to create Mediapark for the subject preparation to non-conflict socialisation in a digital society; to form an artificial learning environment with multimedia content; to expand the range of social networks use in the classroom and after hours; to introduce an artificial intelligence in the educational process; to apply a new type of information flow-remote; to distribute the mobile e-education; to use an additional virtual reality; to apply the machine learning; to build up the capacity of information aggregator sites; to deploy a network form of interaction between educational subjects by attracting funds of libraries, art galleries and museums, etc.

Any modern transmedia products are created by man, and pedagogical technologies are ahead of all information technologies. In the formation of the architecture of the transmedia product increases the role of the teacher, who in modern school and in the process of media education plays a key role.

#### 5. Conclusion

The modern transmedia products architecture is a complex formation: a structure rich in various resources which is mobile; borders are opened; the development is multi-vectored, managed; the content is integral, constantly updated.

1. In forming the transmedia products architecture of the XXI century, the most important place is occupied by the media environment, that promotes moral and aesthetic values, providing for an ideological or organizational impact on the people's worldview and social behavior, protecting the sacral landscape from the media text manipulations;

2. The role of the teacher in the modern transmedia products architecture is to counter the manipulative influence of the media texts and the development of new media competencies in students, which will help the education subject to develop independent thinking, to cultivate taste, to enhance culture, and to adapt to a society in a conflict-free manner, to resist the emerging cyber threats and cyberattacks. A modern teacher is an architect of transmedia products, and the media coverage is a characteristic of the new pedagogical elite;

3. Through the media competencies all the education levels "are penetrated", starting with the preschool education. The "mutating" system of the media competences allows the education subject to recognize the patterns and to see the meaning between areas of knowledge, to develop algorithmic thinking in students, to turn the learning process into the decision-making process;

4. The media competencies demonstrate "reference points" that contribute to the media education content updating, which is necessary for the national school due to the emerging risks of the pedagogical stability while creating the digital education;

5. The media education is a cultural transmission in the society initiating upbringing and education from the first steps of life and accompanying a person throughout one's life. The media education, being a subconstruct of culture, influences the formation of the modern transmedia products unique architecture.

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## Life in a Global Village and Principles on Tolerance: the Role and Value of Marshall McLuhan's Legacy

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### Abstract

The article discusses theoretical approaches to media and media culture introduced by the famous Canadian researcher Marshall McLuhan. The authors present modern studies examining the main principles of the well-known media researcher in the context of interrelations with such concepts as media reality, media communication, media education, globalization and tolerance. Special significance in the article is given to process analysis of creating media realism, its functioning in social settings and influence on perception, consciousness and behavior of a modern man living in the digital world whose all life aspects are inevitably connected with the media. The heritage of M. McLuhan had a significant impact on media education development. The flow of media information is constantly growing: there emerge new television channels, periodicals, Internet sites. The influence of mass media on an individual acquires an increasingly professional character: modern media affect people's lifestyle, attitudes and values, culture of tolerance.

**Keywords:** Marshall McLuhan, media communication, tolerance, media culture, media education, globalization.

### 1. Introduction

The contemporary society is frequently called informational. The emergence of new mass media has enabled us to correlate and interconnect different types of human activity separated by space and time. The information field of the media which has become "a real habitat – a space that is as real and apparently unclosed as the globe was five hundred years ago" (Savchuk, 2008) is able to form diametrically opposed social, moral, artistic, intellectual values and interests. In this regard, there are a lot of points of view concerning the essence of media. Thus, media are considered to be both a source of knowledge and at the same time a hindrance in education and upbringing, a means of comprehensive development and a factor hindering the latter, etc. In this regard, the problem of people's existence and coexistence based on principles of peace, non-violence and tolerance takes the first place.

Media and media culture that used to be intermediaries for information transmission have become a sociocultural environment and a living space for people under current conditions. A.V. Kostina believes that modern mass culture "acts as a means of realizing identification and adaptation strategies rather than hedonic and recreational ones thus securing the social hierarchy existing in society through symbolically significant cultural consumption and contributing to the

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stabilization of the social system through the construction of a special virtual superstructure over reality” (Kostina, 2006: 18).

Hence, the ever-increasing information flow and life of a modern person both in the real and virtual worlds have actualized the issues of tolerance in the digital era.

## 2. Materials and methods

The research materials include publications written by the famous philosopher and sociologist Marshall McLuhan as well as scientific works by culture experts, philosophers, sociologists, art historians who researched the issues of human existence in the world of media and media culture (Fedorov, Levitskaya, 2019; Petranová et al., 2017). The study uses historical and philosophical methods, comparison, synthesis and classification.

## 3. Discussion

Today’s readers, viewers, users of media production of varied quality are becoming media consumers or, as they are often called, communicants who act as a substitute for “Hollywood replicant in the system of “real” relationships”. Being an actual form of intersubjectivity, communicants “are inseparable from communication means as the Minotaur is inseparable from the maze and the Centaur is from the productive imagination power. They create the environment in the same way as the media environment creates communicants” (Savchuk, 2008: 27).

Unfortunately, the situation is such that today not a single structure is able to resist this onslaught or compensate for its negative impact: neither education nor cultural institutions are able to compete with the media reality. The media generation has to reflect on the question: what place is allotted to a person in the media reality who, in fact, designed it.

Reality (from Latin *realis* – real) is “an available, limited and definite entity in the form of things (objects, qualities, discrete individuals)” (MDP, 1996: 299). The complexity and inconsistency of media reality both as a product and a media environment are associated with transformation processes influenced by economic, socio-cultural and many other factors. In this regard, the phenomenon of media reality is nowadays a subject matter of cultural studies, philology, psychology, pedagogy, theory of communication, history, philosophy, political science, sociology and other sciences. A.F. Zotov emphasizes that “a new concept of reality characteristic of modern science is one of the most fundamental and essential innovations in the philosophy of the 20<sup>th</sup> century” (Zotov, 2005: 173).

Development of electronic means of communication globalized world processes at the macro-meso- and micro-levels. A global political arena and a world market were formed; multinational corporations emerged, etc. People got access to information from all over the world. In the Western society, globalization led to social relations decentralization, destruction of distinct national borders, and formation of the so-called network society. M. McLuhan paid great attention to contemporary mass culture which served as a starting point for him to analyze specific features of mass media, to create a general concept of media (Chumakova, 2015).

The Canadian philosopher and sociologist Herbert Marshall McLuhan (1911–1980) is recognized as one of the brightest researchers in the problem of media, media reality in the philosophy of the 20<sup>th</sup> century. He was one of the first to come up with the idea that economic intercourse and communications in the modern context are increasingly taking the form of information and knowledge exchange, and accordingly, the media (such as vehicles, banknotes, advertisements, electricity, photography, weapons and etc.) have an impact on people’s worldviews and lifestyle. According to M. McLuhan, different means of communication develop in parallel with cultural and social processes thus defining the human perception. Therefore, communication is both a means of understanding social processes and at the same time a way to ensure the integrity of society. When developing, mass media become a means of “expanding” a person – his feelings, abilities, capabilities, etc.

Gradually gaining power over people, the media are able to keep the emotional climate of society under control. The scientist argued that “changing media technologies entails changing and developing culture. Moreover, M. McLuhan predicted that it would be possible to control the “emotional climate” of entire cultures with the help of media” (Fedorov et al., 2007: 17). The result of this process is the so-called “amputation” of human consciousness: “We no longer feel the same way as before, and our eyes, ears and other senses are no longer the same” (McLuhan, 2005: 59). Each stage in the development of civilization, according to M. McLuhan, defines a picture of the

world, and its construction is closely related to information processes in society: the first one refers to the primitive pre-alphabet culture which is characterized by oral transmission of information. This stage coincides with the image of the collective picture of the world; the second stage of the written-print culture is accompanied by a change in the collective perception of the world by the individual. This stage is associated with the emergence and development of an industrial social structure; the third one is the audio-visual culture.

#### 4. Results

According to M. McLuhan's theory, any shift in the history of mass media is accompanied by compliance with the laws according to which each communication medium goes through several stages: 1) acceleration: a communication medium or technology has a sign or a symbol of magnifying, amplifying or improving sound speed of solving problems, etc.; 2) obsolescence: each new means of communication replaces the previously existing one; 3) synthesis: the communication tool returns the lost one at a new level; 4) extraction: after reaching the limits of its development a means of communication is capable of completely changing its character.

Associating each epoch with the emergence and adaptation of new ratios of human feelings, M. McLuhan noted that "a true revolution consists in a later and longer-term adjustment, a kind of "fitting" of personal and social life to a new model of perception generated by the development of technology" (McLuhan, 2005: 56). Accordingly, the perception of the world at each stage of the civilization development has its own characteristics and imposes an imprint on the social structure: "almost any technology reveals a tendency to change the human environment ... The technological environment should not be viewed as a kind of a passive "container" of people; on the contrary, it (the environment) is constituted by active processes that change both humanity and technologies created by it" (McLuhan, 2005: 19). For example, the written and printed culture corresponds to linear and consistent perception, switching from hearing (characteristic of the pre-literary culture stage) to vision, isolation of visual ability from all other senses (McLuhan, 2005: 20).

Typography has become a "new reality" of the Middle Ages. The invention of the printing press opened an era of completely new technologies, had a significant impact on the development of economic, social and political infrastructure of industrial society. S.G. Kara-Murza notes: "Due to typography the oral language of personal relationships was challenged by obtaining information through a book. ... It was a turning point. A new school was also built on the mass book" (Kara-Murza, 2005: 7). The invention of the press contributed to the development of science, economy and culture. With the advent of the book culture, the essence of human perception has changed significantly – from oral and auditory perception to visual. Getting into the world of the alphabet and letters, a person plunges into a special reality that is far from the world of nature and the oral culture. M. McLuhan believed that the 17<sup>th</sup> century marked the emergence of a new world of the unconscious. Archetypes or attitudes of the individual consciousness ceased to exist thus giving way to archetypes of the collective unconscious. By focusing the intellectual and spiritual life on visual science the 17<sup>th</sup> century left the only one refuge – the world of dreams (McLuhan, 2005: 421). In turn, the rapid increase of information exchange flows changed the concept of national community and national consciousness by turning "national languages into mass media communication or closed systems; typography provoked modern nationalism with its inherent functions of consolidation and centralization" (McLuhan, 2005: 346).

These processes had an impact on the perception of the "other" – the dissentient, different from the others. The destruction of interpersonal and intergenerational ties is leading more and more to disunity, rejection and intolerance (from religious to inter-ethnic).

Meanwhile, media technologies were rapidly developing, and another event that influenced the strengthening of fragmentary, mosaic reality was the invention of photography: "it was this paramount quality of uniformity and replication that created the Gutenberg gap between the Middle Ages and the Renaissance. Photography played almost the same decisive role in creating a gap between simple mechanical industrialism and the graphic era of the electronic person" (McLuhan, 2003: 216).

The emergence of mass production and the assembly line increased both disharmony of the collective nature of labor and alienation of man from the universal collective. Another important event that influenced understanding of media reality at this stage was the invention of photography. The first experiments with silver compounds and nitrates were carried out in the 17<sup>th</sup> – 18<sup>th</sup> centuries. In the 19<sup>th</sup> century, J. Niepce and L. Daguerre invented a new type of image called

the daguerreotype. S. Kracauer noted: “thinking people realized the specific character of the new expressive means perfectly when the daguerreotype appeared – they defined it unanimously as the camera’s unsurpassed ability to capture and reveal the visible (or potentially visible) physical reality” (Kracauer, 1974).

Almost simultaneously with the invention of L. Daguerre, W. Talbot announced the invention of photography to the world which at first, unlike daguerreotypes, was inferior in quality but was replicable in mass quantities. With the development of photography technologies the full similarity between the image and the object did not have the same importance as it used to be at the dawn of the photographic era. Artistic expressive means of the photograph and a photographer’s own vision of the world through the lens were recognized as more important aspects. Photography (initially as a technology and later as a new kind of art) became an impetus for further development of scientific knowledge. This was facilitated by the possibility of fixing, displaying and storing virtual images, objects and phenomena in a photo (Chelysheva, 2011).

The old reality that M. McLuhan talked about – the reality of individualism characteristic of the era of the print culture was replaced by a new – mass reality which had a significant impact on world perception as a whole: “Many representatives of the 19<sup>th</sup> century art abandoned the unique and individual “I” that used to be taken for granted in the 18<sup>th</sup> century since the personal “I” had become a heavy burden under the pressure of mass reality (McLuhan, 2005: 474).

One of the most significant events of the late 19<sup>th</sup> century is the invention of cinema. Originally born as a technical invention, cinema gradually acquired features characteristic of art – a non-traditional and technogenic art, a synthetic art which combined capabilities of traditional arts and the photograph that appeared several decades ago. The specificity of this invention consisted in the extreme realism of all what was happening on the screen.

The cinematic reality had another important distinguishing feature – it could not only be shown in various combinations (entirely, fragmentary, etc.) but also replicated in the necessary quantity. Distribution made it possible to spread the cinema reality in time and space. Despite the fact that the world of cinema was extremely close to the visible form of life and the illusion of reality became its inherent property, the cinematic reality was by no means similar. It is this division into the visible and the invisible that allows the audience not just to watch and see but also to contemplate, reflect, assume non-existent or not actually occurring events thus creating a new illusion of the illusion already created by authors and actors.

People live in a mass society. Consequently, the social origin of people is their affiliation to the mass that again comes to the fore. Mass phenomena are characteristic for production, religion and art. All features of the industrial society – synchronization, standardization, mass production and professional specialization cannot but affect a person’s perception of reality. The mass consumer society generates mass values. “The greatest discovery made by the 20<sup>th</sup> century in art and physics – a technique of weighted judgments is both a rebound and a transformation of the impersonal assembly line common in the 19<sup>th</sup> century science and art” (McLuhan 2005: 475).

Meanwhile, according to V.P. Chumakova, “the violent fragmentation of experience in the concept of M. McLuhan is connected with identity problems, identification crisis peculiar to the 20th century man: thanks to audiovisual media, a person feels “gathered into a bundle without a goal” (McLuhan, 1972: 75), in other words, he is constantly experiencing lack of a holistic picture of the world, without keeping pace with life (Chumakova, 2015).

## 5. Conclusion

So, intensive development of new information technologies and ubiquitous distribution of media production contribute to continuous expansion of media philosophy thus giving rise to new issues concerning understanding of media reality and how people interact with the world of mass media. Media are becoming a habitat of the human race. But “initially, the media used to have mainly instrumental status – the role of a disinterested mediator (such as a letter, telephone, radio, computer) whose task was only to communicate information without adding anything from themselves – neither their own strategy nor interests, nor a will to change the state of affairs; afterwards the situation changed drastically: the media did not only become independent but the only (let us strengthen the thesis) ontological condition of human existence” (Savchuk, 2008: 10).

The flow of media information is constantly growing: there emerge new television channels, periodicals, Internet sites. Mass media act as a filter that selects, composes and interprets information, takes on educational and educational functions, turns into some kind of “parallel

school” for the younger generation. The outcome of media development is the saturation of the spectator interests market, as a result channels differ by subject, audience, address, national, territorial, temporary and other criteria, and in other words, the influence of mass media on an individual acquires an increasingly professional character: the media affect people’s lifestyle, attitudes and values, interaction and general culture of human relationships.

Hence, analysis and understanding of the philosophical reality phenomenon legacy is a pressing issue today. Western philosophical theories about the place and role of man in the world of reality allow us to identify the main tendencies of this process in our, Russian reality.

M. McLuhan was one of the first to realize that “enlightenment is an ideal means of civil defense against the side effects of media communications. However, a Western person still has neither education nor the necessary equipment to meet new means of communication on the terms that they set for him” (McLuhan, 2003: 220).

Thus, teachers used to explain to students that media culture depends on political and economic support of the most influential forces in society. Hence, “the studies of the issues focused on a student’s personality and their life experience in the field of mass media, i.e. developing students’ media culture. According to this theory, mass media provide a potential opportunity for interaction between the media and the audiences since audiences are not just passive users: they actively perceive the information presented by mass media, independently analyze and assess it by attaching personal meanings to media texts” (Mikhaleva, 2016: 118). Consequently, the focus on protecting students from the manipulative influence of mass media and developing their critical ability became dominant in the media education policy of that period.

It is no coincidence that the heritage of M. McLuhan had a significant impact on media education development. His views on the media had something in common with the Marxist movement considering the media as an agent of social control. In this regard, he put forward the idea of forming “visual literacy” (“media literacy”) in the context of pedagogy.

Understanding M. McLuhan’s legacy is an urgent problem today. The analysis of his concept of man’s place and role in the media world has allowed us to determine the main trends of this process in the present. Blurring borders, globalization and multiculturalism associated with Internet technologies penetrating into most people’s lives, communication without language barriers direct us towards a dialogue, non-violence, tolerant attitude to each other as never before. In this respect, the opinion of V.M. Rozin seems quite fair: “only due to interaction and dialogue of different cultures, principles and characteristics of each individual culture become visible and comprehensible. Understanding of a different culture and, consequently, one’s own culture is an active attitude, not only manifestation and articulation of one’s cultural position and values but release and creation of conditions for a different cultural position of values (Rozin, 1992: 40).

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## Reality TV in the Classroom: a Model of Analysis and an Inquiry into a Spanish Talent Show

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### Abstract

Reality TV has a strong presence on many TV channels in many countries. The multitude of reality TV shows, alongside their vast variety of formats and content, their influential presence on prime time slots and the high audience share they can boast of, require educators to reflect on this television genre and to work with it in schools. In addition, students are consumers of these programmes, thereby reinforcing the idea of the importance of introducing such programmes in our classrooms as an object of study. In this article a model of analysis of reality television will be presented for use in the classroom. This model of analysis intends to include the dimensions that define media competence: language; technology; interaction processes; production and dissemination processes; ideology and values; and aesthetics. A brief analysis of a Spanish talent show based on these six dimensions will be also presented in this article, sampling the questions included in the model of analysis.

**Keywords:** reality TV, media education, media competence, model of analysis, talent show.

### 1. Introduction

#### *A brief history of Reality TV*

Although there is no consensus on the origins of Reality TV, many researchers consider that this phenomenon has a long history. B. León (León, 2009: 16) explains that precursors of this type of programme can be found as far back as the 40s and 50s on some US networks. As examples, León (León, 2009: 16) mentions the programme *Candid Camera*, where people's reactions to difficult situations were recorded in streets; *Original Amateur Hour*, where amateur artists competed for a prize and viewers voted for the winner; or a similar programme called *Talent Scouts*. In Europe precursors of these types of programmes can be found in the 1970s television with the documentary series *Seven Up!* (Granada Television). This programme was based on following the lives of fourteen British children every seven years (León, 2009: 16).

Two programmes that are regarded as the main precursors or in fact as the first real reality shows in television history are: *An American family*, a documentary series broadcasted in 1973 on a free-to-air US public network; and *The Family*, a very similar programme broadcasted by the BBC in the UK. In *An American Family*, the lives of a middle class family were recorded daily for nine months and during its broadcast viewers witnessed the parents' separation and the son's announcement of his homosexuality (Maestro, 2005). A year later the BBC broadcasted a similar programme called *The Family*, where cameras followed *The Wilkins*, a working class family of six members.

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Throughout the 80s several reality TV programmes emerged, thereby extending their general presence on screen and offering a variety of formats and contents related to this genre. Amongst all of this what could be found were television versions of the tabloid papers; home videos family entertainment programmes; talk shows (including the famous Jerry Springer Show); or programmes about real life accidents and crimes, such as *Crimewatch* (BBC), and *Cops*, (Fox) (León, 2009: 17). However, it is from the 1990 onwards when reality television is seen to make a real impact on television viewing and when its greatest success could be seen with some of the highest audience shares in many countries. During this time one of the first to conquer audience share was *The Real World* (MTV). In 1997 Strix produced *Expedition Robinson* which became a huge success. The story was based on the survival of a group of people stranded on a Pacific island in which participants had to compete with each other to be able to continue in the programme (Maestro, 2005). This was the beginning of the global expansion of reality shows. In 1999 Endemol premiered *Big Brother*, which is undoubtedly one of the most watched TV programmes in the world and in television history. In 2000, *Survivors* was broadcasted by CBS in the USA with a similar platform to that of *Expedition Robinson*, and in 2001 *Operación Triunfo*, a Spanish produced talent show, achieved great success among viewers and was subsequently exported to many countries. Nowadays, Reality TV still fills the television programme schedules of many channels. With ever-changing formats and contents, along with "thematic" channels and other programme types being influenced by reality TV contents, it can be said that reality television continues to evolve and dominate the television world.

Reality TV programmes mix and match and new programmes tend to emerge from these combinations. Consequently, experts talk about the hybrid nature of reality television in addition to various other terms that are also used to refer to these types of programmes. Authors such as A. Baladrón and J.C. Losada (Baladrón, Losada, 2012: 53) state that, more than a genre, Reality TV is a container that includes a variety of genres and formats. Within this variety, the following can be mentioned: tabloid talk shows – programmes where ordinary people talk about their lives with a presenter and usually with a live audience in the studio. Docu-soap or docu-shows – programmes where the lives of ordinary or famous people based around particular situations, events, etc., are followed and recorded; within this category, the so called coaching shows or makeovers can be also included – these programmes entail the following and recording of people with a particular problem that requires the intervention of a specialist. Infotainment, programmes involving a mix of news and humour. Reality games a format that includes different types of programmes such as cohabitation reality shows, survival reality shows, talent shows, dating shows, celebrity shows, strategy or activity-orientated shows, etc.

Reality TV is constantly evolving and one of the consequences of this is the appearance of so-called "Structured Reality TV". Structured Reality TV is understood to be any TV show that incorporates both elements of drama and reality programming. Producers work with a cast of real people together with scripted stories. The series feature real people who talk naturally, but who are put into situations that are pre-arranged by the producers. J. Bignell (Bignell, 2014: 108) explains that recent reality television programmes, talent shows, dating shows, makeover and coaching shows, are highly structured.

## 2. Materials and methods

### *A proposal of a model of analysis*

After this brief overview of the history of reality shows, this section will present a model of analysis that can be used in the classroom in order to promote reflection and discussion with students about the Reality TV phenomenon. As C. Marta (Marta, 2008: 109) stated, television messages can be negative or positive depending on the use and consumption made by receptors, hence the importance of developing an adequate media competence. A research project conducted by seventeen universities in Spain between 2005 and 2010 with the objective of assessing the level of media competence among the general public there, showed media education to be necessary since participants demonstrated a lack understanding of media culture. Before carrying out this research, 50 renowned Spanish and foreign experts in Media Literacy defined what should be understood by media competence presenting a proposal which focused on six major dimensions: language; technology; interaction processes; production and dissemination processes; ideology and values; and aesthetics. Each one of them was structured in two areas; analysis and creation (Ferrés, Piscitelli, 2012).

These dimensions and indicators should be considered when attempting to introduce any proposals for media literacy education in schools and classrooms and a holistic, flexible and ludic approach should be adopted when teaching about the media. It should be holistic because any media literacy project should consider all dimensions, applying two areas to each: analysis and creation. As Ferrés and Piscitelli (Ferrés, Piscitelli, 2012: 77) say, “a person must develop media literacy by interacting in a critical way with the messages produced by others, and must also be capable of producing and disseminating his or her own messages”.

Flexibility is necessary as proposals must be tailored to the students and the educational context, and also due to the constantly evolving nature of the media. Lastly, media literacy proposals should follow a ludic approach; media must be studied in an active, participative and enjoyable manner in order to encourage meaningful learning within the context of a participatory culture (Jenkins et al., 2009).

Taking into account these six dimensions and indicators, the following analysis model has been developed in order to study reality shows:

#### *Languages*

1. Analysis of the audiovisual language codes (colours, shots, camera angles, camera movements, shapes, music, lighting, etc.) and the narrative structure within the gender conventions of Reality TV, in order to understand the values and messages conveyed.

#### *Technology*

2. An insight into a number of technological developments in television as well as some technological aspects of Reality TV.
3. An analysis of the transmedia communication strategies of the reality show and its presence in social media, and the capacity to interact in these hypermedia, transmedia and multimodal environments.

#### *Production and dissemination processes*

4. Research into who is behind the reality show in question: media corporations, TV channels, etc.

5. Research into programing techniques and broadcasting mechanisms of the reality show (casting, profits, workers' conditions, participants' conditions, advertising, audience share, etc.).

#### *Interaction processes*

6. An analysis of our own interaction with reality: why we watch it, why we like it, what we feel and think when we watch it.

7. An analysis of the reality show's target audience; why it is popular and what it transmits to audiences (satisfaction of the senses and emotions, cognitive stimulation, aesthetic and cultural interest, etc.).

8. An understanding of the cognitive effects of emotions.

#### *Ideology and values*

9. Analysis of the representation of the world the reality show projects, the social groups represented, the values transmitted and the stereotypes that are reproduced or contradicted.

#### *Aesthetics*

10. An analysis of how audiovisual language codes are combined to give the reality a particular “shape”, in order to understand the values and messages conveyed.

These ten questions could help us classroom-based research into reality shows. Students could choose the reality programme they wish to analyse. They could work in groups deciding on the questions they want to investigate and conduct their research process. Debates could be held in groups or among all members of the class. Experts and people involved in reality shows and media, including contestants, could be invited to the classroom and a visit to a reality television studio or to a location of a reality show could be also organized. On the other hand, creative processes should also form part of Reality TV research proposal. For example, students could role play the production of a reality show, adopting decisions for all aspects of the programme and its underlying processes. The only condition would be to cross stereotypes and maintain respect for democratic values and human rights. In the creation process, all the six dimensions should be approached, thereby providing a deeper understanding and knowledge based on analysis and enhanced media skills.

In this study a content analysis methodology will be used based on the proposed analysis model. The intention is to show a sample of the analysis of a Spanish talent show and the debates that could take place in any Primary or Secondary-level classroom.

#### 4. Discussion

##### *Characteristics and critical views of Reality TV*

Despite the diversity of reality shows, they tend to share certain common characteristics.

Among them we can highlight the following: 1) The objective is audience entertainment; 2) Intention of showing a scenario of reality; 3) The role of "ordinary" and anonymous people; 4) There are no trained actors; 5) Exposure of privacy; 6) Seeking to get viewers' empathy with the participants; 7) High profit margins; 8) Possibility of spin-off TV programmes; 9) Mixture of genres; 10) Key role of the presenter; 11) Spectacularization of information; 12) Long duration; 13) Seeking to arouse emotions of viewers; 14) Possibility of viewer interaction.

A. Peris (Peris, 2009) explains that reality TV is based on three myths: the myth of transparency, the myth of proximity and the myth of participation. According to Peris (Peris, 2009: 50), the myth of transparency has to do with the search for hypervisibility, to see and show everything, assuming that those images you see are real. The myth of proximity refers to the exhibition of intimacy, audiences become not only voyeurs, but they also end up identifying themselves with the protagonists of these programmes. And finally, the myth of participation has to do with viewers' interaction and influence on what happens in the programme, even though this power of participation is, for Peris (Peris, 2009: 54), more symbolic than real and effective. The "tight interactivity", as A. Hill (Hill, 2014: 119) calls it, is created by public auditions, by voting and/or by participating in social media and is a marketing strategy aimed at maintaining audience engagement. A. Hill explains this is attained, particularly in the case of talent shows, by offering a wide range of sensory and performative experiences. Recalling other authors, A. Hill (Hill, 2014: 120) stresses the fantasy of empowerment generated by reality programmes through participation in these kind of experiences.

These myths relate to some of the criticism of these programmes. Since the first realities were broadcasted they have had detractors and they have been subjected to different types of accusations and criticism. The main aspect of these programmes to be questioned is the term reality TV itself because it is considered that what these programmes offer is a constructed, manipulated and distorted reality. There are several issues that support this assertion. The first aspect has to do with the selection of participants, since many consider that the "ordinary" people who try to become protagonists on these programmes are carefully chosen based on how well their personality traits can work for the programme and, in most cases they are not representative of most people in society (León, 2009: 20). Psychologists involved in this selection processes affirm that, through the interviews and tests participants have to go through, they can predict how a candidate will perform under certain circumstances, even though the producer of the programme has the final say in the selection process (Osorio, Hernandez, 2012). For many, the simple fact of wanting to participate in these programmes shows certain characteristics of personality. Ontiveros, director of Big Brother in Spain, stated in the documentary *Estás nominado: cuando la realidad supera la ficción* (You are nominated: when reality overcomes fiction) (Martín, Catalán, 2005) that people who go to these castings and want to participate in these programmes exposing their lives to the public are usually exhibitionists and vain.

Another aspect that points to this false appearance of reality is the existence of a script, previously agreed storylines that turn reality into fiction. Reality shows are created by scriptwriters and edited in order to match their objectives, making big profits being one of them. As Cubillo, scriptwriter of *La casa de tu vida* (Spanish cohabitation reality show from Endemol productions aired from 2004 to 2007), stated in the above-mentioned documentary, producers of reality TV look for emotions (love, humour and hatred) and, like in classical narrative, they want a villain, a princess and a clown. C. Squires states that, of course, in reality television, the "cast members" are "real" people and the producers and editors work their video magic to reconfigure scenes, change the timing of events, and leak comments to participants to spark controversy just as much as they choose participants in terms of the entertainment roles they will fill – the villain, the vamp, the jock, the nerd (Squires, 2014: 268).

Although those responsible for these formats argue that what is broadcasted in these programmes is what actually happens, without any direction and script, some critical voices challenge these statements (Osorio and Hernandez, 2012). Furthermore, and as mentioned previously, in recent Structured Reality TV programmes the existence of a script is not questioned, despite the fact that both the producers' intention and the audience's perception is that of a realistic story. N. Williams-Burnett, H. Skinner and J. Fallon (Williams-Burnett et al., 2016: 10-11)

explain that Reality TV programmes aim to offer a more realistic portrait of people and places than fictionalized drama or scripted documentaries and many audiences seek authenticity in Reality TV programmes. However, these objectives authenticity and realism can also claim to be present in Structured Reality TV shows.

In addition to casting processes and scripts, another issue that sustains the arguments of a false reality are the conditions, contexts and situations the participants face. For example, in many reality shows based on cohabitation participants are shut away from society having to share their lives with strangers 24 hours a day for months. This situation of isolation and confinement gives rise to behaviour that would not take place in a natural context. In most reality shows the element of competition also influences the participants' behaviour, as does the simple fact of knowing they are being recorded. As I. Ramonet (Ramonet, 2003: 93-94) states and exemplifies, drama is inherent in the fact of being in front of a camera, all behaviour is affected by its presence. In the above-mentioned documentary, a member of the recording team of the Docu-series, *Caesars 24*, aired on a US network, explained that participants in this programme ended up acting in a television way because they aware that something more 'exciting' than normal life was expected from them, so they never behaved naturally, they were always an exaggerated version of themselves.

The values that these programmes reflect also have been criticized. Detractors highlight the morbid aspects of these programmes and people's exhibition of private facets of their lives. Reality TV has been changing, mixing formats and contents to attract audiences and some reality shows have taken sensationalism and morbidity to the limit with, what could be considered, aggressive and distasteful contents (León, 2009: 18).

The culture of success and immediacy, quick fame and the fast changes have been also questioned. For many scholars these programmes clearly contribute to the reproduction of dominant neoliberal values, such as consumerism, individualism and meritocracy (Oliva, 2009: 46). Samples of these dominant values and discourses are: presenting television as an agent that helps to improve citizens' lives through acting as a replacement for institutions and public administrations; engaging with social issues in sensationalist, frivolous, simplistic and superficial ways; reducing people's problems, changes, failures and triumphs to their individual talent and effort ignoring social contexts and conditions; associating people's life changes and improvements with consumerism and the acquisition of consumer goods; etc. (Oliva, 2009: 45). G. Redden explains that "reality TV is neoliberal, not in the sense that every aspect or variant of it can be explained through recourse to the concept, but that neoliberal logic is evident in both the main recurring textual features of reality programming and in the material conditions of their production. (Redden, 2018: 2).

Specific examples of this critical analysis can be found in McMurria's research into the programme, *Extreme Makeover: Home Edition* (ABC). Here, a team of designers rebuild someone's home in seven days. He examines how serious social problems such as housing, health, education, income, etc. are presented in these types of programmes which he terms Good Samaritan shows. McMurria (2008) states that the programme *Extreme Makeover: Home Edition* reinforces the neo-liberal principles of privatization and individual responsibility without highlighting social inequalities or racial problems that exist in the US. This programme presents families which meet the neoliberal ideal of citizen and that do not complain about long working hours, low wages or lack of access to healthcare. Neoliberal solutions to their problems are offered to them thanks to the help of corporations. Thus the programme gives publicity to corporations which present themselves to the audience/consumer as being concerned and involved in improving citizens' lives through their corporate social responsibility.

G. Redden also offers examples of his claims in relation to a number of reality programmes such as makeovers, reality games or talent shows. Concerning makeovers, Redden explains that these programmes project the idea of consumption as the solution to everyone's problems, changing people's lives from worthless to valuable. Reality games are also an example of the way neoliberal values related to competition and teamwork are projected and legitimized. As G. Redden (Redden, 2018: 9) explains, participants are forced to cooperate, yet at the same time have to compete against one another. Cooperation is understood as what "I" can obtain for my own benefit rather than what "we" can contribute to the collective aims. Finally, talent shows, such as the one analysed in the final section of this article, are a further example of neoliberal rationalities; indeed, the key message transmitted by these programmes is that 'everyone can make it', regardless of their

socioeconomic condition. G. Redden believes that “they only need to pull themselves up by their bootstraps, finding agency in the form of personal qualities that are brought out through pure motivation” (Redden, 2018: 10).

Together with the analysis of neoliberal values reflected in Reality TV programmes, researchers have also examined gender, class and race biased messages. A number of studies agree that many of these programmes project a sexist image of women, implicit and explicit racism and discriminatory visions of the working classes. For example, in a discussion of makeover shows such as *The Swan*, A. Press (Press, 2014: 210) draws attention to the fact that this programme highlights the importance of appearance to women in general and particularly the working class, and how makeovers are a means to achieving their life goals. For A. Press, in other programmes, such as *Wife Swap*, middle-class standards concerning marital relationships or parenting are privileged over working class ones, which are often criticized. She also analyses the programme *Jersey Shore* as an example of how ‘lower-class’ and non-white ‘ethnic’ sexuality is often depicted in a more explicit manner than in the case of middle class people.

On the other hand, C. Squires (Squires, 2014: 264) gives an interesting insight into racial stereotypes in Reality TV, claiming that these programmes are an example of post-racial assumptions in the USA and, according to neoliberal postulations of market individualism, show an image of a multicultural nation where race and ethnicity are reduced to individual choices. In reference to the programme *Top model*, she states that “celebrated as authentic and “keeping it real” one moment and accused of squandering their chances to succeed at another, reality television participants who are not white and middle class have to navigate an ever-changing minefield, it would seem, to stay “authentic” in the eyes of the show” (Squires, 2014: 275).

For C. Squires (Squires, 2014: 278), racial conflict and biological assumptions about racial identities are dominant discourses in reality shows.

Finally, one of the most criticized aspects of reality TV has been the production processes and the aim to make high profits at any cost. This genre has been described as McTele for its production mechanisms. V. Sampedro (Sampedro, 2002: 29) considers that McTele responds to the demands of a commercialized audience and Cubells understands that reality TV is just part of low cost television (Cubells, 2013: 52, 53). In the dominant business model of television the objective is to be profitable. Even scripted reality programmes are less expensive than other formats such as soap operas (Patie, 2016: 444). Producers see reality shows as profitable due to their low production costs, involving limited studio equipment and the absence of professional actors, in addition to the possibility of feeding other programmes with the reality contents. V. Sampedro (Sampedro, 2002: 35-36) gives a clear description of the reasons why reality shows like *Big Brother* or *Fame Academy* are examples of McTele. He refers to the working conditions of employees in these programmes, abusive contracts for the participants or the way these programmes are legitimized based on quantitative criteria such as audience ratings, broadcasting hours, etc. As G. Redden says: “Although talent show and gamedoc participants often have to give up paid work for filming, normally classified as “contestants” and not labour, they are rarely paid more than a stipend or accorded employment protections... But these are also the conditions of reality TV production workers, most of whom are in precarious below-the-line employment in one the least unionized but most profitable of television sectors” (Redden, 2018: 13).

F. Tucho (Tucho, 2007) also refers to the exploitation of workers and the commodification of the participants in these programmes. These participants are not only humiliated in front of the cameras, but are also treated as objects, exploited and discarded when they are no longer profitable.

Reality TV is also profitable because of the broad and diverse audience it attracts, the vast amount of advertising it generates and the multiple lines of business these programmes open up (Peris, 2009: 54; Tucho, 2007: 92). M. Ganzabal (Ganzabal, 2009: 90) refers to the lines of business created by the reality *Fame Academy* such as galas, records, films/DVDs, tours/concerts, official magazine, Internet connections, calls and messages, downloading tunes, multiple merchandizing, etc. A. Hill (Hill, 2014: 118) posits that reality show production companies have grown into powerful international businesses that sell the format to networks, broadcasters, and cable channels, which in turn are able to reduce their financial risks by acquiring shows with a proven track record rather than creating new ideas.

After presenting all these critical views it is imperative that we mention Dehnart’s perspective. Dehnart is an American TV critic who has spent years studying the phenomenon of

Reality TV. At a conference in March 2013, Dehnart defended that people's lives are interesting and we can learn a lot from them. For Dehnart, this notion can be found in every one of the reality shows. Such views, in addition to the critical views already presented, reinforce the idea of the importance of introducing an analysis of these programmes in the curriculum and in the classrooms. Any media product can be a source of learning when students unravel the meanings conveyed through its various forms of representation. In addition, reality TV is consumed by a young audience and therefore should be an object of study in schools. If we want to educate citizens to be capable of critically analysing the media culture that surrounds them, media products themselves must be studied in schools and the experience of creating their own media products should be offered to students.

## 5. Results

### *An analysis of a Spanish talent show*

Following the Collins Dictionary of English “a talent show, talent competition, or talent contest is a show where ordinary people perform an act on stage, usually in order to try to win a prize for the best performance.” These programmes combine different elements of several Reality TV formats. Close interpersonal coexistence within the context of a contest, as in many reality game shows; observation and judgment of people, as in the case of docu-soaps; and transformation experiences, as in makeovers (Redden, 2018). A. Hill points out that “as with so many physical or vocal performances in reality talent shows, it is not so much the performer’s technical skill or level of professionalism that is at stake but their ability to express something that feels authentic, to move us in some way” (Hill, 2014: 124).

Since the 9<sup>th</sup> of September of 2014 to the 21<sup>st</sup> of December 2015 the Spanish channel Telecinco (a private Spanish channel), which belongs to Mediaset España, aired a talent show called *Pequeños Gigantes* (*Little Giants*) (Pequeños., 2014-2015). In this show, young talented children (from 4 to 12 years old) competed in five teams, called “pandillas” (gangs), of four in front of a jury. They competed by singing, acting, dancing, but also gave individual performances and five celebrity coaches supported them.

This programme was produced by La Competencia Producciones and it was an adaptation of the homonymous Mexican format that started in 2011 in Canal de las Estrellas (Televisa). Many similar programmes have been shown and continue to be aired on various Spanish channels and in a number of countries. *Pequeños Gigantes* debuted with a 25.1 % audience share, topping audience ratings, and its first season ended with a 23.3 % audience share, over three million viewers, and a 22 % in commercial target. In its second season, the number of candidates participating in the casting processes doubled, but the audience share was lower than in the first season, even though it still reached 15.7 % with more than two million spectators. The programme also had a huge following on social media, reaching 80 % of the social share in Spain with more than 115,000 comments that made the hashtag #pequenosgigantes trending topic, with 90,000 followers on Facebook and 12,000 followers on Twitter. It was, undoubtedly, a popular programme watched by many families.

The programme we have analysed the last one of the first season, being the seventh gala showed on the 22<sup>nd</sup> of November 2014. This programme is available online so it can be watched on demand (Pequeños., 2014). It should be noted that this particular end-of-season programme has some peculiarities in comparison with previous programmes from this talent show. For instance, there were no performances by ‘gangs’ but only individual performances and the performers were those same twenty one who had competed in the last seven programmes in the “gangs”. They competed in three categories: singing, dancing and ‘talent’ (the youngest kids performing in different acts). The godfathers/godmothers were not present. The programme was structured in three stages: stage 1 – five participants from each category competed and the jury chose three of them to go through; stage 2 – three participants from each category competed and two went through; stage 3 – the best singer, dancer and best “talent” kid won the competition along with entry tickets to the attraction park Portaventura as the prize. The presenter, J. Vázquez, is a well-known Spanish TV presenter, actor, and singer; he has been the presenter on several reality shows on Telecinco in recent years. The jury was made up of the Spanish comedian, J. Cadaval; the Spanish singer, actress and reality show *X-Factor* finalist, A. Fernández; and the Spanish singer and composer, Melody, who started her music career when she was ten years of age and has participated in TV programmes from that age. The contesters in this programme were all ethnically

white Spanish kids, with ages ranging from four to twelve years of age. The programme had a live studio audience. Programme duration was two hours and seventeen minutes.

### *Language*

1. Analysis of the audiovisual language codes (colours, shots, camera angles, camera movements, shapes, music, lighting, etc.) and the narrative structure within the gender conventions of Reality TV, in order to understand the values and messages conveyed.

The audio-visual codes, structure and narrative of this programme could be analysed in the classroom with the objective of discovering what meanings are communicated. As was explained at the beginning of this section, this programme had three stages which were announced at the beginning of the programme. The main sections of the programme were the presenter's introduction of what we are going to see; the jury and contestants in the studio; flashbacks of the contestants' training moments and testimonies in a different scenario; the contestants' exhibitions in the TV studio; the jury's comments, assessment and selection; words of consolation to the participants who lost; talk moments and interviews between invited artists and contestants; and the grand finale – the prize being presented to the competition winners. Together with this explicit structure, the programme has a particular narrative as many other talent shows do. This narrative helps us to identify this type of TV format and genre, give sense to the story and reinforces some of the characteristics of reality shows that we have mentioned before. The narrative of this talent show follows the gender conventions of entertainment programmes with identifiable characteristics of reality programmes, musical programmes and TV game shows. This shows the hybrid nature of this genre which borrows aspects from a number of fictional and factual TV formats, as well as drama series and documentaries. As G. Redden explains, "the talent show combines familiar reality elements: the immersive interpersonal contest of the gamedoc, the docu-soap concern with observing and judging people, and the before–after personal transformation narrative of the makeover. Everything that can be said to articulate neoliberal rationalities around work, welfare, and fate in those subgenres applies, but in a heightened form that emphasizes opportunity and overcoming" (Redden, 2018: 10).

What is of interest here would be to analyse fragments of these sections in the classroom examining how this narrative aims to arouse the spectators' emotions and empathy with the participants, creating a sense of improvisation and scenario of reality, and at the same time the illusion of interaction through audience participation in intensive sensorial experiences.

Audiovisual codes such as the chosen music for each section, the use of different shots, colours, etc. can be also analysed in terms of their meanings. For example, if colours were to be examined, blue, yellow and red would appear as the dominant ones, which may help to transmit sensations such as greatness, trust, action, passion, happiness or enjoyment. We can also pay attention to the lighting, observing the various spotlights on stage, the use of warm, bright or dim light at various phases of the show, etc. As with colours, lighting helps to generate different sensations such as intrigue, sadness, cosiness, thrills and excitement, as well as focusing our attention on specific elements of the set. If we observe the predominant shapes on the stage and various sets, we can see that they are mainly circular and square, which could transmit meanings of perfection and sturdiness. In turn, music can create different effects such as expectation and intrigue when announcing the winners, whilst more melodious or melancholy music can coincide with the words of consolation directed at the losers. If we focus on the different types of shots, it is interesting to observe the abrupt changes, from long and medium to close up shots and vice versa.

These quick changes create a sense of movement, heightening the sensation of drama and emotionally charged messages. Extreme close up shots with pan camera movements are used when the selection process is taking place, focusing on each of the contestants' faces to increase our empathy and emotional attachment to them. Long and high angle shots are used when contestants go on stage, creating a sensation of grandiosity and empowering the viewer. Medium and low angle shots are often used when the jury is selecting the winners or during the contestants' testimony scenes. These types of shots lend importance and weight to the members of the jury as well as to the contestants, and their presence on the screen creates a sense of dominance amongst viewers.

### *Technology*

2. An insight into a number of technological developments in television as well as some technological aspects of Reality TV.

3. An analysis of the transmedia communication strategies of the reality show and its presence in social media, and the capacity to interact in these hypermedia, transmedia and multimodal environments.

Most of our students are ‘digital natives’ since they were born in the digital age and they have grown up using the Internet, computers and mobile devices. However, this is a controversial concept and has recently been dismissed as a myth. Researchers are demonstrating that these ‘digital natives’ may use many technological devices but they are not able to use them in an effective, efficient and especially in a critical manner. P. Kirschner and P. De Bruyckere ([Kirschner, De Bruyckere 2017](#)) mention a number of research studies that show that their knowledge of technology is not deep and is often limited to basic office skills, browsing the Internet and using popular social media. It could therefore be interesting for our students to consider some key technological developments in television (Digital TV, High Definition TV, LED TV, Smart TV, OLED TV, Video on demand, etc.) and the technological aspects involved in the production of a reality show (camcorders, robotic cameras, editing software, etc.). Inviting experts to the classroom or visiting a TV studio would be a good way of learning about these things. Understanding the role of technology in our society and our lives, together with its economic, political, cultural implications and effects, is fundamental to foment critical thinkers rather than a mere passive use of technology.

In this sense, it is also important to help our students to effectively interact in multimodal, transmedia and hypermedia environments, enabling them to create their own online content (for example, through podcasting or video-casting, managing technology for recording, editing and publishing their own content). It would be also interesting to analyse the programme’s website as well as its presence in social media such as Facebook and Twitter in the classroom. These virtual communities could be examined, stimulating classroom debate regarding their members, their messages in the community and learning how to interact and communicate when they use social media. These aspects could easily be connected with the following two dimensions of media competence.

*Production and dissemination processes*

4. Research into who is behind the reality show in question: media corporations, TV channels, etc.

5. Research into programing techniques and broadcasting mechanisms of the reality show (casting, profits, workers’ conditions, participants’ conditions, advertising, audience share, etc.).

The first stage of this section could consist of an analysis of the talent show production company. As stated previously, it is produced by La Competencia Producciones. This is an independent Spanish audiovisual company created in 2011, which specializes in entertainment TV programmes and films. In its early days, La Competencia signed a contract with FremantleMedia. This is a British subsidiary of the international television content, production and distribution of the RTL Group of Bertelsmann, which is the largest television, radio and production company in Europe. In 2013 they signed with Televisa, a Mexican media corporation and they are currently looking for a European partner. Mediaset is one of La Competencia’s main clients. Mediaset is an Italian media corporation founded by S. Berlusconi. Its subsidiary company in Spain is Mediaset España, which owns TV channels, such as Telecinco, that broadcasted this talent show, radio stations, advertising agencies and publishing companies, etc. Researching the corporations behind this programme and social media companies is important if we wish to understand the role of media corporations in the world and the financial and political aspects of media production; including the power they yield, the market concentration of the sector, and their connections with politicians, banks, financial companies and other large corporations, etc. As G. Redden says:

“A starting point for understanding the ‘neo-liberalization’ of genres is acknowledging widespread restructuring of media systems themselves through neoliberal principles of privatization, deregulation, liberalization, and globalization. These reforms have effected greater commercial logic,..., such that management imperatives for profit dominate over other values in media production, journalism, and programing ...that reality TV is part of a shift toward ‘constructive’ media industries—ones less concerned with representing social life as it exists beyond media than with constructing media content directly in their own commercial interests” ([Redden, 2018: 12-13](#)).

In relation to the production processes, we could try to determine the cost of this talent show. Searching through the Internet we can find different sites which give information about this

programme. For example, in one of these sites\* we can discover that the cost of this talent show was around 300,000 euros per week. It is clear that despite the high costs involved, it was a profitable venture as a second season followed the first. It would be interesting to analyse in the classroom the revenue sources of the programme such as sponsors (the attraction park Portaventura), advertisements, programmes that feed off this talent show, merchandizing and products, website advertising, audience share and social share profits, etc. It would be also interesting to invite an expert to the classroom who could provide an insight into aspects of Reality TV production, such as filming and editing strategies including the shooting script, frankenbiting, etc. Inviting contestants would be also a revealing experience as they could shed light on the casting process, the filming and editing, the script, their participation conditions and contracts, etc. In relation to this, it would be also useful to learn about media regulation and about child protection legislation in Spain and other countries.

#### *Interaction processes*

6. An analysis of our own interaction with reality: why we watch it, why we like it, what we feel and think when we watch it.

7. An analysis of the reality show's target audience; why it is popular and what it transmits to audiences (satisfaction of the senses and emotions, cognitive stimulation, aesthetic and cultural interest, etc.).

8. An understanding of the cognitive effects of emotions.

The way audiences and we as spectators interact with this programme should be analysed in the classroom. This programme had a lot of viewers and a high percentage share of the audience figures, so we should try to understand the reasons behind its success and what viewers like about this programme. We could begin our analysis by searching for information on the Internet about the show's audience share and social media statistics. We could also analyse the ways the audience participate in the programme, including live crowds, social media users, home audiences watching the televised show, etc. (Hill, 2017: 2). These modes of participation will help us to understand the ways producers create experiences that increase audience engagement. Many of these experiences are not only related to these forms of participation, but also to intensifying the audience's emotional bond with the show, generating a range of sensations.

We must keep in mind that this talent show was a family programme which attracts great variety in the type of audience that tunes in. It could be insightful to interview family members, friends, schoolchildren, etc. and ask them if they watched the programme and why they liked it. These analyses could help us to understand the emotions this programme provokes in us. The way we identify with the participants, how we like sharing their intimate moments when they express their feelings, fears, desires, etc. Emotional attachment and social affiliation maintain audience interest and loyalty to the programme (Lundy et al., 2008). Audiovisual codes are combined to play with our emotions, for instance and as we have said before, extreme close up shots with pan camera movements are used in the selection processes and, at the same time, we can hear a member of the jury saying: '...I am losing my voice because of so much emotion... I am talking with my heart... I do not want to end up crying...'. Other examples are the presenter's phrases like: '...emotion, nerves, laugh, this is *Little Giants*... they (the contestants) may be far away from you (live crowd and TV audiences) but they are close...' In relation to these comments, it is interesting to consider A. Hill's analysis of the Got to dance talent show:

"...when he performed his dance routine everyone was moved to tears; the studio audience, the presenter and judges, and viewers were invited to extend their own range of emotional engagement through responding to his dance... As with so many physical or vocal performances in reality talent shows, it is not so much the performer's technical skill or level of professionalism that is at stake but their ability to express something that feels authentic, to move us in some way" (Hill, 2014: 124).

Narration strategies used to create plots and suspense are other ingredients that make the talent show attractive and entertaining. As A. Blanco Maldonado (Blanco Maldonado, 2016) explains, in any talent show there are narrative structures, characters, specific contents and moments of climax with intense intrigue and suspense. For instance and as previously mentioned, the abrupt changes of shots and fast pace of the action in this talent show keep audience attention.

We must remember that, as J. Ferrés and A. Pisticelli (Ferrés, Pisticelli 2012: 78) state, media literacy education cannot ignore the emotional dimension of people's interactions with media. Therefore, any proposal related to media education cannot be based exclusively on the conscious processes of our interaction with media. Neuroscience is demonstrating the influence of emotional and unconscious processes in the conscious mind. Understanding this emotional dimension and all those aspects that influence our interaction with media must be part of our project to explore this talent show.

#### *Ideology and values*

9. Analysis of the representation of the world the reality show projects, the social groups represented, the values transmitted and the stereotypes that are reproduced or contradicted.

An important aspect to analyse in the classroom is the ideological meanings this programme carries. Here, we are referring to the stereotypes, values and counter-values represented in this programme. Many things can be examined. We could start by analysing our perceptions regarding authenticity and realism in this Reality TV show. This includes the way this sense of realism is created, for example, with the role of the presenter and the way he generates credibility saying phrases like: 'The programme is going to be very fast, with on the spot decisions, choosing, choosing, choosing... I give my word of honour that nothing in this interview is prepared... People are going to think that this is scripted...'

We could also analyse the values represented in the programme, for example, the notions of talent and effort, cooperation and competition, etc. We could read online interviews with the programme's producers or the comments made by the show's director regarding the values they wish to transmit to children (Formula..., 2019). Teamwork was one such value. This could be an issue for debate, considering whether these values of cooperation are perceivable or merely used to mask a competition based on the notions of winning and losing. We can examine some scenes throughout the programme, for example in the sessions when the coaches give their advice on how to improve their performance. It would be interesting to examine some of the dialogues between the instructor and one of the participants, in which the contestant stated that he did not mind not winning and the instructor was criticizing his attitude and telling him: '...that is not the right attitude.' The boy was not chosen in the first selection made by the jury and the presenter reminded him about what he had said during the coaching session.

We could also open debates on issues such as equal opportunities; the weight of our own skills, choices, efforts, the psychological self, and that of social forces in progress and success (Redden, 2018: 7); neoliberal discourses and the idea that anyone can be a success regardless of their socioeconomic situation and conditions (Redden, 2018).

Stereotypes should be also focus of our critical analysis debating, for example, about some of the gender-biased messages which are broadcasted. For example, debates could open up in the classroom if we were to examine some of the comments made in the programme regarding the female participants' physical aspects and their physical attractiveness. Such comments can help to reinforce sexism and define women as an object of desire. It is interesting to analyse how these girls take on the roles of adult women, the way they are dressed, their movements, gestures, etc. We could also focus on some specific scenes, for instance, when one of the contestants, a four-year-old boy, interviewed the famous Spanish singers, Los Chunguitos, and said things such as '...your sisters... why are they so beautiful and you are so ugly? You must introduce them to me one day... you talk as if you had chewing gum in your mouth ... Do you speak my language? It seems to me that you are speaking Chinese'. These comments made the live crowds laugh and were rewarded by the jury, but we could question them in the classroom. We should also examine the role each contestant played, analysing if it was gender-biased.

#### *Aesthetics*

10. An analysis of how audiovisual language codes are combined to give the reality a particular "shape", in order to understand the values and messages conveyed.

The way the audio-visual codes are combined to give an artistic and aesthetical unit to this audiovisual production should also be analysed in the classroom. We could consider whether the programme aesthetics are reminiscent of vaudeville, a music hall or a circus, as well as other considerations such as their ability to stimulate, originality and quality. We could examine the set, costumes, etc. and debate if they produce sensations of cheerfulness or positivism in us, etc. We could see that the aesthetics of the programme is very similar to other talent shows, it can boast of

a certain level of quality but not much in relation to originality. The idea of a great spectacle is the main aim of the aesthetics of the programme.

## 5. Conclusion

Reality TV is a media and social phenomenon characterized by the existence of a wide variety of programmes that respond to different formats and contents with different mixes and variations. These programmes are consumed by children and young audiences and therefore should be studied in the classroom. Through the proposed model of analysis teachers and students could have a list of questions to encourage discussion and critical analysis of such programmes, taking into account all aspects that help us acquire adequate skills in media competence. However, we cannot forget the creative aspects of media education. Therefore, this proposal of analysis should always be completed with proposals of creation. Our students could embark on creating their own reality show, bearing in mind the commitment to values that defend human rights, democracy and social justice, and that do not reproduce stereotypes. In this case we could start by asking: If you were a producer, which reality show would you create?

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## The Heritage of Yuri Lotman, Umberto Eco and Vladimir Propp in the Context of Media Literacy Education

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### Abstract

The material for this article was the works of V. Propp, Y. Lotman and U. Eco in the context of semiotic approaches and media educational opportunities. The author of the article fully agrees with U. Eco's opinion that modern society is unthinkable without (self) media education of a person, because in the near future our society will split into two – those who do without critical selection of received information in their contacts with the media, and those who are able to select and process information. At the same time, it is necessary to teach people to choose the most important and useful things, because if they do not learn to do so, access to all this information will be completely useless. Thus, the selection and processing/reasoning/analysis of media texts is the basis of media competence in the 21st century. Studying the media and virtual world requires knowledge and skills from different fields. In this context, the scientific heritage of V. Propp, Y. Lotman and U. Eco is truly inexhaustible and fits perfectly into the main spectrum of media education tasks, both at higher and secondary schools.

**Keywords:** Propp, Lotman, Eco, media texts, media literacy, students, school, university.

### 1. Introduction

In the pragmatic era of the 21st century, the importance of "classical" humanitarian knowledge is diminished not only by technocrats. On the one hand, "the notion that 'serious people' involved in the exact sciences – and even more so in the creation of new techniques – may be ignorant of the structural modeling of artistic and cultural objects (Lotman, 1992: 30), since they have, as they say, another "higher" mission, remains quite stable at the technocratic level. On the other hand, the most prominent characters in the media's close attention, apart from political leaders, are usually not genius scientists and cultural figures, but criminals (of course, not ordinary thieves, but more "vivid specimens" – serial killers, sexual maniacs, pedophiles, etc.) in conjunction with glamorous representatives of the show business. The latter become "experts" in the field of ethics and culture, whose views are mass replicated by television, radio, the press and the Internet.

This phenomenon in itself is not new: A.P. Chekhov described with irony in his brilliant story *First Class Passenger* (1886) the conversation between two outstanding, but unknown to the general public scientists – an engineer and an academician. With undisguised regret, the engineer who had recently won the first prize in a professional competition tells his vis-a-vis: "I could point out to you the many of my contemporaries, people of great talent and hard work, but who died in the unknown. All these Russian navigators, chemists, physicists, mechanics, farmers – are they

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popular? Are Russian artists, sculptors and literary people known to our educated masses? (...) and in parallel to these people I will bring you hundreds of all kinds of singers, acrobats and jesters, known even to little child" (Chekhov, 1886: 1145–1146).

Another thing is that this trend exactly noticed by A.P. Chekhov has become dominant today. The "media persons" have separated from the mass audience not only scientists, but also figures of "old-fashioned" art. At the same time, opinions are increasingly expressed about the usefulness and correctness of spontaneous education in the sphere of (media) culture (Razlogov, 2005: 69). And the results of this "spontaneity" have long been felt not only by the professors of media and art universities, who are forced to make a set of applicants who know almost nothing about the history of art, classical works of art and literature, but also by ordinary school teachers who try to somehow draw the attention of "computer-advanced" and "familiar with the media" schoolchildren to the existence of culture.

One of the most important tasks of media literacy education is to develop the ability of the audience to analyze media texts of different types and genres, including artistic ones. And here the works of outstanding scientists V.Y. Propp (1895–1970), Y.M. Lotman (1922–1993) and U. Eco (1932–2016), who have been studying the phenomenon of the text for many years, can provide invaluable assistance to the media educator. It is interesting that Y.M. Lotman had a chance to listen to lectures by V.Y. Propp and to talk to U. Eco many times. In addition to that, both Y. Lotman and U. Eco in their works repeatedly addressed to the research of V. Propp and highly appreciated them. There was also mutual respect between Y. Lotman and U. Eco, they understood the importance of each other's creativity. U. Eco wrote a preface to the English edition of works by Y. Lotman (Eco, 1996), and Y. Lotman – to the Russian edition of the famous Eco's novel *The Name of the Rose*. In his article about Umberto Eco Yuri Lotman, in particular, wrote that when they met in Italy, he asked him when he would come to the Soviet Union. "Only after you have my novel published," he replied (Lotman, 1989: 481). The novel *The Name of the Rose* was published in Russian before the collapse of the Soviet Union, but, unfortunately, U. Eco came to Russia after the death of Yuri Lotman ...

## 2. Materials and methods

The material for this article was the works of V. Propp, Y. Lotman and U. Eco in the context of semiotic approaches and media educational opportunities. Let's remind that the semiotic analysis of media texts is understood as the analysis of the language of signs and symbols; the given analysis is closely connected with the iconographic analysis. Semiotic Approach (Le decodage des medias) is based on semiotic theory of media, which is substantiated in the works of such media theorists of semiotic (structuralist) area as R. Barthes (Barthes, 1964), C. Metz (Metz, 1964), Y. Lotman (Lotman, 1992), U. Eco (Eco, 1960; 1976; 1998), etc.

## 3. Discussion and results

Y.M. Lotman rightly emphasized that "the text appears before us not as a realization of the message in any one language, but as a complex device that stores a variety of codes, capable of transforming the received messages and generating new ones, as an information generator with features of intellectual personality. In connection with this, there is a change in the perception of the attitude of the consumer and the text. Instead of the formula "the consumer deciphers the text" it is possible to be more precise – "the consumer communicates with the text". He comes into contact with the text. The process of deciphering the text becomes extremely complicated and loses its one-time and final character, approaching the familiar acts of semiotic communication of a person with another autonomous personality" (Lotman, 1992: 132).

Probably, we can agree that "all texts existing in the history of human culture – artistic and non-artistic – are divided into two groups: one of them seems to answer the question: "What is it? (or "How does it work?"), and the second is "How did it happen?" (Lotman, 1973). Lotman conventionally called the texts of the first group "plotless", and the second group "having a plot", precisely defining that "plotless texts affirm some order, regularity, and classification. (...). These texts are static in nature. If they describe movements, they are movements that are regularly and correctly repeated, always equal to themselves" (Loman, 1973).

This point of view of Y.M. Lotman practically coincides with V.P. Demin's reflections that the known detective characters – Sherlock Holmes, Hercule Poirot and Maigret – "figures rather conditional, calculatedly constructed for performance of the functions. The illusion of life arises as

our response to the feeling of their successful construction. (...). The famous Aristotle's phrase about drama, which is impossible without intrigue and possible without characters, nowhere is it more appropriate than in relation to the detective. The detective story is possible without detailed descriptions, without landscape beauties and memorable characteristics, without a deeply worked out social background and half-tone nuances in the dialogues. But without inventively developed intrigue – no" (Demin, 1977: 238).

It is clear that in the process of media literacy education of schoolchildren or students it is much easier (at least – at the first stage of training) to address to the media texts, which have stable structural codes, in other words, to the works, which have a pronounced fairytale, mythological basis, or the basis of the entertainment genre. Here, the best guides to the analysis of media texts can be found in works by V.Y. Propp, which clearly identify the main story situations and typology of characters in the fairy tale genre (Propp, 1998: 60–61). Our previous publications provided examples of the analysis of specific audiovisual media texts (Fedorov, 2008: 60–80; 2009: 4–13), based on the methodology of V.Y. Propp. The analysis of media texts and other mass genres, such as detective and thriller, is based on a similar principle (Bykov, 2010; Demin, 1977: 238; Eco, 1960: 52; Shklovsky, 1929: 142; Todorov, 1977: 49). And this type of analysis can also be successfully used in media pedagogy.

However, this analysis technology is no longer sufficient for more complex and genre-ambivalent media texts. "If Propp's method is oriented to calculate this single text-code from different texts, presenting them as a bundle of variants of one text, then Bakhtin's method (...) is opposite: not only different, but, which is especially important, mutually-translatable subtexts are singled out in a single text. The text reveals its internal conflict of interest. In Propp's description, the text gravitates towards panchronic equilibrium: precisely because the narrative texts are considered, it is especially noticeable that there is essentially no movement – there is only a fluctuation around some homeostatic norm (equilibrium – disturbance of equilibrium – restoration of equilibrium). In Bakhtin's analysis, the inevitability of movement, change, and destruction is hidden even in the statics of the text. Therefore, it is a subject even in cases where, it would seem, is far from the problems of the subject. According to Propp, the natural sphere for the text is a fairy tale, and according to Bakhtin, a novel and drama. (...) In any civilization we know in any detail, we encounter texts of very high complexity. In these conditions, a special role is played by the pragmatic attitude of the audience, which can activate the propp's or bakhtin's aspect in the same text" (Lotman, 1992: 152, 155).

At the same time, Lotman's viewpoint that the dialogue between the "author" and the "recipient" differs "not only by the commonality of the code of the two adjacent statements, but also by the presence of a certain common memory of the addressee and the addressee. The absence of this condition makes the text unencrypted. In this respect, we can say that any text is characterized not only by code and message, but also by orientation to a certain type of memory (the structure of memory and the nature of its filling)" (Lotman, 1992: 161). In our view, the decoding (perception with subsequent analysis) of a media text by the audience occurs in any case, regardless of "shared memory". The level of this "deciphering" is another matter. Moreover, the presence of shared memory between the recipient and the recipient does not guarantee that the author will be satisfied with the level or direction of interpretation of his text by the recipient. Whatever the depth of decoding a media text, the diversity and inconsistency of its interpretation by the audience is inevitable.

Moreover, the message appears to be an empty form, which can be attributed to a variety of meanings (Eco, 1998: 73). At the same time, the message acquires an aesthetic function when it is constructed in such a way that it turns out to be ambiguous and directed at itself, i.e. it tries to attract the attention of the addressee to the way it is constructed. Functions can coexist in one message, and usually in everyday language all of them are intertwined, while some one appears to be dominant. A message with an aesthetic function turns out to be ambiguous, first of all, in relation to the system of expectations, which is the code (Eco, 1998: 79).

As a consistent supporter of semiotic media theory, U. Eco gave his theoretical views in detail in a monographic folio, which has withstood (since 1968) many publications in different languages of the world. Russian translation of the book *Missing structure. Introduction to Semiology* was first published in 1998.

U. Eco argued that the key task of media literacy education should be to analyze media texts of different types and genres (Eco, 1998: 71–415), based on semiotic, structuralist approaches.

Structure, U. Eco wrote, is a way of doing things that I develop to be able to refer to different things in a similar way (Eco, 1998: 65), but on the other hand, structure is something that is not yet there. If it exists, if I have identified it, I only own a link in the chain that indicates to me that there are more elementary, more fundamental structures behind it (Eco, 1998: 327).

It seems that this paradox shows the essence of using semiotic media theory in media literacy education. This is why U. Eco is absolutely right, arguing that in an era when mass communication is often an instrument of the authorities exercising social control through the planning of messages, where it is impossible to change the ways of sending or the form of messages, it is always possible to change – in a kind of guerrilla way – the circumstances in which the addressees choose their own codes of reading (Echo, 1998: 415). Essentially, it clearly shows the mechanism of confrontation between the audience and the targeted ideological impact of media texts and attempts of media manipulation of human consciousness. Namely, the ability to independently interpret, critically evaluate media texts is the core of media competence, by which we understand the totality of its motives, knowledge, skills, and abilities of a person (indicators: motivational, contact, informational, perceptual, interpretative/assessment, practical activity, creative), which contribute to the selection, use, critical analysis, evaluation, creation, and transmission of media texts in various forms, forms, and genres, and analysis of complex processes of media functioning in society (Fedorov, 2007: 54).

Analysis of the media text is a kind of "decoding", if we assume that the code is a structure presented in the form of a model, which acts as a fundamental rule in the formation of a number of specific messages, which are thus able to be communicated. All codes can be compared on the basis of a common code that is simpler and more comprehensive (Eco, 1998: 67).

The number of variants of this kind of reading/interpretation code is great, and regardless of the professional and/or artistic level of the media text. That is, the message appears to be an empty form, which can be attributed to a variety of meanings (Eco, 1998: 73). However, of course, it should be remembered that the book *Finnegans Wake* (1939) is, of course, open to interpretation, but it is in no way possible to draw the theorem of Pierre de Fermat, or Woody Allen's complete filmography from it. This seems to be truism, but a fundamental mistake of irresponsible deconstructivists was to believe that you could do anything with the text. This is a blatant absurdity (Eco, 1998).

An important role in the process of perception/reading is played by the circumstances, the situation of the audience's contact with the media text. They influence both the meaning and function and the information component (Eco, 1998: 71–72). Therefore, we can say what a work can become, but never what it has become (Eco, 1998: 87).

In recent decades, in media literacy education, theoretical concepts (practical, semiotic, etc.) have become more and more popular, avoiding touching on the aesthetic sphere of media texts, considering it to be a secondary and irrelevant one for the society of pragmatists armed with information technologies. U. Eco does not rejected the aesthetic component in the semiotic theory of media, stressing that the message with an aesthetic function turns out to be ambiguous, above all, in relation to the system of expectations, which is the code (Eco, 1998: 79).

In this regard, there are two problems that can be considered separately, and at the same time they are closely related: (a) aesthetic communication is the experience of such communication that cannot be quantified or systematized structurally; b) and yet behind this experience there is something that, undoubtedly, should have a structure, and at all its levels, otherwise it would not be communication, but a purely reflexive response to the stimulus (Eco, 1998: 87).

U. Eco's semiotic approach to media literacy education in relation to works of art is based on a fair assertion that an artistic work is not reduced to a scheme or a series of schemes extracted from it, but a semiotic researcher (or a competent media reader/viewer/listener) drives media text into the scheme in order to understand the mechanisms that provide a wealth of readings and, therefore, the continuous giving meaning to the work of communication (Eco, 1998: 284).

At the same time, in the modern world, "elements of traditional aesthetics, such as play, subjectivity, personal origins, authorship, etc., are retreating before the actualization of mythological consciousness and the archetypal layer, which begins to actively program not only mass behavior, but even political history, not to mention art" (Khrenov, 2008: 30). This, in turn, actualizes the use in media literacy education of the methodology of analysis of folklore texts developed by V.Y. Propp (Propp, 1976; 1998), for example, for such works as the trilogy about Indiana Jones by S. Spielberg or "Avatar" (2009) by J. Cameron.

One of the stamps of the journalism in recent decades has been the "profound" reasoning that the Internet wets people from reading books and the press, and this, in turn, dramatically reduces the level of literacy of the population. Responding to such passages, Umberto Eco argued that the total orientation of the modern audience towards audiovisual, computer media texts does not lead to a decline in literacy at all, because the computer returns people to the Gutenberg galaxy, and those who graze at night on the Internet ... work in words. If a TV screen is a window into the world in images, the display is an ideal book where the world is expressed in words and divided into pages (Eco, 1998).

Indeed, in the Middle Ages, it was believed that the cathedral gave people everything they needed for both everyday and afterlife, and that books only distracted them from basic values and encouraged excessive awareness and unhealthy curiosity, – That is, 500 years ago, orthodoxy feared books as much as now they are afraid of computers and the Internet, while it is not necessary to oppose visual and verbal communication, but to improve both (Eco, 1998).

Moreover, U. Eco emphasized the new hypertextual possibilities that computer "quests" or Internet forums provide for modern man: in a hypertextual arrangement, even a detective story can have an open structure, and the reader can decide for himself whether he will be a butler murderer or someone instead of him, or even an investigator. This is not a new idea. Before the invention of the computer, poets and writers dreamed of a fully open text that readers could rewrite as they liked infinitely (Eco, 1998).

This has been a clear division in traditional society into those who produce and use culture; people who write and read books. Everything changes with the Internet. A new era of the independent publishing is opening up: anyone can write something with the recognition of a wide range of readers, and this is wonderful (Eco, 2007).

Similar processes take place in media literacy education as well. Thirty years ago, its full implementation required not only qualified media teachers and teaching aids (which were very few), but also cumbersome technical means (for example, filming equipment for filming and projection), etc.

Today's computer, internet, multimedia technologies give people unprecedented opportunities for effective independent media literacy education. Necessary teaching aids (designed for any age of the audience) and a monograph can be downloaded free of charge from electronic media literacy education libraries. Audiovisual and regular texts recorded on CDs, DVDs or other media can be purchased, rented and/or downloaded again from the Internet. Having "learned" theoretically and methodologically, one can create a media literacy education forum/blog, posting, for example, one's own media texts for prompt discussion (while engaging in virtual discussions, polemics with Internet users in different cities and countries)...

#### 4. Conclusion

U. Eco was convinced that modern society is unthinkable without (self) media literacy education of a person, since in the near future our society will split into two – or has already split into two – those who do without critical selection of the information they receive in their contacts with the media, and those who are able to select and process information (Eco, 1998). At the same time, it is necessary to teach people to choose the most important and useful things, because if they do not learn to do so, access to all this information will be completely useless (Eco, 2007). Thus, the selection and processing/reasoning/analysis of media texts is the basis of media competence in the 21st century.

Studying the media and virtual world requires knowledge and skills from different fields. In this context, the scientific heritage of V. Propp, Y. Lotman and U. Eco is inexhaustible and, in our opinion, fits perfectly into the main spectrum of media education tasks, both at higher and secondary schools.

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## Mediatization of Tourism: New Trends and Tourist Attraction in the Online Space

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### Abstract

The article deals with the characteristics of the media content of tourist orientation, presented in the online network space, analyzes the specifics of reflection and formation of tourist attractiveness in the media reality. The empirical base of the study was the results of the content analysis of the reviews of tourists posted on the Internet, as well as other sociological studies characterizing the attitude of consumers to different media. Digital media in modern conditions are among the most popular sources of information about tourist services and products. These trends are determined by the advantages of information placed in the online network space: relevance, versatility, interactivity, hypertextuality, multimedia, accessibility. The outcomes of the outlook for tourism advancement by the help of the media were also discussed. Tourism media, as well as the expansion flow and evolution regarding receiving and construction and increasing the information to respond to the key questions of the development of tourism industry, were studied such as infrastructure equipment and services and the potential of the tourist industry. The content of cyber media was found to be helpful in consolidating the issues and modes and practical cases of various tourist groups, as well as representing the expectations and interests of tourism industry consumers. The popularity of media content has created vast opportunities for creators and users of information including personalization of demands, flexible communication, and the feasibility of introducing characters by presenting in virtual online space about the time spent on holidays.

**Keywords:** tourist mediatization, cyberspace, media content, social networks, new media reality.

### 1. Introduction

Today, media plays an important role in the tourism industry. The information provided by tourists has made it possible to match the views and trends with the economic and political stability and tourist structures (Bahta, 2003). The absence or insufficiency of the presence of objects of tourist attraction in the media space is considered as a key barrier to the promotion of the territory and its attractions, increasing tourist flows.

Media-induced tourism, which includes visits to places associated with films, television programmes and literature, has become a growing phenomenon in the modern world (Iwashita, 2003). Music, movie, serials, animations, and commercial messages and cyberspace are among the effective media, developed for users of the desired location, including communication lines and deployment tools for tourists (McWha, Beeton, 2018). This is while a very special role is devoted to virtual media. Polls of tourists, blogs, and cybercafe pages have such benefits as platforms for transfer of unofficial content of information, as well as access to broader and operational

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communication, the speed of communication and flexibility for the users to load and set content (Kryukova et al 2016). Social networks act both as ground for making demand or offer by a tourist. Tourists have the highest authority to load information and present their expertise as assistant manufacturers and traders of this industry. Tourist companies also find a full understanding of users in real space and try to collaborate with users and expand the quality of their market strategy (Sigala, 2015).

Given the high level of influence of media sources on the Internet (Gálik, 2017; Gálik, Gáliková Tolnaiová, 2015) on the behavior of consumers of tourist services, the analysis of this content, its specificity becomes particularly relevant. It should be noted that scientific publications are mostly concentrated in the framework of issues related to the interests of tourism service providers: the formation and development of the image of the territory/ hotel, its promotion through social networks, blogs and other media resources (Leung et al, 2013). In this context, empirical studies highlighted that the use of virtual networks on the Internet and collaboration and exchange of information and diaries exchanged between users results in a higher flow rate of tourism (Vu et al, 2017). At the same time, the scientific literature emphasizes that the use of the media space of the Internet, interaction and exchange of tourist impressions is a much larger process than just the evaluation of tourist products. In this regard, of particular interest is the qualitative context of information, the specificity of the display and replication of elements of tourist attractiveness of territories and tourist sites in the online network space. The system of images, impressions and expectations in tourism among modern travelers is formed under the influence of fashion, prestige, visual images, visual and symbolic embodiment of social status in the implemented tourist product, its positioning in social and virtual communities. Scientific and practical interest is the analysis of characteristics, samples of tourist product displayed in the online network space.

## 2. Materials and methods

Purpose – research of new trends in tourism mediatization, analysis of the properties and functions of tourist information presented in the online network space, the specifics of representations and assessments of the tourist attractiveness of Russian territories in social networks.

In modern conditions, the online network space is a key factor in the formation of a new media reality, transforming the process of consumption and creation of information, its evaluation and perception. Mediatization of tourism in the context of this article is considered as a process of dissemination and improvement of means of obtaining, creation and replication of information on the provision of tourist services, recreation routes and features of travel, tourism infrastructure, capacity, etc. Of particular importance in modern conditions is the personal coloring of the text, marked as a personal or collective experience of receiving impressions.

One of the research methods is the content analysis of tourist reviews posted on the Internet. For the analysis were selected reviews devoted to the discussion of travel, tourism infrastructure and the potential of the Russian territories.

Content analysis as a method of qualitative and quantitative study of documents includes the search, registration and numerical processing of certain semantic units fixed in the set of documents, the interpretation of the data (Churasheva, 2007). In modern conditions, there has been a significant evolution of this method, which consists in expanding and refining its cognitive capabilities as a means not only to describe, but also a qualitatively new interpretation of the content of text data. Qualitative analysis of documents allows to expand and concretize the instrumental understanding of media text. In particular, to consider not only informative and informative blocks (practical information characterizing tourist objects in the place of stay), but also the valuable content of the review (appeal to specific values and needs); the ratio of information and emotional components of messages (Zhukova, 2008). The method of content analysis has significant advantages, providing the study of stereotypes and interests of the creators of texts, emotionally colored assessment of the domestic tourist product.

An additional source of information was the results of sociological studies characterizing the attitude of consumers to different media. Of particular interest were the estimates of respondents of tourist trips received on the Internet (blogs, reviews, social networks).

## 3. Discussion

Mediatization of modern tourism is considered today as a key area of research by many scientists (Iwashita, 2003). In particular, a number of studies have concluded that there are objective limitations to traditional media content, as the use of the Internet, magazines and brochures does not provide tourists with complete information (Bahta, 2003). It is proposed to use online social networking platforms (Vu et al, 2017) as alternative data sources for the formation of sustainable travel models. This approach allows us to provide greater coverage of the audience, and the development of media practice in the management of information impacts and promotion of the tourist experience (Jansson, 2002). This process will be facilitated by the rapid changes in the development of information and telecommunication technologies noted by many scientists (Meneses, Mominó, 2012), the high level of mobile phone and Whats App use among young people (Nawaila, Bicen, 2018; Shearer, 2010).

The need for pluralism regarding the presence of commercial industry in cyberspace involves new demands for media industry in the tourism industry. The commercial presence of websites is an important and sufficient condition for displaying the content of the tourist industry on important and popular social sites (Platov, Tarchokov, 2018). Special attention should be paid to research on the interaction of users of tourist social networks in cyberspace (Erstad et al, 2007). The results demonstrate different ways of perceiving and behaving on the Internet: Troll, activist, social critic, information seeker and secular person related to the purpose that users pursue when using media (Mkono, Tribe, 2016). Advanced social media tools have changed the way people communicate share content, interact, and collaborate (Ahmed et al, 2019).

Introducing and describing the tourist destinations in the virtual media space has an important role in shaping the tourists intention to choose the desired place to go on vacation. According to empirical research, the appeal to popular media, including music, films, television series, animation, advertising and social networks, induces an increase in tourist flow (McWha, Beeton, 2018). The information uploaded on the Internet, can be confirmed and solidified by presenting the samples. This information not only for choosing the tourist destination, but also for understanding the intellectual atmosphere of the community and the structural conditions of hospitality and accommodation of travelers has influenced the behavior of all tourists (Iwashita, 2006).

Modern studies emphasize that for the present the characteristic trend of photographic activity in cities (Giglio, 2019). As part of the scientific discussion on this issue, the point of view is of interest, according to which modern media initiate the "end of tourism". This thesis is associated with the fact that modern media culture implies a state of constant virtual mobility. Mediatization of tourism, maximum availability of information content that demonstrates the characteristics of cultural and historical sites from the most favorable angles can mean the era of "post-tourism" or "the end of tourism» (Jansson, 2002). Other studies see social media as an effective communication channel in the tourism industry. From their point of view, the mediatization of tourism forms relevant expectations and trust between the tourist and the tourism service provider (John et al, 2018).

The focus of research today is on consulting processes in online travel communities that offer important advice for decision-making by travelers. Daniel Blanche emphasizes the importance of an interactive communication environment in the online network space. Data from a survey of users of online travel communities illustrate that relative capital variables (commitment, reciprocity perceptions) moderate the main relationships (Belanche, 2019).

According to Simona Giglio, the analysis of social data can to create a predictive model to formulate tourism scenarios, working general tourism marketing strategies (Giglio et al., 2019). Analysis of media content, which is placed in the online network space, its importance for the development of marketing strategies is also presented in the study Hongbo Liu, Laurie Wu and Xiang Li. Using a mixed experimental design, this study finds that, among consumers with low trait self-esteem, luxury travel experiences shared by similar others stimulate focal consumers' own intentions to visit the same destination. In addition, destination visit intention is triggered by benign envy toward the experience sharer (Liu et al, 2019).

Spontaneous conversations and exchange of experience in the online network space form the city brand identity and city brand image. Of particular importance are symbolic values and emotional attributions shared by members of online communities in relevant forums (de Rosa, 2019). This view is supported by other scientists. In particular, L. Cervi studying the Italian online travelers' community, which, in only two years of life, has reached more than 540 000 followers,

over 7 000 000 visits per month and over all 2 700 000 interactions, becoming -according to its creators- the largest travelers' community in Europe. Through a triangulation of methods, scientist reveals how the key of all interactions is emotion and how, therefore, the benefit that the members obtain is mainly emotional (Cervi, 2019).

The public availability of information on the Internet has radically transformed the channels for obtaining information and forming estimates of consumers in the tourism sector. In modern conditions, social media get more authority among consumers of services than official sources of information. The possibility of familiarizing with the experience of other travelers, studying the places of arrival not only in the context of official information and/or advertising, but also within the original content on the Internet (videos, blogs, photos, reviews, etc.) allows us to talk about new forms of reflection of tourist products in the media space. On the one hand, online travel reviews may contain information that does not fully meet the criteria of accuracy, integrity, reliability (Tilly et al, 2015). On the other hand, it can be stated that the properties of information in the media space of the Internet are relevance, versatility, variability, interactivity, accessibility, multimedia, hypertextuality. Consider these properties.

Relevance-compliance of the information found with the user's requirements. The presence of information retrieval systems, the accumulated volume of thematic links and information in modern conditions is a factor in ensuring the relevance of media texts presented on the Internet. Collecting and analyzing geotagged multimedia data (such as photos, tags and comments) from available social networks provides potential tourists with information that meets their unique needs and requests (Nguyen et al, 2017).

Universality is a property of information that characterizes its ability to be versatile, covering various aspects of recreation and travel: visa formalities, transport, accommodation, food, attractions, leisure and entertainment.

Variability-as a property of information is associated with the presence of alternative, polyvariant information about recreation and tourist sites, containing both positive and negative estimates. It is in the online network space that the consumer is given the opportunity to choose alternatives, compare multi-vector, polar data about the same or similar tourist object/ service.

Interactivity involves a certain symmetry between the consumer and the Creator of the media text, active interaction between which includes the exchange of views, comments, obtaining personalized information in accordance with individual requests. The presence of feedback and user involvement provides a higher level of verification of evaluation and perception of information.

Availability. Information technology provides the ability to obtain the required information at the time of their request (Missaoui et al, 2019). In the conditions of increasing pace of life, the widespread use of mobile technologies, when more and more people own smartphones, potential consumers of tourist services are focused on obtaining personalized information directly at the time of actualization of this need, that is, "at the time and in the place where they need it" (Missaoui et al, 2019).

Multimedia. The integrated use of differentiated means of information transmission increases the level of credibility and clarity of the information received. The advantages of online network space in comparison with other mass media are the expanded possibilities of complex use of text, graphic information, video and sound.

Hypertextuality as a key property of the media space of the Internet involves the expansion of information capabilities, both producers of media products and its consumers. Links to a variety of sources of information made in hypertext mode, make it possible to improve the quality, completeness and reliability of information. Providing alternative sources provides the consumer with the means for its comparative analysis, generalization and interpretation (Bazarova, 2011). Hypertextuality of the online network space is a factor of increasing media literacy, critical perception of information, the formation of a new generation of experienced media consumers.

#### 4. Results

The emergence and popularization of social networks in modern conditions is considered as one of the most important drivers of formation and consolidation of interest in tourist impressions. Since 2000, according to experts, the volume of information and its quality on the Internet has increased significantly, online travel reviews have begun to cover more and more

countries, providing differentiated information on a variety of aspects of recreation (Tilly et al., 2015).

According to research findings, more than a third of tourists currently publish their travel experiences on virtual networks, and upload their content on blogs, Instagram, Twitter, and Facebook pages along with various photos and writings (Kusina, 2013).

The results of the studies by Golev and Choreva showed that more than 50 % of Facebook users choose their travel destination after viewing uploaded images on the Internet. Also, more than 52 % of those who have chosen their travel destination after viewing Internet resources have changed their minds and one third have changed their hotels and 5 % have replaced their airways (Choreva, Golev, 2016). In the current conditions, virtual society has been in competition with the old models of visual media. It is considered as an environment for the exchange of information, views, opinions and experiences to transfer the various points of view discussed in the chat rooms (Apanasyuk, Bodnya, 2018). Results of the studies showed that 87 % of respondents believe in Internet resources in many cases, and even much more than official sources of information (Belevantseva, Lebedeva, 2015).

Mediatization of tourism as a process of improving the means of storage and transmission of information about tourist facilities and services, especially in the online network space, is quite a favorable trend. The positive effects of media tourism are determined by the functions of media content on tourism issues posted on the Internet:

- cognitive function-providing the consumer with General knowledge and facts about the place of rest, the specifics of travel, attractions, and private information about catering facilities, accommodation facilities, prices, level of service, etc.

- normative function-the definition of the reference characteristics of the rest, allows by comparing the estimated judgments of tourists to form their own expectations, to outline the contours and trajectories of travel, the best options for accommodation, food and leisure.

- comparative function-providing the ability to compare two or more similar tourist facilities, services or products on indicators such as price, quality, availability, uniqueness, etc. within the online network space, the consumer can not only make a quantitative and qualitative comparison of the properties of several objects, but also to consider the dynamics of their development in the reviews of tourists for different periods of time.

- communicative function – provides information transfer, exchange of opinions and value judgments, tourist impressions, promotes involvement of a wide range of stakeholders in the generation and retransmission of media content (Shesterkina, Borkchenko, 2014); emotional color of information in blogs, reviews, social networks forms a higher level of user involvement in the discussion of tourism topics.

- socio-psychological-provides the opportunity for self-presentation of the individual by replicating in the online network space of opinions, assessments, photos and videos about the holiday (Sarna, 2014). Information consumer gets the opportunity of identifying ourselves with the referent social group with similar or your preferred travel behaviors.

Let us consider the key characteristics of the domestic tourism product, reflected in the online network space.

Quite the expected result of the study was the receipt of a large array of information content illustrating the evaluation of tourist infrastructure: accommodation (hotels, hotels) and catering facilities.

The evaluation of accommodation facilities is dominated by such characteristics as the location of the hotel, service, cleanliness, room size (spacious/crowded), timely repair, availability of necessary furniture, air conditioning, safe, etc. This media content provides users with personalized information. Subjectivity of assessments, emotional coloring

"Fairness" of the price (the ratio of price and quality of services), as well as the friendliness of the staff is considered as a compensator for the lack of comfort in the living conditions. Online network space provides a potential tourist with the most realistic, comprehensive information that allows you to plan your trip taking into account all possible risks.

The level of tourist attractiveness of the territory is determined by the possibilities of visualization of impressions, their positioning in social and virtual communities. The need for visualization, which is now becoming the basic modus of the culture of everyday life, replication of "photographed places" in social networks is one of the most typical characteristics of the new media reality. Not only in the online network space, but also in the print media, the role of

illustrations is increasing. The modern consumer is focused on obtaining complex data that allow to model and evaluate the situation independently. Redundancy of information in modern conditions, a high level of competition for the reader's attention actualizes such characteristics of media content as dynamism, brightness, attractiveness. Impressions of the visual image initiate interest in the publication, optimize the process of its perception. A key trend in the development of the new media reality is the transition from "media" (text, sound, visual data) to the use of "multimedia" (interactive graphics, video, animation). Multimedia converts and transformerait perception of media content, experience and evaluation of consumer information (Schetinina, 2016). It should be noted that the analysis of tourist reviews confirmed the relevance of the use of an extended range of data transmission methods. Integration of text and visual information, adding video significantly increases the number of views of the media. In comments to them, users mostly Express such value judgments as "interesting", "useful", etc. The brightness and clarity of the information increases their importance in the eyes of the Internet audience.

In modern conditions, the media has a high effect on the political, economic, cultural and spiritual processes of the society. The media is creating certain axiological model for the assimilation of the society, changing the axiological picture of the society. The emergence of the Internet with its potential for feedback played a particularly revolutionary role in the history of mass communication (Rudenko, Kotlyarova, 2017).

This network and online space has a maximum capacity for changing attitudes, as well as the formation of a new perspective on tourism. Reviews, ratings posted in Internet circulate new ideas regarding obtaining tourist experiences, transforming values in a mass audience.

Dissemination of information in the online network space contributes to the consolidation of the needs for quality of leisure and recreation. Media texts with reviews uploaded on the trips provide opportunities to compare the key characteristics of the holiday, contributes to the most appropriate choice of possible alternatives. On the other hand, the formation of standardized, stereotypical models of tourist behavior, following the ideology of consumption is considered as one of the consequences of media tourism.

Blogs, Instagram, social networks in modern conditions often illustrate the values of mass consumers' culture, firstly manipulate the consciousness of young people, and inspire the need to make costly trips. Photo reports and reviews of trips posted in the online network space; serve as pseudo proof of success, social status, recognition and approval in the eyes of others. The desire of the consumer to upload an attractive video series of his travels, exclusive experiences, to get the maximum number of responses (likes) from both a wide range of audience and significant social groups leads to imitation of emotions and distortion of the real experience of a tourist trip.

The modern tourist, identifying himself with the most successful creators of the media content, seeks to borrow ideas and practices of tourist behavior. One of the negative trends is the low level of criticality of the user in the perception of information. The media is an abstract or symbolic system that seeks to form some idea of a real system that is less or more in line with the actual state of Affairs. This representation is always incomplete and reflects only some aspects of the real system (Anokhov, 2017).

Internet research indicates a small amount of time spent by young people to assess the information found, namely its relevance, accuracy and reliability. The search conducted at high speed ends with a cursory review of the data, a fragmentary analysis of the information. Assessment of the authority of the source of information is not among the competencies of modern "digital youth" (Yao et al, 2011).

Another negative trend is the pattern and uniformity of modern media texts, replicated in the online network space. According to experts, a characteristic feature of the new media reality is the absence of the need to create unique content, the ability to fill existing templates with the help of universal and simple tools. Deprived of the need to invent new forms and opportunities for self-expression, users of the online network space first cease to need, and then lose the ability to perceive content visually and meaningfully outside the usual format of social networks (Maleina, 2015).

Increasing the level of media competence of Internet users, development of skills related to the selection and analysis of information will contribute to the formation of critical perception of media texts (Rybova et al, 2018). In modern conditions, special attention should be paid to learning technologies that form a responsible approach for young people to search for and create

media texts, to obtain thoughtful attitude to new technologies, and information resources of the Internet.

Media competence determines the essence of an individual's abilities to use, critically analyze, evaluate and transmit media texts in various types, forms and genres, analyze complex processes of media functioning in society (Fedorov, 2007; Fedorov, Levitskaya, 2019).

In the context of globalization, considering the expansion of manipulation of opportunities in the online network space, the threats regarding the distortion of key contents (Vinichenko, 2017), special attention should be paid to acquiring the skills for adequate interaction with the flow of media and active, meaningful assimilation of media content. Effective use of the necessary information, its analysis, identification of economic, political, social and/or cultural interests associated with it (Khlyzova, 2011) has become the most popular competence not only in the field of education, but also in the practice of consumption, choice of leisure and travel options.

## 5. Conclusion

Because of the burgeoning atmosphere of the Internet and increasing number of online electronic media resources, the level of demand for print media content is declining. In the new environment, digital space has become ubiquitous, exerting a decisive influence on the values, expectations and interests of the population, especially young people.

The tourism industry is undergoing significant transformations due to the emergence and popularization of media content in the online network space. Modern tourists choose digital media as the dominant source of information about travel, tourist attractiveness of territories, tourist services. Information placed in the online network space has a number of properties that make up its advantages over other media: relevance, versatility, interactivity, hypertextuality, multimedia, mobility and accessibility. The use of tourist information posted in the online network space, has not only individual but also social consequences associated with the new trends of publicity of tourism, modernising practices for selecting, planning and organization of travel-Modern mass media can be considered as one of the most important regulatory mechanisms controlling social organization "life-world" (Sarna, 2014). The content of the media in the cyberspace not only reveals the attraction elements of the Russian regions, but also develops the basis for the formation of new and unique samples in virtual groups.

Analysis of scientific publications and the results of sociological research revealed the functions of media content placed in the online network space. The key functions are connected with unlimited cognitive possibilities of obtaining differentiated information about tourist products and services, their qualitative and quantitative characteristics. New trends related to the implementation of communicative, socio-psychological functions are also of interest: emotional feedback of network interaction participants, the possibility of self-presentation of the individual by replicating opinions, assessments, photos and videos about the rest in the online space.

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## Polarized Political Texts: a Possible Way to Measure Their Manipulative Capacity

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### Abstract

Within the realm of modern media education studies, there is plenty of scholarship on the tools journalists use to manipulate public conscience. Far less frequently, attempts are made to create mechanisms to quantitatively express manipulative capacity of media texts. One of the possible ways to measure manipulative efficacy of polarized political messages (both online and in print) is substantiated in this article. The author's approach is based on fifteen parameters each of which is subjected to quantitative measurement in relation to a certain media story. Those parameters are (but not limited to) evaluative statements within headlines and subheadings, balance (i.e. amount of page space devoted to an alternative view), sources of information, quantity of emotion-laden words and precedent names, degree to which main arguments are well-founded. The article also contains results of this evaluation system beta-testing conducted on the basis of twelve online pieces from two American and three Russian newspapers. Key methodological limitations of this approach are formulated, further ways to optimize it are laid down.

**Keywords:** polarized media text, manipulation, media, media linguistics, media literacy education.

### 1. Introduction

The need to ascertain whether media content is true, authentic, and nonpartisan is becoming increasingly urgent today. “Fake”, “fake news”, “media manipulation”, “fact-checking”, “post-truth”, “hype”, “staged video” – all these (and some other) notions have come into everyday use of not only scholars and experts in the fields of political communication, journalism, or media education, but ordinary folks monitoring mass media messages as well.

As a natural result, the changing public reality attracts heightened scholarly interest. Within both Russian and foreign academia, the number of research on this issue is constantly on the increase. Throughout the Western world, the focus of such scholarships seems to shift toward the areas of media education and media literacy. European and North-American educators are working out different methodologies for teaching people (primarily pupils and students) mechanisms of blocking excessive and potentially false media content, try to cultivate critical thinking skills and abilities to check media messages' credibility, authenticity of photo images, etc. (Adams, Hamm, 2001; Aufderheide, 1993; Cappello et al., 2011; Fedorov, 2019; Fedorov, Levitskaya, 2019; Mackey, 2007; Potter, 2008; Solík, Mináriková, 2014).

In Russia, this area of study has begun to actively develop fairly recently – roughly since the end of 1990s. Anton Chekhov Taganrog Institute, Moscow State University, and Higher School of Economics (National Research University, Moscow) are usually recognized as leading centers of

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media and information literacy research. In our country, the number of scholarly journals specializing on these issues is growing; conferences, educational schools, seminars, and workshops are held; articles and books are published; bachelors and masters programs on media education are set up.

## 2. Materials and methods

Having analyzed more than hundred media education studies that are the most often quoted in both Russian and foreign academia, I picked out those of them that raise an issue of media texts' manipulative potential. Then, special attention was given to rare attempts of measuring media literacy skills and competencies (Arke, Primack, 2009; Ashley et al., 2013; Potter, Thai, 2016). With the help of comparative method, existing approaches were juxtaposed and contrasted. The most meaningful and clear elements were then borrowed for my own approach.

I also gave careful perusal to scholarship on certain manipulative tools used by journalist in order to affect public opinion. As a result, I extracted those of them usually mentioned in this regard and put them in a central place of my own measuring technique.

At last, I bore in mind media literacy concept that served as an ultimate context for my research. After all, an ability to measure manipulative "charge" of media messages matters a lot to people in terms of their media education: if they know how to do it, they are less vulnerable to fakes, malinformation, and stuff like that. To that end, numerous definitions of media literacy were also examined (Fedorov, Levitskaya, 2016; Fedorov, 2015; Zhizhina, 2016). For the purposes of this study, I define media literacy as an ability to find information amidst a deluge of media messages, to critically interpret and analyze it, to check its credibility and – if necessary – to create their own short media texts.

## 3. Discussion

Different aspects of polarized political texts have been reflected by Russian and foreign researchers. To start with, it should be noted that the media effects field in general is in a rather controversial state now. Some scholars believe that mass communication's first paradigm, media effects, "is in a state of crisis rather than a preparadigmatic state or a state of normal science", born from its inability to make progress in answering questions about media effects (Lang, 2013: 11). While others argue that "the field is not in crisis, but has made impressive strides in answering media effects questions and explaining influences of media on different levels" (Perloff, 2013: 318). To my mind, each of these positions is only partly true. On the one hand, media effects paradigm is quite efficient in theorizing about the constantly-changing communication environment. In this sense, the Kuhnian paradigm-in-crisis model employed by Lang does not accurately describe the current state of mass communication research. On the other hand, there are still some methodological gaps within the scholarships. For example, no universal means of measuring media effects have been offered in the field so far.

Curiously enough, such ambivalence is true for both Russian and foreign studies. That being said, I still see the issues that are not properly elaborated within this sphere. A possibility to quantitatively measure media texts' manipulative potential is just one of them. By the term "manipulative potential", I understand the strength of a text's influence on the audience, its so-called suggestive efficacy.

Not so many efforts to measure media effects have been made so far. Manoliu and Bastien did it in relation to several series (*House of Cards*, *The West Wing*, and *The Big Bang Theory*) and their impact on political cynicism of their audiences. Results they got indicated that "series recognized for their intense negativity increase people's level of cynicism, while those portraying politics in a positive way do not have any impact" (Manoliu, Bastien, 2018: 547). No doubt, the very attempt to compare effects of different types of series deserves respect. However, only "more" or "less" terms can be applied here to manipulative potentials. As far as exact "weights" are concerned, no tools to measure them were offered.

Powers substantiated another angle to consider this. Through in-depth interviews, he examined how journalists from different types of local news organizations in one U.S. city with a diverse news environment define, measure, and discuss their work's impact. In particular, he measured impact in many ways, "including audience analytics and effect-oriented metrics such as audience awareness, public discourse, and public policy" (Powers, 2018: 460). Again, it is quite an interesting approach, but rather qualitative than quantitative one.

Of particular interest are also studies testing the mobilizing effect of conflict news framing in the context of electoral campaigns (Schuck et al., 2016) and predicting armed conflict by using newspaper text (Mueller, Rauh, 2018). Personally, I deem them to be very close to measuring media texts potential. Indeed, an ability to forecast voting behavior or conflict situations based on media texts, to some extent, has much to do with the “strength” of media influence. However, no exact algorithms to measure or calculate it were presented in research mentioned above.

A fair number of publications are devoted to the visuals’ impact on the audience. Scholars investigate the effects of textual versus visual on assessments of politicians’ competency and integrity, differentially for males and females (Boomgaarden et al., 2016). They also try to find out how visuals influence opinions and behavior (Powell et al., 2015) and how newspaper articles’ layout style and text slant affect the perception of a newspapers’ political orientation on the left-right axis (Schindler et al., 2017). No doubt, this strand of research contributes a lot into general comprehension of mechanisms used for affecting the audiences. Moreover, visual aspects of media texts are often neglected and this fact, in its turn, emphasizes the importance of such studies. At the same time, the very attention to visual appearances of textual information does not enable scholars to evaluate media texts’ manipulative charge.

Apart from the lack of proper tools to compare and measure media effects, there are also some methodological problems. Potter is probably right arguing that “authors of these studies commonly select weaker design options over stronger ones” and “designers of most tests of media effects ignore the many theories available when designing their studies” (Potter, 2018: 5-6; Potter, Riddle, 2007: 96). Scharkow and Bachl discuss similar methodological concerns about measurement (Scharkow, Bachl, 2017). Supposedly, it is likely to be correct in relation to other segments of media effects field too.

Sometimes, literature focuses on measuring news exposure (Bartels, 1993; Liu, Hornik, 2016; Prior, 2009) or various effects of advertising (Freedman, Goldstein, 1999; Taylor et al., 2013). Clearly, the measurement of the ways people are exposed to media content is crucial for the understanding of media use and effects, even though it has been a challenge for a long time. However, I could not agree more with De Vreese and Neijens who wrote that “Today’s media landscape, in which individuals are exposed to a diversity of messages anytime, anywhere, and from a great variety of sources on an increasing number of different media platforms, has complicated the measurement of media exposure even more” (De Vreese, Neijens, 2016: 74). Notwithstanding, interesting inferences are drawn. “When online advertising is added to a television campaign, the extra reach achieved is primarily duplicated” (Taylor et al., 2013: 200) and “exposure to negative ads appears to increase the likelihood of voting” (Freedman, Goldstein, 1999: 1189) are just two of them. Nevertheless, the tendencies and observations reported in such studies, alas, do not allow measuring media texts’ manipulative “charge” itself.

Despite the fact that this kind of research attracts little scholarly attention (Potter, 2018: 2), I am fully convinced that, firstly, various media messages wield different manipulative power and, secondly, if one could measure it, they would be able to compare certain stories (and even editions!) and – ultimately – to work out recommendations on how to withstand manipulations more effectively.

It should be noted that a way to measure manipulative potential presented in this paper is primarily targeted for polarized discourse. Following van Dijk and Eissa, I deem it to be a kind of discourse originating from the conflict of political interests of several relatively big actors (including, but not limited to, states); as a rule, polarized discourse implies promoting narratives meant to smear opponents, and divides social environment into “us” and “them” (Dijk, 2008: 32; Eissa, 2014: 72).

As far as Russian scholarship on the area under consideration is concerned, attempts to describe and systemize manipulative methods used by journalists still comprise the bulk of it. Research projects conducted by Grachev, Melnik (Grachev, Melnik, 2007), Kara-Murza (Kara-Murza, 2015), Dotsenko (Dotsenko, 1997) have already become classics. Numerous ways to affect public conscience are given full consideration and accompanied by vivid examples in their studies. Worthy of separate attention are works by Dzyaloshinskiy (Dzyaloshinskiy, 2005a; 2005b; 2006), Mikhaleva (Mikhaleva, 2009), Danilova (Danilova, 2009), Dobrosklonskaya (Dobrosklonskaya, 2010), Hazagerov (Hazagerov, 2015, 2016), Skovorodnikov, Kopnina (Skovorodnikov, Kopnina, 2012). Thanks to all of them, the widest breadth of up-to-date manipulative techniques has been examined very carefully.

As we know, media texts have always been an important data source in political communication. However, in recent years, the feasibility of investigating large amounts of text quantitatively has changed. The Internet provides scholars with enough data, and the research community is providing accessible text analysis software packages, along with training and support. As a result, text-as-data research is becoming mainstream in communication. “Scholars are tapping new data sources, they are employing more diverse methods, and they are becoming critical consumers of findings based on those methods” (Wilkerson, Casa, 2017: 530). In this sense, Grimmer and Stewart seem to be absolutely right in their idea that “here lies the promise of automated text analysis: it substantially reduces the costs of analyzing large collections of text” (Grimmer, Stewart, 2013: 268).

Having analyzed numerous studies on that point, I feel safe to assert that attempts to measure manipulative component of media texts are made in very rare cases. One of such efforts was exerted by scholars from Krasnoyarsk – Kolmogorova, Gornostaeva, Kalinin, and Taldykina. They created a computer program capable of ranking the English language media texts about Russia according to their manipulative capacity. The scholars took into consideration such markers of manipulation as military and Nazi lexis, words with prefixes “pro-” and “anti”, word root “soviet”, references to the President of Russia V. Putin, etc. After computer had processed significant number of media stories, they divided all texts into four groups: articles without manipulation; articles with a low level of manipulation; articles with a medium level of manipulation; and articles with a high level of manipulation (Kolmogorova et al. 2016; 2017).

Samkova, a scholar from Chelyabinsk, offered another approach to evaluating manipulative potential of media texts. She found it feasible to derive a so-called manipulative power of misinforming messages from the quantity of pragmatically marked words and to link it to the content of readers’ comments (Samkova, 2017).

I fully support the endeavors of the aforementioned authors. No doubt, their approaches deserve close scrutiny and active replication. Nevertheless, some limitations of the methods discussed are also worthy of note. The very fact of using military and Nazi lexis, words with prefixes “pro” and “anti”, pragmatically marked notions as well as mentioning Putin by no means covers the whole range of tools for affecting public opinion. In fact, there are much more of them. Moreover, I am convinced that not only misinforming texts but also those not intended to send false information have a manipulative “charge”. In my view, any media story – even the most fact-based and lexically neutral one – may well be fraught with manipulative potential.

#### 4. Results

How can this manipulative potential be measured? I suggest using fifteen parameters each of which may serve as a marker of intended impact on audience’s conscience. Any of these parameters can be expressed quantitatively. The sum of all markers’ numerical values will therefore indicate the “scope” of manipulative potential of an exact text (with the caveat that the whole approach I offer can be applied to verbal media messages only – be it in print or online formats): the more points – the stronger manipulative capacity.

1. The first parameter – a heading and a lede (Vorontsova, 2017): in case they contain explicit evaluative assertion or a call to readers to do something (e.g. to vote, protest, believe, trust, buy, act, etc.), the text should get two points; if the evaluation and /or a call are conveyed implicitly – one point; no points – if there is no signs of influencing readers at all. It goes without saying that judging whether subheadings and ledes were expressed explicitly or implicitly would inevitably be to some degree subjective. Having said that, I am sure that in most cases the difference between these two options is quite obvious. See, for example, a clear attempt to make a judgement in *The Washington Post* heading “Trump’s cynical attacks on the rule of law hurt the nation”, implicit evaluation in *Commerzant* heading “To live through the US elections”, and no manipulative overtones in *Rossiiskaya Gazeta* heading “As a senator to a senator”.

2. Photos, pictures, collages, cartoons, and caricatures – often with words written below them (Spodarets, 2015; Voroshilova, 2013): if they do not clearly correlate with the main content of the text or / and bear evaluation supporting the main idea of the story’s author – one point; in case such evaluations and influence are conveyed indirectly – 0.5 point.

3. Balance and the way an alternative point of view is presented. To my way of thinking, every time an article is about complex and controversial problems, all main stances existing on the issue should be reviewed, including those opposing the author’s own opinion. In terms of agenda-setting

theory (Weaver et al., 2004), it means the necessity to cover as many attributes of the second-level agenda as possible.

If there is no reference to an opposite view at all, it is worth three points; if an alternative view is not quoted and paraphrase accounts for less than twenty percent of the whole text – two points; if an alternative view is not quoted and paraphrase accounts for more than twenty percent of the whole text or if an alternative view is quoted but such quotations account for less than twenty percent of the whole text – one point. Why do I use a threshold of twenty percent for measuring this parameter? Based on my observations, bigger space is hardly ever devoted to discussing alternatives in modern mass media. However, standards of genuine journalism deem the balance (in general, without any numerical values) indispensable to maintaining objectivity of the press.

Also of note is that sometimes there may be no need for introducing an opposite view – for instance, in short news reports on what, where, and when has just happened. No points should be added in such cases.

4. Referring to the experts' opinions and using quotations (Chanysheva, 2017; Frolova, 2015; Krasovskaya, 2017). Every time when an author makes references to a person whose expertise is in the area other than that discussed in the text, 0.5 point is added. The same "penalty" – for every quotation that was taken out of context, not properly cited or distorted.

Note that unlike the first three parameters, this marker (as all that will follow) is cumulative: the same text may well contain several cases of this kind – therefore, the total amount of points got for such cumulative markers depends on the number of cases a scholar spots. Say, if in the text about politics (let it be Russia-US relations), a well-known artist (no matter Russian or American) was quoted three times and his or her words supported the author's stance, the final sum for this criterion would be 1.5 points.

Apart from that, I deem it necessary to take account of text length. Clearly, the longer the story, the more chances to find manipulative elements in it. This logic suggests that the longest media message will potentially be the most manipulative. To avoid this simplification (which I do not find accurate enough), I suggest to bring in a notional volume of one thousand words. If the text exceeds such length by a hundred words or less, points got for cumulative parameters number four – fifteen should be divided by 1.1; if there are 1200 words or less (but more than 1100), points should be divided by 1.2, and so forth.

5. Delivering facts that are not true – two points per each incident. In case there is a correction published within 24-hour period (for online editions) or in the next issue (in print) – one point.

6. The source of information (Grishaeva, 2017; Ivanova, Chanysheva, 2014; Panchenko, 2010; Suzdal'tseva, 2013). Every time the author makes reference to rumors, uses sources that do not place a high priority on documentary proof or factual precision (i.e. movies, novels, etc.), appeals to anonymous witnesses or insiders, the text gets 0.5 points. Assuming that in some cases such constructions are necessary, I believe that they may also lay down a smoke screen: hiding behind them, authors could voice ideas, concerns, suspicions, and versions that have no proof.

7. Putting words into opponent's mouth, ascribing thoughts and intentions to them – one point for each case. It is to be recalled that the way to measure media messages' manipulative potential I propose in this paper is primarily designed for polarized political texts. That is why the notion of "an opponent" is much of the time clear there. In American press stories about Russia, usual opponents are V. Putin, Russia as a political regime or, say, hackers accused of cracking the Democratic Party computers. In Russian stories about the USA, opponents may be the congressmen hostile to Moscow, political establishment as a whole, liberal mass media, and – sometimes – D. Trump.

8. Derision, mockery, sneering, as well as disrespect to national symbols, relics, national heroes or the people in general – two points for each case. I guess that such blatant disregard for the feelings of others should also be treated as manipulation: falling back on methods of this type, journalists implicitly affect consciousness, worldview, and mindset of the audience and set frames of reference conducive to their narratives.

9. Depicting opponents as intellectually or physically impaired: one point for each case, if it was expressed explicitly; 0.5 – for implicit allusions.

10. Using emotionally charged words and word combinations (i.e. labels, epithets, metaphors, euphemisms, comparisons, etc.). In my opinion, this is one of the most difficult (in terms of its revealing) markers of manipulation. Several scholars believe that the very fact of

employing such lexical tools indicates manipulative intentions of the author (Kovyazina et al., 2018; Mukhortov, Krasnova, 2016; Salakhova, Gracheva, 2016; Samkova, 2017). However, I admit the possibility that by doing so journalists may merely want to make their texts more vibrant, bright and vivid, having no political or manipulative agendas. Bearing this in mind, I feel compelled to impose a crucial limit on this criterion: all these emotion-laden lexical units should count only if they correspond with the author's view. Put it another way, if by using such words and phrases journalists intend to place somebody in a good light or, conversely, drag someone's name through the mire, this would be a sufficient reason to think of a deliberate decision (fueled by not only artistic motivation) to use such tools.

One may object that trying to determine whether an author is biased or partisan is rather tricky. I could not agree more: there is hardly ever a cast-iron guarantee that it is really so. In order to minimize an adverse effect of possible mistakes, it thus seems reasonable to use the following way of scoring: if the whole text (with due regard for a notional volume of one thousand words which was brought in above) contains from one to five cases of using emotionally charged words, it is worth 0.5 points; from six to ten cases – one point; from eleven to fifteen – 1.5 points, and so forth – 0.5 points for every five cases. Note that not all methods of expressing the vividness of media texts count here, but only those of them that aim to underpin the author's stance on the issue.

11. Mentioning precedent names or events. The same principle is applied: only those cases are taken into account that agree with the author's view. The way of scoring is the same, too. The only difference is an increment: as precedent names and events are used not so often (compared with emotion-laden lexis), 0.5 points will be got for every two cases. So, one or two cases are worth 0.5 points; three or four cases – one point; five or six – 1.5 points, and so forth.

12. Lack of proof, providing no evidence or argument for what an author states. This is another tool difficult to identify and prove. Following Tertychnyy, I refer different forecasts, predictions, assumptions, and anticipations to this group of manipulative techniques (Tertychnyy, 2002: 55), as well as imprecise, approximate, inaccurate, and hypothetical assertions of all kinds that, according to Suzdal'tseva (Suzdal'tseva, 2013: 42), lay the groundwork for manipulation. By way of illustration, appeals to the facts that are commonly known but not proved conclusively, mere assertions, arguments containing “highly likely”, “odds / chances are”, “rather”, “seemingly”, “apparently” are typical ways to achieve this goal. Each case of using one them is worth 0.5 points.

13. Hints, allusions, rhetorical questions, irony – again, only if they are used in a context advantageous for an author's narrative. 0.5 point for each case.

14. Praise given to opponents' critics or main rivals and – vice versa – criticism of their adherents or followers. I am sure that in doing so journalists affect their audiences, too. 0.2 points for each case of this type.

15. Quotation marks as an indication of irony or doubt. My own experience of beta-testing this approach suggests that one should differentiate between two possible reasons for using quotation marks. The first implies that it is done in order to show that someone's words are irrelevant, funny, or untrue. The second – when quotation marks are used before and after the words of an author – just to demonstrate their ambiguity and even absurdity. In the former case, depending on the context, it may be considered as either irony (see parameter number thirteen) or depicting an opponent as intellectually or physically impaired (parameter number nine). In the latter case, it should be deemed an independent tool concerning quotes, worth 0.1 point per each case.

Those were the main parameters that I find necessary to take into consideration while measuring the manipulative potential of a media text. An approach I offer was tested based on twelve stories – six American (three editorials of *The Washington Post* and three editorials of *The New York Times*) (Editorial Board a, 2017; 2018 a, b, c, d, e) and six Russian (two pieces from *Kommersant*, *Rossijskaya gazeta*, and *Nezavisimaya gazeta*) (Chernenko, 2018; Editorial Board, 2018, f, g; Novoselova, 2018; Zamahina, 2018; Zevelev, 2018). Each of them is an obvious example of polarized text as it deals with the current state of Russia-US relations.

I am fully aware that it is hardly possible to draw valid conclusions from the analysis of twelve media texts only. At the same time, some important moments are quite clear even now. For example, it turned out that parameters connected to headings / ledes, emotionally charged words, and lack of proof appeared to be the most popular ones. The majority of stories contained such markers of manipulation. On the other hand, I found no cases of derision, mockery, and

delivering false information. However, given the fact that the size of the sample was very small, I am far from eliminating these criteria from a scheme proposed. No doubt, provided the sample is much bigger, the markers mentioned will be encountered.

The mean aggregate score is 5.85. In other words, in total, after summarizing points got for all fifteen parameters, an average text received just under six points. Oddly enough, the mean manipulative potential of American stories appeared higher than Russian ones (6.05 against 5.65 respectively). I will repeat myself and say that is a little premature to make far-reaching conclusions based on this beta-testing. Nevertheless, there are some grounds for such a difference. The reason is that all American newspapers' stories were about a so-called "Russian meddling" into the US presidential campaign; hence a big number of emotion-laden lexical items, headings and photos jumping out at you, numerous "highly likely", "allegedly", "seemingly", etc. Articles of the Russian papers were a bit more moderate and neutral in this regard.

## 5. Conclusion

However, the main outcome is not about the mean number of points. It is about the fact that the approach I proposed proved to be fairly functional. In spite of the fact that it is far from perfect and needs to be polished, even in its current form, it allows to quantitatively express the manipulative charge of the media text.

As almost all other research tools, this approach has its drawbacks.

Firstly, any evaluation of texts' components is to some degree subjective. One scholar would consider an exact phrase to be emotionally charged, while another one may well find the same phrase neutral; one would think that a statement is well-founded, whereas another one would deem it to be a mere assertion, and so on. On the other hand, without any structured design, evaluations of manipulative potential risk to be even more arbitrary. In this sense, the approach I offer (despite its vulnerability) allows to play by the same rules and, what is also very important, to make comparisons across various media texts. Ideally, if the same text is read by two or more scholars (who preliminary got through an instruction), it is possible to minimize a degree to which their mean evaluation is subjective. Thus, when it comes to major studies, it is definitely worth trying.

Secondly, the whole approach suits principally polarized texts. It is hardly possible to apply it to "peaceful" media messages.

At last, one more obstacle should also be taken into consideration. The approach is intended for evaluation of text (in a narrow sense) stories and does not allow to consider nuances of television or radio broadcasts (i.e. peculiarities of background sound, light, and timing, to name but a few). Moreover, it cannot expose space-time features of print texts either.

That being said, no limits mentioned above are insuperable. If desired, the approach can be amended in order to move beyond text messages.

As far as the current beta version of the approach is concerned, I see the following first-priority ways to improve and refine it:

- making parameters of manipulation more clear and explicit; adding the new ones or exclusion of already existing are not beyond the realm of possibility;
- minor corrections to the value of each parameter (i.e. how many points should be accrued for every case of using manipulative techniques);
- further testing of the approach based on a much broader sample.

I am fully convinced that this kind of approach will pave the way for meeting new challenges existing in the fields of modern media education and political communication.

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## Media Education, Media Industry, Mass Media Theory: Interrelations and Conflict of Interests

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### Abstract

The article deals with some informational aspects of human sciences cooperation and conflicting interests in media education amplification. The purpose of authors is to show application of journalism and communication studies interdisciplinary conjunction for media competence fostering during academic curricula courses in journalism departments, which face numerous restrictions and limitations. Extension of notion “media” under conditions of new media and digitalization is pinpointed. The scheme of media text characteristics, based on the journalistic vision of media education mission, is reevaluated and propounded; texts analysis methodology adapted for pedagogical tasks of mass media actors is highlighted. The conclusions are drawn about ambivalent gist of “mediality problem” (media module in cultural context) and the idea that different professional shops in media education can cooperate only by taking into account the strictness of cross-disciplinary demarcation lines. However, media education encourages practical use of critical approach and concrete findings of media text analysis while mass media theory tends for a deeper and more contextually oriented view on media information with the focus on textual-contextual presuppositions. We claim that the encounter of goals, objects and means of media education, media industry and mass media theory roots in commercialized nature of media industry and widespread audience’s mistrust in media content verity.

**Keywords:** media education, journalism, communication studies, media consumption, mass culture, mass media.

### 1. Introduction

The relevance of media education (*ME*) study as interdisciplinary field of humanities is evident, since intersections of different sciences usually give the birthplace to new interesting ideas and concepts. The choice of methodological orientations is considered crucial for such investigations when cognitive crisis creates “bifurcation fork” of evolution. The term *ME* is closely linked with such notions as *mass media*, *mass culture*, *media text (MT)*, *media literacy (ML)*, *information society (IS)*, etc., these words being correlated with rapidly spreading Internet communicative revolution. *ME* is also connected with journalism and communication studies, with other branches of media texts analysis (*MTA*), and with media industry.

What are the methods used by *ME* specialists of different methodological orientations that bring together all these strategies of media comprehension and training? How can terminological systems of pedagogical realm coexist and cooperate with contiguous and non-allied thesauri?

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Where are the demarcation lines delineating domains and borders of allied epistemological territories? Such questions set *the aim of our research*: to expose contradictions of media text analysis in ME, laying emphasis on delineation of teleological goals in *ME, journalism and mass media theory*, the objective contradictions of which are grounded in the methodological aspects, purposes and methodical means in different *ME* branches.

These contradictions are:

- a) between dynamic theoretical progress in *ME* and lack of great achievements in mass practical educational work;
- b) between explosive growth of Internet communications and commodification of mass media products preventing people from unrestricted use of intellectual and spiritual wealth of *MT*;
- c) between economic profits of mass culture industry and the facts of declining audiences integrated in infotainment practices.

According to our hypothesis, growing commercialization of world cultural industries and weaknesses of mass educational establishments in many countries explain contradictory trends in *ME* and communication studies. This factor relates with political will and social conditions. Methodological pluralism in *ME* and scientific recommendations should be backed by governmental programs.

## 2. Materials and methods

The empirical basis comprises scientific articles and reports made by Russian and foreign specialists during conferences and discussions in Belgorod, Moscow, Taganrog, Voronezh and other cities in 2015-2019 with authors' personal participation. Another source of data grounds in students' semi-structured interviews on media consumption problem and having evident impact on media education strategies. The ideas of Western authors are compared with Russian ones (Bazalgette, 2002; Buckingham, 2003; Dezuanni, 2018; Fedorov, Levitskaya, 2016; Fedorov, Levitskaya, 2019; Pastukhov, 2016; Tully, Vraga, 2018; Vartanova, 2017; Walker, 2010; Zemlyanova, 2010, etc.), media text analysis being the topic and core of educational competence discussion.

Authors' participant observation experience and some experiments outside auditorium upheld and substantiated the methodology of contextual, cultural and critical realistic approach. The starting point of methodological scrutiny given below is the conviction that *ME* is the global strategy upheld by UN defending human rights – to have education, to have free access to any informational sources, to get maximally free access to mass media and chances for self-education in all-life learning process, etc. These rights should infiltrate *ME* strategic and tactical work.

## 3. Discussion

### *Understanding media in media education, media industry and mass media theory*

Many of the current obstacles and communication barriers for constructing the multidisciplinary basis for *ME* have their roots mostly in *two* epistemologically equivocal cross-disciplinary dilemmas.

*Firstly*, there is an obvious terminological gap between media education, media industry and media theory. The basic terms and notions, which are used in these fields, do not often correlate with each other. The very notion *media* is the point of many debates, as its semantic and pragmatic potential widely varies from the discipline to discipline. Thus, while the media educators keep on using the notion in the more traditional meaning (as it represents “old media”: newspapers, TV, radio and cinema), the media specialists tend to indicate new informational and communicational resources by the term *media*: social media, YouTube channels, messengers, etc. As for the scholars, they make the notion *media* as wide as possible to conform it to any subject matter as it fits the *pluralistic* methodologies and approaches, or deserves elaborating the new ones (Wodak, Busch, 2004). Discussing the variety of terminological items in *ME* and media theory C. Bazalgette claimed the importance of six basic notions for media education: media agency, media category, media technology, media language, media audience, media representation (Bazalgette, 2002: 14-19). D. Buckingham reduced the list to four core terms: production, language, representation and audience (Buckingham, 2003: 53). Naturally, those are models apt for media text and journalistic discourse analysis. There were also many other models and useful attempts to determine the fundamental set of notions for media education, but we consider it more useful to share the view of those who aim at avoiding the polysemic terminology because the meaning of basic (performative)

lexemes is often vague or too metaphorized. Thus, the first aspect of overlapping the methodological barriers is the terminological dis-metaphorization.

*Media industry versus media education*

Secondly, the contemporary society (IS) witnesses intensive changes of mass media industry bringing forth new demands for media literacy. As R. Schroeder claims, digital media influence social order, and their contribution to social changes make researchers revise the fundamental principles of the theory of media functioning in the society (Schroeder, 2018). Schroeder discusses the set of things in four countries: the U.S., Sweden, India and China, comparing social and political prerequisites for digitalization: “In all four countries, despite their differences, digital media, in contrast to traditional broadcast and interpersonal media, have led to a more differentiated media landscape. Greater complexity in political communication nevertheless runs up against the continuing dominance of elite agenda-setting” (Schroeder, 2018: 323). He criticizes three theories that currently dominate in our cognition of digital media and of media at large: network theory, mediatization theory and actor-network theory. We agree with the author’s opinion, stressing the revolutionary gist of World Wide Web, but it hardly can “preserve the social order” (Schroeder, 2018: 324), since it often breaks the social boundaries and transforms many social modes.

Meanwhile, the cultural factor of media texts functioning remains one of the most influential in terms of media pragmatics and effects. As A. Pastukhov states, “in the ‘cultural’ texts, however, it is very important to complement these approaches by meaningful analysis of numerous stereotypes for their implicit cultural content, as well as to clarify the question of whether “cultural” category or the rules of public opinion affect” (Pastukhov, 2016: 69). This is also the point of interdisciplinary cooperation, where “an empirical analysis of the cultural phenomenon of communication and media captures the widest scope of literary questions, sociology, psychology, semiotics, etc.” (Pastukhov, 2016: 69).

The cognition of fundamental media categories fall in the range not only of the interdisciplinary discourses but also of the cultural representations of media and journalism, which are produced by various social and cultural actors, including mass culture industry. As P. Ferrucci states in his article “Mo “Meta” Blues: How Popular Culture Can Act as Metajournalistic Discourse”, metajournalism “comes from both journalists and non-journalists, included in that category of “non-journalists” should be popular culture creators working in fictional media” (Ferrucci, 2018: 4833). Gamification, to his mind, can be a driver of ME, popular culture giving useful entertaining patterns of MTA (Ferrucci, 2018; Gutiérrez-Martín, Torrego-González, 2018). To our mind, hedonistic strategy is necessary in school; however, for seniors, it depends on a concrete situation and tutor’s aims.

*Applied skills versus critical literacy*

The mediatizing society of nowadays as well as the expansion of data production activities may result in the “hypercommunication” and excessive abundance of mass media products. K. Thorson and C. Wells regard it as one of the biggest problems of IS, arguing that the society faces the necessity to find the ways to curate the data flows and participate in intense “informational interactions” (Thorson, Wells, 2016: 8). As we claim, educational actors, both educators and students, are actively engaged in the processes of data production and distribution; hence, their communicational roles being often interchanged and mixed. Operating as a media educator today means following the media changes and experiencing the new media practices in personal life. The authors show the relevance of embedding, intersecting and overlapping communication flows for understanding “which sorts of flow are most influential, for which people, under which conditions, to what effect” (Thorson, Wells, 2016: 310). Although the need for it in any case is obvious, we think there is a tendency in Western ME scholarship to reduce the individual competences in media practices to applied skills, sometimes to computer literacy and not ML as Russian theoreticians insist, stressing controversies of global ME progress. This fact can be illustrated by the opinion of A. Fedorov and A. Levitskaya, as they say: “Analysis of the development of mass media education in the CIS countries... shows that it is advancing unevenly” (Fedorov, Levitskaya, 2018: 38). Practical work in journalism and media education in higher school both reaffirm the thesis.

However, ML and MTA development is based on the optimistic view of social and historical aspects of media and ME changes. In addition, new media passed the long history of technological, functional and semiotic changes for last decades; it means that media educators and students

should have the deep knowledge of New Media and social networks to make the proper analysis and relevant evaluation of reality represented in MT. Thus, N. Brügger refers to the example of Facebook history to show that “it is important to be aware of the changes that Facebook has undergone in the media and text environment in which each of its functions and interaction forms must be understood” (Brügger, 2015: URL). The researcher aimed not only at Facebook history, we claim that this statement refers to the most types of new media. On the other hand, we should not overestimate the role of technologies in ME, as oral human intercourse remains supreme so far.

Therefore, since there have been crucial transformations in media industry, and since media change their nature and functionality so drastically, there is the need to re-evaluate both the educational potential of media and their didactic use for educational processes. Accordingly, T.L. Walker explores “the use of media texts in contemporary high school social studies classrooms” (Walker, 2010: 1). The idea of adding more *class* time “specifically to media literacies skill development” (Walker, 2010: 1) is rather common in Russia but still it makes sense.

The scholars have always viewed media literacy as the complex object, which includes critical literacy as the basic competence. However, critical literacy is being regularly revised, since objects of critical evaluation are changing (Álvarez-Arregui et al., 2017; Burnett, Merchant, 2011; Gutiérrez, Tyner, 2012; Petranová, Hossová, Velický, 2017) and methodological ideals differ. There is still a risk to reduce media literacy to technical skills. We share the view of A. Gutiérrez and K. Tyner, as they claim that “it is becoming increasingly apparent that although information processing and digital competencies are inextricably linked to media literacy, they are, at best, a threshold with limited uses for broader fluency in diverse social contexts” (Gutiérrez, Tyner, 2012: 38). This approach corresponds to Russian cultural tradition.

The broader approach to the media critical literacy should embrace not only digital and technical skills development but also improvement of abilities to deal with meaning structures and contexts, which is more important in general cultural and humanistic terms. Many scholars share this approach (e.g. Dezuanni, 2018; Fedorov, Levitskaya, 2016; Ferres, Piscitelli, 2012), but its elaboration needs new methodology which would overpass relatively narrow tools of technical-digital or applied approach. For instance, J. Ferres and A. Piscitelli claim that the new media literacy should comprise six dimensions: languages; technology; interaction processes; production and dissemination processes; ideology and values, and the aesthetic dimension (Ferres, Piscitelli, 2012). M. Dezuanni distinguishes four key categories: digital materials, conceptual understandings, media production and media analysis (Dezuanni, 2018). We consider these methodological schemes and templates reasonable and constructive. However, the scholars need to see more clearly the way to adapt their theoretical models to real educational practices. For this purpose, one needs a methodological tool that would connect a model to critical literacy development practices. We claim that quality media texts do fit the role of such educational and didactic tool.

#### *Media text in media education: a controversial object*

Media texts are considered to be one of the most efficient tools for performing ME tasks. Media texts evaluation aims at both development the professional skills and interpretational and critical capacities of journalism and communication students. M. Kaidonis refers to the notion “reflexive device” to indicate the educational role of media texts (Kaidonis, 2004). The scholar regards the transformational potential of media texts as they correspond to the reality.

We claim that the reflexive potential of MT would embrace not only the transformational or representational features but also, which is wider, critical thinking in political, cultural and historical contexts. As M. Tully and E. Vraga claim, “if news producers and the public are to work together to develop a nuanced understanding of important social and political issues, these groups must be speaking the same language and have some common democratic goals” (Tully, Vraga, 2018: 782). Agreeing with this view, we would add that media education processes are to comprise development of both news production skills and news interpretation abilities.

Multimodality in current media texts imposes new practices of evaluating the realistic and factual potential of journalistic messages, since it is now not only the verbal and visual means (Hall, 2003; Silverblatt et al., 2016) but also digital and interactive semiotic elements that communicate the fact. The students’ awareness of how these elements transform the model of reality representations are expectable in the ME processes. Although the humanistic and anthropocentric approach to ME would correlate with technological orientation, which is the goal of the highest importance.

Our point is that the ME theory should be based on the term *mediality*, which characterizes the “media module” functioning in culture. Media texts represent the system of mass communications phenomena in regard with integrating function of mass media in human life. The interdisciplinary term *mediality* (“medynost” in Russian) receives much from terminological sphere of media theory, but still it can’t be reduced to the original semantical constructions of it. It comes partly from the general methodology systematic study of different social phenomena as the controversial entity of different ideas and conceptions.

The core (but not the only “quantum”) in mass communications and in “mediality” category is the term *MT*, or *message* in numerous Western works, that communicates the author’s ideas. Media and mass media in particular, are commonly treated both in Russia and in the West in the strict dictionary sense (Fedorov, 2014: 3-4; McLuhan, 2017; Zemlyanova, 2004), but with the extension to new formats of mass communications. Media are not only communicational channels or content transmission means, since they comprise the broader sphere of human interactions (Zemlyanova, 2010).

Commonly, both journalism and mass media theory use the term *media* to indicate means of communication “from the most ancient (gesture languages, smokes, drums, cave drawings, etc.) to ultra-contemporary ones that build informational superlines” (Zemlyanova, 2004: 200). However, for ME it is important to treat media texts in cognitive and aesthetic terms. This is why ME traditionally includes the practices of artistic texts analysis (cinema, painting, music and literature), since art texts are directly linked with media module and individual’s aesthetic development. We hold the line that the orientation on intellectual and spiritual development is central for ME as the universal up-growth strategy.

There is also the difference in interpretation of media texts functions. Media texts are both the elementary meaning unit in cognition discourses and parts of unlimited informational waves shaping the life worlds of media recipients. As well as in physics, the wave-particle approach in communication studies reflects the dialectics of discrete and indiscrete informational interactions, including the dialectics of communications. Thus, media texts concentrate the contradictions of mass culture, whilst remaining the highly important social discourse and a way for world picture for hundreds of million individuals. Media discourse is a result of collective activities; however, the authorship remains the noticeable qualitative indicator of media texts. The scholars have been arguing for decades about the basic features of media texts, referring normally to a hierarchy of commonly known elements, though, in what follows, we are proposing below a new logics of basic *MT* characteristics which differ from those that are widely spread in the Russian humanities (Kazak, 2010; Strashnov, 2009; Zemlyanova, 2010).

#### 4. Results

The discussion shows that great variety of views relating ME is evident and natural; controversy becomes more austere under conditions of IS digital progress. Nobody argues with ME general mission, but ambivalence of global situation with media literacy at stake, doesn’t allow media critics to be sure about fruitful prospects for cooperation of ME and journalist education, of ME and media industry purposes. Media comprehension in developing countries leaves much to be desired. Methodological preferences of every professional shop make it difficult to find common grounds for modeling media text analysis (MTA) and constructing universal analysis patterns for ME application in educational establishments and among youngsters at home. There are some of results of our semi-structured interviews with active media users (journalism students of Voronezh and Belgorod Universities). The holistic emotional perception of MT is prevalent even among advanced users of Internet. 70-75% of respondents could not differentiate genre and style peculiarities of “news” and “views” messages. 43-45% of questionnaires contained blunder mistakes in author’s main ideas exposure, nearly half of answers in the first year students’ reports showed striking ignorance in Liberal arts and History (Khorolsky, 2011; 2016). At the second stage, the journalist students were given *mediality pattern of MT* analysis (MTA) consisting of five basic points centered on following question-scheme:

- 1) *who and what?* (creator and thematic content of MT);
- 2) *how and why?* (argumentation means and narration style with its teleological undercurrents);
- 3) *for whom?* (audience segmentation and commodification strategies propounded by media industry owners);

4) *who, what, how, why, for whom and what about me?* (personal opinion and self-apprehension of MT recipient);

5) *how to improve the MT and the message of MT recipient?* (creative reconstruction tasks).

The students did some text work at home, and both students and teachers introduced some new *mediality patterns of MT analysis*.

At the third stage of experiment, with control tests, we fixed no great progress after patterns of MTA learning curve. Nevertheless, journalists demonstrated greater skills of MTA compared with non-humanitarian students, although liberal arts students usually lose in intellectual competitions.

For journalism students, the set of major specific characteristics of MT is of special importance, so we decided to create the list of MT characteristics based on *mediality notion* with its overlap of ME and mass media theory. The term *mediality* is treated hereinafter as complex of MT characteristics, a compendium of signs centered around such key words as relevance, objectivity, topicality, “operativeness”, event, documentary foundation, truthful representation, condensation of narration, lapidary style, audience differentiation in market strategy etc. (Khorolsky, 2011).

The term MT in journalist and media business in general, being the core of *mediality notion*, correlates firstly with category *event* because acts of monitoring and evaluating the social changes reflect the professional mission of mass media actors. Then, MT and media industry give analytical messages and present common sense opinions reflecting and molding global opinion reverberations and fluctuations in mass consciousness. Naturally, the choice of events and the process of agenda setting is partly subjective and depends greatly on political and business interests, the competition and rivalry being the reason of conflicts and variation of media representations (see, e.g. Dubrovskaya, Kozhemyakin, 2017).

ME evolution depends in particular upon public interest in hedonistic MT production. Vital interests of media industry owners, who often do not care about public ME strategies, back this psychological trend. Statistical data can prove the thesis of conflicting interests both in production-consumption dichotomy and in ME-journalism interrelationship. Thus, in 2018 Mediascope (former TNS-Russia) company fixed the number of Internet users in Russia: 73 % of population (almost 90 millions) used Internet data at least once a month. A quarter of respondents stated that they used Internet data with educational purposes, but main tendency remained hedonistic (Internet consumption, 2018). In Russia, the growth of number of Internet users is substantial, since it is 4 % per year. However, how to compare the quality of media consumption in different countries? In Africa, for example, the figure of users’ growth is 20%, but educational problems are severe. In Russia, the number of Internet users steadily grows, but greater part of newcomers are too young to be responsible users, a lot of people enjoy smart pictures without reading words. They need advice, curation and guidance as in any country (Ferrucci, 2018; Thorson, Wells, 2016). Still, in Russia, ME exists successfully in theory and is outlined in official declarations. Nevertheless, the work of enthusiasts in school and other educational establishments is not so effective so far, the mechanisms of realizing sound recommendations, ideas about ME promotion are also mostly ineffective. There are some figures illustrating the situation available in Internet.

In 2016, Russian officials from Federal Agency for printed media and mass communications made a report on press developments in recent years. They made a conclusion that press and TV are the most important sources of information for absolute majority of grown-up media users. 21 % of population in Russia are not Internet users, while more than a thousand of small towns have no cellular communication, and the postal service is often bad (Federal Agency, 2016). The conclusions of Public Opinion Fund organization (POF) are even more pessimistic, since more than a half of Russian citizens are not Internet users (Internet 2017–2018), the digital revolution bringing great revenues but modest ME results. E. Paneyah, Vedomosty newspaper columnist, commented those POF facts stressing the trend of TV audience ageing and youngsters’ refusal to watch TV. POF gives the following figures: in 2016, according robust statistics 87 % of all media consumers watched TV; in 2018, their number decreased by 16 % and at the beginning of 2019 it was 71 % (Paneyah, 2019: 4).

Students generally prefer WWW, while TV becomes outmoded for them. It is not a source of safe information any more, the number of those who trust in TV is nowadays one third less than 10 years ago (Paneyah, 2019: 4). The main danger in ME – journalism interrelationship is caused by loss of trust to journalists’ MT and lack of confidence in mass media in general. Many truthful facts do not prevent journalists from disinformation and distortion of Verity, generating cognitive dissonance in consumers’ minds. All propaganda is overwhelmed by falsehood. ME trainings give

some ways of curbing falsehood zones and educating critically minded consumers, but results come after many years of labor. In October 2018 “RIA-Novosty” agency published results of sociological interrogation made by “Circone group” company supported by Civil Initiatives Committee (CIC) and “Media Standard Fund” called “The image of journalist in Russian mass consciousness”. The key question was “who trusts in mass media?” 51 % of respondents approved the thesis “I don’t believe to most messages in mass media” (Soloviev et al., 2018). Numerous disinformation discourses in MT are, to our mind, a principle barrier in ME-journalism cooperation.

On the other hand, critical reactions of consumers have a positive trait as well: critically minded persons are more active in political life. As for media industry, economic progress here is sustainable despite journalism crisis. The analyst E. Paneyah gives the sum of revenues and total industrial input of information sales, including soft and hardware, in Gross Domestic (National) Product (GDP): it is more than 2,5 trillion of roubles (Paneyah, 2019: 4; Stulov, 2017: 3). Material interests often contradict civil journalism progress. The success of commerce trading TV sets and internet technologies does not always correspond to ME progress. Media competence grows quicker when TV scientifically oriented programs like Nat Geo Wild channel formats popularize nature and environment protection or scientific achievements in biology, when big audiences regularly read quality press, and when Russian “Culture” channel is financed properly.

## 5. Conclusion

Many years of newsroom and classroom observations have contributed to argue some super-optimistic declarations about digitalization and Internet will bringing quick victories to ME. The concluding ideas of presented survey are as follows:

1. Our interviews and statistics show that ambivalent situations in ME and MT production make the question of sciences cooperation and interrelation not only urgent and stimulating new fruitful ideas, but also more sophisticated and fermenting new cognitive conflicts. Our approach to media text analysis based on sociocultural interpretation of MT and *mediality module* of journalistic text production, showed only partial progress of students in ME programs, although communicative motivation in computer games is ever-growing.

2. Internet communications, gamification and infotainment in MTA are of great importance for ME but balanced curated flows of hedonistic information are needed to promote knowledge-based MT surveys in classrooms. MTA schemes may be different but we insist on necessary *minimum set of key questions*: the author and his position; genre and format; media language; dominant tones and intonations; thematic and problematic peculiarities; address and auditorium specific features; economic parameters; media effects; didactic lessons etc. It helps to find measure in MT exploration and explanatory depth.

3. The conflict of interests between ME and communication studies or communicology (which we regard as a complex of disciplines scrutinizing human communication practices) is preconditioned by contemporary commercialization of mass media industry and prevalent audience’s disbelief in journalists’ truthfulness. ME fosters critical and concrete judgements in MTA while theory of mass communication insists more often on compromise looking for deeper penetration into contextual presuppositions.

4. Western ME experience is undoubtedly useful for Russian educational traditions and further contacts are unavoidable, the main lines of discussion possibly touching political MT surveys, semiotic MTA, critical discourse analysis, confrontational MT evolution, cognitive linguistics methods in ME, and other neighboring research fields.

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## Teaching Future Journalists Media Research Methodology Using Digital Technologies

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### Abstract

The process of teaching the future journalists the basics of media education requires the use of advanced research methods of the media environment, which are based on modern information and digital technologies. The article reveals the essence of the concepts of "information technology" and "digital technology". It is noted that the problems of the media market development at the present stage are associated with the lack of research methods used or deviations from them, which increases the risk of inaccurate analysis results. In this regard, it is appropriate to talk about the need for greater responsibility of firms, companies and services conducting research in the field of communications and media. In the practice of media research in Russia and abroad, one can constantly observe the transformation of traditional types and methods of media research (the study of website audiences with the help of counters of visits, cookies etc.).

Every year the role and importance of expert communities that can help to the effective development of the media research industry increases. One of the prospective areas that can contribute to the development and improvement of media research is the introduction of cloud computing and digital processing of large amounts of data (big data) and the expansion of artificial intelligence. They are connected with the development and increasing relevance of new information and digital technologies that can respond to new challenges of a humanistic and ethical nature.

These circumstances intensify the need for a comprehensive study of new tools of media research by future journalists in higher education institutions. The article presents the main promising methods of studying the media, carried out with the use of information and digital technologies. It is identified the most important competencies, which is necessary for successful media research in the modern world.

**Keywords:** digital technologies, information technologies, media research, media education, artificial intelligence.

### 1. Introduction

The objects of research in the space of modern media are all economic entities of the media industry, including traditional and new areas of media: mass media, mass communications, journalism, advertising, public relations, social networks, new media, blogs, live magazines, feedback and commenting on messages by users on the Network. In the researches considerable attention is paid to the factor of audience.

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The specifics of the functioning of the modern media industry was precisely defined by V.P. Kolomiets: "The media Industry is a wide range of markets that have an intangible nature of the product and a large number of different levels of stakeholders. For the state and society media are interesting for their intangible products, that's why each of the stakeholders is trying to influence them based on their interests, ideological preferences, tastes. This interest is manifested in the constant adjustment of the rules by which the industry lives, which greatly complicates the forecasting of its development. The unity of ideological and economic is an essential characteristic of the media industry. Therefore, media research is always a wide range of problems of both economic and ideological and aesthetic nature" (Kolomiets, 2015: 50-63).

The latest information and digital technologies are actively used today in media studies and this one allowed to bring them to a new level, to increase the speed of obtaining results and expand the scope of processed data.

Information technologies in the field of media research should be understood as a complex set of all types and components of modern communications in the system of scientific knowledge. The theoretical knowledge is based on the empirical material of the study.

Digital technologies imply a universal and high-speed system using digital equipment, software and the Internet. Such a system based on the methods of encoding and transmission of information, allows you to perform many diverse tasks in the shortest possible time.

Thus it can be argued that research in the field of media is carried out not only on formal grounds. Economic, political and ideological characteristics of media development, as well as social and psychological effects of publications are always taken into account. The method of message delivery which also affects the perception of the information received should not be overlooked.

In the context of the active development of the digital economy, the introduction of digitalization in social processes, and given the constant changes in this area, it is necessary to include in the practice of journalistic education (bachelor's and master's) disciplines, in which students will receive the skills and knowledge that are necessary to conduct relevant studies of the media environment. The competencies acquired within these disciplines can be useful for students both for their research activities and for practical work in the media industry.

## **2. Materials and methods**

The basis of the study is the analysis of scientific literature describing the most promising methods of media research from the perspective of using them in the practices of media education. This research is based on such General scientific methods as:

- Historical method that allows to analyze the understanding of the phenomenon under study in different historical periods. The methodology of media research has recently undergone major changes. In particular, the degree of their reliability has significantly increased and continues to increase, the technological tools for studying the content and the audience of publications have significantly expanded.

- The method of generalization as the process of denoting general trends through the quotient.

The authors' argument is based on a comprehensive and systematic approach to the analysis of the phenomenon of media research and the use of new information and digital technologies.

The combined use of these methods and approaches in the process of conducting the study is most preferable, because this will allow to obtain reliable results and to identify promising practices of media education that can be used in the training future journalists current and promising methodologies of media studies with the use of information and digital technological approaches.

## **3. Discussion**

American specialists were pioneers and leaders in the development of media research methods and their application in practice. The first studies of the media industry were conducted in the 1920s by G. Gallup and D. Starch. G. Gallup who conducted pools to determine the political orientations of the population, and later studied the audience of Newspapers, went down in history primarily as a researcher of political preferences of voters. D. Starch developed the methodology for studying consumer behavior and audience perception of advertising (method identification), in the 1930s studied radio audience.

In the 1990s, media research began to be actively introduced into Russian practice. The first regular media research in Russia in 1992 was conducted by the French company Mediametrie within the framework of the international project "Media Focus". Later Gallup Poll (UK) launched project "The Russian Media Monitor". In the course of its implementation, measurements of television and radio audience were carried out by the method of diary panel research in 10 cities of the European part of Russia. In the summer of 1994 the software for data analysis was used in Russian regions. Then a number of research companies were involved in the study of Russian media environment and media audiences: Gallup Media, the "V-Ratio", "Mediamar", "Komkon-2", Fund "Public opinion", Russian Research, "RosMediaMonitoring", GFK, etc. A Number of these companies operates to this day (Gumenyuk, 2012: 321-324). At the same time, according to E.G. Nim, the sphere of media research in Russia is just being formed (Nim, 2013: 31-41).

E.L. Vartanova notes the relevance of media research in Russia because the society has seen the manifestation of the process of mediatization in the areas, independent from the media. These are politics, economics, science, culture, everyday life, personal experience of people. Secondly, there is a dominance of media content consumption in the leisure of modern people (up to 9-11 hours of free time), in connection with which the media turn into a kind of institution of formation of the worldview of the individual. Third, the need to study media in Russia is stimulated by the formation of a new economy, in which a significant amount of output is directly determined by the presence of media channels and its content. Fourthly, there is an expansion of opportunities for feedback between content producers and consumers, blurring the boundaries between different actors while increasing the importance of information production professionalism (Vartanova, 2015: 8-10).

In the process of teaching future journalists the methods of studying the media, it is necessary to focus on the study of the current technological state of the sphere of media research in Russia and the use of modern scientific knowledge about computer technology in the development of research of various types and media channels.

During last years a significant contribution to the development of methods of media research and it's teaching was made by scientific works, which became recognized in theoretical and practical journalism including communications. This is primarily the publication of such scientists as A.G. Asmolov, D. Buckingham, D.V. Dunas, I.M. Dzyaloshinsky, A.V. Fedorov, C. Fuchs, J.L. Qiu, J. Gikas, M. Grant, S. Greenberg, A.N. Gumenyuk, S.M. Gurevich, V.L. Ivanitsky, V.P. Kolomiets, S.G. Korkonosenko, E.G. Nim, E.L. Vartanova (Asmolov, 2016; Buckingham, 2003; Dunas, 2017; Dzyaloshinsky, 2012; Fedorov, 2015; Fuchs, Qiu, 2016; Gikas, Grant, 2013; Greenberg, 2007; Gumenyuk, 2013; Gurevich, 2004; Ivanitsky, 2010; Kolomiets, 2015; Korkonosenko, 2009; 2012; Nim, 2012; Vartanova, 2015; 2018).

However, it should be noted that at present there is no single classification of methodological approaches to the study of the media industry in Russian science. In particular, I.M. Dzyaloshinsky identifies 7 methodological paradigms of the study of the media environment: political-ideological (resource) approach, communicative approach, metalinguistically approach, systemic approach, territorial approach, technological approach, media education approach (Dzyaloshinsky, 2013: 30-37). I.D. Fomicheva designates 14 research paradigms, based on the disciplinary approaches and areas in which the Department of the faculty of journalism of Moscow state University: philosophical, theoretical, journalistic, communicativity, legal, art / literary / aesthetic critical, cultural, linguistic / linguistic / semiotic and political / administrative, economic / marketing strategy, historical, psychological / socio-psychological, sociological, advertology (Fomicheva, 2011: 7-12).

According to the classification updated by researcher I.D. Fomicheva, strategies of empirical media research can be divided into two large groups – quantitative and qualitative research.

When conducting *quantitative* research, scientists receive statistical conclusions expressed in numerical terms. Quantitative research is carried out on a variety of similar objects. They are aimed at identifying trends and the prevalence of certain characteristics in social communities or in the content of many texts. Their main task is to determine the relationship between the features, the frequency of mention of objects belonging to different types, etc. Quantitative research is based on the coverage of a set of individual facts, the generalization of the characteristics of which leads to the production of statistical / multiple indicators. Examples of the most common methods of quantitative research: mass survey, content analysis of mass communication materials, frequency analysis of the author's or publication's vocabulary.

Conclusions of *qualitative* research are expressed in judgments of non-statistical nature-analytical conclusions and forecast. In this case, methods of studying individual objects are used: these are texts, social communities, historical and other events, the creativity or life of some authors, the history of newspapers or individual literature works, etc.

In addition to the diversity of scientific approaches to the study of the media industry, there is also the problem of contradictions between academic and industrial media research. "If academic science strives to find the truth, the industrial one contributes to the making money those who pay" (Kolomiets, 2015: 50-63). Different goal-setting of academic and industrial research of the media environment leads to humanistic and ethical problems, and in some cases to a decrease in the reliability of the results.

*Industrial* media research is of a momentary nature and is aimed at finding out the consumer, material preferences of the audience for the production of content by the owners of publications. Its task is successful and rapid monetization. Such studies are aimed only at predicting systemic changes in the media environment and media content. *Academic* research covers a variety of areas and can provide answers to fundamental questions and identify prospects for the development of media.

Conducting both academic and industrial research is necessary for the development and modernization of educational programs in the areas of training of journalists. In the XXI century the system of journalistic education in higher education needs the combination of academic and industrial approaches to the study of the media industry. It's necessary to learn the future journalists both to make a meaningful and intellectual analysis of the message taking into account audience preferences, and to determine financially oriented paradigm of media industry research. Since modern information and digital technologies can be used both in science-oriented and in industrial media research, it makes the processing of the data less labor-intensive for researchers and improve the reliability of the results.

The development and transformation of methodological approaches to media research involves the need to teach students to conduct media research using digital multimedia technologies. At the same time, a number of foreign researchers, including C. Fuchs and J. L. Qiu, criticize the active introduction of teaching students big data processing technologies into the practice of media education. According to them, digital technologies threaten the humanitarian and social sciences, turning these areas into computer science. The researchers emphasize that learning technology should not take precedence over teaching students integrated perception and analytical thinking (Fuchs, Qiu, 2016).

Along with this, the majority of foreign researchers consider that in modern media education it is necessary to focus on training students the possession of digital multimedia technologies in order to obtain full and multi-level data on the degree of influence of the media on the audience (Benhamdi et al., 2017; Dede, 2008; Gebremariam et al., 2018; Gibson et al., 2018; Kay, Greenhill, 2013; Šupšáková, 2016).

The position of these authors is relevant for Russia. The fact is that the specificity of Russian journalism education is academically oriented, so there is a lack of technological literacy of students. The system of higher professional education in the field of journalism, according to researchers G.S. Melnik and A.N. Teplyashina, needs the introduction of digital and multimedia technologies in the educational process (Melnik, Teplyashina, 2019: 86-92).

#### 4. Results

At present the researches of media content and audience are most in demand. The results of these studies are actively used both in the media industry for planning of the broadcasting grid by radio and television channels, in forecasting the thematic and socio-demographic orientation of broadcasts and publications by electronic, print and digital media, and in academic activities as a basis for scientific research of the current state of media and prospects of its development.

Traditionally, the choice of audience research methodology depends on the channel of media messages and its specifics. When studying the audience of printed publications, the method of recent reading is usually used. With the help of this method researchers study the frequency of reading the press depending on the time of the year, day of the week, time of day, duration of access to the publication, the number of copies read for a certain time, the method of obtaining the publication by the reader etc. These studies can be carried out by face-to-face / telephone surveys, and with the assistance of so-called diary models (to study the audience of weekly publications).

The application of these techniques has a number of difficulties. In particular, A.N. Nazaikin states that face-to-face surveys are usually very time-consuming, telephone surveys are hindered by the complexity of the perception of the large number of names by ear (Nazaikin, 2014).

The researchers of television audience take into account the technical coverage of television broadcasting, the number of television sets, the total audience size on weekdays and weekends, the average time of watching a channel and broadcast (per year, per month, per week, per day), the share and rating of the channel and programs, social demographic characteristics of the audience of a particular program. One of the first methods of counting a television audience was the use of a diary model. The essence of this method is that each family member writes down daily in a diary what programs and for how long he watched on TV. A more advanced TV audience measurement technology – peplemetry which uses a special instruments devices referred to as TV-meters. TV-meters automatically register channels and the time of their viewing. Each family member is assigned a separate registration button, there is a special button for guests. The collected information goes to a centralized server that accumulates the results.

In the process of studying the audience of radio listeners is usually taken into account: the total average daily audience of broadcasting and audience of the specific radio channel; the share of radio listeners of the station or radio program; station or program rating; frequency and place of hearing; social, demographic, consumer characteristics of the audience. The radio audience is mainly measured with telephone surveys or diaries. But this method does not take into account the background listening to the radio, and it can distort the data of the total percentage of listeners. A.N. Nazaikin writes that the use of audiometers, by analogy with TV-meters, is not always justified, since they, like telephone polls and diaries of radio listening, do not take into account the background hearing, in addition, they are exposed to radio interference (Nazaikin, 2014).

Thus, media studies using traditional methods cannot be absolutely accurate. They are used in the practice of research companies to this day, but along with this, there is a gradual introduction of new research technologies using Internet technologies, various “digital counting” methods. These technologies are just beginning to develop but they can already be assessed as the most promising and reliable.

The Internet as a global system of integrated computer networks and a special communication environment provides the user with almost unlimited, global access to the information resources of the planet. Its educational, communicative and recreational potential is great.

According to All-Russian Public Opinion Research Center, in 2016 the Internet became the second most popular source of news for Russians: 27% received information from the global network (for comparison, 57 % of people surveyed received information via radio, 3 % received radio, 3 % newspapers, magazines – 1 %). The indicator of Russian’s confidence in Internet resources and online media was also high – 22% of respondents trusted information from the Internet more than traditional media. The high popularity of the Internet and the level of confidence in the information posted on the Web is largely due to the fact that the Internet is an information and communication platform, in which not only specific Internet media, but also traditional print, radio and TV channels function effectively.

In this regard, it is advisable to refer to the experience of research on measuring the audience of Internet sites. The most popular method of collecting data about the Internet audience, used in its own space, is to collect information using special program counters. These programs allow you to monitor the audience, namely, determine the number of users of the site for the required period of time, compare the audience of several sites, determine the geography of visits and receive other information, for example, collect data on how the user enters the site (through search queries, using systems of hyperlinks or direct links) or track the movement of users on the site, citing publications by third-party resources, the so-called clickability (CTR) of headers, banners (allows you to calculate the coefficient of their demand).

Information about the audience of the site helps to accumulate the so-called cookies, i.e. small pieces of data stored on the computer of the user who previously visited the site. These “traces” allow you to recognize a user who has previously accessed the page and collect certain information about their preferences (time of use, length of stay, etc.). In order to obtain more accurate data, due to the fact that several users can use one personal computer or gadget, many sites register visitors, conduct user surveys to obtain a psycho-demographic profile of the audience.

Various user surveys conducted on the Web are highly valuable for editors. It concerns both the topics related to improving the work of the publication and on various socially significant issues. Voting, charts, open (with the possibility for the user to express their position) and closed (suggesting the choice of the answer from the pre-proposed) polls and tests can be used. These techniques are used in radio and television broadcasts in the form of fixed and mobile communications. At the same time, the Internet significantly complements the possibilities of survey methods, in particular, expands the number of respondents, including due to the absence of a strict limitation of the possibility for the audience to answer the question of the broadcasting time on TV or radio. The results of survey studies can be used by journalists in the preparation of publications, and the extended views of the audience – to serve as arguments in the live debate. I.V. Stechkin he states that the results of surveys in some cases may surprise the author and convince him that he should not take the liberty to speak on behalf of the audience (Stechkin, 2011: 156–161).

There are a number of difficulties in the application of traditional methods of research of Internet resources, in particular the use of content analysis techniques. This method of studying content is relevant for the study of print publications, radio and television broadcasts. For content analysis of network materials, descriptors (tags) or keyword search can be used through the archives on the websites of publications.

Thus, the measurement of the site's audience can be considered promising and developing areas in the structure of media research. The emergence of new progressive digital technologies allows us to improve this work.

One of the most promising digital media research techniques is the use of big-data technologies. This term is traditionally understood as great amounts of structured and unstructured data, the most complex digital technologies for their processing and systematization. Digitized information about attendance by users of certain resources, information about devices from which users get to sites, data from social media, information of mobile operators about the region of users of mobile Internet, indications of various devices (weather data, etc.) and many other facts can be used as raw data. Big-data technologies are used by marketers, sociologists and journalists.

Data journalism is “an area of professional journalistic activity based on working with a large amount of digital data, including the journalistic method and the format of author's analytical content aimed at searching or creating socially relevant subjects based on data” (Kolchina, 2014). As a rule, data-journalism is primarily aimed at visualization of large amounts of data, as well as their analysis. For receiving and processing big data, specialized search engine services (Yandex, Google, Mail.ru, Rambler), cookies, programs (for example, the Apache Hadoop toolkit) are used.

A promising modern concept of computer technology used in media research and closely related to big-data technology is the concept of cloud computing. Cloud computing is a distributed data processing technology. Large amounts of information are constantly stored in the so-called cloud, i.e. on Internet servers and storage systems. These servers and systems are combined into a single virtual server. Cloud storage is divided into *private* (when data can be used only by a limited number of users, for example, employees of one organization), *public* (they are intended for free use by a wide range of people), *hybrid* (combining several cloud structures interconnected by data portability technologies, for example, it may be a combination of public and private repositories), *community* (intended for use by one organization with a certain common interests, or several organizations).

The future of media research, their quality and reliability is closely related to the development of artificial intelligence. Artificial intelligence in computer technology is the development and improvement of computer functions, similar to the power and strength of human intelligence (reasoning, training, problem solving). It is a rational computer controlled by man and a computer or robot program. Natural language processing, speech recognition and handwriting text, smart robots are promising areas for more active introduction and development of artificial intelligence.

These techniques and technologies for conducting media research are in close cooperation with the digitalization of public life, and the active development of computer technologies. To train future journalists in the theoretical aspects and practice of conducting media research, it is necessary to form a high level of computer literacy in students. It is necessary that students learn how to work not only in basic computer programs and have Internet surfing skills, but also have

the knowledge to work in professional services, including the skills to create and work in cloud storages, to extract big data from specialized services, mastered the basics of programming and professional terminology.

Taking into account the requirements of time, future journalists need to master the following competencies:

- Ability to acquire with the help of information technology new knowledge and skills, including the new areas of knowledge not directly related to the field of activity and use it in practice (OPK-7).

- Ability to lead the creation of an effective communication infrastructure of the organization (PC-13).

- Ability to set research objectives, select methods of experimental work, prepare the basis for scientific research (PC-20).

- Ability to interpret and present the results of scientific research, make practical recommendations based on them, put forward fundamentally new hypotheses, predict trends (PC-25).

For the formation of these competencies, future journalists need to study the processes and trends of informatization and computerization in the modern information and communication space. It is necessary to introduce educational practices aimed at developing students' skills to search, improve and implement scientific information using computer technologies, as well as at mastering the information and methodological skills of using modern digital technologies. It is necessary to modernize computer equipment and software in accordance with the requirements of the time, to train students in current and promising methods of conducting media research.

## 5. Conclusion

Thus, the need to train future journalists in the most demanded modern technologies of media research, taking into account the latest promising developments, has been identified. The main trends in the development of media research methods are highlighted, technological innovations are systematized, the development of which is necessary for the further work of students in the media industry. The range of core competencies and skills that future journalists have to master in the process of mastering academic disciplines, including questions of the methodology of media research, has been determined.

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## Social Anti-drug Advertising in the Modern Media as a Factor of National Security

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### Abstract

The provision of counter-narcotics activities can not rely solely on the criminal and law categories, but obviously involves complex of social actions. The informational component objectively becomes one of the priorities of modern anti-drug policy. In the context of expanding drugs, social advertising should and must become a conductor of restrictive anti-drug policy. It is antidrug advertising that can reduce the pressure of the drug environment and form an antidrug image of the world. The methodological basis of this investigation is the unity of the general, psycholinguistic, linguistic and law methods. The whole range of facts observed in the discourse – lexical units and grammatical forms, which provides social advertising is the subject of the study. The analysis is conducted at different levels – at the macro- (i.e. in the context of modern ideas of globalization, discursive strategies) and microlevel (psycholinguistic and linguistic and law analysis of the text, sentence, phrase and word). A comprehensive approach to the phenomenon of social advertising, dedicated to drug prevention demanded the usage of the tools of the theory of speech activity, the theory of speech acts, support on ideas and methods of cognitive science. Social advertising is essentially a projective activity aimed at social transformations.

**Keywords:** narcotization, antidrug advertising, informational security, subculture, media, ideology, jargon.

### 1. Introduction

Drug abuse is one of the leading factors of destruction for civilization – along with armed conflicts, natural disasters, environmental catastrophes. It is known that during the crisis periods of development of society the degree of narcotization increases significantly, which in turn provokes many other destructive phenomena. Our society has not immediately conceded the existence of the problem of narcotization: it was "noticed" in the mid 1970s. In 1975, by the decision of the Board of the Ministry of Health of Russia domestic narcology was formed. In the late 1970s – early 1980s in the Soviet Union there were held four All-Union conferences on issues of addictions, and in 1984, the scientific research on drug addiction were published as a separate issue of the journal "Drug Toxicology". And only in the late 1990s – early 2000s media started to publish preventive antidrug materials, target pages appeared in the Russian press, and specialized newspapers and magazines were published for a wide range of readers. In our country, drug addiction has finally turned into a large-scale national problem carrying a direct threat to the state in the post-Soviet period. Together with the scrapping of the former socio-economic system, much of that served as a powerful barrier to drugs also was broken down.

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The collapse of the system of children's and youth organizations, the loss of traditional life values in the conditions of sharp social stratification – all this determined the spread of drug addiction. The cause of drug addiction is rightly associated with the general decline of the spiritual and moral potential of the population. Syndrome of defective nation, produced in people with the early 1990s, led to the loss of national pride by the youth, withdrawal of the youth from active social life (Bogomolov, Clementino, 2014: 94-98). The results of studies about different age groups showed that each age group has some motives of drug abuse: from curiosity and imitation (12-14 year-old teenagers), from striving for adult forms of behavior (15-17 year-old young men and girls), to pleasure and going into an illusory world in 18-25 years old (Kuzminov, 2006). Lack of real forms of individual expression by youth, as well as the reduction of positive forms of leisure and the total commercialization of leisure and educational institutions played a significant role in narcotization.

## 2. Materials and methods

The methodological basis of this investigation is the unity of the general, psycholinguistic, linguistic and law methods. The whole range of facts observed in the discourse – lexical units and grammatical forms, which provides social advertising is the subject of the study. The analysis is conducted at different levels – at the macrolevel (i.e. in the context of modern ideas of globalization, discursive strategies) and microlevel (psycholinguistic and linguistic and law analysis of the text, sentence, phrase and word). A comprehensive approach to the phenomenon of social advertising, dedicated to drug prevention demanded the use of the tools of the theory of speech activity, the theory of speech acts, support on ideas and methods of cognitive science.

## 3. Discussion

### *Modern information environment as a source of drug addiction*

The new socio-economic reality, emerging in Russia as a result of numerous transformations, presupposes the socially positive integration of the young person into society, the formation of a person, starting with childhood, with a stable position of rejection of drugs and drug subculture. An obstacle to this remains, however, ever-increasing drug aggression. Today, there is a real threat to national security from the international drug business, the researchers often think even about "narcoterrorism" in relation to Russia.

In these conditions, tolerance to drug addiction subculture and jargon words serving it is not acceptable. Meanwhile, the "addict" vocabulary, which the media introduce into the minds of recipients unfamiliar with it, is becoming more familiar. Today the problem of "Russian speech narcotization" is rightly raised (Redkin, 2010: 6-13). Born in the environment of drug addicts verbs and expresses in it different variants, phases and shades of narcotic euphoria in the mass consumption began to be used for expression of any feelings of pleasure, joy, or surprise. Drug words is displacing all other jargons, so that drugs addiction is perceived as a part of everyday life. And this is connected with total change of attitude to substandard in general. If before the jargon was considered as "the language of renegades" or "pampering" (Elistratov, 2000: 576), now it is well-known fact that the literary language and the substandard complementary (and substandard words are an important source of common language innovations), that in modern texts, especially in media texts, there is carried out "conflict-free" connection of these linguistic elements.

The origins of the increased interest in substandard (interest of ordinary native speakers and writers) is quite obvious: "the official propaganda ordered to consider non-existent such social phenomena as prostitution, drugs addiction, racketeering, etc. Nowadays, these always existing "sores" on the body of society is extraordinarily expanded and got new forms. Thus, the social base of the relevant jargon is even more real and tangible than before, and the task of investigations in the Russian language is, in particular, to study the diversity of modern social jargon and its relationship with the human environment that generates these jargon" (Krysin, 2008: 26). As it turned out, the substandard today is neither exclusively, nor even by advantage a means of communication of social lower classes. It is possible to remember substandard units which became usual in the speech (and-in an official situation!) of the state leaders. Naturally, the substandard (and jargon, and simple language forms) can not be unequivocally regarded as dysfunction of language (Sánchez-Moya, Cruz-Moya, 2015; Yus, 2017) and language behavior. Tolerance of modern normativity (Goddard, 2014; Kulikova, Brusenskaya, 2017; 2018; Sperber, Wilson, 2015; Wierzbicka, 2018) in general is the basis of substandard functioning. The negative attitude towards

the activation of the substandard gave way to the acceptance of the objective nature of this phenomenon, inseparable from the processes of liberalization and democratization of public life.

Jargon of drug addicts has always been considered one of the subsystems of criminal (criminal) argo, due to extralinguistic factors (Akimoto et al., 2014; Arévalo, 2018; Marlangeon, 2018; Sperber, Wilson, 2015) of its formation – restrictive norms and sanctions relating to drug trafficking and their abuse in criminal law. Jargon of druggies performs all the functions which characterize the criminal jargon, – the conspiracy, the nominative and ideological. So, in her research L.K. Lantsova drew the conclusion (Lantsova, 2006) that jargon of addicts in the English language is a specific subsystem of criminal jargon. However, it is symptomatic that the drug-addict vocabulary of the Russian language today is more often referred to the common youth jargon: litter "nark." is one of the most frequent in the Dictionary of Youth Slang by T.G. Nikitina (Nikitina, 2007): more than 1500 words (of 12000 words) have such mark.

If before studies of drug addiction jargon were hampered by the social remoteness of potential respondents from linguists (Kulikova, Kuznetsova, 2015; Kuznetsova et al., 2016), now this jargon is rapidly losing its impermeability. Drug-addict jargon conveys the concepts affecting in its linguistic realization youth speech culture. Words with metaphorical meaning magnify the representatives of the drug subculture; for example, *an aristocrat* (an experienced addict who knows the law well), a *chemist* (a drug addict, who is able to produce the drugs), *anniversarian* (a person first trying the drug), and etc. Today, the opposition between supporters of strengthening of restrictive measures against drugs and supporters of the legalization of "light" drugs has been worsened (including in the media).

Supporters of toughening anti-drug measures appeal to the real drug situation, which does not detect trends in improvement (for example characteristic title of the article by E.E. Tonkov "Antidrug Policy of Russia: Disappointing Results, or 20 years later"). According to E.E. Tonkov, after 20 years since the beginning of the implementation of the state anti-drug policy in Russia, the desired and predicted results in counteraction to drug trafficking and overcoming drug addiction of citizen anesthesia have not been achieved. Moreover, the current drug situation in Russia is characterized by an increase in illicit trafficking and non-medical consumption of highly concentrated drugs (Tonkov, 2015: 23). Marijuana and its derivatives are considered to be "light" drugs, all other drugs are considered to be "heavy". According to the Russian legislation, this division is unacceptable, and the responsibility for illegal drug operations is the same both for marijuana and for heroin. However, this division is widespread in the media. Because of media discourse many people consider "light" drugs harmless in comparison with "heavy" ones. It is a characteristic feature that innocent descriptions are used in relation to marijuana such as "*habit of Bohemia*", "*bong*", "*harmless herb*" and so on. So far, the activities for prevention of a narcotization of the society in our country was a separate, disparate, poorly coordinated action. Their successful implementation is hindered by the misunderstanding tolerance ideas.

According to the Declaration of Principles of Tolerance adopted by the General Conference of UNESCO (1995), tolerance means respect, acceptance and correct understanding of the rich diversity of cultures of our world, our forms of self-expression and ways of human individuality, it is harmony in diversity, it is virtue, which makes possible peace and contributes to the replacement of the culture of war with the culture of peace (Alba-Juez, Larina, 2018). On this wave there is tolerance to the drug jargon and the drug subculture. Advertising of drugs, of course, is prohibited by law. But enforcement authorities regularly fix emergence of new chemical compounds – salts, smoking mixes, psychoactive preparations which distributors try to sell under the guise of harmless substances and often advertise in the Internet. Today it is necessary to make amendments to the Laws "On Advertising" and "On Mass Media", which quickly suppress any advertising of new, potentially dangerous psychoactive substances and narcotic plants. In autumn 2017 the State Duma Speaker V. Volodin called for toughening anti-drug legislation, especially in restricting propaganda in the Internet. The main way of spreading drugs is social infection: before getting into the human body through veins, the drug gets through eyes and ears (Bezmaternykh et al., 2017).

The narcoaggression reveals itself in the "savoring" of the problem in the media. Metaphors based on drugs are usual in jokes, anecdotes, songs (for example, song "Opium" by group "Silver" – *and love in you and in me, like opium, opium...* jokes like *All the people were found in cabbage, but I was – in hemp*, etc.). Many "anti-drug fighters" (Xynkin, 2009: 90-94) themselves violate the article 46 of paragraph 1 of the Federal Law "On Drugs and Psychotropic Substances" (dissemination of information on how to use drugs), when they print, for example, interviews with

drug addicts and thereby implement the idea of "safe" narcotism. If the anti-drug resources are less significant than the shaft of information promoting narcotics, the fight against drug lobbying activity will not lead to a positive result. The ideological component of the fight against drugs should be determined by the thesis that everything that causes direct harm to the individual and society should be removed from the sphere of individual freedom and attributed to the sphere of law.

#### *Modern Media and the Problem of Information Security*

The conception of information society, introduced in the early 1960s and still not fully developed, indicates a clear trend of gradual domination of information production over other areas of the economics. Information became the main resource for the reproduction of socio-political forms. In these conditions, the concept of information security has been updated. In general, security is understood as an ability of an object to maintain essence and main characteristics in conditions of targeted damaging effects. The security of the information environment, accordingly, is its quality, which excludes harmful effects on recipients.

New information technologies have unprecedentedly increased the capacity of citizens not only to consume but also to produce information (Brusenskaya, Kulikova, 2018). In the Internet the emergence of information about drug was first noted by experts in 1996. Analysis of the Russian Internet shows that in Internet it is possible to find all the information on drugs: where and how to buy, methods of preparation, injection sites, "dosage", the possibility of mixed abuse of various psychoactive substances, as well as recommendation on how to behave during the arrest by law enforcement for possession of drugs, how to avoid or "cheat" the test-control (Ishchenko 2007: 17-19).

Advertising function of the media, according to the cited author (Ishchenko 2007), should be implemented responsibly and selectively. Advertising slogans promising "guaranteed" getting rid of drug addiction for a certain amount are very doubtful. The abundance of such advertising in the media is a factor that creates an imaginary impression of non-hazard, easy curability of drug dependence, while medical data indicate otherwise. The associative model, which demonstrates the relationship of drugs with the way of life of social groups, which are perceived as elitist, is very dangerous. For example, the concept of "club drug" or often mentioned "gentleman's set" – cocaine, ecstasy, perceived as an attribute of secular life.

Researchers (Sunami, 2014, Tonkov, 2015, etc.) note that narcolepsy still wins the information war. And that information war between supporters and opponents of narcotization is being conducted continuously, is reality of modern life. So far, unsystematic anti-drug propaganda is opposed to the massive flow of information that directly or indirectly contributes to narcotization. Despite the fact that the dissemination of information entailing the narcotization of society (for example, the mention of "light" drugs) since 2002 is limited by the norms of administrative law (Art. 6.13 of the Administrative Code), publications of this type are usual in the media. Through commercial advertising, our media promote easily accessible pleasures, rampant consumerism and hedonism, and this already is a damage because "values" generated in such a way are a breeding ground for narcotization. Frequent mention and constant replication of fragments of narcotic subculture (including at the level of labels and brands – vodka "Cannabis", energy drink "Dose", perfume "Opium") makes them familiar, contributes to the growth of cognitive, and then consumer demand. The position according to which non-medical drug use is a private matter of the individual's freedom to choose the lifestyle that attracts him/her is very dangerous. "Non-governmental anti-drug organizations and the media should consolidate their efforts in favor of protecting the human rights of non-drug addicts," – rightly points out N.V. Ishchenko (2007: 16-17).

It is known that the state policy of modern Russia in the sphere of counteraction to drugs is characterized by essential superiority of power restrictive methods of regulation of a situation and an obvious lack of measures actually preventive. The use of force measures are inevitable, since the link between drugs and crime is indissoluble, but preventive measures are of great significance today. Anti-drug advertising, which could consistently contribute to the formation of anti-drug views and beliefs, still occupies a small place in the communicative space of modern society. Since the early 2000-s, the situation has gradually changed due to the a new type of periodicals (mainly magazine), specializing in anti-drug topics. The first magazine is "Narconet", which has been published since 1999, it focuses on the formation of spiritual and moral values in the younger generation, and not just on anti-drug propaganda, and this is reflected in its permanent headings: "School Corridors", "Confession", "Crime", "Police Chronicles", "Prevention", "Legal workshop", "Psychological workshop", "Forum". There is published a specialized magazine "Narcomat", its target audience is professionals in the fight against drug trafficking (civil servants of the Ministry of

Interior, customs), and academic periodical interdisciplinary journals "Addiction" and "Addiction Issues". Together with the only anti-drug newspaper in the Russian Federation "It's not too late", focused on the widest audience, all these publications represent an independent segment of the information market (Lagutina, 2014). In general, more than 350 periodicals for young people with a total circulation of about 3 million copies per month are registered in Russia.

Newspapers and magazines of entertainment profile are dominated, and it is necessary to pay attention on clearly insufficient number of educational, informative publications. Glamorous publications form a consumer, hedonistic attitude to life, which becomes a good base for drug promotion. There is evidence that today in Russia the proportion of the population abusing drugs is 5-8 times more than in the countries of European Union (Golovchin, Barsukov, 2014). And at the same time, the domestic media are massively introducing into the public consciousness that drugs are an indispensable attribute of modern life. There is a pattern: the higher awareness of the risk of drug abuse in society, the lower their consumption. If drug tolerance prevails, the number of persons involved into drug trafficking increases accordingly. As drugs promotion is prohibited by law, hidden promotion is used. As noted in the article (Burbyka et al., 2015: 334-342), manipulation with needs (use of interests, desires); spiritual manipulation (formation of some ideals and values); manipulation with feelings (use of emotions, passions); symbolic manipulation (formation of a stable human reaction to certain symbols) are allocated in the hidden advertising of drugs. Often, the fight against drugs itself turns into advertising of drugs. For example, it takes place in all cases of discussions on the distinction between "light" and "heavy" drugs.

The nomination "light" in the mind of a teenager is associated with such features as 'harmless, harmless, allowed', that is, the name itself gives a veiled permission to use. Meanwhile, Russian legislation does not allow this distinction, since all drugs are certainly harmful and dangerous. For last ten years, these nominations – "heavy" and "light" drugs – have been actively used by the media (despite the fact that the Ethical Code of journalists in 1988 banned the division of drugs into "light" and "heavy").

Many media persons (for example V. Posner) speak in the press for the legalization of marijuana. The following positions are given as arguments: marijuana does not cause physical dependence, and mental dependence is less than from alcohol and nicotine; legalization of "light" drugs will give police the opportunity to focus on more serious cases of drug trafficking. While President V. Putin has repeatedly stressed that Russia is troubled about the legalization of so-called "light" drugs in a number of countries, some politicians speak out for the decriminalization of cannabis. So, A. Navalny's team declared that, in case of their coming to power, marijuana will be decriminalized in Russia. At a meeting with her supporters in Kaliningrad region candidate for the post of president from the party "Civil Initiative" K. Sobchak advocated the legalization of light herbal drugs. In her opinion, it will help to overcome "drug epidemic" in the country where to drink vodka in huge quantities is considered normal, and to use marijuana from which consequences are much less (including from the point of view of statistics of crimes) is not.

"Lightness" of drug type easy marijuana is accented by the word *piddle* (heroin kills and a person *indulges* with weed). Absurd from the point of view of narcology concept *light drugs* nevertheless widely penetrated into public consciousness. Marijuana is called *the disease of Bohemia* and *harmless grass*, the myth about relationship of creativity and drugs is actively cultivated. From Rastaman culture there came a symbol – a pattern in the form of hemp leaves, attractive to young people. In their information space, hemp leaf (cannabis sativa) is a symbol of drugs in general, which is often associated with youth protest moods. It is often said that it is necessary to form a culture of drug consumption (similar to the culture of alcohol consumption). Ideas of harmless "soft drugs" and the need for drug experience actively penetrate into consciousness. Meanwhile, it is known that in those countries that have legalized some drugs, there are often regrets about this, because the drug situation has only worsened. It is obvious that the legalization of drugs leads to a decrease in the age of initiation to drugs. All aspects of hidden advertising of drugs (and the publications in defense of the legalization of "light" drugs should be attributed to hidden advertising of drugs, of course) are not in the legislative, but in moral and ethical sphere. An attempt to penetrate deeply into the subculture of drug addicts in order to arouse interest to the publication may also result in hidden advertising of drug addiction. Even an information in the media that persons who have taken illegal drugs have been detained in a club can have a detrimental effect: young people will go there as to a place where they can get drugs.

Many young people have overcome the barrier of fear of drugs, which are perceived as elements of the youth subculture, as a pass to the relevant reference groups. Good awareness of addictive drugs is a prerequisite for drug abuse. Today in Russia there is a powerful criminogenic informational field, which forms a fertile ground for drug advertising. No wonder one of the main reasons for the spread of drugs is their availability. Narcotism is characterized by poorly controlled growth and high latency.

#### **4. Results**

In the complex of anti-drug measures, a special place should belong to social anti-drug advertising. Social advertising is inseparable from new sustainable social practices (Brusenskaya et al., 2017). "In advanced democracies, the impact of social advertising is so great that it is able to change the behavior of people in a particular situation" (Markin, 2010: 3). Social advertising is a rather new communication tool for us, actively used by civil society in the West. Although the forerunners of social advertising in Russia are rightly considered to be "edifying splint" of VIII-XIX centuries, and campaign posters – in Soviet times, in its modern form social advertising was formed only by the end of the XX<sup>th</sup> century. The development of social advertising in Russia went in such a way that the main stages associated with its institutionalization fall on key events in the history of Russia. The tradition of charity as the basis of compassionate and diligent attitude to social problems, to those who need help, connected with the transformation of the October revolution, is being lost. The return to the idea of charity in the post-Soviet period could not sufficiently rehabilitate the formed failures in the social memory of people, lost values, ideas about good and mercy.

In recent years, the phenomenon of social advertising has attracted the attention of researchers in our country. Social advertising, which refers to such categories as morality, conscience, ethics, has become especially popular because the society faced problems, the solution of which depends on mass behavior. The appeal to morality as the main motive of social advertising is the value basis of social advertising. The attitude to advertising in general and social advertising in particular is highly ambiguous. According to typical statement advertising contributes to the formation of one-dimensional thinking and behavior, the formation of "mosaic culture". However, ideas about the powerful potential inherent in social advertising are more and more gaining position. With the lack of values of humanism and spirituality, it is social advertising that can become an effective tool for the formation of norms based on ethical principles and the protection of moral values. Social advertising becomes a kind of counterbalance to commercial advertising and commercial PR, because it is based on the interests of the whole society. Such an assessment of social advertising seems legitimate, but its strict opposition to commercial advertising (which in its normal forms, corresponding to the advertising legislation, also serves the interests of the whole society) is hardly fair.

An important mission of social advertising is to update the vital and acute problems facing society and to attract public attention to them. Until now, such a powerful resource of the influence on the behavior and consciousness of society is not involved in due measure, and it leads to a decrease in the possibility of regulation, as well as minimizing social risks. Analysis of the experience of other countries shows that in the West social advertising is perceived as a kind of medicine on the principle: "prevention is cheaper than treatment". The stable development of social advertising is influenced by the legal and regulatory framework, the increase in costs from the government and commercial organizations for social advertising, as well as the introduction of innovative technologies. The responsibility of advertisers is very high, the strategies and tactics of social advertising is structured. Production, creation of social advertising in these countries is a whole industry. It is difficult to overestimate the possibilities of advertising in solving acute social problems.

Drug addiction is one of these problems. Social advertising efforts should focus primarily on the prevention of drug addiction. In the modern sense, drug abuse prevention is a complex system of social and state, socio-economic, psychological and pedagogical measures aimed at preventing non-medical drug abuse and at all possible health promotion. The World health organization proposes to subdivide preventive measures into primary, secondary and tertiary prevention. Primary prevention prevents the initial abuse of drugs. This type of prevention is designed for the whole society, but first of all it is designed for younger groups, children and adolescents. The primary prevention programs include not only anti-drug advertising, but also the introduction to

feasible socially useful work, organization of healthy leisure, involvement of young people into various types of creative activities, art, sports, tourism, etc. Secondary prevention includes early detection and active care for people who abuse drugs. Secondary prevention of drug addiction is aimed at those who are at "risk". The aim of secondary prevention is to identify those who have started using drugs at an early stage and to prevent them from becoming mentally and physically dependent. The aim of tertiary prevention is the prevention of relapses, it is aimed at groups that suffer from drug addiction and want to stop using drugs. Its purpose is to stop the drugs abuse and to prevent further deterioration in the human body. If tertiary prevention is the prerogative of physicians, in the first two cases social advertising may take an important place. Preventive work in general and anti-drug advertising in particular first of all should be aimed at the development of internal resources and the full socialization of the person. All preventive measures must be coordinated with each other. According to doctors' opinions, prevention is not a system of actions, words, appeals and other chaotic activity, prevention is an interdisciplinary science. It is based on the concept of the person as a whole. Currently, the entire preventive system is being restructured: the previously dominant "punitive" prevention, which was based on measures of public control, social, administrative and criminal punishment, is being replaced by security and protective prevention, social and pedagogical support and assistance. Prevention of any diseases, including social ones, is much more effective than their treatment in the advanced stage. It is more efficient and cost-effective to invest into prevention of drug abuse than in the elimination of its consequences. And in this humane preventive system an important place is given to social advertising.

In Russia, social advertising in comparison with commercial one is not widespread enough. However, the advertising market is flooded with pseudo-social advertising – light commercial advertising rollers talking about love, tenderness, care, but in fact advertise consumer goods – chocolate *Kinder*, cream *Nivea* and so on. Modern Russian social advertising, of course, is the successor of visual agitation and propaganda, which played a huge role in the Soviet period. Coverage of drug addiction requires special training and retraining of journalists, including the study of the main youth drug subcultures, the history and genesis of drug addiction, its legal, medical and psychological aspects, principles of preventive work. So far, professional training of journalists is not sufficient and modern editorial staff can't play a skilled role in anti-drug activities (Ishchenko, 2007).

The ideal of social advertising is a person living a full life and do not need to escape from reality. Of course, without economic stability, the ability to earn honestly by own labor, to self-realization in favorite profession, without social protection advertising is powerless. But the possibilities of social advertising cannot be reduced, too. K.I. Xinkin draws an interesting parallel: during the Great Patriotic War principles and model of behavior promoted by social advertising largely determined the victory of our country (Kulikova et al., 2017; Xinkin, 2009: 90). K.I. Xinkin believes that very little is being done still in the field of anti-drug advertising, and not because of the reluctance to spend budget money, which always should be spent on something, but because of the lack of confidence that such advertising will bring the desired results. Social advertising is designed to perform the functions inherent in the institute of advertising as a whole: communicative, informational, motivational, socializing. Social advertising is the most important tool of social design for solving the most urgent problems (Tkachev, 2017: 14). It is able to stem the outbursts of marginal behaviour that characterize periods of change in values. It is often noted that illiterate social advertising can provoke interest in negative phenomena.

Dysfunction of anti-drug advertising is the ability to spur interest in psychotropic substances, which happens in situation of redundant information about drugs (with demonstration of methods of consumption, etc.). If an advertising tries to give answers questions that have not been put yet to the target audience, it is likely destructive. Tolerance, as the dominant principle of communication in modern society, implies extremely soft, ethically and aesthetically correct ways of advertising persuasion. But since anti-drug advertising is a special sphere aimed to fight the necessity in this sphere of "shock" advertising. A remarkable feature of the "shock" advertising is hyperbolization, used to cause fear, horror. Advertising shocks when it shows those aspects of life which person sees very rarely or has never seen before (Tikhomirov et al., 2016: 138-143). In this case, the advertising seems to be contrary to ethical standards. The Advertising Code there is a article devoted to ethics. This is the article 4 "Correctness", which states that advertising should not play on the feeling of fear without justified reasons.

We believe that in the case of anti-drug advertising, there are good reasons to use the motive of fear. At the same time, it is anti-drug social advertising that should show positive results and give motivation to a healthy lifestyle. Different types of advertising together are able to develop anti-drug attitudes, to show the attractiveness of the world without psychoactive substances. Of course, this happens if the recipients have "personal resources" – appropriate physiological, mental, social, spiritual and moral qualities. Since advertising is massively replicated by the media, it can enter into the consciousness of the addressee, even without his will and desire (no wonder advertising is sometimes defined as the "fifth power" after the media, which power is considered to be "fourth" one). No wonder social advertising is compared even with hypnosis.

Naturally, social advertising is able to perform its functions only in conjunction with a set of measures for promoting a healthy lifestyle. In modern understanding health is not only physical parameters of the person, but also its moral and value potential, it is the category which is on a joint of many knowledge from various areas.

## 5. Conclusion

Social advertising is a product that heals society. Moreover, special importance is preventive, warning of the negative phenomena. The most effective preventive strategy is the formation of a healthy and harmonious person with the creative potential for effective self-realization and moral immunity to any type of deviant behavior. Preventive advertising is very important, advertising warning of the negative phenomena. The most effective preventive strategy is the formation of a healthy and harmonious personality with the creative potential for effective self-realization and moral immunity to any type of deviant behavior. The category "quality of social advertising" is a complex characteristic, which includes the quality of creativity, the quality of technology, the quality of social advertising campaign. Social advertising is focused on strong emotions – shock, fear, joy, indignation, and therefore it must certainly be stronger than advertising detergent. Accounting for the target audience is one of the main laws of the formation of the text of social advertising.

In the context of new information technologies, the responsibility for the content of all types of public communication is greater than ever before. Modern anti-drug advertising clearly fits into the discourse of the war with drug trafficking. In accordance with ethical and linguistic norms, media discourse should be arranged in such a way that distant pragmatics (value orientation) should outweigh the near. However, the desire for sensationalism is often a decisive factor. In the censored press (literature, art) the relevant services took care of the distant pragmatics. Today, it is well-known fact what excesses took place, but appeal to the value orientation of any text and an attempts to "calculate" a pragmatic effect are absolutely necessary.

Effective management of the information war against narcotization is impossible without social advertising. Social advertising is essentially a projective activity aimed at social transformations. It is antidrug advertising that can reduce the pressure of the drug environment and form an antidrug image of the world. These are ideas about life without psychoactive substances and the choice of ways of behavior and activity possible only in "clear" consciousness. High-quality social anti-drug advertising contributes not only to the formation of an independent person who is able to think independently, actively act, make decisions and bear responsibility for them, but also to analyze and predict situations for prompt counteraction to antidrug and antisocial phenomena.

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## Particularities in the Perception of the Characters of 'The Walking Dead' TV Drama by Teenagers

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### Abstract

The popularity of movies of the *Zombie Apocalypse* genre and the inconsistency of judgments about their effects on the audience presented in academic literature determined the importance of the research. Particularities of perception of *The Walking Dead* TV series and its characters by teenagers were revealed. A hypothesis that the existential problematics of the film presented by artistic means comprehensible to the age of adolescence, would contribute to the development of the personality of a moviegoer, was tested. For four months, 48 male adolescents, including 24 deviant ones (10 of those with mild mental retardation), watched the six seasons (82 episodes) of *The Walking Dead*. Using the method of semantic differential and the statistical procedure of factorial analysis, the structure of semantic evaluation of the characters of the film was determined – it was carried out the following considerations of 'usefulness', 'intelligence', 'complexity' and 'realism'. Verifiable differences in group ratings of the film and its characters were identified. It had been determined that the image of Daryl, a character from a socially disadvantaged environment, was characterized by the greatest identification potential for deviant adolescents, while reformatory potential of the series determined constructive transformations of his personality. It was demonstrated that meanings communicated using metaphorical and symbolic means by the film, were more difficult to understand for the adolescents with intellectual incapacity. Teens from the groups of intellectual normalcy, including the deviant ones, showed appropriate understanding of the characters of the film. Using the methodology of psycho-semiotic analysis of free composition written by deviant adolescents at the beginning of watching the series and after its completion, positive trending of indicators of the level of development of their semantic domain was determined. That afforded making conclusion about the reformatory potential of *The Walking Dead*.

**Keywords:** film, series, horror, adolescents, deviant, walking dead, semantic evaluation, meaning.

### Introduction

'Horrors' had firmly taken one of the core places in the modern teen media pantheon. A survey conducted by us among 260 high school students showed that most of them (67 %) included horror movies as their favorites. Schoolchildren's interest towards movies targeted at provoking emotions of fear and horror, on the one hand, 'terrifies' teachers and parents, suggesting that the effect of the negative content would invariably violate psychological safety of the audience,

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on the other, – make it necessary to search for answers to the question about the reasons of popular appeal of horrors and determine the particularities of their effect on adolescents.

The judgment about totally negative effects of 'horrendous' images on the mental state and behavior of media content consumers could be challenged simply because the aesthetics of the horrendous was rooted in classical art to fulfill its productive psychological role, mediating the viewer's personality development via the mechanisms of catharsis. Therefore, psychological science was faced with the question of criteria to determine psychic destructiveness or creativeness of horror movies, clarifying the peculiarities of their perception by the audience, the nature of the effect on adolescents as the group of consumers of media content most susceptible to mental transformations.

Defining the methodological basis of the study, we proceeded from the fundamental premise of the psycho-semiotic paradigm that understanding psychological content of a media text and meanings thus communicated required analyzing of both its substantive, semantic features and formal, syntactic ones. A systematic approach to the analysis of the movie suggested that the nature of its psychological effect is contingent upon the all-inclusive interaction of the intertextual components: narration, images, architectonics, used by the authors of artistic vehicles. Such an analysis was defined as the immanent one – 'not beyond the limits of what was explicitly stated in the text' (Gasparov, 1997: 8). It afforded to fully take the distinctiveness of an artwork into account, mediating the processes of its effect. The basis of the approach implemented was the statement that it was not the genre of the work and not the type of images used (horrendous, for example) that determined the peculiarities of a media text effect on consumers, but the unique combination of all its system components characteristic of an individual text. Based on such a systemic understanding of the processes of mediation, one may assume that the subject of a movie cannot define its psychological potential as either creative or destructive: movies about friendship may prove destructive, while horror movies may be creational, and vice versa.

We examined the perception of *The Walking Dead* TV series by adolescents – the one very popular among both adults and teenagers (Hagman, 2017). The American film audience made more than fifteen million moviegoers (The Walking, 2019). Attendance of the resource where *The Walking Dead* were presented by the Russian users, 'was comparable to the one of top-end media in the days of extraordinary events' (Vzgliad, 2014) It may be assumed that such demand for the movie was associated with its capability to answer questions important for fellow people in the artistic format that was easy to understand for the majority of consumers.

Hypothetical assumptions verified in the process of research were judgments that 1) horror films were attractive to teenagers because of their existential perspective; 2) horror could produce positive effect on the personality of deviant adolescents, if its characters who communicate socially significant values were presented in a discourse of living space congenial to the audience; 3) intellectual inadequacy prevented adolescents from understanding symbolically expressed meanings.

For adolescence, the search for conceptual foundations of life, answers to questions about birth and death, the need for self-determination and freedom of expression, is characteristic. 'The Ultimate Questions' require departure from the ordinary onto the area of the transcendent, which, by virtue of its unapprehensiveness, served as a source of horror (Heidegger, 1997). That would stipulate the appeal of the 'horrendous'. The feeling of fear provoked by horrors may be interpreted as an aesthetic experience targeted at overcoming the universal fear of death through its naming and localization in a particular character or phenomenon. (Komm, 2012).

The issue of *The Walking Dead* was not connected with the overcoming of death, embodied in the 'horrendous' images of decaying bodies only, but also bodies that were moving and retained their alimentary functioning. The characters of *The Walking Dead* were faced with the need to answer the 'ultimate questions' – about 'what does it mean to be human and what remains of us when everything is lost?' (Hagman, 2017: 45). They faced a moral choice between survival and life. (Martínez-Lucena, 2017: 334). The motif of a 'lifeboat' habitual for the genre of 'zombie apocalypse' (Murphy, 2018), in *The Walking Dead*, it was carried over through the ability of characters to maintain social community, their mutual assistance, sacrifice as a willingness to give up something meaningful for the sake of other people (Kyshtymova, 2016) and consistency of purpose: 'Rick and his gang have a clear goal – to understand why they survived, to contribute to the new life' (Doolittle, 2016: 580).

According to the analysis by G.Hagman, the characters of the TV series were put under the conditions of devaluation of customary constructs of explaining events and their planning, which was the foundation of the integrity of 'Self'. The development of the character of the dramatic persons of the series was associated with overcoming the consequences of traumatic experience (Hagman, 2017). That, according to our hypothesis, was contingent upon the reformatory potential of the series, the possibility of its use for psychological work with deviant adolescents who were developing in a socially disadvantaged environment.

The nature of artistic presentation of the movie's idea determined the peculiarities of the effect on a viewer. The TV series format that assumed long-term involvement of a viewer into the proceedings on screen, was characterized by 'a suggestion that afforded to communicate certain types of recognized behavior, reinforce style, way of living, and influence the cultural identity of a viewer' (Kazyuchits, 2014: 55). That mechanism underlied the 'therapeutic' or 'reformatory' effect of the film in the course of its perception, which was associated with both the viewer's emotional involvement in what was happening on screen and with the capability to analyze the observed' (Coplan, 2006).

The reformatory potential of the movie was carried through indirectly, its mediation by means of cognitive and emotional participation of a viewer in the events occurring on screen determined the naturalness of the process of reformation, which was a very convenient one for working with deviant adolescents who resisted participation in dedicated psychotherapeutic activities.

Adolescent deviance is largely 'determined by the properties of the social system in which it was incorporated' (Zmanovskaya, 2013: 189). The complexity of life circumstances thereunder, the development of the personality of deviant adolescents stipulated low maturity of their semantic system, socially significant values, which, in turn, caused social disadaptation. A personality would develop in the process of understanding and experiencing vitally significant meanings. The process of watching the TV series, at the heart of which there was a person set under extreme conditions, forced to make life-determining decisions, discharged a meaning-making function – identifying a viewer with a character of the films, determined personal progress.

## 2. Materials and methods

To determine the semantics of the film characters, the method of dedicated semantic differential was used, including 22 scales (Appendix 1). To identify the attitude of adolescents to the film, the examinees: 48 persons – carried out its assessment using six preset scales (Appendix 2).

Testing the hypothesis about the potential of the film to produce reformatory effect was carried out using an experiment wherein 24 deviant teenagers participated, those who, for four months, had been watching the 82 episodes of the *The Walking Dead* TV series (2 episodes 2-3 times a week). Determination of the changes in the indicators of the development of personal meaning in adolescents was carried out using the method of psycho-semiotic text analysis. The participants in the experiment, before starting to watch the series and after those ended, were writing a free composition. The time of writing was not limited. Texts were analyzed in accordance with the interpretation algorithm. (Kyshtymova, 2008). Degree of manifestations of the indicators of meaning extension was brought to light: 'Meaning 1', the levels which were differentiated according to their worldview basis: domestic, social, national-cultural and ontological (spiritual) (Feldman, 2005); 'Meaning 2', the levels which were determined by moral reasoning: self-centered, group-centered, humanistic and spiritual (Bratus, 1999). The values of the 'theme' criteria (marking the choice of the subject of composition) and 'time' (marking the ability to comprehend events in their temporal relationship) were also determined.

Mathematical processing of the data was carried out using the IBM SPSS Statistics 23 statistical software. To reduce the size of the data and determine the bases important for the categorization of the movie characters, factorial analysis procedure was employed. Comparison of diagnostic indicators in the groups of examinees was carried out using non-parametric Mann-Whitney and Kraskal-Wallace criteria. Evaluation of the shift in the indicators of semantic development of the participants of the experiment was carried out using the Wilcoxon test.

## 4. Discussion

The interest of the audience towards horror films and *The Walking Dead* TV series in particular brought the problem of psychic effect of the content filled with 'horrendous' images on

its viewers into the foreground. The question of whether films containing 'scary' scenes, 'ugly' images, and patterns of destructive behavior may, nevertheless, produced positive effect on the psyche of the audience, remained a matter of discussion. This issue gained particular poignancy in relation to children and adolescents – consumers of media content most sensitive to communicated meanings.

In academic literature, the answer to the question of the nature of the effect of films with immoral characters, scenes of cruelty, images of the horrendous and ugly on the psyche of viewers, was essentially negative. Furthermore, meaningful content of films, their narrative, presence of characters who demonstrate samples of destructive, from the standpoint of ethical analysis, behavior, were made subject of research analysis. Formal, syntactic features of films: their 'language' and 'poetics' did not become the object of psychological reflection, despite the fact that the communicated meanings were mediated via artistic form. Thus, in academic literature, there was evidence that watching movies with smoking characters increased risk for adolescents to become a chain smoker (Pierce, 2018; Sargent et al., 2007). According to other studies, media content with explicit scenes produced serious effect on sexual activity of adolescents, increasing the risk of their entry into early sexual relations (Brown et al., 2006; Collins, 2017). Researchers rationalized their conclusions about the negative effect of films containing scenes of violence on teenagers (Anderson, 2017; Khurana, 2019; Sargent et al., 2002). Judgments about the efficiency of using films in the process of psychotherapy, that their viewing and discussion produced positive effect on the psyche, were based on an analysis of positive content that did not employ the aesthetics of the ugly (Yazici, 2014).

Much less research was dedicated to the psychological value of the 'horrendous' and 'ugly' than that to the 'beautiful' in the arts. U. Eco explored the semantic versatility of the category of the horrendous in the works of art, indicating that the appeal of the 'horrendous' was associated with 'massive contradictions': horror on screen was valued not only because evil was condemned that way - it aroused interest and pleasure in the audience. The nature of that pleasure is complex, not primitive, and 'one cannot speak only of the' degeneration 'of the mass media' (Eco, 2007: 423).

The rationale of the thesis that the 'horrendous' in art may perform a psychologically creative role required invocation to the provisions of existentialism. Fear, according to S. Kierkegaard, is 'the reality of freedom as an opportunity for opportunity' (Kierkegaard, 1993: 144). The love of children for 'horrendous' content, their 'greedy desire for adventure, for the horrendous, for the mysterious' is attributable to that existential function: 'The less spirit, the less fear' (Kierkegaard, 1993: 144). At the same time, the 'spirit' was the essence of the expression not of a primitive animal, but of the highest degree of human principle, the freedom to overcome the scope of the obvious.

Clarifying the idea of the meaning of fear, M. Heidegger draws a semantic boundary between fear as a reaction to the 'internal world', its available source ('fear before what') and horror as the response of a person to 'being-in-the-world as such', to an uncertain transcendental threat. Horror 'unlocks' the world 'for essentially – spatial being': 'before what horror is terrified is being-in-the-world' (Heidegger, 1997: 187). Horror brings the experience of existentially significant meanings marking the highest – the spiritual – level of semantic development of a personality into the foreground. Spirituality associated with transcendence, it is going beyond everyday life into the territory of being, from the domain of the ontic to the sphere of ontological, authentic existence.

The category of meaning is a link of the philosophical – existential understanding of 'horror' and its psychological understanding. Meaning is a system-forming property of a personality; it performs a function regulating a person's behavior. Personal meanings have hierarchical structure, and, despite the difference in their components designated in different classifications, the highest level of development of meanings is designated as 'spiritual' – the transcendent (Bratus, 1999; Feldman, 2005). Actualization of the spiritual level of personal meaning is important for the development of personality, and this process is of particular importance for adolescents, since adolescence is sensitive to the development of a system of personal meanings of a person (Leontyev, 1999).

Based on the thesis that not only the theme of the film, but, to a greater extent, its artistic features determined the psychological potential of a film: destructive or constructive – we were faced with the problem of determining that potential in *The Walking Dead* TV series.

A judgment about the dehumanizing role of films that use a 'new type of hero, embodying the various 'modes' of a person could be found in academic literature: 'mutants, cyborgs, alien life

forms, demonic entities' (Kazyuchits, 2014: 55). The long-term (serial) effect of such images, in the author's opinion, planted those into the mass consciousness and elevated to the rank of a standard. Zombies from *The Walking Dead* were considered as a type of a post-apocalyptic persons, in which, 'like in no other anthropomorphic creature', the Christian motif of the resurrection of the dead, distorted by the Masscult, could be seen most vividly (Kazyuchits, 2014: 55). Furthermore, the author ignored the symbolic polysemanticism of the image of the 'walking dead', the meaning of the artistically embodied image of death and decay, the image of evil as a body that has retained a single function – satiation.

The assumption about the negative psychological function of *The Walking Dead* series was also rationalized from the standpoint of the behavior of its characters fighting for their lives: 'The series was clearly fascist in its nature and glorified fascist masculinity as the key to survival in an apocalyptic situation' (Gencarella, 2016: 125). It was difficult to agree with that proposition – analysis of the semantic dominants of the film and the images of its characters afforded us to conclude that the film asserted humanistic values in an artistic form acceptable to the mass consciousness: love and friendship, mutual aid and fearlessness in the struggle against symbolic and substantive evil.

Literature presented an opinion about the destructiveness of films of the 'zombie apocalypse' genre due to the fact that 'zombies actualize fears, people fear zombies' (Pavlov, 2013). However, on the other hand, the ability to actualize fears is the basis for judging psychic efficiency of a horror. So, S. Žižek psychoanalytically interpreted the 'horrendous' images in art as an artistic presentation of unconscious inclinations and fears, which performed the function of their therapeutic 'withdrawal outwards. Artistic images of death and apparitions are the 'symbolic formations that define the structure of what we experience as reality. Spirit (mind, intellect, etc.) does not come without spirits (ghosts, otherworldly beings, living dead), there is no pure, rational, transparent spirituality on its own, without concomitant cloudiness with shadow, ominous, ghostly pseudo-materiality' (Žizek, 2016: 279).

A.G. Nekita endowed films of the 'zombie apocalypse' genre with the function of preserving psychologically creative cultural traditions, believing that they, symbolically expressing the archetypal plot of a sacrificial offering, reproduced archaic spiritual practices targeted at mastering a person's unconscious inclinations in an artistic form (Nekita, 2018).

An artistically-ritual expression of horror, according to S. King, 'seemed to bring us back to a more stable and constructive condition' (King, 2001: 22). Fictional horrors help people cope with the real ones (King, 2001: 23). The monstrosity mediated by the art form of evil is attractive to people and needed by them, because 'they confirm the existence of the order for which we, as human beings, strive every minute ... and it is not physical and mental deviations that terrify us, but the absence of order that they symbolize (King, 2001: 47).

Empirical testing of the hypotheses about the productive psychological potential of *The Walking Dead* series, associated with the peculiarities of the artistic presentation of existential meanings, showed its validity.

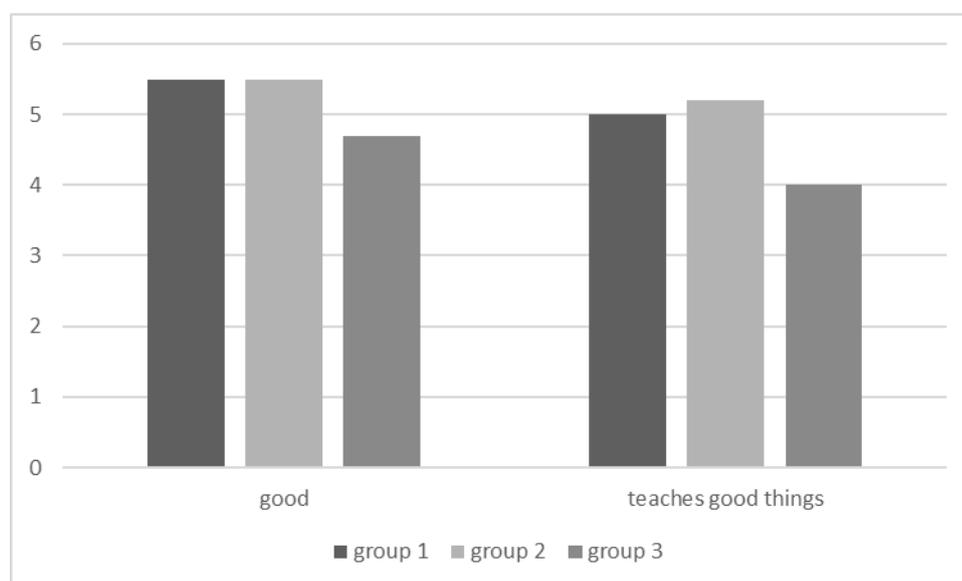
### 3. Results

Notwithstanding the uncomplicated nature of the idea of fighting evil at the bottom of the TV series, comprehensibility of the symbolism used in the film for understanding of an inexperienced viewer, the appeal to common values: loyalty, love and friendship – the completeness of understanding of allegorically expressed meanings by the audience was dissimilar. While testing the hypothesis that the understanding of feature films was mediated by the consanguinity of their discourses to the discourse of the ordinary life of the audience, as well as their intellectual abilities, we compared the perception of *The Walking Dead* movie and its characters by teenagers of three groups: 1) intellectual and behavioral norms (20 high school students in regular schools, according to a survey, who watched the series), 2) deviant adolescents with normal intelligence and 3) deviant adolescents with a mild degree of mental retardation. Deviant adolescents were students of a dedicated (Remedial) school, they watched the series at the time set aside for the experiment.

All deviant adolescents studied in a dedicated school for juvenile delinquents, they have committed crimes of varying severity. Furthermore, they have all grown up in a socially disadvantaged environment, which caused their emotional and social deprivation. The subject of human survival under critical conditions, whereto the film was dedicated, was consanguineous to that group of adolescents, as well as the problem of personality development in the face of mortal

danger raised therein. We assumed that watching the film activated the processes of speciation of the adolescents with the characters in the movie, first of all, their peer Carl, his father Rick – the leader of the people struggling with dangers, and Daryl, going from deviation to heroism – his image should be consanguineous and understandable to deviant teenagers due to the similarity to the living conditions of their own existence. The characters of the film overcame intricate external and internal obstacles to the manifestation of humanity, not only failing to bend under their weight, but becoming better people: stronger and nobler, gaining faith in themselves and in humanity. We believe that teenagers will follow that road together with the characters of the film.

Comparing group movie scores using Kruskal-Wallis test showed statistical significance of differences on the scales of 'good - bad' ( $\chi^2=12,599$ ,  $p=0,002$ ) and 'teaches good things, does not teach good things' ( $\chi^2=10,899$ ,  $p=0,004$ ). Teens of the 'normal' group and deviant adolescents without intellectual disabilities consider the film more 'good' ( $M = 5.5$ ) than those with mental disabilities ( $M = 4.7$ ). Same were the differences of values on the scale of 'teaches good things': ratings from 'normal' ( $M = 5.0$ ) and deviant ones without intellectual disabilities ( $M = 5.2$ ) were significantly higher than those from the adolescents with intellectual disabilities ( $M = 4.0$ ) (Fig. 1)



**Fig. 1.** Evaluation of the *The Walking Dead* film by adolescents on the scales of 'good – bad' and 'teaches good things – teaches evil things'

Note: group 1 – normal adolescents, group 2 – deviant, group 3 – deviant with intellectual deficiency.

The differences in the assessment of the film by a group suggested that morally and mentally productive meanings communicated through allegorical narrative and 'horrendous' images were not fully understood by viewers with intellectual inadequacy – they would not 'retrieve' artistically 'encoded' information. Hence deviation does not produce any significant effect on the evaluation of the analyzed content.

Next, we analyzed the group differences in the semantic evaluation of the film's characters: positive: Rick the policeman, his son, the teenager Carl, Daryl, the former 'troubled teenager', Morgan – a man with a sophisticated inner world who was painfully dealing with a problem of permissibility of violence; and the negative, embodying evil in an externally presentable configuration, the one accommodating to the public – the Governor. Two female figures, Maggie and Carol, were also subjected to semantic evaluation.

The data obtained in the evaluation process of the seven characters by adolescents using twenty-two scales were grouped into a 48 x 7 x 22 matrix and subjected to the procedure of factorial analysis using the method of dominant component analysis using varimax rotation.

On the strength of factorial analysis, four factors have been identified to explain 62.2 per cent of the variables dispersion. The first factor with a high factor loading included the scales of 'good friend – bad friend' (0.91), 'useful for people – harmful' (0.885), 'moral – immoral' (0.883), 'honest – deceitful' (0.872), 'good – bad' (0.872), 'reliable – unreliable' (0.863), 'native – alien'

(0.828), 'I would like to become one – I would not want to be like that' (0.818), 'good – evil' (0.810), 'fair – unfair' (0.765). That factor has been called the 'evaluation factor'.

The second factor - 'intelligence' made up the scales of 'smart – stupid' (0.816) and 'brave – cowardly' (0.656). The third factor included the scales of 'complex – simple' (0.701), 'real – artificial' (0.684), 'sharp – dull' (0.591). It was designated as a 'difficulty factor'. The fourth factor – 'realism' included the scales of 'real – unreal' (0.702) and 'interesting – boring' (0.688). Thus, the categorization of the characters of the film was carried out according to the criteria of their moral evaluation, intelligence, complexity and realism.

The analysis of the perception of the characters of the film by teenagers showed that the image of Daryl was highly appreciated by every group. In the semantic space of the 'assessment' factor, Daryl secured the domain of the highest positive values both in the group of normal adolescents ( $F_1 = 0.59$ ), and in the groups of the deviant ones ( $F_1 = 0.58$ ) and mentally retarded ( $F_1 = 0.7$ ), no statistically significant differences in the group values of the indicator were found:  $\chi^2 = 3.899$  with  $p = 0.142$  (Fig. 2). According to the values obtained by the 'intelligence' factor, Daryl was perceived as the smartest character by intellectually normal adolescents: deviant ( $F_2 = 0.9$ ) and those without behavior disorders ( $F_2 = 1.1$ ). The estimate of mentally retarded teenagers was slightly lower ( $F_2 = 0.4$ ), but group differences do not reach the level of statistical confidence. ( $\chi^2 = 4.442$ ,  $p = 0.108$ ) (Fig. 2).

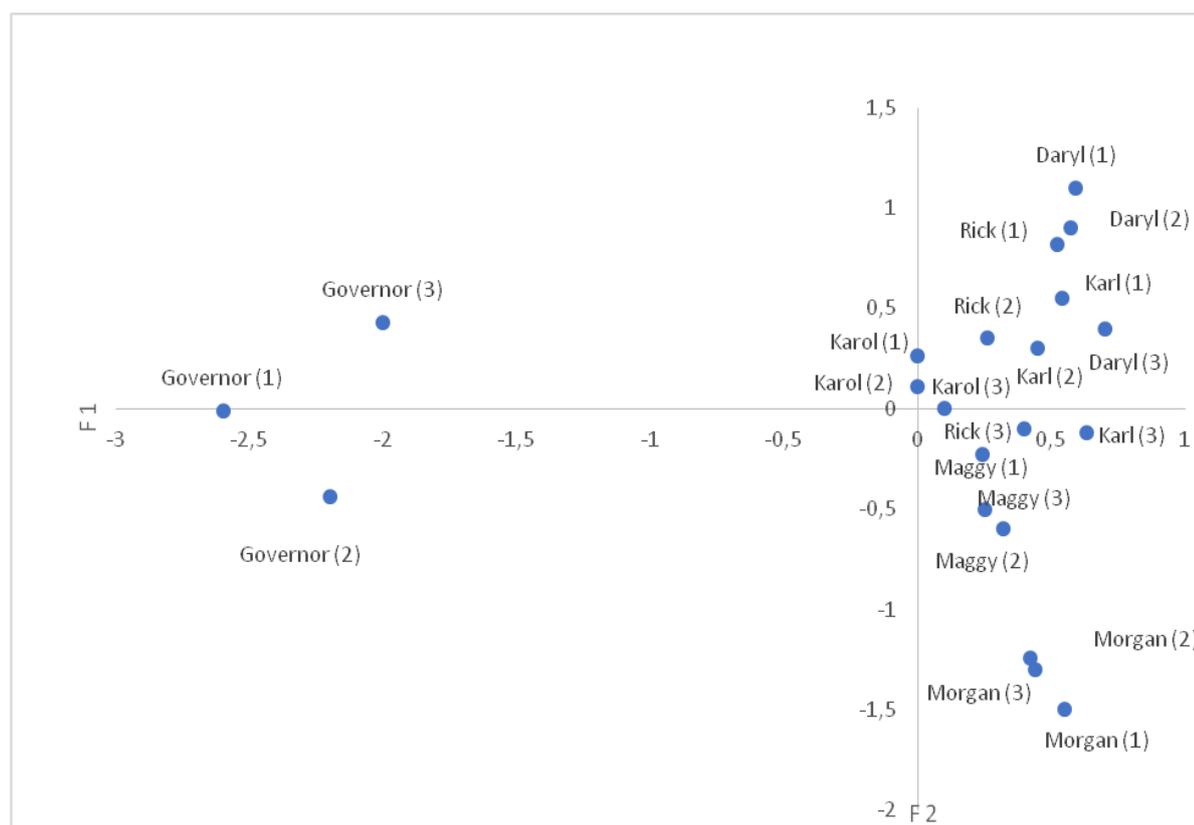
The group differences of semantic evaluation of the image of Daryl by the factor of 'complexity' were also not statistically significant ( $p = 0.163$ ), while the highest values for that indicator was Daryl in the normal groups ( $F_3 = 0.3$ ) and with deviant ( $F_3 = 0.17$ ) adolescents (Fig. 3).

Statistically-significant was the perception of Daryl that differed in the factor of realism only ( $\chi^2 = 14, 432$ ,  $p=0.001$ ). Deviant adolescents with intellectually normal development ( $F_3 = 0.94$ ) considered the character to be the most realistic, and it was more realistic for them than all the other characters of the TV series (Fig. 3). The data testified to the accuracy of the assumption that discursive consanguinity (Daryl, like deviant adolescents, was from a socially disadvantaged environment, whose childhood was full of hardship and cruelty) determined the character's embracement, perception of him as a person close and understandable. The process of moral improvement of Daryl, the path of personal development, which he got through under difficult conditions demanding heroism, may become the one of mediating reformation of the behavior of deviant adolescents in the process of watching TV the series.

Analysis of particularities in the perception of the image of the protagonist of the series - Rick by adolescents indicated that his group estimate varied significantly by the factors of: 'evaluation' ( $\chi^2 = 8.392$ ,  $p=0.015$ ), 'intelligence' ( $\chi^2 = 9.677$ ,  $p=0.008$ ) and 'realism' ( $\chi^2 = 19.614$ ,  $p=0.000$ ). The highest ratings were obtained in the group of adolescents with normal development:  $F_1=0.52$ ,  $F_2=0.82$ ,  $F_4=0.55$  (Fig. 1, 2). Those results did not appear accidental, judging by the conditionality of the perception of discursive consanguinity – Rick was the ideal hero who demonstrated a pattern of socially normal behavior.

Deviant adolescents rated Rick lower ( $F_1 = 0.26$ ) and significantly lower than those in the behavioral norm group – his 'intelligence' ( $F_2 = 0.35$ ). At the same time, they highly appreciated the realism of the character ( $F_4 = 0.95$ ), taking his model of behavior as a possible one under real life circumstances. In the group of adolescents with intellectual disabilities, Rick was perceived as stupid ( $F_2 = -0.1$ ) and unrealistic ( $F_4 = -1.14$ ), his actions beyond the limits of the discourse of their understanding. (Fig. 1, 2).

Perception of the negative character - the Governor, differed in groups of adolescents by factors of 'moral evaluation' ( $\chi^2 = 17.24$ ,  $p=0,000$ ) and 'realism' ( $\chi^2 = 8.018$ ,  $p=0.018$ ). Mentally retarded deviant adolescents gave him the highest rating, the lowest value was given by the group of the 'normal' ones (Fig. 1). Such rating may be explained not so much by the disposition of the mentally retarded deviant adolescents to approve the Governor's behavior destructive for others, but rather by the difficulty of understanding of the nature of the character whose evil is hidden behind the outwardly-looking dispositive appearance. For the mentally retarded, the Governor was realistic ( $M = 0.43$ ), as different for those in the normal group ( $M = -0.01$ ) and with the deviants with normal intelligence ( $M = -0.44$ ).

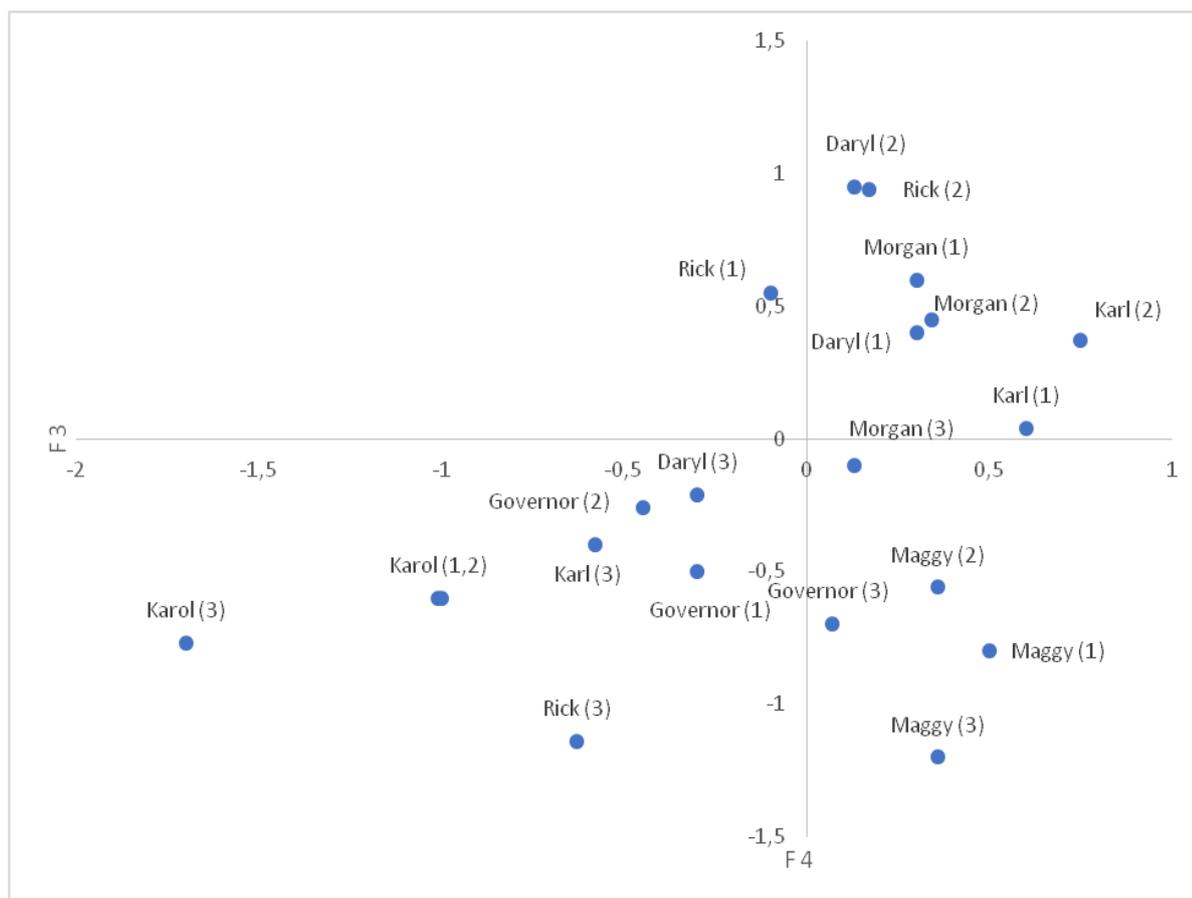


**Fig.2.** Semantic evaluation of the characters of the TV series *The Walking Dead* by adolescents  
 Note: (1) – adolescents of a group of intellectual and behavioral norms; (2) – deviant adolescents with normal intelligence; (3) – deviant adolescents with mild mental retardation

Semantic evaluation of Karl had statistically significant group differences only by the factor of complexity ( $\eta^2 = 13.482$ ,  $p = 0.001$ ). Moreover, the lowest complexity was granted to this image by adolescents with mental retardation ( $M = -0.58$ ), as different from the normal ( $M = 0.6$ ) and the deviant ones ( $M = 0.75$ ). Our expectations of the most distinct manifestation of the processes of speciation of adolescents with the character of Karl were not justified due to their age-related commonality – based on the factorial values, it was rated less complimentary than those of Daryl and even Rick (Fig. 1, 2), which was probably associated with the difference in the characteristics of the 'living space' of the examinees, their emotional deprivation, and the 'well-being' of Karl, who was accepted and loved by the people around him.

In relation to Morgan, no statistically significant differences between the group values of the factors were identified ( $p \geq 0.05$ ) – all teenagers assessed that character in a similar manner. Interestingly, the assessment of that complex character lurching in his qualification of admissibility of violence, was negative in terms of the 'intelligence' factor (Fig. 1) – in the minds of adolescents, intelligence was associated with confidence rather than doubts.

Both female characters were perceived by adolescents in a non-differentiated manner – without positive differences in group values for all factors ( $p \geq 0.05$ ). The comparison of the factor values of the semantics of the female leads by every adolescent showed statistically significant differences in the factors of 'assessment' ( $Z = -4.778$ ,  $p = 0.000$ ), 'mind' ( $Z = -4.653$ ,  $p = 0.000$ ) and 'complexity' ( $Z = 7.445$ ,  $p = 0.000$ ). The overall image rating of Maggie ( $F_1 = 0.262$ ) was higher than that of Carol ( $F_1 = 0.042$ ), as the assessment of her complexity ( $F_3 = 0.486$ ) – Carol in the perception of adolescents was simpler and clearer ( $F_3 = -1.159$ ). Furthermore, adolescents rated Carol's 'intelligence' higher ( $F_2 = 0.165$ ), Maggie was much sillier in their perception ( $F_2 = -0.443$ ). Both female images were perceived as unrealistic ( $F_4 = -0.791$  and  $0.630$ , respectively) (Fig. 1, 2). The absence of significant group differences in the assessment of Maggie and Carol, as well as their low scores in terms of the factor of 'realism', because the characters analyzed were not typical for the 'living space' of adolescents.



**Fig. 3.** The perception of the character of *The Walking Dead* TV series by teenagers following the factors of complexity (F3) and 'realism' (F4).

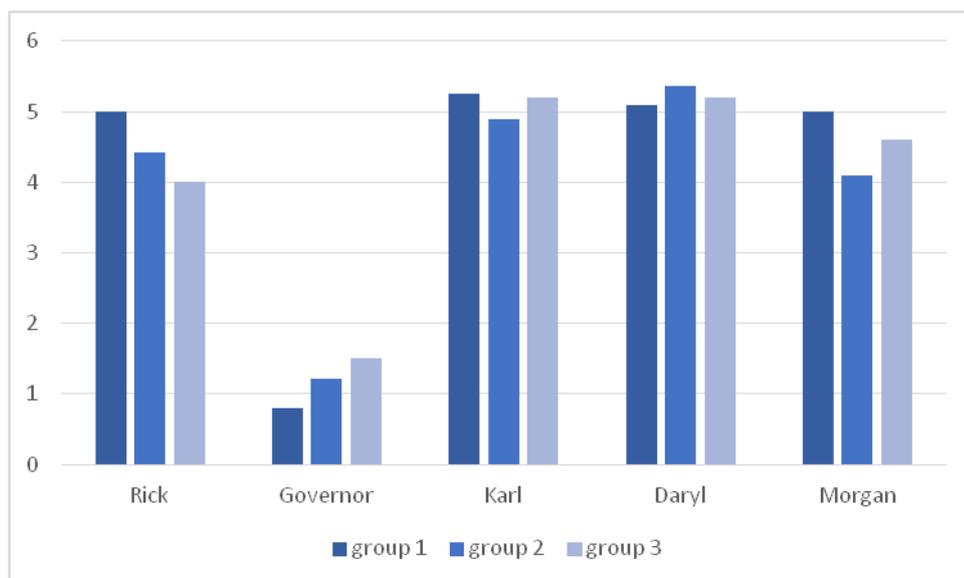
Note: (1) – adolescents of the normal group; (2) – deviant adolescents; (3) – deviant adolescents with mild mental retardation

The semantic space of the characters of *The Walking Dead* characters, shown in Fig. 1, 2, made it possible to understand the semantic priorities of adolescents, the direction of their identification processes and the possible reformatory potential of the film.

To verify the conclusions about the nature of the characters' effect on adolescents, an analysis of the values of the semantic rating of the characters on a scale of 'I would like to become that way - I would not want to be that way', was made. Readiness of adolescents to use the behavioral patterns of the film's characters was shown in Fig. 4. Daryl, as a role model, was rated the highest ( $M=5.1$  in the group of normal adolescents – 5.36 in the group of deviant ones, 5.2 in the group of mentally retarded, while group differences were not statistically significant ( $p=0.503$ ). That served as a foundation to regard our assumption about the potential reformatory facilities of a character discursively congenial to the viewer to be true.

The magnitude of evaluation of the characters as an example to follow by mentally retarded adolescents (Fig. 4) indicated that the reformatory potentialities of the film, the meanings of which were communicated in an artistically mediated form, were not obvious to that group of viewers: the principal positive character Rick was perceived by them as an example to follow to a lesser extent than by the groups of adolescents with normal intelligence, and the negative dramatic person (Governor) – to a greater one (Fig. 4).

An important part of the study was the identification of changes that occurred in deviant adolescents in the course of their viewing of *The Walking Dead* TV series. The experiment was attended by 24 deviant teenagers aged 15-17 ( $M = 15.6$ ), all male. Of those, 10 persons were with mild mental retardation (F-70 according to the International Classification of Diseases (ICD-10)) and 14 persons with behavioral disorders (F-91).



**Fig. 4.** Group differences in the perception of images of *The Walking Dead* series as examples to follow by adolescents

Note: 1 group – adolescents of the normal group, 2 group – deviant adolescents, 3 group – deviant adolescents with intellectual deficiencies

Using the method of psychosemiotic analysis of compositions, we determined the change in the semantic attitudes of the personality of adolescents. At the beginning of the experiment and at the end of it, participants were asked to write a free composition. The texts were analyzed in accordance with the interpretational algorithm, which involved identifying the level of distinct manifestation of the development indicators of the semantic domain: ‘theme’, ‘meaning’, ‘time’ and ‘needs’ (Kyshtymova, 2008).

The analysis of shifts in the values of the distinct manifestation indicators of evaluation criteria in the group of deviant adolescents of the intellectual norm testified that the changes that occurred in adolescents in the process of watching the series were statistically significant by three indicators: ‘meaning’ ( $Z = -2.496$ ,  $p = 0.013$ ), ‘time’ ( $Z = -2.876$ ,  $p = 0.004$ ), ‘needs’ ( $Z = -4.211$ ,  $p = 0.000$ ). The indicator of comprehension of the events stated in the compositions had increased: from predominantly ‘household’ level to the ‘social’ one ( $M = 1.14 - 1.21$ ), i.e. in the minds of adolescents, the problems of social significance of life events happening to them, the social consequences of their behavior, were brought into the foreground. The increase in the values of the ‘time’ indicator ( $M = 1.86 - 2.86$ ) testified to the development of the ability to comprehend events in their temporal relationship, to understand the present as a result of actions committed before and a condition for the future. The change in the values of the ‘needs’ indicator ( $M = 2.64 - 2.86$ ) marked an increase in the status of needs actual for adolescents: from predominantly the need for security and emotional acceptance towards respect and social acknowledgment.

The group of mentally retarded adolescents revealed significant changes in all measurable indicators: ‘theme’ ( $Z = -2.333$ ,  $p = 0.020$ ), ‘meaning 1’ ( $Z = -2.828$ ,  $p = 0.005$ ), ‘meaning 2’ ( $Z = -2.449$ ,  $p = 0.014$ ), ‘time’ ( $Z = -3.033$ ,  $p = 0.002$ ), ‘needs’ ( $Z = -2.993$ ,  $p = 0.003$ ). Among the topics chosen by the subjects for writing compositions, the number of ‘social’ ( $M = 1.10 - 1.20$ ) increased, the understanding of the events account shifted from ‘egocentric’ towards ‘group-centered’ ( $M = 1 - 1.4$ ), from ‘everyday’ to the ‘social’ ( $M = 1 - 1.2$ ), an increase in the ability to think about what was happening in its temporal relationship ( $M = 2.5 - 3.1$ ) and an increase in the level of needs ( $2.1 - 2.35$ ).

The findings suggested that the hypothetical assumption that *The Walking Dead* may produce reformatory effect on deviant adolescents. At the same time, the judgment that such effect cannot be exerted on adolescents with a mild degree of mental retardation proved incorrect. The simplicity of artistic means used in the film, as well as the consanguinity of its discourse to the discourse of the living space of deviant adolescents, determined its positive effect on the personality of both groups of subjects.

## 5. Conclusion

Analysis of academic perception about the role of 'horrendous' in culture, about the functions of its presentation in art, about the psychological mechanisms of experiencing 'horrendous' afforded us to formulate the hypothesis that horror films, appealing to existentially significant problems, may produce positive psychological effect on the audience, bringing the aesthetic experience – catharsis – into the foreground. We also assumed that *The Walking Dead* TV series could have a meaning-making, reformative function on deviant adolescents due to consanguinity of its discourse to the discourse of the living space of those viewers.

Analysis of the perception of the film and its characters by adolescents showed that the characteristics of discourse determined the intensity of identification processes indeed: thus, the character from a socially disadvantaged environment – Daryl – was the closest and most understandable to the deviant examinees.

The analysis of shifts in the level of development of the semantic domain of deviant adolescents during their viewing of *The Walking Dead* series revealed positive dynamics of indicators of the development of personal meaning both in a group of deviant adolescents with normal intelligence, and in a group of adolescents with mild mental retardation.

The resulting data suggested that the theme of a feature film should not determine the judgment of its psychological destructiveness or creativity – those be determined by an array of circumstances: psychological, aesthetic, artistic, defined in relation to a particular media product and a group of its consumers.

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**Attachment 1.**

Please rate a character from *The Walking Dead* movie on a 7-point scale: for example, if it is 'very brave', mark on the left (3), if 'brave' – (2), if 'somewhat brave' – (1); if not brave and not cowardly – (0); if 'a bit cowardly', mark on the right – (1); 'cowardly' – (2); if 'very cowardly' – (3).

Brave									cowardly
Handsome									ugly
kind									evil
useful									harmful
Equitable									inequitable
Akin									alien
Honest									deceitful
I would like to be that way									I would not like to be that way
Trustworthy									Untrustworthy
Authentic									Artificial
Acute									Dull
Interesting									Tedious
Formidable									Unformidable
Real									Unreal
Good person									Bad person
Ethical									Unethical
Good friend									Bad friend
Happy									Unhappy
Lonely									Not lonely
Complex									Simple
good to people									Bad to people
Clever									Stupid

**Attachment 2**

Please rate the movie using predefined scales:

Good									Bad
Interesting									Uninteresting
Useful									Harmful
Teaches good									Teaches bad
Formidable									Unformidable
Understandable									Ununderstandable

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## Representation of Student Life Strategies on the Internet

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### Abstract

Under the conditions of risk-related influence on globalization processes, as well as with the intensive development of information and communication technologies and the media sphere, the formation of students' life strategies for their effective group and individual implementation is one of the goals of the state and society. Life strategies, as a social phenomenon complex in nature, should be considered in the context of the choice of the person and the social group of life goals and ways of self-determination and self-realization. As the factors determining the choice of the personality relevant life strategies are the level of socio-economic development of society, cultural values and traditions, political institutions and structures, social strata and groups, socio-demographic parameters and other socially significant features. Life strategies act as socially determined, integrative and rational systems of individual orientation to the long-term perspective in individual, social and cultural plans (both in projective and retrospective aspects), objectified in individual behavior and activity. Types of life strategies have a set of such characteristics that can be used for the typology of visual data presented in the form of photographs. The article identifies and characterizes the life strategies of Belarusian student's community, as well as heuristic possibilities of visual sociology for their identification and analysis.

**Keywords:** life strategies, student life, visual studies, visual sociology, Instagram.

### 1. Introduction

The dynamic development of information and communication technologies transforms social interaction in modern society into a continuous and constantly reproducing process of media communications between individuals, communities and organizations. It forms a global media space, that refracts through a peculiar lens – models of communication – various political, economic, and socio-cultural processes, giving them additional symbolic and semantic content (McQuail, Windahl, 1993). This situation actualizes the identification of interrelations between real social processes and their virtual representation on the Internet, which explains the choice of the topic of this research.

In this case, such a phenomenon, as a life strategy, should be considered in the context of the choice of life goals and ways of life self-determination and self-realization by an individual and social group. Attention to the formation, actualization and representation on the Internet of students' life strategies is both theoretical and practical interest due to the following complex of reasons.

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Firstly, the life strategies of student youth can be viewed as an indicator of social processes, which characterizes the medium-term and long-term development trends of modern society as a whole, and particular social-professional groups.

Secondly, the process of formation of life strategies characterizes the dynamics of changes in the normative-value system of modern youth in the context of globalization. It operatively, and taking into account the ongoing changes in the economic, cultural, technological plan in society, modifies the conscious representations of the individual about their own future and the possibilities of achieving social goals.

Thirdly, in the conditions of formation of a global labor market will increase the importance of life strategies of workers, including from among the youth, as a factor of motivation social dynamics and professional self-realization.

Fourthly, life strategies characterize social aspirations that are typical for student community at a certain stage of social development, as independent established individual and group goals. In this case, social aspirations characterize the quality of the resource base of a particular community, as well as the boundaries of the design and implementation of life strategies of individuals.

Fifthly, the dynamic development of the media sphere creates favorable conditions for the wide dissemination of specific examples of students' life strategies, and their transformation into normative behavioral models that are reference for representatives of this group.

In this way, for the state and society, purposeful and systematic work on the formation of students' life strategies, as a normative regulator of individual and group behavior, is the key to the effective realization of the potential of the young generation. However, the solution of this task is a serious problem in both theoretical and practical aspects. This situation is caused by the influence of risk-based globalization processes, the intensive development of information and communication technologies and the media sphere, the complex nature of the life strategies themselves.

## 2. Materials and methods

The research issue has an interdisciplinary character, which has led to an appeal to the ideas, concepts and theoretical models of such researchers as S. Ball-Rokeach, M.L. DeFleur, D. McQuail, S. Windal, P. Sztompka, G. Rose, A.V. Fedorov, K.A. Abulkhanova-Slavskaya, Y. Reznik, E. Smirnov and others.

As a methodological base of research supports the theoretical model of media system dependency theory, developed by M.L. DeFleur and S. Ball-Rokeach (DeFleur, Ball-Rokeach, 1989), which analyzes the phenomenon of media impact, as a set of dynamic relationships between the mass-media (information system) and society (social system). This model represents the relationship and interaction between the mass-media, society and the audience as functionally necessary to ensure the stability of the institutional structure and normative-axiological system of society.

For the explication of the visual components of media communication between the actors and their conceptualization serves the methodological and methodical tools of visual sociology, which focuses on the content and context of communication interaction (Rose, 2007). According to the Polish sociologist P. Sztompka, analysis of visual data on the object and subject of research arranged in time allows explicating social ideas, meanings and problems, to identify patterns in the development of the represented community (Sztompka, 2006). However, the adequacy of decoding socio-cultural content is a problem due to factors such as the heterogeneity of the audience and the dynamic changes in the context of communication interaction (Fedorov, 2012; Fedorov, Levitskaya, 2019).

The concept of personality life strategies serves as the theoretical framework for this research, which provides for the selection of empirical data and their interpretation (Reznik, Smirnov, 2002). It focuses on the dynamic, self-regulating system of sociocultural ideas of the individual about his own life, which, together with the systems of motivation, volitional regulation and control, is part of the general system of individual orientation (Reznik, Smirnov, 2002: 174-175). This system involves the individual determination and/or acceptance by the individual of the most significant life orientations and priorities for the long term.

Thus, the object of the research is the modern Belarusian students, and the subject of the research is the life strategies of the representatives of this social group. However, they are considered as ideal models that characterize rationally constructed value and target priorities of the

individual, as well as ways of their practical achievement adequate to the resources of the individual and group.

The purpose of the study is to identify and characterize the main types of life strategies of the modern Belarusian students. Accordingly, the following tasks detail the aim of this research:

- to compare theoretical approaches to the interpretation of personality life strategies;
- to consider the possibilities of visual sociology to identify and classify life strategies of an individual represented on the Internet;
- to identify and characterize the types of life strategies of the modern Belarusian students (on the example of students of higher education institutions of Mogilev and Mogilev region).

In the course of the study, the identification and characterization of the main types of life strategies of the modern Belarusian students was implemented on a local empirical base – higher education institutions located in the city of Mogilev and the Mogilev region, due to the intelligence plan of this research.

So, in the city are the following universities, in which about 25.820 students are studying: Mogilev State A. Kuleshov University (MSU named A. Kuleshov); Mogilev State University of Food Technologies (MSUFT); Belarusian-Russian University (BRU); Belarusian State of the Orders of the October Revolution and the Order of the Labour Red Banner Agricultural Academy (BSAA); Mogilev Institute of the Ministry of Internal Affairs of the Republic of Belarus ([Statistical..., 2018](#)).

Accordingly, the empirical base of the research was a theoretical sample, which was presented in the form of 13117 photos published in 100 Instagram accounts of students and graduates of higher educational institutions of Mogilev and Mogilev Region, marked with the following geotags: “Mogilev State A. Kuleshov University”, “MGU im. Kuleshov”, “Mogilevskii gosudarstvennyj universitet imeni A.A. Kuleshova”, “Mogilevskii gosudarstvennyj universitet prodovolstvija – MGUP”, “Belorussko-Rossijslij universitet”, “BRU (Belorussko-Rossijslij universitet)”, “Belarusian-Russian University (BRU)”, “BIJ – Belarusian Institute of Jurisprudence”, “BIP – Belorusskij institute pravovedenija”, “BSAA Belarusian State Agricultural Academy”, “BGSJA Belorusskaja gosudarstvennaja academia selskogohoziajstva”; and hashtags: #msukuleshov #mguimkuleshova, #msuft\_mogilev #mgup\_mogilev, #bijmogilev #bipmogilev. It is worth noting the fact that cadets and graduates of the Mogilev Institute of the Ministry of Internal Affairs of the Republic of Belarus did not get into the sample, because the methods used in this study could not identify their personal accounts on the Instagram.

The need to use a theoretical sample is determined by the selection parameters of research objects that possess information about aspects of empirical reality, which are the basis of theoretically relevant concepts. Personal photos from the Instagram students' accounts were considered in the logic of the individual choice of such personal life strategies as: well-being, self-realization, success.

### 3. Discussion

Researchers have long viewed the Instagram as a space for (re)presentation of social practices, groups and individuals. Within the framework of the body culture studies Instagram is used by researchers as an experimental field, that allows testing hypotheses about the mutual influence of likes and comments on satisfaction with the body and face of users of this social network ([Tiggemann, Barbato, 2018](#), [Tiggemann et al, 2018](#)). For the reason, that the Instagram is popular among young people, some researchers consider it as a communicative platform for the dissemination of information, focusing on the visual specifics of this social network ([Arceneaux, Dinu, 2018](#)). Content analysis of the social media sites, including Instagram, also allows to identify some of the relationships of content and behavior of the individual, which can be traced in the study on the alcohol consumption of first-year college students ([Boyle et al, 2016](#)).

In the subject framework of social philosophy and philosophical anthropology, the life strategy of the individual is considered as a vector of self-development and self-realization, an instrument of constituting a unique life world. On the one hand, it actualizes the universal situation of the choice of the individual's life path and individual lifestyle. On the other hand, this vector characterizes in the long term the parameters of the social behavior and social adaptation of the individual in modern conditions.

From the prospective of psychology, a person's life strategy is interpreted as the ability to build a life scenario and develop a person's personality. In the subject aspect, this is ensured through the assessment, selection and combination of subjective priorities and objective living

conditions. With regard to student youth, the effectiveness of this process may be evidenced by the effectiveness of adaptation of young people to stress factors, generated by the educational process and academic work (Leipold et al., 2019). In addition, the personality's life strategy, along with a real reference group (family and friends), acts as a factor contributing to the health of university students (Yubero et al., 2019).

Representatives of the pedagogical sciences consider this problem in the aspect of creating a system of educational and educative activities, which ensure the interiorization of socially significant values and norms by the individual. At the same time, it is defined as a functionally necessary condition for the conscious determination of personal goals and objectives, the realization of a person's life plan. Attention to this phenomenon is due to the fact that the definition of the "strategy of life self-determination of student community at all stages of professional training at the university will allow individualizing the educational and educative process, correcting the program of psychology-psychological support for students' life self-determination" (Martynova, 2013: 62). In addition, the actualization of the ethical component of a person's life position serves as a factor orienting students to the corporate values of the higher professional education system and social responsibility (Galvão et al., 2019).

In the context of social geography, life strategies can be considered as one of the factors, that has an impact on migration processes, for example, S. Marcu notes the fact, that life strategies of students from the Eastern European countries, studying in exchange programs in the United Kingdom and Spain, are changing due to their life experience and learning in another country (Marcu, 2014).

The sociological perspective of research the problems of life strategies involves attention to the interaction of the objective and subjective components of the formation process of this phenomenon, which is characterized by dynamism and contradictory nature. In the first case, the focus is on characterizing the institutional capacity to realize personal potential, social norms, social behavior patterns, identifying social barriers and so on. In the second case – on individual needs, interests, values orientations and so on. An interesting fact is that the value systems of modern students, even from one geographic region, as evidenced by the results of sociological research, significantly different (Czakoń-Tralski, Borecka, 2018). So, for Belarusian students, work is most important in life, and for Polish students – free time and religion.

Thus, in the modern social and humanitarian knowledge there are many approaches to the typology of the life strategies of the individual, identified by researchers for various reasons. In general, we can talk about the following basic criteria for the classification of person's life strategies:

- by the criterion of socialization – passively assimilated (the norms and values adopted in a given society are at the basis of a person's life strategy), active-transforming (they assume an individual's creative attitude to the formation of life plans and value orientations);

- by the criterion of interaction with the social environment – conformal (imply the subordination of individual components of a life strategy to the interests of a particular community in particular or society as a whole), consensus (based on the interaction of individual and macro-social components of a life strategy), conflicting (presuppose strategies due to their multidirectionality);

- by the criterion of domination of value orientations – pragmatic (characterized by the prevalence of pragmatic values and short-term planning of life perspectives), hedonistic (characterized by the prevalence of values of comfort and pleasure, the lack of temporary planning of life perspectives);

- by the criterion of social action – goal-rational (individual interests and goals determine the structure of life strategies), value-rational (macrosocial values determine the structure of life strategies), traditional (traditions, customs and norms determine the structure of life strategies);

- by the criterion of affiliation – individual (focused on personal activity in the social world and a certain distance of the individual from different communities), collectivist (assume the maximum inclusion of the individual in the livelihoods of various communities based on the adoption of collectivist values and practices);

- by time criterion – short-term (horizon of planning and implementation of life strategies does not exceed a month), medium-term (horizon of planning and implementation of life strategies does not exceed a year), long-term (horizon of planning and implementation of life strategies is calculated for a period of three years or more);

- by the criterion of the type of social adaptation – strategies of successful external adaptation (focused on the present and near future in the context of the inclusion of the individual in the livelihoods of primary and professional groups), strategies of effective internal adaptation (focused on the past and the distant future in the context of self-identification of the individual with the people, ethnic group and other large social groups), survival strategies (implying the consent of an individual with low social status and worsening financial position, self-identification with this kind of communities);

- by the criterion of creativity – creative (imply the active creative participation of the individual in the planning and design of his own life), ordinary (assume the reproduction of everyday practices and behaviors);

- by the criterion of awareness by the individual – conscious (based on the constant self-reflection of the social and intellectual activity of the individual), unconscious (suggest the routine following by the individual to regulative social behavior);

- by the criterion and quality of orientation of personal changes – progressive (characterize constructive personal changes), regressive (characterize destructive personal changes);

- by the criterion of the nature of an individual's activity – active (based on a high degree of rationally oriented individual involvement of the individual in various spheres of social life), reactive-adaptive (imply situational inclusiveness of the individual in various spheres of social life), passive (characterized by stereotyped and non-reflective individual behavior);

- by the criterion of locus of control – externalities (imply the transfer of responsibility for the development and implementation of individual life plans from the individual to social groups, communities and institutions), internality (based on a sense of duty, personal responsibility for the implementation of life plans);

- by the criterion of normative – prosocial (there is a high degree of coincidence of the normative-value component of the life strategy with the goals and objectives of society), antisocial (there is a low degree of coincidence of the normative-value component of the life strategy with the goals and objectives of society), antisocial (there is a conflict of the normative-value component of the life strategy with the goals and objectives of society);

- by the implementation criterion – effective (they imply the achievement of social success and well-being through the optimal use of individual resources), ineffective (differ by an unbalanced ratio of results obtained and resources expended), inefficient (are characterized by a failure to achieve the goals of a person's life strategies, regardless of the methods and resources used);

- by the criterion of priority in social exchange – assignment (focused on maximum satisfaction of individual needs, instrumental attitude to life), balanced (suppose harmonious relationships with others, personal self-restraint and creatively transforming principle of attitude to the life of a person);

- by the criterion of the form of manifestation – the strategy of one-dimensional consumption, the strategy of multi-dimensional consumption;

- by the criterion of purpose – a strategy of increasing well-being, a strategy of balanced well-being.

As the factors, determining the individual's choice of relevant life strategies are the level of socio-economic development of society, cultural values and traditions, political institutions and structures, social strata and groups, socio-demographic parameters and other socially significant features.

#### 4. Results

The question of determining the heuristic potential of visual sociology to identify and classify life strategies of an individual, represented on the Internet, actualizes an activist approach to a typology of life strategies that combines anthropological, institutional, and positional analysis (Reznik, 1995; 1996; Reznik, Smirnov, 2002). The basis of this approach is the principle of personal attitude of an individual to his own life, which determines his social activity, which can take three main typological forms: receptive activity (underlies the strategy of life well-being), motivational activity (is a prerequisite for the strategy of life success of the individual) and creative activity (characteristic of the strategy of self-realization of the individual) (Reznik, Smirnov, 2002: 173-174). In this way, life strategies act as socially determined, integrative and rational systems of

individual orientation to the long-term perspective in individual, social and cultural plans (both in projective and retrospective aspects), objectified in individual behavior and activity.

In an ideally-typical aspect, T. Reznik and Y. Reznik distinguish the following types of life strategies (Reznik, 1995: 104), possessing a set of universal characteristics (Table 1).

**Table 1.** Typological characteristics of life strategies

<b>Elements of life strategies of individual</b>	<b>The main type of life strategies</b>		
	<b>strategies of life well-being</b>	<b>strategies of life success</b>	<b>Strategies of life self-realization</b>
1. Perceptual orientations	Provided, full of necessary goods and comfort, quiet, measured and stable life	Active, effective, eventful, socially significant and prosperous life	Beautiful, harmonious, creative life, close in its content to the artistic art
2. Life-purpose orientations	Acquisition and consumption of various benefits of life, the desire for material or moral psychological comfort	Ascension to the desired, recognized by the public and providing a strong financial position top (level) of life	Free creativity and the development of their own spiritual and physical strength; self-improvement achieved through changing the life world
3. Value orientations	Desire to get and learn the meaningful for the person (desired or prestigious set of life benefits)	Achievement of skill, high professionalism and competence in the chosen field of activity: value criteria of success: organization and self-discipline, efficiency and enterprise	Aspiration for personal autonomy and creativity; tendency to constantly search for alternatives and in-depth self-analysis; selective attitude towards others; pluralism of life position
4. Normative orientations	Acceptance of principles and rules establishing the priority of certain life benefits	Acceptance of principles and rules leading to success or promoting personal and professional growth, advancement along the social scale	Absence of clear and well-established rules, while respecting generally accepted norms and restrictions; respect for the freedom and lifestyle of other people
5. Purposeful orientations	Aspiration for the maximum possible or acceptable satisfaction of their needs for certain life benefits	Definition and achievement of large-scale goals with transformative orientation and leading to success in life	Limited use of goal-setting as an instrument for concretization and practical implementation of life meanings

It seems that these types of life strategies have a set of such characteristics that can be used for the typology of visual data presented in the form of photos. So, within the framework of this research, the task of identifying and characterizing the main types of life strategies of modern Belarusian students actualized the methodological principles of visual sociology, considered in the context of the qualitative research methodology. The emphasis on an interpretative approach, widespread in visual sociology, means the analysis of finished visual data selected in accordance with the goals and objectives of the research, openly or implicitly reflecting the studied social events or phenomena.

In the framework of this research, an axiological approach was used, which allowed identifying a set of values for each life strategy on the basis of the revealed values, represented by students and graduates in personal accounts on Instagram. Wherein a strict distinction between life strategies that are not independent units, but layered on one another, not possible due to the ambiguity and polysemantic nature of the empirical material.

In general, the following distributions were obtained for the sample: the life well-being strategy was actualized as an individual priority by 71 % of accounts, the life success strategy – 23 %, the life self-realization strategy – 6 %. At the same time, certain gender differences were revealed: the strategy of life well-being as a target and value priority was actualized in 76 % of women and 54 % of men; life success strategy – 21 % of women and 29 % of men; life self-realization strategy – 3 % of women and 17 % of men.

Generally, the following values were identified as attributes of the strategy of life well-being: family, external physical beauty, recreation, friends, hobbies (art, travel, sports), study. So, consider in more detail each of them.

The key value identified is the family, which makes it possible to talk about the orientation of the student youth towards marriage and family creation, as a normative model of social being in its traditional format. This aspect emphasizes the sociocultural conservatism of the Belarusian society, in terms of meaningful life orientations, almost inherent in all age cohorts.

It is also necessary to note one more frequently represented value – friends, which is a sign of both the presence and the formation of strong social ties among the youth. In relation to students, the actualization of this value indicates both the absence of anomic processes in this group and the capacity of the reference group as a mechanism for the social integration of young people.

There is a whole complex of values that are interrelated in terms of meaning and function: external physical beauty, hobbies (art, leisure, travel, sport). In the framework of the strategy of life well-being, external physical beauty was revealed only as a hobby (semi-professional makeup, amateur playing sports). Traveling with friends and family can also be considered a hobby, while the main identified travel destinations are the countries of the European Union, which are for student's youth a kind of standard of economic, cultural and political structure of society. Art is also represented as one value, which can be attributed to a hobby, but only in the context of the cultural consumption of artifacts of painting, sculpture, architecture.

Learning as a value is presented in the framework of the strategy of life well-being as follows – the educational process is represented as an analogue of employment. Accordingly, the successful completion of higher education is considered by respondents as a guarantee of future success in the professional sphere.

The values that make up the life success strategy can be summarized as follows: values of the of life well-being strategy plus such values as activism, professionalism, creativity.

The value of activism includes various aspects of university activities, which include the organization of mass events, volunteer activities in the framework of such state-public organizations as the Belarusian Republican Youth Union and the FTUB (at the local level), membership in student self-management. The involvement of young people in student self-management and the activities of non-profit organizations has a positive impact on the creation of active youth communities, as well as on the development and popularization of volunteering among young people.

Professionalism as a value, represented by youth on the Instagram, can be viewed in the aspect of professionalizing one's own activities. In particular, it is possible to single out the professionalization of sport within the framework of the strategy of life success, which is reflected in receiving awards at sport competitions of various levels in athletics and weightlifting, mixed martial arts, and rhythmic gymnastics. In addition, in this context one can consider such components of individual life activity as educational success, modeling, makeup, business.

The value of creativity is reflected in the visual data by the representation of the facts of the participation of young people in the activities of various student dance, theater and other communities. The involvement of students in creative activities is often intra-university, which imposes some restrictions on the development of the individual in the creative field.

The life strategy of self-realization in the axiological sense focuses on such values as science and research activities, outside university activism, creative activity. So, consider the values inherent in this life strategy.

The value of activism mentioned in the strategy of life success within the framework of the strategy of self-realization acquires a slightly different character, since the field of its realization is outside university activism. Frequently, this is often manifested in the interaction of students with such non-profit organizations as the Belarus Red Cross Society, Y-PEER, UNAIDS, UNFPA and others, which is deployed outside the educational process.

Science and research activities as a value in the framework of the self-realization strategy are presented with visual data, which represent the participation of young people in scientific events (seminars, conferences and others). In some cases, this value is represented together with such value, as business (student participation in start-up competitions). It should be noted, that the orientation of students on science and research, indicates the presence in regional universities of valuable personnel for the Belarusian economy, science and industry.

## 5. Conclusion

In this way, the research of the life strategies of the modern Belarusian students, characterizing in an ideally-typical aspect the value and purposeful priorities of the individual, the ways and mechanisms of their practical achievement, revealed the priority importance of the strategy of life well-being, which is significantly ahead of the importance of the strategy of life success and self-realization. However, in the conditions of the dynamic development of the Internet and the media sphere, the representation of these priorities means the prevalence of the context of communication interaction over its content, which creates a specific communication model. For students youth, as the most qualified part of the country's Internet audience, this situation means emphasizing terminal values (material well-being and life comfort) as reference axiological priorities to the detriment of instrumental values (professional achievements, personal success in business, creative self-realization and so on). It seems that the symbolic prevalence of receptive activity, represented on the Internet, creates certain limitations for young people to actualize motivational and creative activity as factors of personal self-realization. Nevertheless, the exploration plan of the research and its limited empirical base do not allow generalizing these conclusions, but they do actualize the need for further research of an interdisciplinary nature on these problems.

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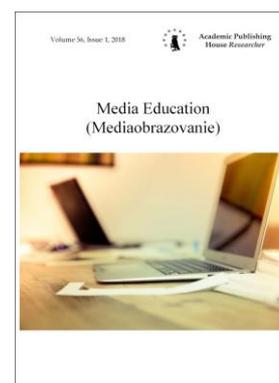
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## Film Societies in Soviet & Russian Media Education

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### Abstract

This article explores the space between old and new realities and fields of cultural studies – the relationship of film clubs and film societies, the professional film education system in Russia, and general media competence. The starting point of the analysis is given by the creation and activity of the society “Friends of Soviet Cinema” (1925–1934) as the link between filmmakers and film buffs. Thanks to its president, the notorious Felix Dzerzhinskiy, it became a controlling tool that did not really work. The author also emphasizes the difference of approach to media education in the periods of the Thaw (after Stalin’s death), Perestroika, and the present when the Russian Filmmakers’ Union affirms as one of its main goals the re-creation of “Friends of Cinema” society. Special attention is given to the relations of Russian film buffs with foreign cinephiles, as well as participation of Federation of Film Clubs of the USSR and then Russia in the work of International Federation of Film Societies. Personal experience of the author confirms the ongoing interaction between the filmmakers’ formation, especially in the oldest film school of Russia and the world – VGIK, and mass media education under diverse jurisdictions in different times and localities.

**Keywords:** Friends of Cinema society, film club, film society, film and media education, VGIK.

### 1. Introduction

On March 21, 2013, the 10<sup>th</sup> Congress of the Union of Russian Filmmakers voted to revive the society “Friends of Cinema.” According to those who initiated the project, the main task of this society, just as it had been in the late 1920s – early 1930s, was to become the propaganda of Russian cinema.

“Despite some festival and box office successes,” the ITAR-TASS report announced a year later after a plenary session of the board of this organization, “the situation in the contemporary domestic film industry cannot be considered successful. The efforts of state bodies to support the production and distribution of domestic films have not brought decisive changes in the current situation. The main reason is the loss of the permanent connection between professional filmmakers and the most forward-thinking viewers that existed in pre-Perestroika years. At the time, the life of our industry was largely determined by the active work of the Soviet Film Propaganda Bureau and a unified network of film clubs” (Filmmakers Union, 2014).

Filmmakers decided to create an Organizing Committee which would take control of the development of the “Society of Friends of Cinema”: “The Union of Russian Filmmakers came up with the initiative to revive the Society of Friends of Cinema (ODK), which used to successfully promote the distribution of domestic films and supervised film education in schools, factories, etc.

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In addition, ODK held annual All-Union conferences to discuss the previous year's film production and distribution," the report says (Filmmakers Union, 2014).

As part of this decree, the Union of Filmmakers calls on Russian film clubs to register for further assistance and development: "The task of the Organizing Committee is also to register existing film clubs in the country. Registered film clubs will receive special preferences; they will be able to organize meetings venerable filmmakers, to discuss new films, and to get acquainted with interesting film projects that are launched into production; to hold annual All-Russian conferences. Participation in international events is also anticipated" (Filmmakers Union, 2014).

Unfortunately, these good intentions were not fully realized. The Organizing Committee was headed by director G. Poloka, who was well acquainted with the activities of film clubs, which had helped him in the difficult period of Stagnation, especially after the ban on his film *Intervention* (*Interventsiia*, 1968). His efforts were interrupted by his untimely death of December 5 of the same year, and the promising undertaking was not developed further.

The author of this article sets himself the task of initiating a systematic study of the experience of the film club movement in Russia and to place it in the context of contemporary media education. The inclusion of the history of Russian cinema and of the systems of distribution and reception of films in the audience that is primarily interested in the development of screen art in its various forms, allows to take a fresh look at the processes of social and psychological changes of new generations, who focus primarily on screen-based communication, and in the future, on virtual reality. Based on the unique experience of film education in the USSR and Russia, which began in 1919 with the creation of the first institution of higher education in the field of cinema, known today as the All-Russian (formerly All-Union) State Institute of Cinematography named after S.A. Gerasimov (VGIK), we will try to outline the specifics of interaction of the education of professional filmmakers as well as mass cinema education, where the real and virtual film clubs have been and still remain the crucial link.

## 2. Materials and methods

The research materials are articles and reports on Soviet & Russian film clubs and film education, including from archives. Basic research method: analysis of articles and reports in sociocultural, political and historical contexts.

The key issue in this regard is the interaction of the professional training of filmmakers with the dissemination of their work to a broad and interested audience. This was the concern of the activists of the movement in support of Soviet cinema. In the first issue of the magazine *Soviet Cinema* (*Sovetskoe kino*) for 1925, K. Maltsev examined the main problems associated with the establishment and future activities of the "Society of Friends of Soviet Cinema":

"The position put forward in the early years of the Revolution, that Soviet cinema can develop only with the participation of broad organized masses in its construction, remains unchanged now. The question now comes down to whether it is possible at all to talk about the broad involvement of the masses in the construction of Soviet cinema and, if so, how best to approach this task.

In part, we can find the answer to this question in the limited experience of the Society of the Builders of Proletarian Cinema (OSPK). Created about a year and a half ago on the initiative of the Proletkino studio, with some support from professional and Komsomol organizations, this society was, at one time, fairly widespread. It enjoyed the greatest success in the provinces. Without any efforts or special campaigns, some local branches of the OSPK quickly began to combine more than one thousand workers in their organizations (Saratov, Samara). Workers eagerly joined OSPK cells, because in them they found some spiritual food and, most importantly, at least some work, which does not happen in the cells of a number of other societies (Dobrokhim, ODVF, etc.). The OSPK cells, despite a number of shortcomings in the work of the OSPK as a whole, showed tremendous initiative. They organized "trials" of films they had watched, gave reports on the tasks of the cinema, chose special film correspondents, and in some places even brought out regular small film newspapers.

Judging by the reports and letters from the provinces, interest in cinema among workers is constantly on the rise. This interest is further fueled by the new Soviet films depicting events close to the workers and understandable to them, often, as they say, "grabbing the gut." The movement of the masses towards the cinema spontaneously proceeds from below and, apparently, not that much effort at all is needed to channel this movement into an organized course and use it with the maximum benefit for the Soviet film industry.

The Society of the Builders of Proletarian Cinema could not fully manage this movement and give it the right direction. The OSPK, which had set itself the task of organizing workers of the world around proletarian cinema, had approached its task in quite a commercial and narrow-minded way. The OSPK considered itself as an appendage to Proletkino and considered workers drawn into the Society to be the participants of Proletkino who should provide it with moral and material assistance. The OSPK also considered it possible for its lower-level cells to use film projectors and films, the establishment of film studios, laboratories, and other production and commercial activities. Thus, the OSPK organization suffered from the following main disadvantages:

1) while uniting and calling on the workers to provide material and moral assistance to Proletkino, it completely bypassed other, more reputable Soviet film organizations (Goskino, Sevzapkino, etc.),

2) directed the activities of its cells towards the creation of their own production and commercial film enterprises, thereby developing excessive amateurism and distracting the Society cells from the immediate tasks of assisting Soviet cinema in all its manifestations” ([Soviet Cinema, 1925](#)).

The author goes on to consider the background to the creation of the Society of Friends of Soviet Cinema: “At present, the OSPK has decided to cease its isolated existence. Instead of the OSPK, a new voluntary society to assist the Soviet cinema is being created; unlike OSPK, it is no longer attached to any individual film company but wants to help everyone in their work equally. This society is called the Society of Friends of Soviet Cinema. Preparatory organizational work to create the Society has already been done. An agreement has been reached with the OSPK, according to which it merges into the newly created society, fully accepting its charter. The base-level cells of the OSPK are preserved, however, the nature of their work changes and they are connected to the center in a different way.

What tasks does this new Society of Friends of Soviet Cinema pose? In the draft statute, in the section “the goals and objectives of the Society,” we find the following: a) the fight against bourgeois and petty-bourgeois ideology in cinema; b) facilitation of the production and dissemination of ideologically viable films; c) promotion of the creation of scientific and children’s films; d) promotion of cinema in the village and carrying out measures directed at making cinema available; etc.

The society plans to make its cells the basic strongholds of its work. These cells: a) organize trials of newly released films; b) help the work of local cinema theaters; c) facilitate the organization of new film projectors and film portable film projectors; d) popularize cinema among workers and peasants, etc. The organizational structure of the Society differs little from the organization of the OSPK.

If one compares the statutes of the OSPK and the new Society of Friends of Soviet Cinema (ODSK), one finds a lot in common in them, and only upon closer examination it becomes evident what a deep and fundamental difference divides them. The main goal of OSPK’s activities was to help Proletkino, while the main goal of ODSK is to help and assist the entire Soviet film industry; the cells of OSPK could engage in their own production and commercial activities, while the cells of ODSK do not start their own production and commerce dealings and only contribute to the production work of the Soviet film organizations.”

The author concludes that it seems that the way of organizing the general public around Soviet cinema has been found: Party and professional organizations should bring this matter forward, into the masses and together with them help the Party and the Soviet Republic to make the most of cinema as one of the most powerful instruments of communist propaganda and enlightenment.

The Society of Friends of Soviet Cinema (ODSK) as a voluntary mass society was officially organized on August 20, 1925, on the initiative of the Association of Revolutionary Cinematography (ARK) and the Main Political and Public Education Department of the People's Commissariat of Education. On November 12 of the same year, the Council of the Society was established.

Many filmmakers took part in the work of ODSK, the first among them being representatives of the Soviet film avant-garde including D. Vertov, V.M. Kirshon, V.K. Turkin, and others.

Officially, the objectives of ODSK included bringing the cinema closer to the worker and peasant masses and fighting against the influence of bourgeois and petty-bourgeois ideology on the

minds of viewers: in a word, counteracting the influence of popular Western European and American genres films that predominated in film theaters at the time.

The Society had a positive program as well. ODSK put a lot of effort into helping the “cinefication” of the country, that is, extending the distribution and exhibition network, especially in the villages; it created film clubs in factories and plants, launched an amateur film movement, organized work in educational institutions and at film theaters. From 1929 on, the ODSK became known as the Society of Friends of Soviet Cinema and Photography (ODSKF).

The process of self-determination of the Society of Friends of Soviet Cinema continued almost continuously until its liquidation in 1934. It is customary to begin the history of the film society movement in Russia with its activities, although the sources of this movement, as we have seen, are indeed even older.

According to the plan, film societies were supposed to help the development of the film industry, although in reality the desire to control the industry was behind it. Incidentally, the trajectory of the formation of the Union of Soviet Filmmakers from the founding of its Organizing Committee in 1957 to its creation in 1965 was quite similar.

On April 3, 1926, at the plenary session of the Council of ODSK, F. Dzierżyński was elected Chairman of its Board. To illustrate his understanding of the current problems in the field, we can refer to his report of April 24, 1926, almost immediately after his appointment to this post: “It so happened that I got to be Chairmen of the Board of ODSK. The goal of society is to assist the film industry. I think that for the near future, the best way of assistance will be to identify any messes and excesses in this area, as well as to take measures to reduce costs and so on. I therefore ask you to help me and collect the necessary materials. It would be nice if the comrade in charge of this task reported to me about the situation. By the way, it is necessary to outline measures against the fascination with acting for cinema, which is only a waste of funds and materials.” Dzierżyński’s postscript to the document sounds very topical as well: “I was also told that in the cinema, completely unprecedented manners of directors towards actresses reign supreme. Is that so?” (Dzierżyński, 1926). But let’s not remind ourselves of H. Weinstein. Let’s return to the situation of the 1920s instead.

The activities of the Society of Friends of Cinema developed in several directions. The most influential and widespread one was the direction associated with amateur filmmaking, which, according to its creators, was supposed to present the opportunity to get a camera, filming equipment, and so on, primarily for representatives of the working class, who were cut off from the production of this expensive entertainment. The second task, of course, was related to the fact that along with entertainment products and large politically engaged films that made up the main repertoire of film theaters, it was necessary to develop stories about the daily lives of people who, in principle, represented the field of documentary and propaganda cinema.

It is worth recalling that in March 1928 the famous First All-Union Party Conference on Cinema at the Central Committee of the CPSU(b) was held, which more strictly than before raised the question of the political subordination of cinema to current ideological tasks (Roadmap..., 1929).

And although the problem of earning money for the Land of the Soviets was no less acute than ideology, nevertheless, the commercial function in the discussions at this meeting faded into the background, as evidenced by the speech of N.K. Krupskaya. She emphasized that when it came to the film commerce, somehow trade, politics, and ideology had to be all connected into something whole.

“If we compare our cinema with the cinema of bourgeois countries,” emphasized Krupskaya in her speech at the meeting, “we will see a very big difference; of course, neither propaganda of tsarism or propaganda of religion, chauvinism or anti-Semitism is conceivable here. On our screen, all this is absolutely impossible and not only impossible because such is the line of Sovkino, but impossible because the masses would not allow it. But now that we are making more profound demands, we cannot calmly look at how the screen serves as the place for purely bourgeois propaganda in the field of human relationships as well. Let us take the following example: all the work of our Women’s Committees has developed so profoundly, captured the masses so thoroughly, that to see on the screen the constant preaching of attitudes towards a woman as a toy of some kind, the glorification of petty-bourgeois family relationships, presenting brothels in detail, etc. becomes completely unbearable, contrary to all our daily work. The glorification of zealotry, which has so been so fused together with all the bourgeois ideology, is already unthinkable,

intolerable. We are pursuing a policy of fighting against zealotry, but on the screen, it is being glorified with might and main. We cannot remain indifferent to the preaching of bourgeois approaches to all questions. After all, it is all intertwined. Perhaps, for a long time it had not been so noticeable; the bourgeois approach to one or another phenomenon of everyday life is not open anti-Soviet propaganda, but this is ideology, bourgeois ideology through and through.

And if we look at this fact from the point of view of the task that Comrade Lenin always emphasized, the task that falls to the proletarian state during the proletarian dictatorship: to re-educate, to retrain all classes, to inject them with the proletarian ideology, then how are things in this respect in the field of cinema? It is clear that the standards on the part of the Communists in this regard are high. It is impossible to remain calm when, instead of spreading proletarian influence with the help of cinema to petty-bourgeois strata of the society, through foreign films imported in abundance, petty-bourgeois influence extends not only to the petty bourgeoisie, but to a certain extent to the proletariat; it extends to our younger generation.

After all, we do not notice, perhaps, we do not take into account all the power that cinema has. There are a number of works on psychology that prove that an engineer, an agronomist, a worker, or a peasant — all those who deal with material things, with a predominance of them — that for them images are much more convincing than logical persuasion. This is the power of cinema, but we use this power to spread influence foreign to us. We do not take into account the meaning of all this” (Krupskaya 1929).

As for the things connected with acquaintance with films, with screenings, and with meetings of filmmakers with the viewers, here the possibilities of the Society of Friends of Cinema were limited from the start. These programmatic and declared tasks were considered secondary, but in practice, the people’s desire to take part in such activities was so significant that it eventually became perceived as socially dangerous, which in fact led to the liquidation of the Society in the mid-1930s.

As a result, this initiative, which was the first in the world, essentially did not receive further development in the Soviet Union, although it sowed the first seeds of a similar approach in countries that experienced various political upheavals and therefore their population was activated, including in the sphere of the employment of cinema.

### 3. Discussion

Since until the 1970s, internationally there was still no sharp separation of artistic and experimental films from the current film repertoire, cinema societies and clubs in the form they acquired after the Second World War could not be widespread in our country. In the USSR, film clubs were enough, in particular in rural areas, where films of the current repertoire were shown, mainly those of popular genres.

That is why, in the 1930s, the need for such organizations disappeared as if by itself; it turned out that it could not fulfill the tasks of ideological control, unlike the party organizations in the field of film production. During World War II, there were other, more pressing tasks.

The second significant rise of the film club movement in the USSR, the disappearance of which was lamented by filmmakers in the ITAR-TASS report above, and in fact, its formation in our country were associated with the Thaw period after the death of Stalin. At the time, social activity increased sharply; new connections were established between the creative professionals and the audience; just like everywhere else around the world, young filmmakers, young viewers, and young critics sought to solve similar problems and hoped for a rejuvenation of both the film industry and social life.

During this period, domestic film buffs already encountered a well prepared milieu, because the international film club/film society movement, which had originated in the pre-war years and, as it were, had been stopped the war, was re-established in 1947 by the creation of the International Federation of Film Societies.

At that time, France became the center of the international film society movement, and this was due to the fact that American cinema, classic Hollywood, which at that time was experiencing certain difficulties, had rather sharply become more prominent in the European box office. Consequently, the connection of national filmmakers with their own domestic audiences became an extremely important and urgent task. The French Federation of Cinema Clubs was the first to strengthen its position. Already in the early 1950s, it was a fairly stable organization; some time later, the Federation began publishing its monthly film journal *Cinéma*. The careers of film critics

were formed within the framework of the film society movement and well-known French film scholars began with film clubs, just as future well-known French directors began with journalism. And by contagion, the film society movement spread to neighboring countries. In the USSR, the state ideological censorship was an additional stimulus for the spread of the film society movement.

The situation in the Soviet Union at the time has been vividly described in the book of L. Ostrovskaya, a veteran of the USSR's film society movement, called *The Taste for Life (Vkus zhizni*, the third installment): "In the distant years of the middle of the last century, when film fans of different ages, different professions, and tastes rushed around in search of opportunities to see films by prominent masters of world and domestic cinema, there were few such opportunities: something at the Moscow International Film Festival, something on imported video cassettes, something from the personal archives of our directors, and something from the shelves of the state film archives. The problems of the "film hunger" were the main incentive for these people to group into film societies: at work in various research institutes, at universities, at film theaters and cultural centers; to find access to films and directors, to exchange copies, and to fiercely discuss what they saw. For these reasons, in 1988, the Federation of Film Clubs of the USSR was established, which still exists today in the legal status of the Interregional Public Organization – the Federation of Film Clubs (Ostrovskaya, 2018: 43).

I would like to add that a crucial factor in the consolidation of the film society movement in the capital was the opening in 1966 of the film theater *Illyuzion* of the Soviet State Film Archive (Gosfilmofond), where one could watch domestic films and, to the extent possible, foreign films of the past decades. My personal participation in the work of film societies also dates to this period. During my years of study at the Department of History of the Moscow State University (1964 – 1969) at the University's film society on Lenin Hills, I first tried my hand at the simultaneous translation of films, which later became my second profession (after Art History) and my main source of income.

It was at that time that I met O.O. Roitenberg, an art historian and film society movement enthusiast. We were brought together by our Art History education and our love of cinema. "Olga Osipovna Roitenberg (1923–2001), – wrote R. Frumkina in her column on the website "Troitskii variant – Nauka", – was an unusual human being in many respects. Burdened from childhood with a serious illness, walking with the help of crutches or, at best, with a walking stick, she was agile not only spiritually and mentally: she was also physically tireless if this was required by the Cause. One of such large-scale causes in her life was the organization of a film society at the Moscow Union of Artists in the early 1960s. As an art historian, Roitenberg was accepted into the youth section of the Moscow Union of Artists in 1956. With characteristic energy and enthusiasm, she organized exhibitions of young artists, collaborated with the magazines *Art (Iskusstvo)*, *Creativity (Tvorchestvo)*, and *Decorative Art of the USSR (Dekorativnoe iskusstvo SSSR)*; published articles on the history of fine art and reviews of exhibitions. In the 1960s, Olga Osipovna became fascinated with cinema, but, of course, she could not be just a spectator. With characteristic passion to introduce other people to the things that were close to her heart, she organized the famous film society at the Moscow House of Artists and became its permanent chairman. The society had the opportunity to show films that were not intended for distribution and to discuss these films with their creators (for example, in G. Staroverov's film, you will see a story about a meeting with Federico Fellini and Giulietta Masina). As the head of the club, Roitenberg organized screenings and discussions of the best domestic and foreign films and served as a representative at forums and film festivals in Russia and abroad" (Frumkina, 2014).

On O. Roitenberg's initiative, I was elected President of the National Federation of Film Clubs and received the opportunity to get closely acquainted with the work of the International Federation of Film Societies.

It was at the turn of the 1990s that I had the opportunity to participate in one of the congresses of this very influential at the time organization. It should be noted that many filmmakers who I encountered later in the film festival field participated in this event. Thus, one of the activists of the film society movement was a representative of Greece, D. Eipides, who for many years was responsible for selecting films from Eastern Europe (including Russia) for the International Film Festival in Toronto (Canada).

It was then that I realized that there were two types of film societies in the world, only one of which was represented in the Soviet Union. Most of the film societies represented at the Congress

were more or less legally segregated and were independent organizations, sometimes very large ones. In English, they were called film societies. Although this term is often translated into Russian as “a film club,” these are organizations that systematically show films that are difficult to understand, films that require special training, for those who love cinema as an art form. In France, they are respectfully called cinephiles, and here they are *kinomany* (film fans) (Golubev, 2015), which is closer to the American term “film buff.”

Such organizations, of course, were especially prevalent in the UK, and then migrated, unlike traditional European film clubs, to the United States, where they remain in operation to this day, but already as large non-profit organizations. An example of this is the Film Society at the Lincoln Center in New York, where large film festivals are held. This cultural work is based on the very existence of the Lincoln Center both as a building and as a cultural non-profit organization, and in general is already quite far from the original club associations with which this movement began.

Currently, a club distribution network in the United States is being developed among universities and film archives, where organized film societies may exist. In contrast to film societies, film clubs proper existed at schools and institutions of higher education as amateur associations or organized courses for after school activities. They were more like what we had in the Soviet Union. The difference was that this kind of activity in the USSR was often seen by the authorities as a socially dangerous conductor of the “pernicious influence of the West.”

In the Soviet Union, in the years of the Thaw, the film club movement was not particularly encouraged by the state; it was not formally organized, but rather formed spontaneously. As I have already noted, I witnessed this period personally already in the 1960s, being a very young film fan. I can say that film clubs united people who were interested in cinema as an art form and in watching those films (including domestic ones) that were released in our country in a limited release of two hundred copies, i.e. they ended up only in the largest distribution offices where they settled and, as a rule, were not exhibited at all, although there was no direct ban on it. One way or another, film clubs were the ones to give life to these films, because they were not formally banned, they were allowed to be screened, they could be acquired in distribution offices for fairly moderate rent, and, most importantly, all these circumstances allowed to invite film directors, sometimes actors, screenwriters and other crew members, and to form such a cultural environment not only in large cities with a population of over a million, but also in small towns, where film clubs were sometimes formed that had quite a serious influence and significance.

A significant part of film clubs was created (formally or informally) at institutions of higher education, at universities where film buffs gathered, organized, and announced their existence without becoming an independent organization, but rather a meeting place for people that searched for new ways of filmic expression. In Europe, this happened in the late 1950s and the early 1960s, when intellectual philosophical cinema was put in the forefront, in the years when the number of film theaters around the world was decreasing. In Russia, this process would start much later, only from the end of the 1960s, and would be associated with the spread of television. The distinction between cinema as artistic and commercial enterprise, between films with a real artistic value and film, which were primarily created as consumer goods, was initially quite relative. Both categories of films appeared in the same distribution network, were released in the same film theaters, and although they attracted audiences that differed by age, social composition, etc., they were open to all. The ousting of serious films to a kind of periphery of festival or art house cinema occurred much later.

In the 1970s, as the control over the cinema repertoire tightened and the number of films that were not banned but were not shown increased, cult director's figures were formed, which included K. Muratova in Odessa, A. Tarkovsky, as well as young directors who, in one way or another, acquired popularity, and those representatives of the older generation, whose careers experienced difficulties.

One of the enthusiasts of the film club movement at that time and subsequently was G. Poloka, who at some point, as mentioned above, became the head of the Organizing Committee of the Union of Filmmakers on the re-establishment of the Society of Friends of Cinema.

At that time, I often had to travel to film clubs around the country; some of them were well known, especially those that combined an amateur film studio and a film club to discuss films, such as the *Youth (Yunost')* film club in Yaroslavl, where there was a rather serious audience for these kind of meetings.

As the ties between the professional film industry and the non-professional film club environment grew stronger, more and more directors looked for their audience at the film clubs, since they did not find it in regular film theaters. Therefore, this movement acquired a rather important cultural function.

International activity has allowed me to understand how our film clubs differ from film clubs that exist in France, Germany, Great Britain, and other countries. At that time, the strengthening of the ties between film clubs in different countries contributed to the rather complicated process of film exchange, since there were only 35 mm film versions that were difficult to transport across borders: various permits had to be obtained, and so film sharing was not systematic. On the other hand, there was a systematic exchange of people, as well as the establishment of contacts, the arrangement of various kinds of meetings and symposia, which were not immediately perceived as the corrupting influence of the West. Incidentally, it was during this period that the world cinema and Soviet cinema developed in the same direction of turning cinema into serious art.

With the increase of political control and aggravation of the international situation, as well as with the defeat of student unrest in the West and as a result of the invasion of troops of the Warsaw Pact countries into Czechoslovakia, film clubs in their desire to preserve and show those films which did not always reach the regular screens acquired the status of tacit opposition to what was happening in the country and in the world in general. We sought not only to show films but also to somehow arrange some rather important cultural events around the screenings. At the same time, one has to mention that universities and other educational institutions and continued to play a fairly significant role in the film club movement, as did cultural institutions and organizations.

If we look at the map of the film clubs in the Soviet Union at that time, we will see that film clubs are concentrated in university cities. It was not exclusively Soviet practice. As I have already noted, all the film society and film club movement in the USA has become a university movement. Therefore, strictly speaking, the film club movement as such ceased to exist there. There were university clubs that showed films in university cinema halls, where an alternative system of distributing artistic or experimental films, non-commercial films not intended for screenings in theaters was developed, since, before they got into museums, these films should have received support of this special audience. As a matter of fact, the social role of film clubs in the second half of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century was preparing this particular audience, because, while in the late 1950s - early 1960s, it happened so that most of the audience in Western countries were students and intellectuals and the family audience moved to television, by the 1970s, the situation changed dramatically and the family audience returned to film theaters, led by children and teenagers in the first place.

Strictly speaking, this child and teenage "wave" made the formation of new film clubs oriented towards popular, mass cinema meaningless. A rather sharp separation occurred at this juncture between the so-called mainstream cinema and the arthouse. Arthouse cinema, which existed in post-Soviet Russia as well, in part due to the newly emerging film clubs, has primarily become festival cinema, and this tendency has developed around festivals in general.

The largest film clubs created their own festivals and received public recognition because of this. A perfect example in this regard is the Days of Russian Cinema in Limoges, which the Russian Federation of Film Clubs has been conducting for several decades with the help of colleagues from the French province of Limousin. Larissa Ostrovskaya writes about this in detail in the above-mentioned text. She also talks about the work that the Moscow-based Chekhov Media Club does in the sphere of cinema. The change from cinema to media is not accidental here: the most forward-thinking film clubs, not without the influence of the Internet, which has become the main channel for presenting films to the viewer, use modern terminology, which differentiates them from the inert traditional cinema education system.

It may seem that in modern conditions the traditional function of the club movement, that is, redressing an injustice justice in relation to previously underappreciated works, has faded into the background.

In fact, the situation is reversed. I will give one example well known to me: the fate of my graduate student from the Russian State Institute of Cinematography (VGIK), G. Darakhvelidze. His BA thesis, devoted to the work of the cult French director J.-P. Melville, already testified to creative maturity and was published as a separate book by the same Vinnitsa publishing house as most of the books by activists of the USSR film club movement. Then he began a dissertation on

the work of British directors M. Powell and E. Pressburger, who, in the Soviet times, were unfairly considered undeserving of critical and scholarly attention.

When the Department of Cinema Studies at VGIK refused to approve his work and recommend him for a defense on the basis of a voluminous text, on the basis of which he, due to youthful maximalism, refused to write a separate dissertation in its canonized form, a nervous breakdown followed that almost cost the young man his life. Even I was not able to save the day.

But then the support of film clubs arrived. Here is how L. Ostrovskaya tells the story:

“The Federation of Film Clubs of the Russian Federation for ten years, from the first volume (2008) to the current one (2017), as a community of readers, viewers, admirers, and active popularizers, has been keenly and attentively accompanying this huge scholarly work, one of the most significant studies in film history of the recent decades. All volumes as they appeared have been presented by the Federation of Film Clubs to professional and general viewing audiences at various club venues, including the main one, the Chekhov Media Club in the Chekhov Library. Starting with a monograph in two volumes devoted to the work of the duo of eminent film masters Michael Powell and Emeric Pressburger, this project of a young (born February 7, 1985) film scholar Georgiy Darakhvelidze, in the process of accumulation, expansion, and deepening of the author’s analytical and informational background has by the fourth volume reached the level of the most extensive encyclopedic panorama of all British cinema as the creative habitat of Powell and Pressburger” (Ostrovskaya, 2018: 90).

The presentation of the fifth volume of this work took place in the second half of 2018, unfortunately, not at VGIK, where the author, rejected by the film scholars’ establishment, had studied, but at a cinema club venue. It is characteristic that the author, who is looked down on at VGIK, is recognized by the leading foreign specialists in British cinema, starting with Ian Christie and Kevin Brownlow, with whom he has corresponded, as well as with Martin Scorsese. The classic situation “no man is a prophet in his own land” reminds us of the need for pluralism in views not only on politics, but also on art, in which the film club movement serves as a natural counterbalance to professional aberrations (as the saying goes, “every expert is like a gumboil: his fullness is one-sided”).

#### 4. Results

An attempt to revive the film club movement after the Fifth Congress of Soviet Filmmakers (1986) during the restructuring of the film industry, which eventually led to very sad consequences for the cinema, was unsuccessful. In the new system of the commercialization of cinema, film clubs were deprived of their previously existing opportunities for acquiring films for screening, and the films they wanted to show were in any form or other released in theaters anyway as a result of the activities of the Conflict Commission at the Union of Filmmakers, even though they were not successful with the general public and quickly disappeared from the screens.

This process was also aggravated by the general crisis of Russian film industry and the almost complete collapse of the distribution system under the influence of various video salons, which publicly showed videos, which were not intended for public viewing, as a rule, in bad quality.

Nevertheless, in recent decades, one way or another, the film club movement has begun to experience a new resurrection, and again there has been a need to somehow connect the domestic film clubs with those club-like organizations that have existed in different forms in Western European countries, now the European Union, and in those European countries that are not among its members. For some time, the relations between American universities and Russian film clubs intensified, but then this interest has faded from both sides due to the aggravation of the international situation and it has moved away to the far periphery of cinematic interests. So, at the beginning of the 21<sup>st</sup> century, the film club movement in Russia once again has become a primarily national phenomenon, reflecting the peculiarities of the national film distribution and the need to form, in addition to the constantly growing network of film festivals, a club rental system, which would allow to show the audience those films that initially were not and did not have to be designed for mass commercial success of the mainstream.

In this sense, the social functions of film clubs in the modern world have become even more obvious and the film club movement has become one of the engines of the artistic process, which has often went in the opposite direction to the mainstream, which, since as early as the 1970s, has acquired the form of predominantly high-budget entertainment cinema, the center which has become Hollywood (erroneously called American cinema, and in fact a transnational center, where

all personnel capable of making films highly profitable, has gathered) and Bollywood, which has played the same role in Asia. There is also Nollywood, Nigerian cinema, which to some extent has played a similar role in Africa. Russian film clubs do not have direct connections with these centers, i.e. with the Indian and African ones, and as for Hollywood, it has seized the dominant position in the film distribution of all countries around the world, and post-Soviet Russia in this regard has been no exception.

## 5. Conclusion

It must be said that the promising task of developing a project of a club distribution network that would connect the numerous film clubs that are currently being formed in various cities, as a rule, again, around some institutions of higher education and sometimes around theaters and film theaters, is becoming more and more relevant. Therefore, if we talk about the revival of some form of a federation of film clubs, which, although it still exists formally, in fact simply unites several people who used to be involved in the film club movement during its heyday, i.e. in the 1960s – 1970s, then, accordingly, this new system should probably be formed on the basis of strengthening international relations and studying the experience, first of all, of German municipal film theaters and of film clubs in American universities, and, of course, of the French experience, where the film club movement, having survived several crises, continues to exist and is a rather active part of the current film process.

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## Development of Communicative Potential of Personality by Means of Foreign Media Discourse in Digital Environment

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### Abstract

The paper considers basic characteristics of media discourse within the context of integration of media education and foreign language proficiency. Researches show that media education is considered as the process of personality development with the help of media recourse. And communicative potential is the basic constituent of the personality. This paper defines motivation, social-psychological, content-related, operational and reflexive levels in the structure of the communicative potential of the personality of the student. The purpose of this research is to design an educational framework that uses media discourse to ensure the development of the student's personality and communicative potential. So, an attempt is made to design and implement the model of *development of communicative potential of the personality* on the bases of media education model. The basic levels of the model are specified: goal directed, content-related, conceptual, methodological, and environmental ones. The clusters of the model are defined in accordance with the structure of the communicative potential of the personality. They are initial, theoretical, analytical, practice-operational and reflexive ones. Finally, the paper describes the practical part of this research, the experience of development and implementation of electronic teaching aids on the bases of media texts. Thus, this model is realized during foreign language course with students of technical university.

**Keywords:** communicative potential of personality, foreign media discourse, media text, digital environment.

### 1. Introduction

In the digital age, in the context of integration and globalization issues of communicative potential of the personality attracts great attention. It means such qualities as adaptation to changing economic and social environment, life learning education, personal growth and self-improvement, readiness for cooperation and interaction. And media resources are considered as general educational innovations for personality development.

This paper pays special attention to the role of media discourse in language learning process aiming at development of communicative potential of the personality. Education today is not just language teaching, it is an open dialogue how to develop educational and pedagogical solutions for both students and teachers, how to feel comfortable with digital media and to encourage it use in the academic environment.

The modern social world is fundamentally different compared to the world of some twenty-thirty years ago. The semiotic world reflects the social one and the key reason is globalization and

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its effects in relation to language (Bell, 2003; Novikova, 2004), the process of language learning and design of language teaching environment (Brown, 2006; Hill, 2013; Kress, 2017; Mishan 2005).

The next reason is rapid development of technologies and impact of multimodal environment of mass media and media discourse. Modern media discourse is changing the way we live, think and learn. In terms of learning, developing critical thinking, introducing the “dialogue of cultures”, media discourse content is one of the key educational media (Beknazarova, 2011; Fedorov, 2015; 2015a).

In the digital century the paradigm shift has occurred (Bearne, 2003; Marshall, 2002); as a results multimodal texts came into our life (Goldstein, Driver, 2015; Kress, 2003). This fact has affected the approach to contemporary communication (Kress, 2010) and thus to communicative skills mastering. Survey shows (Fedorov, 2015a: 16) that 57.34 % of experts consider the development of communicative competence of the personality to be one of the purpose of media education.

Researches show that integration of media discourse into the university syllabus as teaching aid increases the efficiency of learning (Aleksandrov, Levitskaya, 2018; Buckingham, 2003; Dobrosklonskaya, 2005; Ljubojevic et al., 2014). It also improves the quality of students experience and impacts their motivation dramatically. Media discourse has positive influence on cultural, aesthetic, cognitive attitudes and communicative skills of students.

So, this paper studies the issues of development of communicative potential of technical students by introducing media texts into the syllabus of foreign language course. The main purpose is to describe the model of *development of communicative potential of the personality* (DCPP model) on the bases of the media education model for teachers (Fedorov, 2015: 102-106) and to describe the key goal, academic content, concepts, methods and education digital environment.

## 2. Materials and methods

To design the DCPP model, the following general scientific methods were applied: theoretical analysis of the basic notions of the research; analysis of the best practices; analyses of modern media educational environment; the role of media text as the means of development of communicative potential of students in technical university; also, some empiric observation, interviewing and testing were used.

Methodological foundations of the research are the following: theory of dialogue interaction in communication, the “dialogue of cultures” (Bakhtin, 1979; Fedorov, 2015); competence based approach (Burke, 1989; Zimnyaya, 2003, etc.); communicative approach to development of all language activities (listening and reading, speaking and writing, translating and interpreting) (I.L. Bim, A.A. Verbitskii, E.I. Passov, L. Bachman, M. Holliday, D. Hymes, R. Oxford, etc.).

## 3. Discussion

Modern researches investigate how media resources are used to enhance development of personality (Baranov, 2008; Fedorov, 2015; Fedorov, Levitskaya, 2018; Iogolevich et al, 2019) and his/her potential in language learning process (Panina, 1999; Zakime, 2017). And demand for language ability and communication skills is rather high in the modern job market (Brundiars, Wiek, 2017; Damari et al, 2017; Gruzdev et al, 2018; Mitchell et al., 2010).

The results of the survey in the US have found that 66 % of employers consider foreign language skills to be important (Damari et al, 2017). The findings highlight the idea that language skills are valuable in combination with other skill sets such as ability to work effectively with people from different countries.

These results are like the results of the survey conducted in Russia (Gruzdev et al, 2018). According to a 10-point system, the employers have assessed the significance of communication skills as 7.7. Communication skills include abilities to carry out business communication orally and in written using the state and foreign languages (8.6 points), and to apply modern communication technologies including foreign language in academic and professional spheres (6.8) (Gruzdev et al, 2018: 692).

According to K. Brundiars and A.Wiek, skills of effective communication are among domains of professional skills that are relevant to sustainability jobs in the market (Brundiars, Wiek, 2017). Effective communication skills are a part of supporting professional skills and work synergistically with content knowledge. The researchers show that variety of communication skills is overlapping

with other skills and they are integrated into the context of people interaction. So, effective communication include verbal, non-verbal or written interactions. People may inquire information, persuade, explain, negotiate, listen to different opinions.

N. Lindsey and M. Rice consider interpersonal skills to be important in all types of industries (Lindsey, Rice, 2015). The researches add that job market demand people with good interpersonal skills to cooperate and interact easily with diverse personalities from different cultures and backgrounds.

A list of universal competences or soft skills was introduced by the Russian Ministry of education. The development of communication skills is determined by the current demand in the labor market and personal needs of the students.

As the researchers show, communication skills are an integral part of professional skills but, at the same time level of communicative skills among technical university graduates does not meet demand of the job market. With reference to M. Gruzdev et al, the level of development of communication skills among university graduates is 4.8 out of 10-point system (Gruzdev et al, 2018: 692) and only 41.8 % of employers are satisfied with the level competences of university leaver. So, it proves the importance of integrating communication skills development into education curriculum (Damari et al, 2017; Gruzdev et al, 2018; Mitchell et al, 2010).

Selecting appropriate communication media and technologies is key to development of personality skills (Brundiars, Wiek, 2017: 6). Researches emphasize that rational use of multimedia resources and technologies support positive learning process, especially self-learning of personality (Ljubojevic et al, 2014).

B. Gleason and S. Gillern consider identity development as one of the elements in a student-oriented model of digital citizenship (Gleason, Gillern, 2018). According to the researchers, the concept of digital citizenship means not only appropriate use of technology and ability to participate online (skills to find, evaluate and use information), but to create and introduce sociocultural practices. The authors discuss interrelation of literacy practices, identity and digital citizenship development. They recognize digital citizenship curricula and role of social media in learning space that involve students' interests and competencies. Application of social media in the framework of multimodal and interdisciplinary pedagogical approach help students to become digital citizens (Talib, 2018).

A. Fedorov and A. Levitskaya highlight the value of personality development of students during media education (Fedorov, Levitskaya, 2018). Media education supports personality development, i.e. development of mental and thinking processes, visual memory, communication skills, understanding non-verbal communications, creativity, person's motivation and values (Iogolevich et al, 2019: 40). We share this idea and consider media education concept and media resources as an appropriate content for personality development. As the scientists note, media education is the process of personality development by means of mass media and the goal is to increase creative, communicative and critical thinking skills.

A. Fedorov has conducted a comprehensive analysis of different media education models in foreign and national works (Fedorov, 2015: 70-99). The scientist analyzed the basic educational notions such as media education, goals and objectives, contents, technologies, organizational forms and suggests media education model for teachers (Fedorov, 2015: 102-106). And there is a need to design an educational framework that uses media resources that enhance the development of the student's personality and communicative potential.

Following A. Fedorov approach, we made an attempt to design a *development of communicative potential of the personality* (DCPP) model on the bases of the media education model for teachers (Fedorov, 2015: 102-106) and to integrate it into foreign language course.

This research considers significant contribution of foreign researchers C. Bazalgette, D. Buckingham, A. Hart, L. Masterman, etc. and national scientists O.A. Baranov, T.G. Dobrosklonskaya, A.V. Fedorov, V.G. Kostomarov, V.V. Prozorov, I.V. Rogozina, G.Y. Solganik, L. Zaznobina and others to the development of media discourse theory.

In linguistics the notions *discourse* and *text* are interrelated. So, in a narrow sense *media discourse* is a hierarchy of texts with specific characteristics (Dobrosklonskaya, 2015; Karasik, 2004). Media text is the basic element of media discourse and is defined as any message of any kind and genre that may be found in media systems (newspaper article, videoclip, film, etc.) (Chelysheva, 2008: 86; Fedorov, 2010: 29). General characteristics of media text are

multidimensionality, dynamic character, variety of linguistic characteristics and social-regulative nature, hence it is a means of development and transformation of individual worldview.

According to functional style and genre T.G. Dobrosklonskaya identifies informative, analytical, fictional, journalese, advertising media texts (Dobrosklonskaya, 2005). Each genre has its own system of situations and mediatopics, for example, news covers politics, economics, foreign and home affairs, events, sport (Hartley, 1982; Hughes, 1998). So, situation/topic correlation of media texts should be included into syllabus.

A. Fedorov names the issues that may be studied in foreign language course according to D. Buckingham (Fedorov, 2015: 92): vocabulary of target language country, for example in advertising; representation of national identity (including postcards, travelling advertising brochures); current events (international news, sport events), etc. The scientist has analyzed researches on media education teaching methods (O.A. Baranov, A.M. Gelmont, D.I. Poltorak, U.M. Rabinovich, A.V. Sharikov, Y.N. Usov, L.S. Zaznobina), and some others (Fedorov, 2015: 359-360). As the result, he suggests classification of methods according to: mode of presentation: aural (lecture, explanation, conversation discussion); demonstrative (illustration, audio, visual or audiovisual); practical (various media activities); level of cognitive activity: explanatory-demonstrative, reproductive, problem (Fedorov, 2015: 118).

Special attention in A. Fedorov's studies is paid to the problem-based learning methods (Fedorov, 2015: 361-362). In the context of this research the most valuable are autobiographical/personal analysis (as it provides development of the personality), stereotype and character analysis (as it helps to identify and compare behavior of people of different cultures), identification analysis (recognition of text implication), content analysis (as it studies all communication artefacts), semiological analysis (as it examines all types of signs), aesthetical (as it studies stylistics and rhetoric).

R. Hill et al consider context and pedagogical practice as important elements of effective teaching (Hill et al, 2012). They discuss how introduction of course platform may support teaching and learning. The scientists identify parameters of the teaching tasks and course platform design principles. The research revealed no universal algorithm between pedagogical dimensions and course site features, but in general a course template offers beneficial and developmental teaching and learning guidance.

So, Results section describes the experience of development of a course template for the DCCP model on the bases of media texts for students. The cornerstone idea of the model is that application of foreign language media texts would enhance the communicative potential of students' personality in digital education environment.

#### 4. Results

DCCP model is based on common didactic foundations, such as education, upbringing and holistic development of personality; self-education and self-development; student-centered approach; developmental learning; life-long learning; the principle of humanity. Specific didactic foundations are interrelated to the issues of communicative competence development by means of foreign language media texts and include motivation, learner autonomy, digital environment issues.

The basic levels of DCCP model are goal directed, content-related, conceptual, methodological, and environmental. The clusters (A. Fedorov names them structural blocks) of the DCCP model are initial (student's needs, motivation, purposes); theoretical (media resources as content); analytical (analysis of foreign media text of different genres); practice-operational (development of communicative skills of perception and production of foreign media text of different genres); reflexive (assessment of personal activities).

Communicative potential (CP) is considered as an integrative quality that includes both communicative and personal characteristics. We identify five interrelated levels in the structure of the CP of the personality of the student: motivation level (defines special educational needs and motivation); social-psychological level; content-related level (includes basic knowledge of communication in professional sphere); operational level (means application of skills to perform effective communication in the professional sphere); reflexive level (provides assessment and analyses of personal communicative activities).

In a narrow sense this paper studies CP of personality as willingness and ability to carry out successful foreign language communication in professional sphere, as foreign-language professional communicative competence.

Typology of media texts is the basic resource of communicative competence development. There are different types of media texts, in this research we consider such characteristics as linguistic content, linguacultural and nationcultural aspects, functional style and genre, situation/topic.

This one reveals some topics and situations in foreign media discourse to study, analyze and discuss by students during the foreign language course. It is a thematically-organized list of situations according to the types of media texts.

Universal ones: foreign scientists and their discoveries (sites); scientific knowledge (discussions, interview, reviews); scientific products, its application (ads); company current events (news announcements, professional podcast).

Professional ones: the key company activities/ products characteristics (ads, news handout, op-ed article); responsibilities for engineering positions (job advertisement, site); industrial, environmental safety (article, rubric, interview, on-the-spot report).

Special attention is paid to news as a genre (Grundy, 2009; Lewis, 2003; Sanderson, 1999). News texts are easy to get, and they are available in a learner's friendly format. News provides a variety of authentic reports, reviews, announcements, weather forecasts and advertising to study. Editorials and gossip columns help to introduce formal and informal styles of English; feature articles give ideas for writing summary; weather forecasts introduce new vocabulary; letters are the examples of letter format writing. News texts meet socio-cultural requirements, properly constructed, the content is well organized, and linguistics norms are observed. So, one piece of a newspaper provides resources for teaching communication and developing language skills.

Usually teachers either introduce news texts into the syllabus using the sites of famous papers like *The Guardian*, *The New York Times* and *BBC World Service* or develop teaching aids themselves. The most efficient activities to use newspapers are writing and replying to small ads, job ads; writing and replying to letters to agony aunts; re-ordering jumbled paragraphs, cartoon strips; completing cartoon speech bubbles; predicting horoscopes for class members; matching property ads with students needs and some others (Grundy, 2009).

Thus, media texts as a means of communicative potential development are to be integrated in education model considering form of creation, linguistic content, situation/topic correlation and genre.

The result of this research is development of electronic teachware "Listening to the Moscow News". The aim of the electronic teachware is to master both listening and speaking skills. The stages of teachware development were the following: mass media texts collection; task-oriented exercises design; texts recoding in mp3 format; interface design; system test and installation; system application and adaptation.

The following software was used to develop the workbook: web-server Apache 2.2.4 (Apache Software License, Version 1.1); data base control system MySQL 5.0 (GNU General Public License, Version 2); language interpreter PHP 5.26 (PHP License, Version 2.02).

The main functions of the system are the following: users authorized access; data base interaction; answers checkup; automatic assessment; data store.

Users friendly interface is written in JavaScript language. The following browsers are recommended for use: Google Chrome, Opera 9, Mozilla Firefox 2.3, and Internet Explorer 7.8.

The electronic teachware consists of 25 lessons and covers texts on different issues – politics, elections, economy, talks, production and some others. The order of the lessons and the topic for discussion may be selected. The teachware introduces a dictionary to depict the difficulties of media texts vocabulary.

Next, some activities to master communicative listening skills are presented. Listening is a mental activity that includes the process of perception, decoding, and interpretation of information, so it is the ability to identify and understand what other people are saying. This means that we must understand both the speaker's accent and the meaning of the message. Different types of listening activities help to develop such skills and can be effective solutions to listening problems.

The unity of communicative tasks includes *Pre-listening*, *Listening* and *After-listening* activities. *Pre-listening* are warm-up exercises that include introduction of new words,

pronunciation peculiarities (proper names, abbreviation, acronyms), prediction, guided questions (Fig. 1).

### Moscow News Electronic Book

#### Lesson 6. KOSOVO STATION HIT

##### I. Pre-listening

###### 1. Before you listen, read and translate the words:

grenade - граната  
to hurl - бросать  
restive - беспокойный  
injury - травма, повреждение  
damage - наносить ущерб  
suffer - страдать  
explosion - взрыв  
to accuse - обвинять  
to rule - править, господствовать  
to abolish - отменять

###### 2. Pay attention to the pronunciation of the words:

Pristina, Yugoslavia  
Kosovo  
Serbian, Serbia  
Budimir Spasic  
Tanjug new agency  
Vranjevac  
Albania, Albanian  
Прослушать запись...

**Fig. 1.** Example of *Pre-listening* activities

*Listening* activities are a unity of tasks to master vocabulary (comparing with prediction; filling in with numbers, new words; true/false; ticking the word; putting the sentences into the right order; matching the items; paraphrasing the sentences) (Fig. 2).

##### II. Listening

Listen to the news, fill in the gaps with the new words and then put the sentences in the right order.

1. It \_\_\_ Albanian terrorists for the attack.
2. They said the station was \_\_\_\_\_.
3. \_\_\_ could be heard throughout Pristina late Monday night.
4. ◆ with a huge military and police presence since \_\_\_ its autonomy in 1989.
5. Two hand \_\_\_ were \_\_\_ at the police station.
6. The state Tanjug \_\_\_ \_\_\_ said the grenades were hurled from a moving car in Vranjevac.

**Fig. 2.** Example of *Listening* activities

The key aim of *After-listening* tasks is to master communicative skills, so the tasks are multiple choice, yes/no question, true/false sentences; listening to different but connected pieces of info, info exchange to complete a story; summarizing the story; translating the words/word

combinations; writing letters/messages/ads related to the topic; debate/interview/discussion/role-plays related to the topic; acting the situation.

The teachware introduces some exercises to focus learner's attention on the message with "Question and Answer" (QA) technique. For example:

Who was being held hostage?

How many kidnappers did antiterrorist forces detain?

How old was the former hostage?

Where did Ahmad Setur enter Chechnya from?

When was he kidnapped?

How much did his abductors demand for his release?

The QA situation technique means that the first and the last words convey the essential meaning. Even a failure to know the meaning of all the words would not affect comprehension (Who... hostage – *Ahmad Setur*; How many... detain – 2; How old... hostage – 34; Where... from – *Ingushetia*; When... kidnapped – *22 March*; How much... release – *500000 \$*).

So, this section has presented the results of the research and discussed the basic features of teaching aids, the criteria for media texts selection as teaching tool, problems and solutions of teaching and communicative skills development.

## 5. Conclusion

Communicative potential as an integrative quality of the personality impacts his/her social, cognitive and professional experience in the modern world. And media education is great opportunity to acquire basic skills of 21st century, as it is considered as "the process of the development of personality with the help of and on the material of media, aimed at ... the development of creative, communicative skills, critical thinking, perception, interpretation, analysis and evaluation of media texts" (Fedorov, 2015: 5).

So, this paper describes the issues of development of communicative potential of student's personality by introducing media education technologies into the foreign language course. The aim is to introduce the model of *development of communicative potential of the personality* (DCPP model) the main constituents of which are the goal, content, basic concepts, learning methods and education digital environment. The main purpose is to enhance the communicative potential of the personality, the soft skills, that provide the opportunities for personal development to thrive in the world of 21st century literacies. Academic content of the model is presented by foreign media texts as they are widely available, authentic resource of variety of texts types that focus on social, cultural, political values of target society and thus, play a crucial role in developing language competences and mastering communicative skills. Multi-approach concept is the foundation of the model including the philosophy of student-centered approach, developmental and life-long learning, a competence approach. Integrated communicative, creative, problem-based methods taking into considerations students' motivation, self-analysis and learner autonomy theories are realized. And education digital environment encourages students to navigate the world of extralinguistic communication.

We'd like to summarize with G. Kress words, "The former constellation of medium of book and mode of writing is giving way ... to the new constellation of medium of screen and mode of image" (Kress, 2003: 9). But the author adds, "Writing is too useful and valuable mode of representation and communication – never mind the enormous weight of cultural investment in this technology" (Kress, 2003: 9). Thus, integration approach to combine both language-based theory and semiotics in foreign language course is considered the most efficient.

The experience of development and implementing the model of integrated technology of media education in the context of foreign language course shows that media texts as a means of pedagogical tools contributes to the development of communicative potential of the personality. Integration of the model in the educational process meets the demands of modern society to develop a highly-qualified and skilled personality.

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