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Republic, 831 04

Website: : <http://aphrsro.net>
E– mail: 1954alex@mail.ru

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The Models of the Media Educational Concept of Developing Lifelong Selflearning Individual Readiness

S.V. Akmanova ^a, L.V. Kurzaeva ^{a, *}, N.A. Kopylova ^b

^a Nosov Magnitogorsk State Technical University, Russian Federation

^b Ryazan State Radio Engineering University, Russian Federation

Abstract

The educational systems of many countries are subjected to standardization, the purpose of which is to create a single educational space of a country (Europe, the world). The education standardization process is largely due to the processes of globalization, the introduction of new information technologies, the growth of teachers and students' mobility, the increase of online educational forms, the active penetration of media technologies into various spheres of human life and, as a result, the continuous growth of new knowledge in all areas of science and technology. In addition, the modern media and information age dictates to each individual the need for constant self-learning, both at the household and professional levels. Therefore, the issue of developing lifelong self-learning individual readiness in a changing media environment becomes topical. The self-learning individual readiness is determined by the stages of its socialization and professionalization during the whole life; therefore, it has a level nature. We have previously developed and proved a media educational concept of developing lifelong selflearning individual readiness, which contained a multiaspect model presentation of the development process such readiness. Revealing stages, phases and levels of selflearning readiness assumes the existence of a dynamic model of this concept. A pedagogical design of selflearning individual readiness in the course of university training should be based on the competence-based model of individual media educational training. The article presents and proves the dynamic and competence-based model of the media educational concept of developing lifelong selflearning individual readiness, shows their interrelationship, and also corresponds to the normative model of developing lifelong selflearning individual readiness.

Keywords: selflearning, a media educational concept, media competence, educational models.

1. Introduction

The successful work in the field of the most modern professions, as well as the harmonious existence of an individual in the modern world, are now almost unthinkable without the developed abilities of continuous lifelong selfeducation (selfstudy) (Toiskin, Krasilnikov, 2009).

The developed media educational concept of developing selflearning individual readiness involves “a way of understanding this readiness, implementing the ideas of media education and defining a set of key statements and constructive principles of its existence in reality and practical

* Corresponding author:

E-mail addresses: lkurzaeva@mail.ru (L.V. Kurzaeva)

realization in the processes of formal and non-formal education” (Akmanova et al., 2018: 43). We presented the structural and functional content of this concept in the form of the following normative model (Figure 1).

This model of developing lifelong selflearning individual readiness demonstrates its static state. However, in order to study the development process of such readiness, it is necessary to present its dynamics, and therefore, be guided by a dynamic model of developing selflearning individual readiness. In addition, the content of selflearning individual readiness is characterized by specific knowledge, skills and personal traits; therefore, it has a level nature. The transition from level to level implies a qualitative increase and the change of knowledge, skills and personal qualities, therefore, a pedagogical design of developing selflearning individual readiness is impossible without building a competence-based model.

2. Materials and Methods of Research

Research materials: scientific achievements in the field of university students' selflearning and selfeducation, the development of their readiness to selflearning, as well as, in the field of national and world media education.

The object of the research is the professional students' training in a higher educational establishment and a person's media education training in the process of selflearning or informal education.

The theoretical and methodical basis of the research is the ideas of the media education and selflearning and selfeducation, among them by directed education systems (Akmanova et al., 2018 and others). The main research methods were an analysis, a synthesis, a generalization, a concretization, an abstraction, a modeling.

3. Discussion

Media education, recommended for introduction into the national curricula of all states, should be an element of lifelong individual learning (Marfil-Carmona, Chacón, 2017). This will improve the efficiency of an educational process and its management process (Rueda et al., 2017). But most importantly, it will help an individual to master the new in a rapidly changing reality, and therefore, will contribute to their continuous lifelong self-learning.

N. Eliason believes that anyone can be engaged in selflearning (selfeducation), and for this he does not need to have a higher education. It is enough to have a motivation for selflearning, to be able to use information and other media resources, as well as experiment, guess solutions of emerging issues and check these decisions using the feedback method through media, in particular (Eliason, 2018). He developed a method of continuous selflearning – the “sandbox method”, where a sandbox means a microenvironment of a person in which the desired skill will be formed. A significant disadvantage of this method is the lack of a guaranteed result in achieving the goal, since it provides intuitiveness in finding solutions to problems, which is connected to the lack of scientific approaches to organizing selflearning, which suppose the presence of higher education and certain conditions that form selflearning individual readiness in any field of activity. The only thing that you can agree with the author of the “sandbox method” is that through media, for example, social networks, you can better develop skills for cooperative learning and it is easier to define the feedback of a student with a mentor or another competent person (Bal, 2017).

According to S. Wan and Z. Niu, success in selflearning through electronic resources is associated with individual selforganization (Wan, Niu, 2018). At the same time, it is important not to forget about the critical attitude to media resources used during learning and selflearning. So, for example, C. Dimitrios believes that “social platforms could positively affect anatomy education. However, further research was needed to study students' attitude or anatomy knowledge” (Dimitrios, 2018: 165).

British scientists' researches on the use of social media in vocational education using the example of training nurses have shown “that teaching about social media, and incorporating it into learning activities, may be beneficial for students. However, more research into the subject using an experimental design to assess changes over time would be useful” (Price et al., 2018: 76).

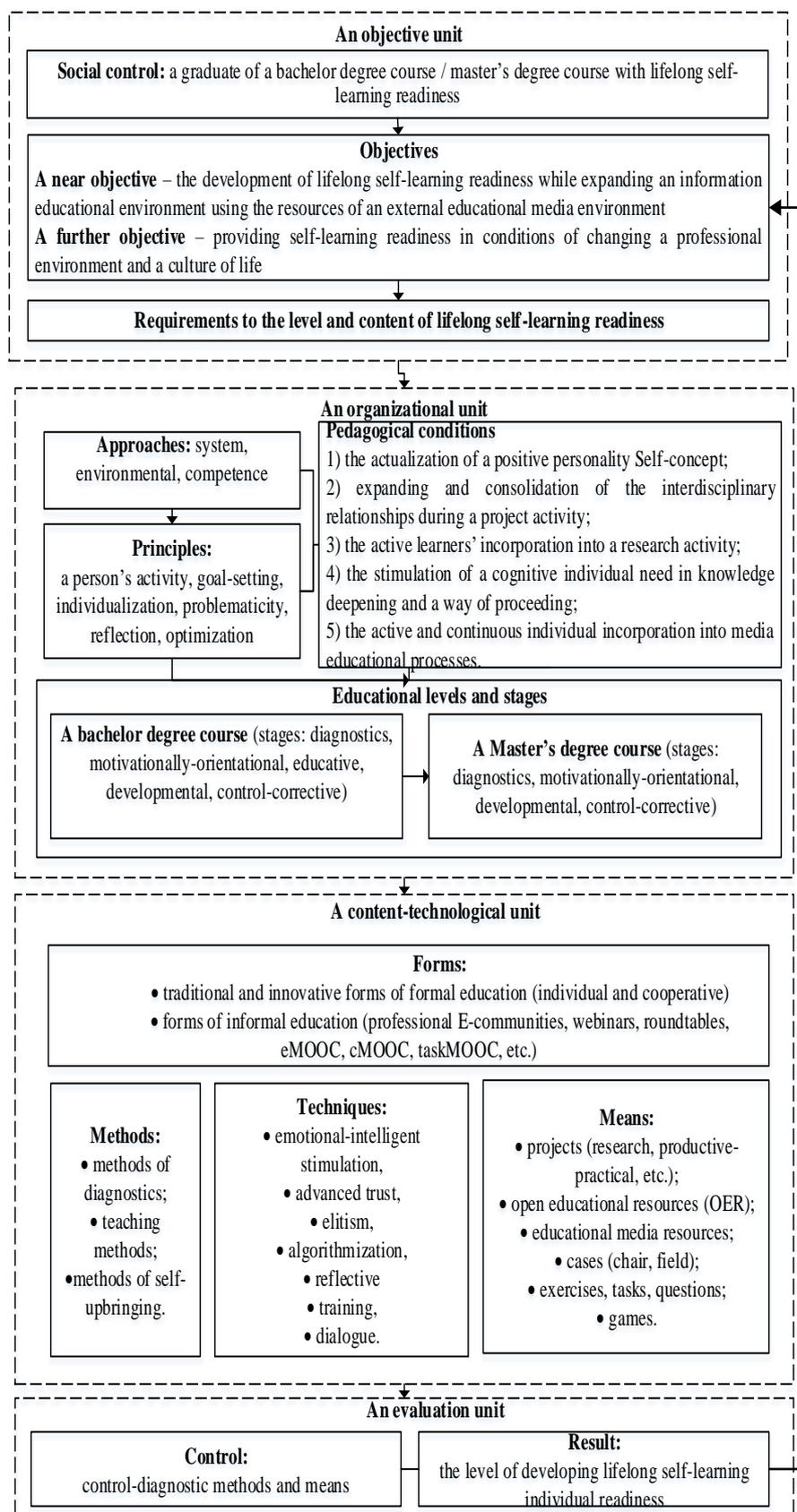


Fig. 1. The normative model of developing lifelong selflearning individual readiness (at the stage of studying at Bachelor's degree course and Master's degree course)

A.D. Anders, on the basis of his research, came to the conclusion that “that networked learning – including the use of social media, blogs, and learning communities – offers unique affordances for supporting the development of self-efficacy. However, additional research is

needed to examine applications of networked learning that integrate professional contexts into academic learning experiences” (Anders, 2018: 13).

According to B.V. Ramani, “self directed learning has different meanings. It may be different to different people” (Ramani, 2013: 59). You can agree with this opinion only in the part that each person has his own goals of selflearning, individual experience of conducting selflearning, to one degree or another developed readiness for this process, but one cannot fully agree with this opinion, because competent organized selflearning on the basis of highly developed readiness to it – this is a definite science, which has its own laws that guarantee the success of this process.

Thus, the analysis of scientific advances in the field of individual selflearning through media technologies or in the conditions of a changing media environment showed, that at present this process is not fully examined.

In our opinion, individual selflearning readiness is a “dynamically developing individual quality, showed in the form of a system that includes: a) sustainable motivation for selflearning; b) developed selflearning skills; c) a developed volitional sphere” (Akmanova, 2004: 50).

Moreover, these components are closely interrelated. Indeed, the presence of sustainable motivation to selflearning will allow an individual to clearly understand the goal of selflearning, because the goal serves as a sample to which the results of selflearning process should satisfy. Having the developed selflearning skills will ensure the proper implementation of selflearning process, as it will provide an individual with rational methods and ways of implementing this process. The presence of a highly developed volitional sphere will allow an individual to carry out the process of selflearning systematically and consistently.

The technical side of selflearning individual readiness, including the context of media readiness, is made by developed selflearning skills, and they ensure the success of a selflearning process, being an operational component of an activity.

The development of selflearning individual readiness can be diagnosed in the presence of positive dynamics of the process’ three components: *motivational–valuable* (the transition from curiosity to a steady desire to constantly improve their intellectual level), *reflexive–volitional* (in an effort to overcome emerging cognitive difficulties) and *operational* (the transition to a higher level of developing selflearning skills).

It should be noted that for the formation and development of selflearning individual readiness, it is necessary to understand both the dynamics and the content of this process. The content of selflearning individual readiness is based on competence knowledge that characterizes the results of selflearning.

The basis for the developing a competence–based model of selflearning individual readiness may be qualification frameworks. For this research the most interesting things are:

- International Qualification Frameworks: European Qualification Framework for Lifelong Learning (EQF–LLL) and Qualification Framework for the European Higher Education Area (QF–EHEA);
- National qualification framework of the Russian Federation;
- Qualification framework for higher education in Chelyabinsk region.

The interest in these documents is determined by their tasks, which are subordinate to the goal: to solve the problems of promoting the learning strategy and the development of lifelong selflearning individual readiness to ensure personal and professional success and growth, namely:

1. Providing assistance to people preparing for professional activities or intending to change their activity type for a better understanding of the qualifications’ content and ways of transition from a level to a level through formal, nonformal and informal education.
2. Promoting the development of lifelong learning and continuing vocational training, that is supporting all forms of learning and creating the conditions for assessing and recognizing all academic achievements, regardless of the form of their acquisition.
3. Promoting labor mobility, that is creating preconditions for the growth of professional and geographic mobility (Kurzaeva et al., 2013).

In EQF–LLL, descriptor “Learning Ability” for levels 6 and 7 (corresponding to Bachelor’s and Master’s levels) is presented in the following taxonomy: “Consistently evaluate your own learning and identify training needs” → “Demonstrate autonomy in learning management and a high degree of learning processes’ understanding”. At the same time, the presence of a reflexive component in the competence under consideration is traced here.

The National qualification framework of the Russian Federation, represented by the national qualification system and which is the basic element describing the continuity in the system of continuing professional education, does not have such a descriptor or a similar descriptor to EQF–LLL (National..., 2013). However, the level–by–level description of the requirements for learning results assumes the existence of knowledge and skills associated with individual readiness to selflearning for performing professional activities.

Indeed, the description clearly shows the cognitive and operational component of the discussed readiness (Table 1).

Table 1. A fragment of the National qualification framework of the Russian Federation

Level	Margin of appreciation and responsibility (general competence)	Complexity of an activity (nature of skills)	Knowledge intensity of an activity (nature of knowledge)
6	Independent professional activities involving the setting of goals of their own work and / or subordinates. Ensuring the interaction of staff and related subdivisions. Responsibility for the work result at the department level or organization one (National..., 2013).	Activities aimed at solving technological or methodological problems assuming the selection and variety of solutions. Development, implementation, monitoring, evaluation and correction of the professional activity components (National..., 2013).	Synthesis of professional knowledge and experience (including innovative). Independent search, analysis and evaluation of professional information (National..., 2013).
7	Defining the strategy, management of processes and activities (including innovative) with decision–making at the level of large institutional structures and their divisions (National..., 2013).	Activities involving the solution of development tasks, the development of new approaches, the use of a variety of methods (including innovative ones) (National..., 2013).	Synthesis of professional knowledge and experience. Creation of new applied knowledge in a certain area and / or at the interface of areas. Identification of sources and search for information necessary for the development of activities (National..., 2013).

In the regional qualification framework developed during the Tempus project (Ovchinnikov et al., 2011), two descriptors “Adaptability” and “Motivation, development ability” are associated with selflearning individual readiness (for levels corresponding to Bachelor’s and Master’s programs, the learning results are presented in table 2).

Thus, the connection with the operational, motivational and reflexive components of selflearning individual readiness is shown.

The importance of developing selflearning individual readiness is also confirmed by the presence of the universal competence “UC–7 in FSES 3+”. The ability to manage their time, build and implement the trajectory of self–development based on the principles of lifelong education”, but here the emphasis is shifted towards the national component of selflearning individual readiness.

It should be noted that in the reviewed documents, using media education technologies in learning, selflearning, self–development, selfeducation is not highlighted, but from the requirements given in them it follows that their achievement in the existing information reality is impossible without using media resources and special media training. In particular, as Devrim Akgunduz and Orhan Akinoglu note, “media sites can enrich education by providing blended learning experiences” (Akgunduz, Akinoglu, 2016: 107). But in their opinion, for effective learning through media, special students’ training is needed, since selflearning of an inexperienced learner using media shows worse results than blended forms of learning (Akgunduz, Akinoglu, 2016).

Table 2. A fragment of the qualification framework for higher education in Chelyabinsk region

Adaptability	Motivation, development ability
Carry out professional activities in terms of updating its content	Evaluate the own role and make an active contribution to the organization's activities, select perspective areas of personal and professional development, taking into account its own vision and needs, selfeducate
Orient in terms of updating the goals and changing the content of educational and professional activities	Evaluate the own role and the role of the group, make an active contribution to the activities of an organization, select perspective areas of personal and professional growth, selfeducate

Let us consider a dynamic model and a competence-based one of developing lifelong selflearning individual readiness.

4. Results

According to E.M. Kharlanova, a dynamic system's model is "a model that describes a change in the system's state, the processes' development through the separation of phases, stages, levels" (Kharlanova, 2015). Considering a learner's personality as a self-organizing system, one must assume that the development of its selflearning readiness is subjected to the laws of a rhythm and a cyclic change of states.

Let's consider the dynamics of developing selflearning individual readiness in the period of university preparation, taking into account media educational tendencies of the society development in the process of integrating formal and non-formal education. To do this, let's present the process of developing selflearning readiness in the form of a spiral model, because such a representation assumes readiness development at a particular stage by analogy with the previous stage, but at a qualitatively new level. Let's carry out the construction of this model, focusing on the zone of the nearest social and professional development of a student.

When entering a university, an entrant has some selflearning skills, but, as a rule, at a fairly low level, therefore his/her selflearning readiness is not formed. While studying at the university, he goes through the following three stages of developing selflearning readiness: preparatory, operational-active, and professional active.

The preparatory stage of readiness development gives the foundation for knowledge on organizing selflearning in any field of activity and in its realization passes:

a) the phase of students' knowledge accumulation about the process of selflearning and readiness to it;

b) the phase of the motivational-volitional setting, during which the individual motivational-volitional sphere is formed, that is ready to carry out continuous lifelong selflearning;

c) the phase of media educational training as a necessary condition for implementing selfeducational activities in a continuously changing media reality.

The phase of knowledge accumulation assumes the students' acquisition by students of theoretical knowledge in the process of selflearning, its tasks, implementation methods, and the presence of the necessary selflearning skills. At this stage, the initial level of the student for selflearning readiness is diagnosed, the types of selflearning skills and their implementation algorithms are studied.

Having passed the first phase, a student becomes aware of the fact that selflearning is associated with a high degree of individual consciousness and organization; it is impossible in the absence of a sustainable motivation to learning new things and applying certain volitional efforts to achieve the goals of self-learning. Therefore, a student's passing the motivational-volitional adjustment phase will allow him to acquire the ability of conscious inner adjustment to intensify actions in order to achieve success in selflearning, as well as to increase the level of developing the volitional sphere, which will contribute to the systematic and consistent selflearning process. According to Geri Manning, "an individual is to assume the primary responsibility for planning, initiating, and conducting the learning project. Such behavior can be called either selfinstruction, self-education, independent study, individual study self-teaching, or self-directed learning" (Manning, 2007: 107).

In addition, the knowledge of self-learning process theory, the composition of selflearning skills, the characteristics of informational trends in human society development leads to the need for media educational student training, without which selflearning is not possible at present and in the future. According to B.B. Andresen and K. van den Brink “modern multimedia in combination with social media and open educational resources contribute to reaching one of the UNESCO main goals in education – to make quality education more accessible for all” (Andresen, Brink, 2013: 4). The phase of media educational training involves the formation of a student's media literacy, which refers to the ability to perceive, analyze and critically evaluate media texts, to gain knowledge of social, cultural, economic, scientific and political significance on their basis.

Operational-active stage of developing selflearning individual readiness provides the formation of the operational component of this readiness, namely the formation of selflearning skills on the basis of existing media technologies during learning activities. This phase assumes three phases of its implementation, namely:

- a) the goal-setting phase, during which a student sets a goal – the formation of selflearning skills and their transferring into selflearning skills;
- b) the phase of selflearning skills' formation as automated skills for self-obtaining, learning and creative processing of knowledge with a positively renewable result;
- c) the phase of media readiness, during which the individual media competence is formed.

These phases are interrelated with the phases of the preparatory phase. The goal-setting phase involves the development of the individual motivational-volitional sphere, which independently sets the goal of developing certain skills and plans its own activities for its realization, taking into account media reality. The phase of selflearning skills' formation is realized on the basis of the phases of knowledge accumulation and media education of students. The media preparatory phase is based on a student's media literacy and provides his preparation for the future professional field through media technologies, which contributes to a student's media competence, namely the development of skills to create his own media texts, safe behavior in the media space, and the analysis of complex media processes in society. Media competence is a key competence of higher education (Toiskin, Krasilnikov, 2009).

Professional-active stage of developing selflearning individual readiness goes through three phases:

- a) the phase of a student's personal adaptation to future professional activities;
- b) the phase of developing selflearning skills in the integration of formal and nonformal education;
- c) the phase of realizing selflearning readiness in real media conditions.

During the adaptation phase, a student takes the position of a selflearning activity subject while mastering the elements of a future professional activity. The phase of developing selflearning skills assumes the process of quantitative and qualitative changes formed at the second stage of selflearning skills in the conditions of a quasi-professional activity – “the activity realized in a university, in which the conditions, content, dynamics of a professional activity are recreated” (Kharlanova, 2015). This activity may include, among other things, various forms of nonformal education, for example, webinars, round tables, professional e-communities and other things. The phase of realizing selflearning readiness provides the development of selflearning skills during educational and professional activities, which are carried out in a real professional environment within the framework of the university socio-cultural environment.

The realization of selflearning readiness conveys a student's personal results at the end of passing all the described stages of developing such readiness, taking into account the real media trends of social development. The achieved personal result assumes a certain level of developing selflearning individual readiness. We distinguish four levels of developing such readiness among students: low, below average, average and high. A student with a low or below-average level corresponds to the preparatory stage of developing such readiness, a student with an average level corresponds to operational-active one, and finally, a student with a high level of readiness corresponds to the professional-active stage.

Pedagogical maintenance of the dynamics of developing self-learning individual readiness in accordance with the normative model (Figure 1) is reflected in the organizational unit (approaches, principles, pedagogical conditions) and in the content-technological unit (forms, methods, techniques, means) of this model, while its realization occurs in stages and involves the integration of formal and nonformal education forms.

Since the discovery process of new knowledge, development of information and media technologies is continuously accelerated in time, the composition of selflearning skills may also expand over time, which means that the development of selflearning individual readiness in new conditions will require repeating the described stages of selflearning individual readiness dynamics.

Thus, a dynamic model of developing selflearning individual readiness (Figure 2) demonstrates the polycyclicity of this process, while its specific state implies a certain level of developing this readiness in a student, which is determined by special indicators for assessing the level of selflearning individual readiness. The structure of such criteria is determined by the selflearning individual competencies formed during the realization of the dynamic model.

The competence model of developing selflearning individual readiness is a model of learning results that presents the hierarchy and interrelation of its structural components that are necessary to ensure selflearning individual readiness in the conditions of formal and nonformal education.

The purpose of this model is to determine the requirements for the final result and targets for the development and realization of the pedagogical measures' system in relation to the process of developing selflearning individual readiness at Bachelor's and Master's levels.

The competence model is the basis for the development of indicators for assessing the level of developing selflearning individual readiness, as well as the informative content of the pedagogical support system of the discussed university process.

Such a model is, firstly, structural–informative, since it reveals the structural features of the phenomenon under consideration; secondly, level, as it describes a qualitative change in the requirements for the components' content of the competence under discussion, depending on the qualification level; thirdly, integrative, connecting the goal and the result of the developing self–learning individual readiness, both in terms of formal and nonformal education.

The basis for the development of this model was the requirements and recommendations of the documents discussed in section “Discussion”. A variety of the requirements' aspects for selflearning individual readiness allowed to identify the structural body of the discussed competence on their basis:

- a cognitive component (knowledge possession);
- a motivational–valuable component (motives and values, a value attitude to professional and personal growth)
- an operational component (skills and experience formation);
- a technological component (the activity methods' development, including in the media environment);
- a reflexive component (the personal qualities' development in the field of selfanalysis and self– esteem).

The framework representation of the competence–based model is shown in Table 3.

On the basis of this competence–based model, the following indicators can be proposed for assessing the level of developing selflearning individual readiness:

- the knowledge the selflearning individual theory, including knowledge of the algorithms that compose the actions' content that implement selflearning skills, taking into account the real media conditions;
- the quality and speed of tasks' self–performance for using these skills in standard situations;
- the degree of the student's reflective position development;
- the performance of research and creative tasks in real media conditions.

Based on these factors, a student with a *low level* of developing selflearning readiness has a small knowledge of the selflearning theory, and orients badly in media space. When performing standard tasks for using selflearning skills, he sometimes makes mistakes and works at low speed, has a poorly expressed reflexive attitude, is not capable to perform research and creative tasks. A student with a *below average level* knows the algorithms that correspond to the selflearning skills; he orients in media space, correctly, rationally performs standard tasks for using selflearning skills, he has a reflexive attitude, but he cannot transfer skills to non–standard situations. A student with an *average level* of developing these skills productively use selflearning skills in standard situations, has some media competencies, has an underdeveloped reflexive attitude, a high level of aspiration to plan and solve search, research and creative tasks, but in some cases he performs them with mistakes. A student with a *high level* of developing these skills has good

selflearning knowledge, has developed media educational competencies, has a developed reflexive position, is ready to acquire knowledge independently, to process them creatively. Such a student is able to perform search, research and creative tasks, is capable to selflearning in continuously changing media conditions.

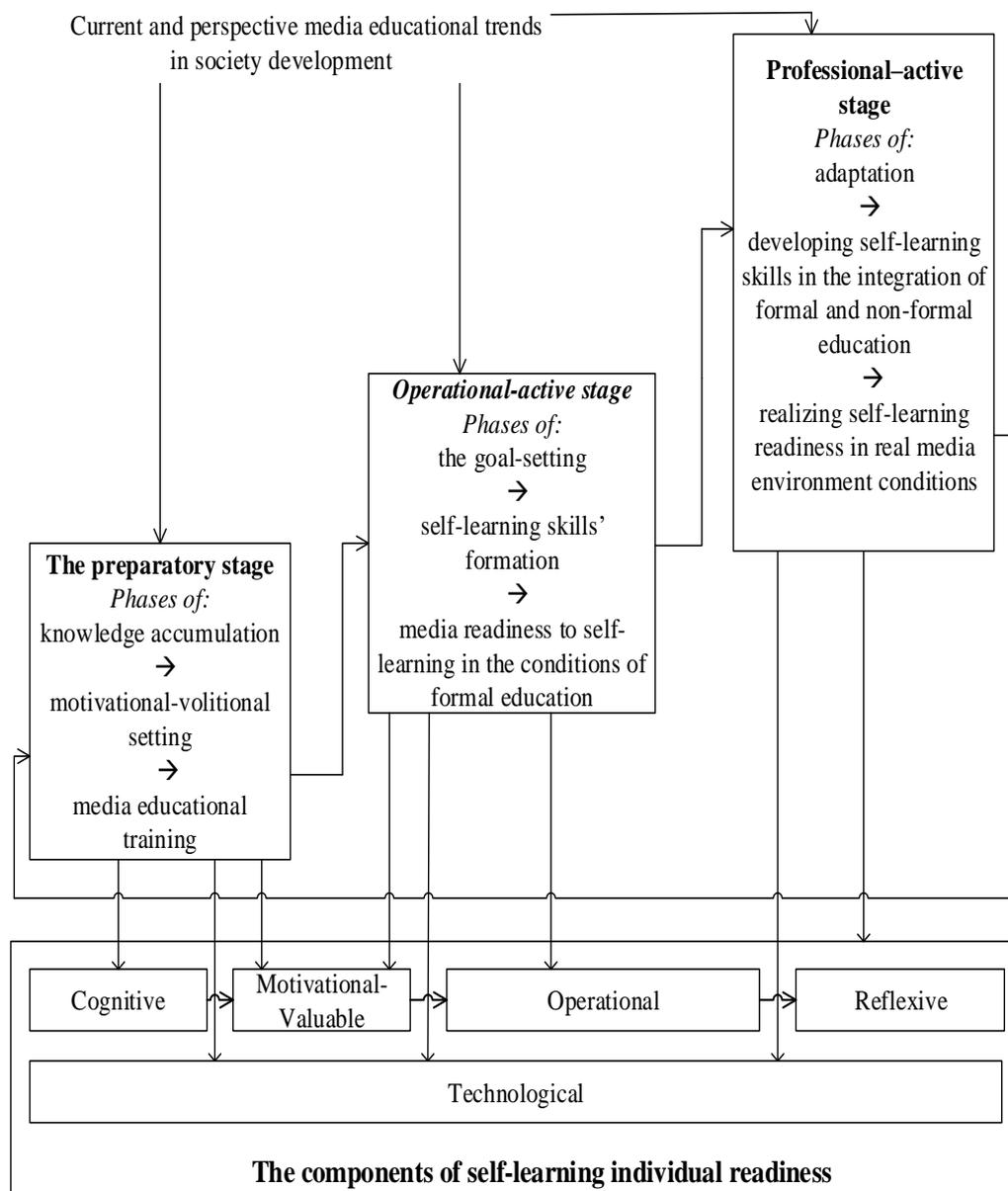


Fig. 2. The dynamic model of developing selflearning individual readiness

Note that the requirements for preparing masters in the field of selflearning, as in any other field, are higher than for preparing bachelors, so the readiness development in many of them may begin from an average level, and in some cases, there may be a high level. But since mediareality is not static, then over time these students will need to acquire new selflearning skills, which means they will have to start selflearning from lower levels of readiness, which they will have to increase in future. Therefore, “the difference in readiness levels for bachelors and masters is due only to the peculiarities of the environment in which this development takes place” (Akmanova et al., 2018).

Table 3. The competence–based model for developing lifelong selflearning individual readiness

Formal education level	Components of selflearning individual readiness				
	cognitive	motivational–valuable	operational	technological	reflexive
Bachelor's programme	Knowledge and understanding of lifelong education principles. Knowledge of activity algorithms realizing self–education skills and experience.	Motivation to the self–education process, understanding and acceptance of values associated with the independent acquisition of new knowledge.	The ability to set near goals of self–education, as well as plan and realize activities to achieve them.	Using media environment tools and services for learning and selflearning.	Assessing the level of your professional competence, the choice of perspective areas of personal and professional development, taking into account your own vision and needs.
Master's programme	Knowledge and a high degree of understanding of learning and lifelong selflearning processes. Understanding the preconditions and principles for constructing actions' algorithms that realize selflearning skills and experience.	Sustainable motivation to the process of selflearning, understanding, acceptance and hierarchization of values associated with acquiring new knowledge.	The ability to set near and tactical goals of selflearning, plan and realize activities to achieve them, taking into account trends in the development of professional environment	Confident use of tools and services of media environment for learning and self– learning, the ability to transform and enrich, create the media environment, including by creating your own media resources.	Critical attitude towards own characterizations and estimates of other subjects, selection of perspective areas of personal and professional growth, selfeducation.

5. Conclusion

The article describes two models of the media educational concept of developing lifelong self– learning individual readiness: the dynamic and competence–based. These models are designed according to the previously developed normative model of developing selflearning individual readiness, which reflects the essence of a multi–aspect media educational concept of developing lifelong selflearning individual readiness.

The dynamic model of readiness development demonstrates successive changes in the system of selflearning individual readiness as a set of preparatory, operational–active and professional–active stages, each of which passes through three phases: the preparatory stage (knowledge accumulation phase, motivational–valuable setting, media educational training), operational–active phase (phases of goal–setting, the selflearning skills' formation, media readiness), the professional–active phase (phases of adaptation, developing selflearning skills, realizing selflearning readiness in real media environment conditions). At each stage, a student has a certain level of developing selflearning readiness, which is determined by the factors for assessing the level of developing selflearning individual readiness.

The competence–based model for developing selflearning individual readiness reveals the component structure of this readiness and sets the requirements for the final result and targets for the development and realization of pedagogical measures' system regarding the developing selflearning individual readiness at Bachelor's and Master's levels. On the basis of this model, factors for assessing the selflearning individual readiness development level are determined, the requirements' content for each level of this readiness development in accordance with them and the dynamic model of developing selflearning individual readiness is described. Therefore, both

models are interrelated and reflect different aspects of the media educational concept of developing lifelong selflearning individual readiness.

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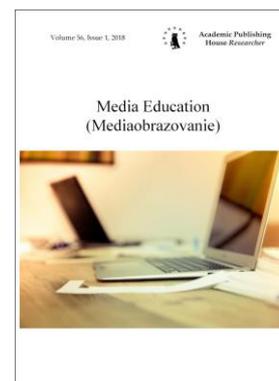
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Interethnic Tolerance among University Students in the Context of Contemporary Russian and Foreign Media Education

Irina Chelysheva ^{a, *}, Galina Mikhaleva ^a

^a Rostov State University of Economics, Russian Federation

Abstract

Development of interethnic tolerance, teaching a respectful attitude towards representatives of other ethnic groups and nationalities, their cultures, customs and traditions is an actual problem of modern society, and the solution to this problem largely determines the nature of intercultural communication. Therefore, the problem of educating the youth audience in matters of interethnic tolerance is acquiring particular importance. The article analyzes the issues of interethnic tolerance of the student audience from the point of view of identifying the main prospects for media education in the context of modern education reforming. The authors come to the conclusion that the experience of Russian and foreign media educators to promote interethnic tolerance among students can help the younger generation develop an independent and conscious respect, trust and a peaceful attitude towards other nations based on constructive dialogue, non-violent interaction and opportunities for intercultural exchange. The main prospects for increasing students' interethnic tolerance in the media educational context are related to analysis of the sociocultural and theoretical-pedagogical base of interethnic tolerance in contemporary conditions; a comparative analysis of up-to-date methods, forms, technologies and approaches of Russian and foreign media education models aimed at enhancing interethnic tolerance among university students; identifying prioritized theoretical and methodological approaches to promoting interethnic tolerance characteristic of the present-day interethnic society, integration and transformation aspects of developing interethnic consciousness in modern society; inventing new forms and methods aimed at fostering interethnic tolerance among the younger generation and reducing media risks associated with extremist orientation.

Keywords: interethnic tolerance, university students, media education, mass media, media culture, media safety, English-speaking countries, ethnic diversity, intercultural communication, dialogue of cultures.

1. Introduction

The urgency of using potential media education opportunities in increasing students' interethnic tolerance in Russian and foreign media education models is due to the ever-growing interest of young people in media culture (television, the press, cinema, the Internet, etc.), a significant influence of modern world mass media on life priorities and interests of young people, as well as the enormous possibilities that media education offers for promoting analytical thinking skills, social adaptation of young people in a rapidly growing information flow.

* Corresponding author
E-mail addresses: ivchelysheva@yandex.ru (I. Chelysheva)

Mass media act as a filter that selects, composes and interprets information, takes on educational and educational functions. They are a kind of “parallel school” that exerts a tremendous influence on social, cultural, moral guidelines and values of contemporary society. Information transmitted through mass media has become a “product” of the consciousness industry in modern conditions, but at the same time, it is not always comprehensive and reliable, therefore, it requires independent thinking and critical assessment.

Reforming and modernizing of modern Russian education, searching for new methods, technologies and techniques of the educational process in the work with the younger generation, presented in Russian and foreign pedagogical science, are constantly updated.

Hence, we need to appeal to the experience of media education and developing interethnic culture abroad, in particular, in English-speaking countries with a high proportion of migrants where children are taught interethnic tolerance from early preschool age (Derman-Sparks, Edwards, 2009), and then they continue studying social and cultural tolerance at school (Bullard, 1997; Burkholder, 2011; Burns Coleman, 2011; Dismondy, 2015; Hamburg, 2004) and at universities (Franklin, 2013; Hurtado, Ponjuan, 2005; Kivisto, Ng, 2005; Thompson, 2014).

In addition, public interest in media education issues concerning television, radio, cinema, the press and the Internet has significantly increased in recent decades. Therefore, intensification of this process connected with the active expansion of the Internet, communication networks and growing media threats associated with extremism, terrorism calls for ensuring students’ media safety.

2. Materials and methods

The main methodological principles of the study are:

- unity of theory and practice in the study of interethnic tolerance;
- creative, historical approaches to the problem under study based on objectivity and comprehensiveness of studying socio-pedagogical processes and phenomena, an integrated approach to the problem (including interrelationships of the processes under study, consideration of external effects, etc.)
- a systematic approach to objects under study including personal, pragmatist, axiological, ethnopedagogical, polysubjective, prognostic, reflexive and other aspects.

The key media education theories (aesthetic, sociocultural, development of critical thinking skills, semiotic, etc.) which are most prevalent in Russia and abroad at the present stage form the basis for the comparative analysis of interethnic tolerance among university students.

We use the following methods: information acquisition and analysis of abstracts, monographs, scientific articles and reports concerning the research theme; analysis of scientific literature relevant to the study; theoretical analysis and synthesis; generalization and classification and content analysis.

3. Discussion

Life of the modern generation is closely connected with communication and information media and this fact actualizes the need to develop their analytical skills, independent thinking and safe strategies of existence in the media space. The issues of interethnic tolerance acquire particular urgency in working with university students including representatives of various ethnic groups living in the Russian Federation, taking into account their personal social views and level of interethnic culture.

Different aspects of media education of school and university students are reflected in the works written by Russian (Baranov, 2002, 2004; Bondarenko, 2009; Chelysheva, 2016; Chelysheva, Mikhaleva, 2017; Fedorov, 2011; 2015; Fedorov, Levitskaya, 2016; Gaidareva, 2002; Kirillova, 1992; Mikhaleva, 2016; 2018; Penzin, 2004; Polichko, 2006; Sharikov, 2014; Spitchkin, 1999; Usov, 1995; Weisfeld, 1982) and foreign researchers (Bachmair, 1997; Bazalgette, 1992; 2008; Bryant, Thompson, 2002; Buckingham, 2000; 2003; 2004; Considine, 1999; Gálik, Gáliková Tolnaiová, 2015; Goodman, 2003; Kačínová, 2018; Livingstone, Haddon, 2009; Masterman, 1985; 1997; Petranová et al., 2017).

For instance, Russian media experts such as O.A. Baranov, S.N. Penzin and Y.N. Usov addressed the issues of youth media education on the basis of screen arts (Baranov, 2002, 2004;

[Penzin, 2004](#); [Usov, 1995](#)). G.A. Polichko described possibilities of media education integrated with the arts, studying the language of screen media production ([Polichko, 2006](#)). N.B. Kirillova highlighted the culture studies in media education and media culture at the present stage ([Kirillova, 1992](#)). I.N. Gaidareva devoted her work to researching the socio-cultural environment as a factor developing information culture of an individual ([Gaidareva, 2002](#)).

A.V. Sharikov analyzed the sociological aspects of media culture and media education ([Sharikov, 2014](#)). A.V. Fedorov's works are devoted to fostering university students' critical thinking skills and media competence, the current state of media education in Russia and foreign countries ([Fedorov, 2011](#); [2015](#); [Fedorov, Levitskaya, 2016](#)).

Various aspects of youth media education abroad are also analyzed by A.V. Fedorov, A.A. Levitskaya, V.L. Kolesnichenko, G.V. Mikhaleva and others ([Fedorov, 2008](#); [Levitskaya, 2015](#); [Kolesnichenko, 2007](#); [Mikhaleva, 2015](#), etc.). Some Russian studies, in particular, reflected the influence of British media education on Russian media education ([Chelysheva, Mikhaleva, 2015](#)).

A great number of foreign publications are devoted to interethnic tolerance: history of combating various forms and manifestations of intolerance in the USA, Canada, Great Britain and other European countries; contemporary academic and cultural assimilation of immigrants and refugees; history of multiculturalism and transnationalism ([Carnes, 1999](#); [Hogarth, Fletcher, 2018](#); [Kafka, 2013](#); [Kivisto, Ng, 2005](#); [Li, 1999](#); [Mason, 2000](#); [Wallis, Fleras, 2009](#)); present-day racial prejudices and bias ([Carbado, Gulati, 2018](#)); ethnic, national or religious discrimination ([Herman, 2011](#)). For example, K. Perry told about modern racial policies and civil rights of "black Britons" in the twentieth century Great Britain in the context of the empire and transnational racial policies of the state in the monograph "London is the Place for Me" ([Perry, 2016](#)).

Of particular interest, in our opinion, is a historical overview of racial tolerance and ethnic tolerance in American schools of 1900-1954 ([Burkholder, 2011](#)) which reveals the history of early antiracist activism among a coalition of teachers, academics and politicians who believed that schools could be used as major sites of mitigating unwanted racial prejudice in America. It also tells about how teachers explained racial diversity to schoolchildren long before school desegregation.

Foreign scholars consider the issues of ethnic tolerance and cultural diversity in different contexts, mainly, state-pragmatic, political and ideological: racial and ethnic pluralism in the student environment as a facilitator of industrial and economic prosperity of the country ([Alesina, La Ferrara, 2005](#); [Easterly, 2001](#); [Florida, Gates, 2003](#); [Ottaviano, Peri, 2006](#)); in higher education as a factor of innovation growth and creative potential of future specialists: "Student racial and ethnic diversity in higher education is an important and timely topic, as institutions, policy-makers, and economists increasingly recognize the value that accrues at many levels of having a skilled and diverse student body and workforce. Students benefit from learning in a diverse environment; firms may benefit from a diverse workforce; and more demographically diverse regions make experience higher rates of economic growth" ([Franklin, 2013: 30](#)).

A number of modern researchers emphasize the urgent need and importance of creating "a positive campus climate in universities with diverse student bodies" ([Arbona, Jimenez, 2014: 167](#)). Various social initiatives for working with ethnic university groups are proposed and analyzed. Campus diversity initiatives traditionally include integration of diversity into the curriculum, co-curricular initiatives (student organizations, intergroup dialogues), community outreach and integrative activities such as service-learning and living-learning programs. Further research is also needed "to examine the effects of these initiatives in ethnic minority students' perceptions of the campus climate and their college and psychological adjustment" ([Arbona, Jimenez, 2014: 168](#)). It is possible that "academic concerns and depression have a reciprocal relation: academic achievement concerns may lead to depression symptoms, which, in turn, may lead to lower achievement and further demoralization feelings" ([Hurtado et al., 2008](#)).

In this connection, a scientific review of European researchers on the positive impact of education on increasing interethnic tolerance is also interesting ([Hagendoorn, Nekuee, 2018](#)). According to the authors, education is crucial in all countries surveyed and contributes to more tolerant views on ethnic and national minorities in Western Europe, Poland and the United States. The positive effects of education, however, do not always help to overcome the negative influence of personal bias and conservative ethnic prejudices: the negative effects of less formal education may be reinforced by economical competition of ethnic minorities. Thus, formal education alone is insufficient to alter prejudiced views and opinions. Other forms of transmitting social values leading to open-mindedness should support the positive effects of formal education as well.

On the other hand, present-day English-language mass media are replete with sharp publications about inciting racial hatred and “zero tolerance” towards immigrants. Here are some headlines of articles from *the Guardian*: “Ethnic minority students less likely to win university places”, “Racist incidents at universities show they aren’t as tolerant as we think”, “Universities brushing racism under the carpet, students say...”, etc.

American researchers do realize that the popular press and mass media educate more people about issues regarding ethnicity and race than all other sources of education available to U.S. citizens. That is why they have long spoken about the threat of the so-called “ethnic and cultural war” (Macedo, Bartolomé, 1999) as well as about the influence of the ideology that determines social, cultural and political discourse. Discussing social complexities including ethnic cleansing, culture wars, hegemony, human sufferings, and xenophobia, D. Macedo and Lilia I. Bartolomé explain why it is essential that we should appreciate what it means to educate for critical citizenry in the ever-growing multiracial and multicultural world.

In addition, the very concept of “tolerance” is being transformed and reconsidered in contemporaneous scientific literature. For example, in the monograph “The Intolerance of Tolerance” by D.A. Carson (Carson, 2013) the contemporary understanding of tolerance is questioned: he traces a subtle but enormous shift in the way we began to understand tolerance over recent years – from protecting the rights of those who hold different beliefs to asserting all beliefs as equally valid and correct. He also looks back at the history of this shift and discusses its significance for culture today, its influence on democracy, discussions about good and evil. At the same time, D.A. Carson argues not only that the “new tolerance” is socially dangerous and exhausts the mind but also leads to genuine intolerance towards all who are struggling to defend their beliefs.

Some researchers try to understand the essence of genuine tolerance and interpret it as an ability to live among ethnocultural differences that we cannot endorse or as a “virtue” that allows us to accept: beliefs that we consider false; actions that we consider unfair; institutional arrangements that we consider cruel or corrupt; and people who embody what we confront (Bowlin, 2016). Others, on the contrary, provide convincing arguments for the so-called “conditional tolerance” which requires us to constantly discuss and reflect on the limits of what we are willing to endure or tolerate (Davids, Waghid, 2017).

We are especially interested in the challenges of educating children and young people in matters of interethnic tolerance. The issues of preventing hate and violence among adolescents and young people in schools and universities is of particular relevance in modern English-language studies (Hamburg, 2004).

A large number of English-language publications are devoted to teaching tolerance to children and young people in educational institutions. At the same time, they are focused on different target audiences (schoolchildren, university students, school and university teachers) and are designed to teach how to overcome and eliminate interethnic barriers and prejudices, disinformation and bias (Black, 2016; Bullard, 1997; Burns Coleman, White, 2011; Derman-Sparks, Edwards, 2009; Thompson, 2014; Vogt, 1997). These publications analyze the nature and consequences of interethnic and racial intolerance, for example, real stories of adolescents who tell about their experience in confronting various prejudices in such areas as race, religion, gender, sexual orientation, ability, appearance, and social class (Webber, Mandel, 2008).

Some issues of interethnic tolerance among the younger generation in the media educational context are partially presented in the works of western scientists (Andersen et al., 1999; Bachmair, 1997; Bryant, Thompson, 2002; Buckingham, 2000; 2003; 2004; Masterman, 1985; 1997; Pungente, O’Malley, 1999; Rushkoff, 2002).

Among the first researchers to address the challenges of developing the aesthetic theory of screen education were F.K. Stewart and J. Nuttall (Stewart, Nuttall, 1969). Later, L. Masterman identified basic principles of critical analysis of media texts and critical autonomy of an individual (Masterman, 1985; 1997).

B. Bachmaier and D. Buckingham devoted a number of their researches to analysis of methodological principles of media education (Bachmair, 1997; Buckingham, 2000; 2003; 2004); J. Bryant and S. Thompson, D. Rushkoff analyzed media impact mechanisms on the audience and media communication challenges (Bryant, Thompson, 2002; Rushkoff, 2002). Studies by B. Duncan, N. Andersen, J.J. Pungente and M. O’Malley are devoted to the genesis of world’s media education and its current state (Andersen et al., 1999; Duncan et al., 2007; Pungente &

O'Malley, 1999). R. Hobbs and D.C. Moore studied the effects of television and cinema on children and young people and considered screen media texts as an important factor in raising the level of media culture of the younger generation (Hobbs, 2007; Hobbs, Moore, 2013).

J.J. Pungente and M. O'Malley actively promoted the development and implementation of media education in secondary schools in Canada (Pungente, O'Malley, 1999). Researcher and media educator B. Duncan wrote manuals on developing schoolchildren's media literacy based on the aesthetic and educational potential of screen arts (Duncan et al., 2007). A.H. Caron is studying practical media education of children and youth (Caron, 2008).

However, until now, Russian and foreign researches have not presented any analysis of sociocultural, theoretical theories, pedagogical conditions and mechanisms that determine the nature and perspectives of studying and reflecting on raising students' interethnic tolerance in the context of Russian and foreign (English-language) media education in the post-Soviet period including major trends, forms and methods of using media education potential in solving this socially significant problem.

4. Results

The analysis of the issues under study allowed us to reveal a contradiction that has developed in connection with the exacerbation of interethnic relations among young people in the modern sociocultural situation and the insufficient use of media education possibilities in addressing this important social problem. The issues of promoting interethnic tolerance acquire particular urgency in educating the younger generation in terms of interethnic awareness and culture.

In this regard, it seems necessary to turn to theoretical, political, cultural and sociocultural aspects of interethnic tolerance, identifying the main prospects for promoting interethnic tolerance among university students in a media education context.

Hence, one of the leading research challenges is further defining of media education prospects for promoting young people's interethnic tolerance represented in modern Russian and foreign media education models. It is necessary to identify priority theoretical and methodological approaches to interethnic tolerance, features characteristic of the modern interethnic society, integration and transformation aspects related to developing interethnic consciousness in the contemporary Russian society; determine personal views of present-day university students regarding peace and respect for the history, culture and traditions of other nations and ethnic groups.

In addition, a theoretical analysis of using media education potential including forms and methods aimed at promoting interethnic tolerance among the younger generation and decreasing media risks associated with extremist manifestations among young people acquires particular importance at the present stage.

The global and interactive communication system, a wide penetration of mass media and information into the life of all social groups call for developing students' analytical skills, independent and critical thinking skills in understanding the problem of building positive and good neighborly relations with numerous ethnic groups living in the modern multicultural environment.

The experience of Russian and foreign media educators to promote interethnic tolerance among students can help the young generation develop an independent and conscious respect, trust and a peaceful attitude towards other nations based on constructive dialogue, non-violent interaction and opportunities for intercultural exchange.

The perspective objectives within the framework of this problem are the following: 1) analysis of sociocultural, theoretical and educational aspects of interethnic tolerance in modern conditions; 2) analysis of approaches to Russian and foreign media education (in English-speaking countries); 3) a comparative analysis and systematization of the research material under study (methods, forms, technologies and approaches to media education) aimed at promoting students' interethnic tolerance in Russia and abroad; 4) synthesis of key media education models for increasing interethnic tolerance among young people on the basis of a comparative analysis.

5. Conclusion

Development of interethnic tolerance, teaching young people a respectful attitude towards representatives of other ethnic groups and nationalities, their cultures, customs and traditions is an actual problem of modern society, and the solution to this problem largely determines the nature of intercultural communication.

Hence, the challenges of educating the youth audience in matters of interethnic tolerance are acquiring particular importance, for example, in order to prevent intolerance and violence among adolescents and young people in schools and universities.

Promotion of interethnic tolerance in the system of higher education, development of students' personal social views, the level of their interethnic culture, readiness for a dialogue of cultures will largely determine how further relations with representatives of different nationalities, ethnic groups and cultures will develop in the youth environment.

The concept of "tolerance" is interpreted ambiguously and undergoes some transformation and rethinking in modern scientific literature. For example, some researchers consider ethnic tolerance and cultural diversity mainly in the state-pragmatic, political and ideological aspects: racial and ethnic pluralism in the student environment serves as a factor of industrial and economic prosperity of the country based on intercultural exchange.

In recent decades, public interest in the challenges of media education has significantly increased. The intensification of this process is observed due to the active introduction of the Internet, communication networks and the increasing media threat associated with manifestations of extremism and terrorism. As a result, there is a call for ensuring media safety for young people. In this regard, it is necessary to appeal to the Russian and foreign experience of media education as a means of developing analytical skills, independent and critical thinking skills, media competence and media culture, social competence, intercultural and interethnic tolerance of young people.

The experience of Russian and foreign media educators to develop interethnic tolerance among students can help the younger generation develop an independent and conscious respect, trust and a peaceful attitude towards other nations based on constructive dialogue, non-violent interaction and opportunities for intercultural exchange.

The main prospects for developing students' interethnic tolerance in the media educational context are related to 1) analysis of the sociocultural and theoretical-pedagogical base of interethnic tolerance in contemporary conditions; 2) a comparative analysis of up-to-date methods, forms, technologies and approaches of Russian and foreign media education models aimed at increasing interethnic tolerance among university students; 3) identifying prioritized theoretical and methodological approaches to promoting interethnic tolerance characteristic of the present-day interethnic society, integration and transformation aspects related to developing interethnic consciousness in modern society; 4) inventing new forms and methods aimed at fostering interethnic tolerance among the younger generation and reducing media risks associated with extremist orientation.

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***Sparta* as a Digest of School Life Problems, Represented in the Movie World**

Alexander Fedorov ^{a, *}

^a Anton Chekhov Taganrog Institute, Russian Federation

Abstract

By means of the hermeneutic analysis of the audiovisual media text, the author of the article draws the following conclusions:

– the story of the TV-series *Sparta* is universal and could occur in any world country, hence the virtual space of the game without rules is rhymed with the social, cultural, political and ideological context devoid of norms and humanistic morals. This correlation is emphasized by a sound and visual imagery, creating a disturbing and gloomy atmosphere;

– *Sparta* is real digest of the problems of school life, featured in films on the international scale; the terrain for its creation had been prepared by dozens of films, touching upon the most painful aspects of school and, consequently, of a person's life;

– the author's concept of *Sparta* is much broader than a clichéd statement of the harmful impact of domestic violence, bullying and violent computer games on school students: in the center of the plot is a kind of neo-Nazi character who imagines himself a superhuman having the right to extinguish the weak and create an elite of merciless individuals to rule the world; he is backed up by the powerful, who will do anything for profit and more power;

– *Sparta* is real example of new point of view of Russian cinematography on the school topic.

Keywords: TV-series, film, *Sparta*, school topic, student, media text, video game, cinema, movie.

1. Introduction

In this article, we apply the hermeneutic analysis of the television series *Sparta* (Russia, 2015), treating it as a sort of digest of the problems of school life represented in Russia and world cinema. As in our previous works (Fedorov, 2017, Fedorov, Huston, 2017, Fedorov, Levitskaya, 2017, 2018, Fedorov et al., 2017, 2018), we rely on the technologies developed by C. Bazalgette (1995), A. Silverblatt (Silverblatt, 2001), W.J. Potter (2001) and U. Eco (Eco, 1998, 2005).

2. Materials and Methods

The research material is an audiovisual media text on the school theme – the series *Sparta* (2015); The main method is the hermeneutic analysis, including ideological, identification, iconographic, plot, character analysis, etc. (Bazalgette, 1995; Silverblatt, 2001: 80–81; Potter, 2001; Eco, 2005); We have also analyzed media critics' articles related to this film (Ivanov, 2018, Ilchenko, 2018, Karpova, 2018, Kuzmina, 2018, Mitrofanov, 2018; Narushevich, 2018; Nikitin, 2018; Parfenenkov, 2018; Sychev, 2018; Tokmashova, 2018, etc.).

* Corresponding author

E-mail addresses: 1954alex@mail.ru (A. Fedorov)

3. Discussion

The plot of the series *Sparta*, alas, "has many painful contacts with reality. Remember scandals with pedophilia in a prestigious Moscow school, with the beating of teachers in a Siberian school? And, of course, an extremely dangerous phenomenon – the power of gadgets and computer games over schoolchildren, which leads to painful dependence and even to the incidents when children–game addicted killed their parents who tried to take away the smartphone?" (Nikitin, 2018). That said, by no means these problems are exclusively the Russian ones, on the contrary, they are quite typical situations worldwide (Arriaga, 2011; Bartholow et al., 2006; Carnagey et al., 2007; Freedman, 2002; Keegan, 2002).

The series *Sparta* were finished at the end of 2015, however, for unknown reasons, they were only released on Channel One in July 2018, scheduled around midnight and R-rated, and here, probably, B. Nikitin is right, arguing that this is not the best way to reach the target audience, after all, "*Sparta* is about school, and it is the case when the series should primarily be watched by high school students. A strange policy: some nasty vulgarity is sometimes programmed at prime time, however something worth seeing is timidly postponed till midnight" (Nikitin, 2018). Of course, the puritans can immediately reproach B. Nikitin that in his judgment he took off table the scenes of violence and sex shown in the series, and to be fair, it should be noted that the late broadcast of *Sparta* on television was immediately leveled by its universal Internet availability.

Curiously, the leading Russian film critics, who usually willingly respond to any more or less noticeable premiere broadcasts, this time almost ignored *Sparta*, leaving room for young, not so eminent journalists to write about it. And the latter, being experts in modern virtual reality, immediately found fault with technological backwardness of the series, built on the junction of the detective investigation into the death of a schoolteacher and episodes of a violent computer game, which high school students are passionate about:

Sparta has disgusting cheap graphics, there neither a plot, nor purpose and logic, there is no novelty, no high-tech, GameDevs in the series are portrayed as 30–40-year-old businessmen in suits, and the authors are not at all familiar with the term "game-service", which the project, in fact, claims" (Parfenenkov, 2018).

"The computer game, which is the final part of each series devoted to, looks so far the weakest link in this generally interesting series. Its graphics is outspokenly far from the high level, lagging behind the well-known high-budget movies of this type and real video games" (Tokmasheva, 2018).

Moreover, some opponents of the series, due to the obsession of teenage characters with a computer game with no rules, have made it, in my opinion, a quite simplified conclusion that *Sparta* is "a vivid example of how its authors tried to go with their conscience, but in the result ceded under the pressure of the television channel's executives and the key audience. The series aims to point out really important and relevant topics, but immediately nullifies all its efforts, choosing an easy path of "bad video games" instead of focusing on real problems of domestic violence and school bullying. And the show does so without any investigation or interest in the subject itself – guided only by the most superficial knowledge and, again, negative public opinion. What they ended up with is the worthless propaganda about the harm of videogames, once again feeding the audience with a false idea of the main entertainment of the 21st century" (Parfenenkov, 2018).

In a certain sense it can be argued that "Yegor Baranov brings charges against the very world of computer entertainment, which has now become a powerful industry and forms a very specific psychological dependence deforming the personality of any gamer – regardless of age, gender, nationality and education. To be honest, it's scary to watch how a whole class of bright personalities turns into a manipulated sect" (Ilchenko, 2018). In addition, following in the footsteps of prominent Soviet and post-Soviet films about school (one of the most striking examples is *Scarecrow* by R. Bykov), *Sparta* tackles the problem of group harassment, which is increasingly accompanied by Internet-bullying: "it all can get started with one comment and then add such details that even an adult person will feel desperate. It is sometimes impossible to stop collective harassment at once, which leads to negative consequences" (Narushevich, 2018).

However, the authors' message seems to be much broader than another statement of the negative influence of bullying and violent computer games on adolescents: in the center of the plot is the modern "Verkhovensky or Raskolnikov, he is a convinced eugenic, social Darwinist: weak and sick must be eliminated, only strong ones have rights, only they are allowed to do whatever.

And he infected his classmates with this idea. When the teacher realized that something terrible is happening with the class, and began to fight, she was harassed and actually killed. The film shows how seemingly good guys imperceptibly turn into sadists. And all because *the Führer* was found, who brought them a new game and fascinated with his "theories" (Nikitin, 2018). This school's "Führer" is backed up by businessmen, who will do anything for profit. In the film, a violent virtual game is built into the school curriculum, and "it is possible that it was integrated in the educational process as part of the IT course in order to control the consciousness of adolescents – cruel, addictive, unpredictable, emotional and willing to do whatever it takes to achieve their goals" (Ivanov, 2018).

4. Results

Hermeneutic analysis of the media text

Location, historical, cultural, political, and ideological contexts. Features of the historical period of creation of the media text, market conditions that contribute to the idea, and to the process of producing the media text, the degree of influence of events of that time on the media text.

The location of *Sparta* is St. Petersburg of the XXI century and the virtual space of the computer game, the story jumps back and forth between 2015 and 2020. However, the plot of the series is not attached to the Russian realities, and could occur in a different country and a different city. The authors of the film constantly emphasize the rhyme between the virtual space of the game without rules and the social, cultural, political and ideological context devoid of norms and humanistic morals, in which seniors at a high school, their parents, teachers, policemen and the power elite are immersed.

The conditions of the (capitalist) market (the task to create a competitive television product – particularly, for the evening programming, with an export potential, that is, the versatility of the plot), which contributed to the idea and the process of creating the media text, allowed the authors of *Sparta* to use in their work some relatively new for the Russian cinema trends associated with (negative) impact of virtual reality on schoolchildren. The latter was caused, inter alia, by the flow of information about the harmful impact of video games containing scenes of violence (Arriaga, 2011, Bartholow et al., 2006, Carnagey et al., 2007; Freedman, 2002; Keegan, 2002, etc.) and Internet "groups of death" promoting suicides among adolescents (see, for example: Arkhipova et al., 2017, Milkus, 2017; Mursalieva, 2016, etc.).

Contrary to the sarcastic opinions of critics (Mitrofanov, 2018), *Sparta* (2015) is by no means a simple mix of TV series *Ranetki* (2008–2014) and *School* (2010). In fact, *Sparta* is a kind of digest of school life problems, having been portrayed on Russian and international screens for the last sixty years. The roots of *Sparta's* plot in the first place refer us to the Soviet films *The Practical Joke* (with the line of the A–student, the class leader as an antagonist), *Other People's Letters* (where the teacher recklessly brings her pragmatic student too close to her), *Scarecrow* and *Temptation* (brutal bullying of school girls), *Plumbum, or the Dangerous Game* (where a high–school graduate assumes the right to punish "wrong" people), *Dear Elena Sergeevna* (school students blackmail and harass their naive female teacher (2008). And the influence of modern Russian films *School* (2010) by V. Gai–Germanika, *Correction Class* (2014) by I. Tverdovsky and frivolous school context series *Barvikha* (2009), *Golden* (2011), *Physics or Chemistry* (2011) is only secondary.

Obviously, the censorship restrictions of the Soviet period did not allow the authors of the films about school to get involved in graphic or erotic scenes, and obscene language, but Russian filmmakers quickly caught up with Western colleagues, for whom such episodes had long ago become the norm (*The Blackboard Jungle*, USA, 1955; *High School Confidential*, USA, 1958; *Up the Down Staircase*, USA, 1967; *Horror High*, USA, 1974; *Carrie*, USA, 1976; *Massacre at Central High*, USA, 1976; *La professoressa di scienze naturali*, Italy, 1976; *La liceale seduce i professori*, Italy, 1979; *Class of 1984*, Canada, 1982; *Hell High*, USA, 1989; *Class of 1999*, USA, 1990; *Kids*, USA, 1995; *Física o química*, Spain, 2008–2011; *One Eight Seven*, USA, 1997; *Teaching Mrs. Tingle* USA, 1999; *Evil / Ondskan*, Denmark–Sweden, 2003; *Evilenko*, Italy, 2004; *Élève libre*, Belgium–France, 2008; *Tormented*, United Kingdom, 2009; *Bad Teacher*, United States, 2011; *Hello Herman*, USA, 2012, etc.).

The line of insidious sexual blackmail of a young English teacher organized by high school students in *Sparta* has become one of the western cinematographic clichés since the 1960s

(*Professional Risk/Les risques du metier*, France, 1967; *Private Lessons/Cours prive*, France, 1986; *Gross Misconduct*, Australia, 1993, etc.).

The violent (armed) confrontation between a teacher and a pupil/pupils has been frequently brought to the forefront as well (*One Eight Seven*, USA, 1997, *The Last Lesson / La journee de la jupe*, France – Belgium, 2008, etc). Indeed, not long ago the extreme *Last Lesson* was echoed in a lighter Russian kind of a remake – *Schoolmarm/Uchilka* (2015).

However, in my opinion, the concept of *Sparta* is the closest to the drama *Wave / Die Welle* (Germany, 2008), where the school history teacher offers high-school students a cruel experiment – to live several days in a totalitarian society based on the complete submission of the crowd to the ideology leader. Five years later, the American lighter version of this scenario was also produced (*The Philosophers*, USA – Indonesia, 2013), where in the situation of an imaginary worldwide nuclear disaster students had to decide which of them is worthy of surviving in an underground bunker ...

One can agree that *Sparta* "is addressed to the society as a whole – complex, contradictory, confused. In order to, perhaps, understand the main thing. There is no such thing as a white lie: often, hatred and humiliation that a person had experienced in childhood or in adolescence determines his entire later life" (Kuzmina, 2018), especially if someone uses this pain, who imagines himself not a "trembling creature" but a superhuman capable of building a "new order" ...

Structure and narrative techniques in the media text:

– *location and time of the media text, environment, household items*: Russia, 2015–2020. The main locations are school classes, a gym, corridors, a school principal's office, apartments, offices, streets, yards; cars, abandoned factory premises, virtual space of computer games;

– *(stereotypical) techniques of depicting reality*: lighting and sound for the most part emphasize an alarming and gloomy atmosphere, the set design of the school building itself, and camera angles that make spacious light corridors with large arch windows look oppressive" (Karpova, 2018), so it's not surprising that it gradually turns out that the vast majority of the characters are negative.

Genre. A detective with elements of a thriller is a rare genre not only for the Soviet, but also for modern Russian cinema about school, but quite common for the western screen of the last decades.

Typology of characters: character features, hierarchy of values, appearance, physique, vocabulary, facial expressions, gestures, the presence or absence of the stereotypical manner of representing the characters in the media text:

– *the characters' age*: the students are about 17 years old. The age of other characters varies from 17 to 60;

– *the financial situation of the characters*: most of the schoolchildren's families are quite well- to- do, although some of them have financial and domestic difficulties; the policeman heading the investigation, does not care either about money or household routine;

– *the family situation of the characters*: some of the students grow up in single-parent families, some of them have very difficult relationships with their parents; the protagonist-policeman recently lost his wife, who had committed suicide because of his infidelity;

– *appearance, clothing, physique, vocabulary, character traits*. Characters are mostly dressed in the fashion of the end of the second decade of the 21st century, all students in the class are good-looking and fit, their rhetoric rarely contains rude expressions. Teachers (two school principals, teachers) look quite modern, but just like high school students, they are nervous and obviously concealing something.

The narrative centers around two main characters. One of them is the police officer Kryukov, leading the investigation related to the death of the teacher, "it is this gloomy and sarcastic character, whose strength is worn down by the effects of the recent stroke (nevertheless, female characters find him attractive), turns *Sparta* into a neo film noir. ... Kryukov has the most interesting flashbacks – with sex, violence and death. ... Kryukov is at home among strangers – at school, in the morgue, in pubs, in the streets covered with graffiti. He easily moves from one micro- world to another, because he has no attachment to anything. He is so absorbed with the investigation that he sometimes forgets to take off his jacket, let alone to change clothes. This detail is also an allusion to film noir" (Sychev, 2018). The other character is Barkovsky, an admirer of Nietzsche and Nazi ideas, he gradually (particularly using a violent computer game) bends to submission the whole class, replacing their "boring" life interests (getting a good education,

starting a family, etc.) with the theory of selective superiority, which gives the right to punish and even kill...

– *a crucial change in characters' lives*

A new student joins the senior class at high school – a smart leader, he quickly wins authority (among other, by means of integrating a new computer game, where anything is possible).

– *arising problem*: within a few months one of the students, her father (school principal), and finally a young teacher, are dead. The detective, who is investigating the last case, immediately suspects something amiss ...

– *solution to the problem*: despite all the obstacles, the detective, like Hercule Poirot in *Murder on the Orient Express*, comes to an irrefutable conclusion that the whole class headed by the leader are guilty, and, ultimately, having lost his belief in justice, the detective kills him.

5. Conclusion

Thus, by means of the hermeneutic analysis of the audiovisual media text, we come to the following conclusions:

– the story of the TV-series *Sparta* is universal and could occur in any country, hence the virtual space of the game without rules is rhymed with the social, cultural, political and ideological context devoid of norms and humanistic morals. This correlation is emphasized by a sound and visual imagery, creating a disturbing and gloomy atmosphere;

– *Sparta* presents a kind of digest of school life problems, which have been featured in cinema worldwide over the last sixty years; the terrain for its creation had been prepared by dozens of films, touching upon the most painful aspects of school and, consequently, of a person's life;

– the authors' message is much broader than a clichéd statement against the negative impact of domestic violence, bullying and violent computer games on school students. In the center of the plot is a kind of neo-Nazi character imagining himself a superhuman who has the right to eliminate the weak and create an elite of ruthless individuals to rule the world; he is backed up by the powerful elite, who will do anything for profit and gaining more power.

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7. Filmography

Sparta. Russia, 2015. Directed by Egor Baranov. Scriptwriter: Ilya Tilkin. Cast: Alexander Petrov, Artem Tkachenko, Alisa Lozovskaya, Olga Sutulova and others.

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Synthetic Media Education Model Used in Commonwealth of Independent States (CIS)

Alexander Fedorov ^{a, *}, Anastasia Levitskaya ^b

^a Rostov State University of Economics, Russian Federation

^b Taganrog Institute of Management and Economics, Russian Federation

Abstract

Analysis of scientific monographs, articles and Internet resources allows to conclude that there is no single concept of mass media education development in the CIS countries. Media educators in the CIS countries are generally oriented towards media literacy education as interpreted by UNESCO, however, in practice, there is often an imbalance when it comes to the development of competence in the field of information computer technologies, practical activities to create media texts or propaganda and counter-propaganda tasks.

Interest in media education at universities in the CIS countries is episodic: courses dedicated to the development of media literacy/competence among students of non-media profiles are still very rare. Unlike many European Union countries, media education is still not integrated into school education. Vast opportunities of non-formal media education are not used everywhere.

That is why the authors of this article have set ourselves the task of synthesizing a generalized model of mass media education based on the analysis of scientific monographs, articles, and Internet resources of the CIS countries, which can be used to develop media literacy/competence of the population. Media competence is in great demand all over the world today, so there is a whole range of tasks that should be solved at the state level and become the basis for the development of media education strategy in the CIS countries. When developing tools for implementing such a strategy, it may be useful to analyze the approaches, mechanisms, and experience of other European countries that are more successful in implementing policies in this area.

Keywords: model, media education, media competence, media literacy, media educators, media, model, CIS, school, university, society.

1. Introduction

As a result of our analysis of the development of mass media literacy education in the CIS countries (Fedorov, Levitskaya, 2018), we synthesized the media education model used in these countries (Fig. 1). Of course, in some of the CIS countries this model differs. For example, the model of mass media education used in Ukraine is now clearly tilted in the direction of propaganda and counter-propaganda (the search for and exposure of fake news, seasoned with a clear anti-Russian position (for example, Yemets-Dobronosova, 2014; Koropatnik, 2017, etc.). Some researchers highlight practical activities (they call it media activity) to create and disseminate media products for the development of civil communications (Działoszynski, Pilgun, 2011, etc.),

* Corresponding author

E-mail addresses: 1954alex@mail.ru (A. Fedorov), a.levitskaya@tmei.ru (A. Levitskaya)

others – ethical and aesthetic problems of media education (Baranov, 2002; Penzin, 2004), and others – the information component of media culture (Gendina, 2013; 2017, etc.).

2. Materials and methods

Materials of our research are academic writings on media literacy education published in a variety of the Commonwealth of Independent States (CIS), as well as Internet sites, and evidence of the practical application of media education in the CIS countries, accumulated from 1992 to the present time. Methodology is based on theoretical framework on the relationship, interdependence and integrity of the phenomena of reality, the unity of the historical and the logical in cognition, the theory of the dialogue of cultures by M. Bakhtin – V. Bibler (taking into account the theoretical concepts developed by such well-known researchers as Y. Lotman, U. Eco and others). The research is based on a content approach (identifying the content of the process being studied, with due regard to the aggregate of its elements, interaction between them, their nature, access to facts, analysis and synthesis of theoretical conclusions, etc.) and a comparative approach.

The following methods are used: data collection (dissertations, extended abstracts of Ph.D. dissertations, monographs, articles, reports) related to the project's theme, analysis of academic literature, theoretical analysis and synthesis; generalization and classification; content analysis.

3. Discussion

Media education models developed in the CIS countries can be generally divided into the following main groups:

- models more focused on the analysis of the role and functions of media and media culture in society; on the analysis of media texts (with emphasis on aesthetic and ethical aspects: Baranov, 2002; Penzin, 2004, or the development of analytical thinking in general: Gendina, 2013; 2017; Korochensky, 2005, etc.);
- models focused on practical activities in the field of media culture (so-called media activity) (Beknazarova, 2011; Działoszynski, Pilgun, 2011; Zhurin, 2009; Muradyan, Manukyan, 2017, etc.);
- models focused on the ideas of a civil & democratic society (Działoszynski, Pilgun, 2011; Imankulov et al., 2018; Shturkhetsky, 2018, etc.), promoted in recent years by media agencies of the European Union countries in Kazakhstan, Kyrgyzstan, Azerbaijan, Uzbekistan and Moldova;
- Journalism models, designed mainly to prepare young audience for admission to the faculties of journalism (Jalilov, 2010; Korkonosenko, 2004; 2015; Vartanova, 2015; Zhilavskaya, 2008, etc.);
- Counter-propaganda models, focused on the search for fake media messages and propaganda / counter-propaganda (Bucataru, 2018; Koropatnik, 2017, etc.).

This is why there is a need to develop a balanced model of media literacy education that takes into account all types of activities on media material – from analytical to practical.

4. Results

So, on the basis of the analyzed theoretical, methodical works and practical experience (Akhmetova et al., 2013; Baranov, 2002; Beknazarova, 2011; Bondarenko, 2009; Fateeva, 2007; 2015; Fedorov, 2001; 2007; Gendina, 2013; 2017; Gudilina, 2007; Imankulov, etc., 2018; Ivanov et al., 2011; Izmailova, 2016; Jalilov, 2010; Kirillova, 2005; Korkonosenko, 2004; 2015; Korochensky, 2005; Kovbasa, 2013; Muradyan, Manukyan, 2017; Onkovich, 2007; 2009; 2013; 2016; Sharikov, 2012; Shturkhetsky, 2018; Venediktov, 2015; Zhizhina, 2009; Zhurin, 2009, etc.) we synthesized the media education model used in CIS countries as follows:

Definitions of key concepts: generally consistent with UNESCO's position that "An inclusive concept of media education has three main objectives: to give access to all kinds of media that are potential tools to understand society and to participate in democratic life; to develop skills for the critical analysis of messages, whether in news or entertainment, in order to strengthen the capacities of autonomous individuals and active users; to encourage production, creativity and interactivity in the different fields of media communication" (UNESCO, 2007).

Conceptual framework: synthesis of socio-cultural and practical theories of media education, often complemented by the theory of critical thinking development.

Objectives: To develop media literacy/competence of the audience (i.e. analytical, creative, communicative abilities in relation to media, skills of interpretation, analysis and evaluation of media texts, creation and dissemination of media texts in society).

Objectives: To develop the following skills among the audience:

- Practical activities (creation and dissemination of humanistically oriented media texts is carried out on the basis of mastering appropriate technologies);
- Analytical activity (on the basis of the obtained knowledge on the theory and history of media culture, the audience develops skills to analyze the role and functions of media in society, the analysis of media products, i.e. media texts of different types and genres);

Areas of application and organizational forms: development of media literacy/competence in educational institutions of different types and levels (integration into mandatory disciplines, specialized classes, elective courses, etc.), in cultural and leisure organizations, through distance learning, media agencies and self-education;

Possible results of the implementation of this media education model: a significant increase in the level of media literacy / competence of the mass audience.

Media literacy / competence development methods for mass audiences:

1) *by sources of knowledge:* verbal (lectures, talks, discussions about media and media culture, including the creation of problem situations); visual (demonstration of media texts, illustrations); practical (performance of various creative role-playing and game tasks of a practical nature on the media material) (Baranov, 2002; Fedorov, 2001; 2007; Ivanov, etc., 2011; Kovbasa, 2013; Muradyan, Manukyan, 2017; Onkovich, 2007; 2013; 2016; Shturkhetsky, 2018, Zhurin, 2009, etc.);

2) *by cognitive activities:* explanatory and illustrative (a teacher providing certain information about media culture and media education, perception and assimilation of this information by the audience); problematic (problem analysis of certain situations in the field of media culture and / or media texts to develop analytical thinking); research (organization of research activities of the audience related to media culture and media education) (Akhmetova et al, 2013; Baranov, 2002; Beknazarova, 2011; Bondarenko, 2009; Fateeva, 2007; 2015; Fedorov, 2001; 2007; Gendina, 2013; 2017; Gudilina, 2007; Imankulov et al, 2011; Izmailova, 2016; Jalilov, 2010; Kirillova, 2005; Korkonosenko, 2004; 2015; Korochemsky, 2005; Kovbasa, 2013; Muradyan, Manukyan, 2017; Onkovich, 2007; 2009; 2013; 2016; Sharikov, 2012; Shturkhetsky, 2018; Venediktov, 2015; Zhizhina, 2009; Zhurin, 2009, etc.).

The main sections of the content of media education programs are based on the study of key concepts of media literacy education (media education, media competence, media literacy, media category, media agency, media language, media technology, media representation, media audience, etc.):

- place and role of media culture and media education in the world; types, genres, language of media;
- main terms, theories, key concepts, directions, and models of media education (to a greater extent it concerns the level of higher education);
- the main historical stages of media education development in the world and in specific countries (more relevant to the level of university education);
- media practice technologies (including role-playing and playful activities).
- development of media literacy / competence ability to analyze the role and functioning of media culture (including media products, i.e. media texts) in society (hermeneutic, ideological, philosophical, iconographic, gender, ethical, aesthetic, semiotic, structural, content, stereotype analysis, cultural mythology analysis, character analysis, etc.) (see, for example, Akhmetova et al., 2013; Fedorov, 2007; Imankulov et al., 2018; Onkovich, 2007; 2013; 2016).

The media education model we have synthesized and applied in CIS countries includes the following structural blocks (Fig. 1):

1) *Initial Diagnostics Unit:* diagnostics of media literacy/competence levels of a specific audience in relation to the media culture before the beginning of training;

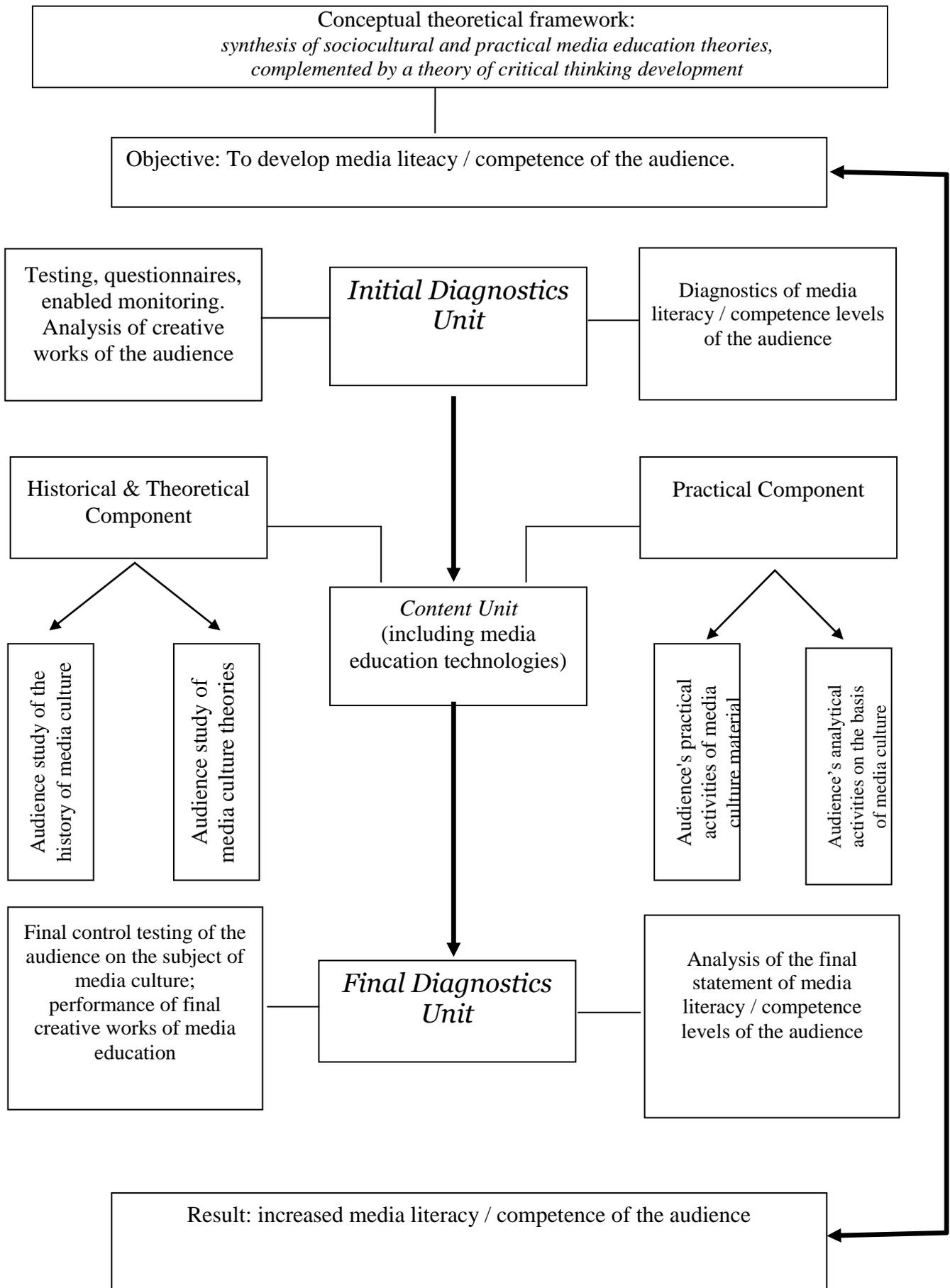


Fig. 1. Synthesized media education model, applied in the CIS countries

2) *Content Unit*: historical and theoretical component (study of media culture history and theory) and practical component (practical activity on the basis of media culture material, i.e. development of creative skills of the audience to create and disseminate humanistically oriented media texts; analytical activity: development of skills of the audience to analyze the role and peculiarities of media culture functioning (including media products – media texts) in the society);

3) *Final Diagnostics Unit* (block of final diagnostics of media literacy/competence of the audience at the final stage of training).

At the same time, depending on the age peculiarities of a particular audience, some components of these blocks come to the fore in the media education model (e.g., studying the history and theory of media culture is more typical for the university level, practical and playful activities on the media material become dominant for young children, etc.).

For the full implementation of this model, of course, *indicators of media literacy/competence development of the audience* are needed. Of all the CIS countries, this aspect of media education is most consistently developed in Russia. In particular, as early as 2007, we proposed the following media literacy/media competency indicators for the audience

- *motivational* (motifs of contact with media and media texts: genre, thematic, emotional, epistemological, hedonistic, psychological, moral, intellectual, aesthetic, therapeutic, etc.);

- *contact* (frequency of communication/contact with media and media culture works – media texts);

- *information* (knowledge of terminology, theory and history of media culture, mass communication process, role and functions of media in society);

- evaluation activity (ability to analyze of the role and functions of media in society and media texts);

- *practical activity* (ability to create and disseminate own media texts);

- *creative* (the presence of creativity in various aspects of activity – perceptual, analytical, game, artistic, research, etc., related to media and media culture) (Fedorov, 2007).

5. Conclusion

Analysis of scientific monographs, articles and Internet resources allows us to conclude that there is no single concept of mass media education development in the CIS countries. Media educators in the CIS countries are generally oriented towards media literacy education as interpreted by UNESCO, however, in practice, there is often an imbalance when it comes to the development of competence in the field of information computer technologies, practical activities to create media texts or propaganda and counter-propaganda tasks.

Interest in media education at universities in the CIS countries is episodic: courses dedicated to the development of media literacy/ competence among students of non-media profiles are still very rare. Unlike many European Union countries (Gálik, Gáliková Tolnaiová, 2015; Kačínová, 2018; Petranová et al., 2017; Šupšáková, 2016 and others), media education is still not integrated into school education. Vast opportunities of non-formal media education are not used everywhere.

That is why we have set ourselves the task of synthesizing a generalized model of mass media education based on the analysis of scientific monographs, articles, and Internet resources of the CIS countries, which can be used to develop media literacy / competence of the population. Media competence is in great demand all over the world today, so there is a whole range of tasks that should be solved at the state level and become the basis for the development of media education strategy in the CIS countries. When developing tools for implementing such a strategy, it may be useful to analyze the approaches, mechanisms, and experience of other European countries that are more successful in implementing policies in this area.

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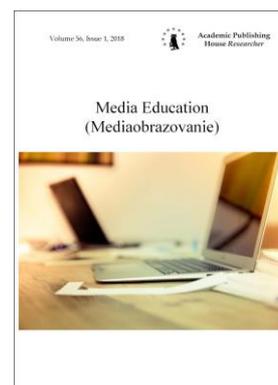
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Student as the Center of Media Education: Personality Boundaries and Communicative Activity

Natalia Iogolevich ^{a,*}, Svetlana Vasyura ^b, Marina Maletova ^b

^a Industrial University of Tyumen, Russian Federation

^b Udmurt State University, Russian Federation

Abstract

The significance of human-centered cross-disciplinary research and opportunities to apply existing laws in research intersectional areas are in the focal point of the authors. The article demonstrates research results on personality boundaries and student communicative activity based on the approaches of media education. The research is underpinned by the assessment method of change in psychological boundaries that is “MIG-TS-2”. It is also based on A.I. Krupnov’s Judgement Test that allows testing human communicative activity.

One in ten students associates Internet with extending psychological boundaries and overt personal space. One in six students is subjectively dependent on the Internet: each in five Internet users take an advantage of the internet to create their image. Literally each in two students note a greater convenience of technologies.

The authors come to conclusions that students transform their personal boundaries resulting from Internet use. Communication boundaries extend and cause reflection of boundaries’ violation. The need related to convenience and functionality of Internet is inevitably transformed. Being the center of media education, students, having barriers to their communicative activity, may be in a favorable position to take an advantage of Internet connections for cognition and new image-creating.

Keywords: media education, subject, psychological boundaries, communicative activity, communications, Internet.

1. Introduction

At present one of major traits of human cognition is synergy of classical natural sciences and humanitarian knowledge, reflected in interdisciplinary approach to human studies in a number of diverse areas: biological, psychological, philosophical, sociological research. Advanced information technologies and intensive computerization provide the basis for new requirements to an individual, their development and change. With the research of external impact on personality, influence of the society and its institutions, scientists attempt to understand the effects of the Internet, cyberspace and virtual reality.

In this regard, it seems critical to study the impact of technical devices on psychological boundaries and personal communicative activity of regular Internet users, a social group of students.

* Corresponding author

E-mail addresses: iogolevichni@tyuiu.ru (N.I. Iogolevich)

2. Materials and methods

In a variety of psychology branches (psychology of personality, social psychology, pedagogical psychology etc.), researchers pay attention to diverse aspects of a student activity and development, serving for learning purposes. Psychologists tend to distinguish between adherence to technical devices (possibilities provided by a particular technical device) and addiction to technical devices (new technical opportunities in addition to existing adherence). Yet, in their research works writers emphasize the difference between information (a wide set of facts) and knowledge (the result of reflections and cognitive processing, integration and evaluation): in technologies there is much of the first dimension and very often little of the second dimension (Rasskazova et al., 2015: 14; How..., 2009). The danger is in accepting technology as content and a final product of educational process rather than perceive it as a tool and a primary source. For example, students do not make an attempt to process information from sites; neither show any reflection nor make comparative valid analysis of information from authors' works. There is another problem: the replacement of real educational interest by the anticipation of entertainment; the reason is attractiveness and interactivity of technologies.

The aim of the research is to identify personal boundaries and communicative activity of students – active Internet users. This assumption and problem-solving are of theoretical importance and practical significance for education.

The research hypothesis is that an active use of technical devices may cause personality change that is related to extending boundaries in communications with the follow-up change in needs.

To prove this assumption two-stage empirical research was carried out:

- at the first stage transformations in student psychological boundaries are studied on the basis of “MIG-TS-2”;

- the second stage engages analyzing research findings: first, comparing indicators with “MIG-TS-2” and second, identifying parameters of communicative activity based on A.I. Krupnov's Test of Judgement (Krupnov, 2007).

The method of Internet-based assessment of psychological boundaries change (MIG-TS-2) (Rasskazova et al., 2015) was chosen because of the theoretical model, extending the scope of human boundaries' transformation. (Mcluhan, 2003). The authors view boundaries' extension as one of other possible options to change psychological boundaries related to technologies. The changes in psychological boundaries caused by technologies act as a framework for other changes and create attitudes to technologies and technical devices, experience emotions and facilitate technological engagements.

Four categories of change (development of psychological dependence, extension and dilution of boundaries, change in needs and activities) are indicated in the psychological model of technology' impact as well as meta-category of reflexing and regulations outcomes of technological progress (Rasskazova et al., 2015: 55). Scales of “MIG-TS-2” method allow assessing following attributes:

1. Psychological dependence; no-repudiation and subjective addictions;

2. Change of psychological boundaries: 1) extending boundaries in communications (delusional experience of other people accessibility via technical device, coherent expectations and activities), 2) reflection to bounds violation (awareness and emotionally negative response to the violation of own psychological boundaries), 3) preference to simple technologies (preference to technology that is easy to use), 4) preference to multiple technology (preference to technology because of new options);

3. Change in needs inserts three parameters: function (subjective salience of technical performance), convenience (subjective salience of convenience and availability of optional functions) and image-making (perception of a technical device as an essential element of an image);

A.I. Krupnov's Test of Judgements was used to evaluate student communicative activity on the basis of such dimensions as: dynamic, emotional, motivational, cognitive, regulatory, productive dimensions, reflection and self-esteem (Krupnov, 2007). A.I. Krupnov's model represents the system of motivational-meaningful and instrumental-stylistic attributes by providing constant aspirations and willingness to interpersonal communications. Motivational – meaningful cluster of psychological variables includes motivational, cognitive, and productive dimensions, instrumental-stylistic cluster involves dynamic, emotional, and regulatory attributes.

Motivational dimension is tested on the basis sociocentric and egocentric incentives. Cognitive component is characterized by understanding its major functions on the one hand, and by the awareness, on the other. Productive dimension is evaluated on the basis of communicative results that affect the subject and subject-activity areas.

A dynamic dimension of communicative activity is assessed by aspirations to communications, by ergicity, by narrow contacts, anergicity. An emotional attribute is tested through dominance of sthenic and asthenic emotions. A regulatory component is built up on active or passive self-regulation.

Motivational-meaningful dimensions are mainly determined by external environment factors, whereas instrumental-stylistic ones are mostly dependent on natural personal attributes (Levinas, 1969; Krupnov, 2007; Vasyura, 2008).

The research engages 439 students of their first, second and third year studies in Udmurt State University (199) and in Tumen Industrial University (240), and aged from 18 to 25 years old.

SPSS 13 for Windows was used to provide statistical data processing.

3. Discussion

The beginning of the XXI century saw the crisis of world civilization, and the transition to the new era of post-industrial society, where information and knowledge have become major production resources. A human being lives and acts in global information space, the role of which is growing immensely. Television, Internet, Social media with their virtual reality and cyberspace have brought to the development of completely new methods and forms of impact on human beings, to completely new social reality and transformations in interactions and communications among populations.

Due to publishing requirements, we have to leave most of philosophical and sociological discussions beyond the scope of the article. The discussions are largely devoted to the methods of society analysis based on social and philosophical knowledge. And that, as described in M.V. Usova's research, has been found in a diverse reflection of a number of concepts and theories. The names of those ones showcase the essence and place in such outstanding markers ("mass society", "postmodernism", "risk society", "knowledge society", "information society", post-industrial society", "consumer society", "open society", "virtual society", "social media society") (Usova, 2014). Obviously a new image of a real man is in the focal point of philosophers. "However, new does not mean different. It implies updating to be complied with new life realities and new vision of a human being... Yet the original meaning of virtual reality was based on seeking some ideal image, ideal man" (Lukjanenko, 2017: 161).

Primarily, works of media educators and media psychologists are in the focal point of our research. Thus, the research work by A.V. Fedorov, who is a founder of the best Russia's research school across the area of media competency and media education, analyzes the history of media education and carries out deep and multifaceted studies on the theory and methods of media education. He also describes main media educational concepts. He compiled the thesaurus which is made up of most modern media educational terminology that showcase major models, educational concepts, ideas and objectives of media education, media pedagogy, media competency and media literacy (Fedorov, 2009; 2014; 2015).

The goal of media education is to develop students' ability of critical thinking; ability to perceive and analyze media texts. Overall, the development of such abilities may be generated and articulated as a broad goal, which is to educate and prepare younger generation to life in the contemporary society (Fedorov, 2015: 32-33). Russian researchers in media education emphasize the importance of students' personality development and their abilities to practically work with diverse media texts and to create own media products (Fedorov, Levitskaya, 2015). A.V. Fedorov suggests defining media education as "the process of personality development by and within mass media" We share this view. He further adds, the aim of the process is to build up "communicative skills, creative abilities, critical thinking, abilities to fully perceive, interpret and assess media texts with further ability to work in different media formats" (FCC, 2009; Fedorov, 2009: 6).

As there is no any universal theoretical concept of media education in today's media world, the analysis of key media education theories (protectionism, critical thinking, cultural and social-cultural, semiotic, esthetic, "practical" concepts, ideology, "consumption and satisfaction", ecological and ethic theories) demonstrate that all approaches can be split into two groups according to their authors' aims. The first group comprises theories that aim to prevent younger

generation from negative impact of media. The second group underpins theories supporting the importance of personality development. Media education is oriented to the development of mental processes such as perception (of media texts), visual memory, and thinking (imagination, critical thinking, logics, and creativity). Secondly, it involves the development of communication skills, understanding non-verbal communications, emotional intellect, and the ability to create media texts. The latter is, obviously, linked to the creativity and a creative personality. The attention is also given to the development of person's motivation and values, their civil stance. In this regard media information is assessed on the basis of esthetic and moral content, stemming from discussions on moral and philosophical problems.

Goal-achieving in all theoretical approaches implies training based on practicing media texts (analysis, critical thinking, interpretation, identifying political, social, esthetic, commercial preferences of authors: creating own media text). Therefore, media educators classify media education by several subgroups:

- media education for media professionals;
- media education for teachers (vocational pedagogic education, retraining programs for school teachers and university faculty and staff);
- media education as part of general education;
- media education in centers for additional education and in leisure clubs;
- distant media education for all: school and university students, and adults through access to press, TV, radio, Video, DVD, Internet;
- independent lifelong education (Fedorov, 2015).

Alongside with the negative impact of media, most world researchers take a close look at opportunities provided by media, which will encourage personality development. In their research (Terrones Rodríguez, 2018; Gleason et al., 2018; Chugh, 2018) of the “digital citizenship phenomenon” (rights and responsibilities in virtual reality) the authors analyze threats of life on-line (cyber bullying, sexting, cyber suicide, other psychological and physical threats). Meanwhile they discuss great online opportunities so as to enable students to acquire media literacy and use Internet safely and responsibly. In terms of this, the researchers suggest a student-centered model based on “authentic sociocultural practices of youth” (Gleason et al., 2018: 202). This model implies some identity development and personality self-expression through the engagement of youth in “creation, curation and circulation of information” (Gleason et al., 2018: 202). All above mentioned enables youth to establish their citizenship in virtual reality.

With the development of technology and rise of the Internet, educational programmes should aim to develop new student thinking since their early age as it will open up new world perspective (Terrones Rodríguez, 2018). Research in digital technologies and media education allows us to identify challenges and opportunities in virtual applications so as to let students expand their prospect, encourage their identities and enrich their learning experience (Davis, 2017).

In order to have a deeper understanding of how the modern world uses ICT in education, recent reviews and surveys aim to: 1) analyze statistical data of technology application in education worldwide; 2) debate on the role of ICT, models, principles, and methods of ICT applications to help establish student-centered pedagogy; 3) identify criteria for statistics collection and assess the ICT role and its impact on educational quality (Gibson et al., 2018; de Sousa, 2018).

It is crucial for media educators and their students to be aware of psychological effects of global information space, which they use to achieve their diverse aims, including their learning objectives. It is the space where they exist, act, communicate, contact with others and spend a great deal of free time.

The 1940-s saw the rise of research on the intensification of mass media impact on public minds and behavior that was largely based on the approaches of mass communication psychology. Furthermore, the rise of digital technologies, Internet accessibility, PCs, global mobile communications with their enormous opportunities have changed human psychological development and psychological functioning. That was reflected at the level of mass consciousness and at the level of personality awareness. The most evident changes, according to educational psychologists, may be seen in a childhood and adolescence (Feldstein, 2011; Postman, 1982). Study of these new phenomena can be impossible in the framework of paradigm of mass communications. In the search of new totally different approaches researchers lay a foundation to a completely new branch of science called media psychology that considers media mass communications as the process of mass thinking (Pronin, Pronina, 2013: 153). The problems listed

and studied by this science include: “balance of individual and collective mind, individual and mass consciousness, individual and mass unconsciousness, auto communication, (inner speech, self-conception, I-communication) and mass communication (broadcasting, we-conception, we-communications); the issues of personality identity stemmed from the globalizing world community and existing transformations of national identities; the issues of informational pollution and overuse individual’s mental resources; the issues of safety and security in mass communications, media psychological principles and methods to solving communicative problems and impediments” (Pronin, Pronina, 2013: 159; Pronina, 2011). On top of this, media psychology may be extrapolated to such research as media analysis, media therapy and media education. According to E.I Pronin and E.E. Pronina, the major objective of media education is to enhance adaptability and informational and psychological security of mass communication actors. All three areas of research are based on the ideas of “protectionists” (“injection, protection and vaccination”) theory of media education.

The researchers worldwide scrutinize the potential and efficiency of advanced computer technologies which enhance educational opportunities. In their research B. Cukurbasi and M. Kiyici prove that applications of ICT in case studies, PBL (problem-based learning) and Flipped class learning improve group interactions, develop the ability to take responsibilities, enhance class attractiveness and student motivation and encourage problem-solving capabilities (Cukurbasi, 2018).

Modern pedagogy and psychology provide a foundation for the most perspective research trend – attitude to a student as to an active individual who may independently organize his/her activities, who may be provided with the pedagogic guidance and advice. The importance of student learning pro-activeness is in the focal point of international researchers and is underpinned by research outcomes. Thus, in his research devoted to different learning styles, Twissell A. carried out close observations and semi-structured interviews in electronics class. Based on the research results, the author makes up his classification of cognitive profiles (the Operative, the Logician, the Programmer, the Dialectic) and concludes that learner’s active agency and applications of ICT enhance student’s understanding and provide effective learning (Twissell, 2018).

Broadly speaking, in S.L. Rubenstein opinion, “it is always an interaction between an actor and the external world” (Rubinstein, 2001: 33), “it is the activity of an actor aimed to change the world, to produce tangible and intangible products” (Rubinstein, 2001: 172), it is “a process, through which human being demonstrates his/her attitude to the external world, to other people, to objectives that s/he encounters in life” (Rubinstein, 2001: 34). Based on the activity theory, I.A. Fateeva implies by media activity, the activity of an actor, aiming to create and/or perceive media texts that are to be distributed via media (Fateeva, 2007: 25). According to this researcher, the theory of media activity should stem from the fact that media education as an educational process should be built up on the sequence of favorable conditions provided by educators to enable audiences to acquire following activities:

- adequate perception of media texts as a product of human activity, understanding mechanism of their production and reproduction, critical review and professional judgement about it;
- overt observations over mass media and communications in the society (both the system and its units), an insider point of view to provide mindful options and consumptions;
- dialogue in mass media via modern computer technology;
- media texts’ creation through participation in educational media projects of different scales (Fateeva, 2007: 34).

S.L. Rubenstein ideas lay a basis for designing diagnostics tools allowing to identification of student inclination to either destructive or constructive style of media use, and ability to solve problems of media security (Smirnov, Kopovoi, 2012).

In educational process media culture and media competency are indicated in the multifaceted development of an individual: emotional drive, motivation, communicative skills, intellect, critical thinking, abilities to self-development and self-realization etc. In modern research findings an individual as an actor of media education is viewed in the respect of individual’s technological capabilities (McLuhan, 2003; Florensky, 1993; Tkhostov, Emelin, 2010).

P.A. Florensky looked into technologies and their role in man embodiment: “how something inanimate may generate something animate” (Florensky, 1993: 143), trade tools continue into embodiment. According to M. McLuhan, technology is a continuation of a human body. Discussing the phenomenon of human extension V.A. Emelin points out that, in accordance with M. McLuhan, technologies effectively extend muscles capabilities of a man; intensify his senses and nervous

system. However, M. McLuhan did not expect that media would be a continuation of higher mental functions, building up new forms of thinking, memory, attention, and ways to meet the needs. M. McLuhan said, that transformations are of organic evolution nature as all technologies are the extension of our tangible reality (McLuhan, 2003: 207). The problem is what forms this techno-organic evolution will develop and what trajectory it will choose (Emelin, 2016).

Based on embodiment theory, there is a psychological theory of “probe testing”, developed by A. Tkhostov. The psychological theory of probe testing is understood as a universal mechanism of emergence and modification of human beings embodiment. From this theoretical angle, the key criteria outlining the boundaries of a human being are the experience of controlling over and belonging to something.

As A. Tkhostov and V. Emelin rightly notice: “A person, who has joined mobile connections, loses one of the security boundaries. In return, s/he gains some strange semi-penetrated space that belongs not only to him /her but to other individuals who knows his/her mobile number. This space shares the attributes of common communication body like homunculus of “incomplete authorship”, without a possibility to control subjectivity and with “the feeling of openness to others” and, finally, s/he lost a sense of normal security. This combination of inside and outside accessibility makes the core of self-identity unclear” (Tkhostov, Emelin, 2010).

Thus, all above raises the question of how individual’s boundaries and communicative activity are defined in modern media education.

4. Results

The results obtained and processed with SPSS and rating methods of MIG-TS-2 were analyzed and based on median scoring and standard deviation (Table 1).

The analysis demonstrated that those students who use Internet and other devices take the advantage of new opportunities. They tend to extend boundaries of reality while the threat to privacy is increasing. Some have become technological addicts.

We identified respondents whose indices, according to MIG-TS-2, exceeded $M+\sigma$ that is the evidence of changes in psychological boundaries in relation to an active use of the Internet. So as to have deeper understanding of which exactly changes of psychological boundaries happen to be observed in student active Internet users, the percentage of respondents, demonstrating high scoring in every MIG TS 2 rating scale, is shown in Figure 1.

In the scale of “Psychological dependence”: “impossibility of withdrawal” from a device, only 1.6 % of students in research sample indicated this criterion. This criterion is tested by the multiple choice of such statements: “I can’t imagine my life without Internet”, “If I don’t have the Internet access for a long time, I feel discomfort and start being nervous”. Thus it may be stated that these respondents are Internet-addicted, whose behavior is determined by overuse of Internet. “Subjective dependence” as hyper dependence is found in 17.8 % of respondents. We suggest that the problem of subjective dependence is closely linked to real problems of an individual who communicates in social nets, for example, low activity of communications.

Table 1. Median scoring of change in psychological boundaries (student sample) (MIG-TS)

Scales	<i>Internet</i>	
	Median scoring (M)	Standard deviation (σ)
<i>Psychological dependence</i>		
Impossibility of withdrawal	7.2	1.40
Subjective Dependence	7.32	2.23
<i>Change of psychological boundaries</i>		
Extending communication bounds	6.80	2.17
Reflection of bounds violation	9.15	1.98
Preferences to technology – easy to use	5.73	1.99
Preference to technology – opportunities	10.03	1.57
<i>Change in needs</i>		
Functionality/operation	10.73	1.29
Convenience	10.81	1.39
Image making	6.75	2.11

As M.J. Hoff demonstrates in her research (Hoff, 2016), trust as a personality trait is a major factor that determines participation, interaction, extension of communication boundaries and representation in digital spaces. Being the key prerequisite for the decision of a young person to participate in online spaces and collaborate in social nets, trust influences the attitude of an individual towards those within the space and the information in this space. According to the author, “Understanding how and why youth chose to engage/not engage in on-and offline spaces can enlighten and support educators’ use of online spaces and digital technology in more effective and relevant ways for the students within their classrooms” (Hoff, 2016: 94).

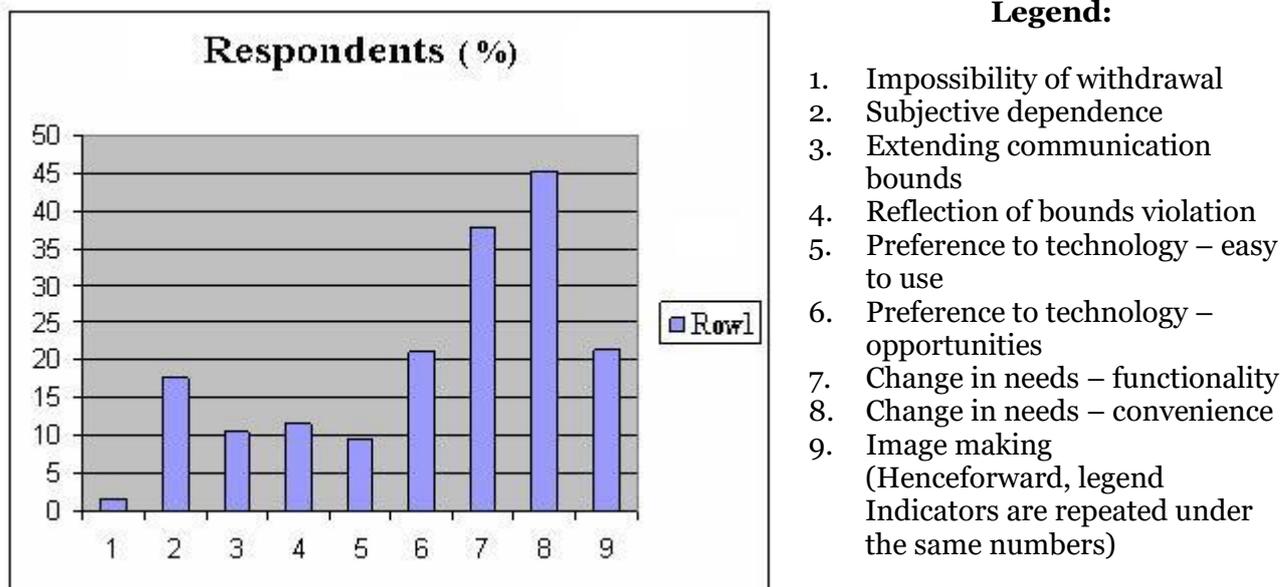


Fig. 1. Diagram of high scoring in student rating based on MIG TS 2 (n=439), (in %)

Findings obtained in the scale of “Change of psychological boundaries”: “extending communication bounds” include 10.7 % of respondents, that is - such participant is not pleased with such “openness” as this is a point of accessibility and intervention into personal space, violation of privacy, and open gate for manipulations in communications (Garfinkel, 2000: 204).

“Reflection of bounds violation” tends to appear in 11.6 % respondents. Clearly, one in ten of respondents is well aware of the psychological consequences of technological progress and demonstrates a negative response to the violation of own psychological boundaries, it stems from the Internet accessibility that leads to unlawful intervention into private life.

“Preference to technology – easy to use” was indicated by 9.5 % respondents. The subjective value of technical device is determined by the assumption that it is usable and it does not require a lot of efforts to work on. Thus one in ten students are in favor of activities that engage technical device and see these activities as easy and less emotionally exhausting ones. “Preferences to technology – opportunities” was shown by 21.2 % respondents. One in five prefers this technology because of the opportunities provided by it, including opportunities for meetings and acceptance of other viewpoints, opportunities of remaining anonymous in social nets, opportunities for simultaneous activities of “parallel” identity (simultaneously attending a lecture and communicate with favorites). Students take a chance of an access to a larger cluster of information and participate in conferences, chats and forums online. They may experience new feelings and emotions. In general, technologies create new opportunities and consequently, change goals and values; transform the structure of human activity.

The following findings were obtained in the frame of “Change of needs” scale: functionality – 37.8 % of respondents think that the most important quality of the Internet is provisions of additional functions. This means that they appreciate technical complexity and a number of additional functions/operations.

“Convenience” – 199 (45.3 %) respondents indicated that the subjective value of the Internet is convenience. V. Emelin, A. Tkhostov, E. Rasskazova stated that, due to the convenience some technologies have self-reinforcement: for example, interactivity in the educational process creates a

basis for expectations of fun in learning, availability of other participants, a desire to communicate for any reason and a need to be accessible themselves (Emelin et al., 2013).

According to the findings of the scale of “Image making”, 21.3 % of respondents show that Internet creates an additional value for them because it promotes an image making, indicates social status, and provides technology’s knowledge. One in five respondents feels the importance of having a cutting-the-edge device within a certain price category that reflects the vision of the device as part of human image and status. Essentially participants of the experiment constructed a new personality in virtual reality. The data obtained indicate the tendency of students’ adaptation to increasing flow of information. Our research results comply with the findings obtained by L.G. Antonova, A.A. Postnova, where the research sample were students from Yaroslavl, out of which the majority confessed that they experienced certain feeling of addiction to the Internet. It is a desire to switch on, check email, or stay in touch to “keep established links” (62 %). That definitely proves that the Internet space actively forms “user communicative tools of a linguistic personality”, which means that it requires permanent productive experiments with media information. And that becomes an everyday reality for most of them (Antonova, Postnova, 2014: 188).

The results of correlational analysis by Spearman correlation coefficient in MIG TS-2 (sample of students (n=439)) allow to identify salient interrelations between different indicators that seems pervasive in modifications of psychological boundaries (Figure 2).

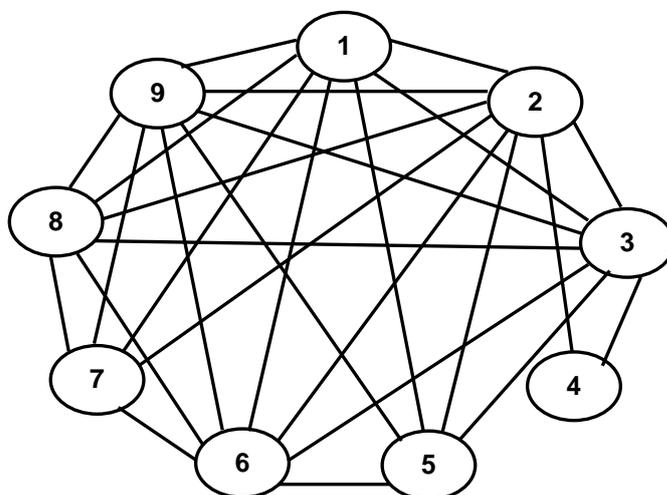


Fig. 2. Diagram of correlational relations between indicators by MIG TS-2 (Students, n=439) (for indicators see **fig.1** Legend)

The biggest number of links to other criteria is identified with variables of “impossibility of withdrawal”, “subjective dependence” and “extending communication bounds”. The least number of relations observed is with variable of “reflection of bounds violation”. “Reflection of bounds violation” is positively linked to the variables of “impossibility of withdrawal” ($r=0.094$, $p=0.048$), “subjective dependence” ($r=0.364$, $p=0.001$) and “extending communication bounds” ($r=0.167$, $p=0.001$), “functionality/operation” ($r=0.106$, $p=0.028$), “convenience” ($r=0.145$, $p=0.002$). Obviously students’ “subjective dependence” on technical devices (Internet) and extending bounds is inherent in the change of needs and intensified by them, it is accompanied by withdrawals symptoms – that is unpleasant memories and even somatic symptom disorders, in case of impossibility to use technology. With the intensifying this trend, it may end up in a conflict, that is – the conflict between Internet (technology) user and people around and the conflict between technology and other activities like studies and social life. We can inevitably observe internal conflict – intrapersonal conflict that is reflected in losing control. Intensifications of similar trends can be an evidence of student low media competency. “Reflection of bounds violation”, in its turn, is not correlated with student “image making” and their “preferences to technology – easy to use and opportunities”. We suggest that interim role between these two variables may be played by the specificity of student motivational dimension, cognitive incentives, self-expression and self-assertiveness etc. Close link between “reflection of bounds violation” and “subjective dependence”

indicates the fact that students consider technology most salient in their life, which makes a large impact on their thoughts and feelings and let them live up unpleasant life moments.

The second stage of our research covered 127 students out of general sample while we carried out correlational analysis between parameters of “psychological boundaries” and “communicative activity” (Figure 3). Understanding relations between these two parameters allows media educators to create a collaborative environment so as to help student development in media education.

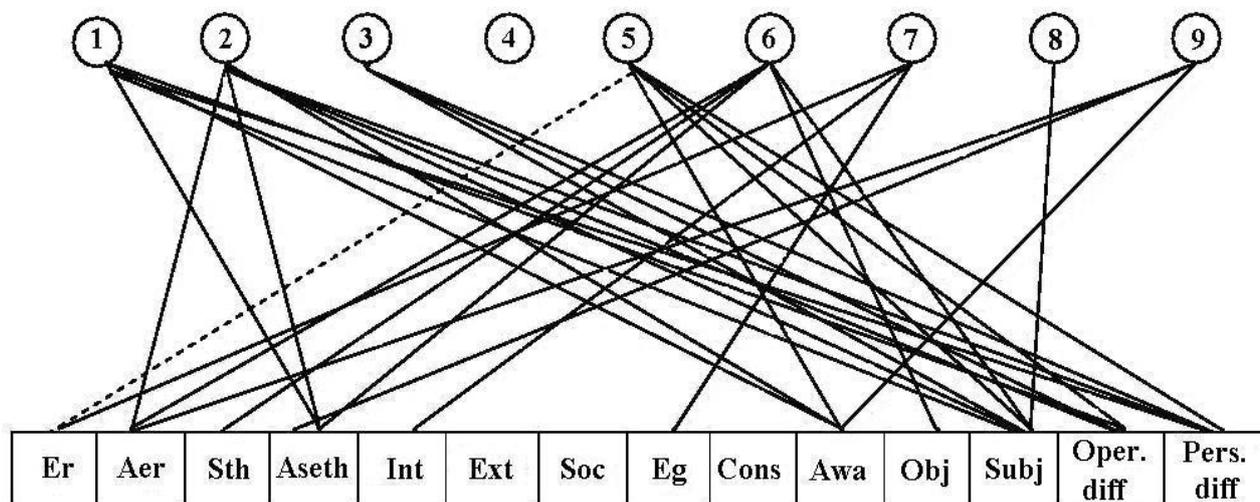


Fig. 3. Diagram of correlations between parameters of MIG TS-2 and Test of Judgements by A.I. Krupnov

Codes: Er – Ergicity; Aer – Anergicity; Sth – Sthenia; Aseth – Asthenia; Int – Internality; Ext– Externality; Soc – Socio-centricity; Eg – Egocentricity; Cons – Consciousness; Awa – Awareness; Obj – Objectness; Subj – Subjectivity; Oper.diff – Operational difficulties; Pers.diff – Personal difficulties (for numbers see Fig.1. Legend indicators)

What we can mean by communicative activity (CA) is that it is a full and integral picture of student individual modifications which take place in use of technology. Communicative activity allows us to consider personal modifications of a student as an actor of mass communications in modern media space which is interactive by nature.

On the one hand, interrelations of participants in the communication process become multifaceted, as each user acts both as an addressee and sender; a number of links increases endlessly. In contrast, we can observe an emergence of new areas of a personal existence, which either decreases or develops direct interpersonal communication and communicative activity of students.

As you can see from the diagram the most number of correlations of communicative activity is identified with a variable “subjective dependence”. It is correlated with “anergicity” ($r=0.266$, $p=0.003$), “asthenia” ($r=0.177$, $p=0.046$), “awareness” ($r=0.390$, $p=0.001$), “subjectivity” ($r=0.303$, $p=0.001$), “operational difficulties” ($r=0.336$, $p=0.001$) and “personal difficulties” ($r=0.320$, $p=0.001$). “Extending communication bounds” is correlated to “awareness” ($r=0.458$, $p=0.001$), “subjectivity” ($r=0.371$, $p=0.001$), “operational difficulties” ($r=0.393$, $p=0.001$) and “personal difficulties” ($r=0.331$, $p=0.001$). “Reflection of bounds violation” shows no relations with any of the parameters of communicative activity. “Preference to technology – easy to use” and «Preference to technology – opportunities” are related to different variables of communicative activity. The first one is negatively correlated to “ergicity” ($r= - 0.183$, $p=0.040$), and positively linked to “awareness” ($r=0.211$, $p=0.017$), “subjectivity” ($r=0.226$, $p=0.011$), “operational difficulties” ($r=0.265$, $p=0.003$) and “personal difficulties” ($r=0.257$, $p=0.004$). The second indicator is “preferences to technologies – opportunities” which is positively linked to “anergicity” ($r=0.176$, $p=0.048$), “sthenia” ($r=0.224$, $p=0.011$), “asthenia” ($r=0.185$, $p=0.037$), “objectness” ($r=0.176$, $p=0.048$) and “subjectivity” ($r=0.285$, $p=0.001$). Indicators of MIG TS - 2, making up the scale of “change of needs”, are also specifically related to communicative activity. “Change of needs – functionality” is correlated to

“ergicity” ($r=0.184$, $p=0.039$), “internality” ($r=0.235$, $p=0.008$), “egocentricity” ($r=0.209$, $p=0.018$), “change of needs – convenience” is correlated to “subjectivity” ($r=0.201$, $p=0.023$), “image making is related to “anergicity” ($r=0.231$, $p=0.009$), “aesthesia” ($r=0.205$, $p=0.021$), “awareness” ($r=0.229$, $p=0.011$).

The data obtained prove that at the age of information and communication technologies, transformations of individual’s boundaries are affected by changes in their communicative activity reflected in their direct interrelations (“teacher-student”, “student-student”), whereas “reflection of bounds violation” makes no impact on communicative activity and its modifications. “Impossibility of withdrawal” and “subjective dependence” are dominated by asthenic emotions in communications, it is subjectivity-oriented, (opinions, experience of counterparts). It is also marked by communication, bounds violation, underdevelopment and ‘personal impediments to communication such as anxiety, inadequate self-esteem etc. As a result of Internet-based activities, extending communication bounds is affected by communicative difficulties that is linked to personal attributes of a student and instrumental side of communication, and is intensified by subject-oriented contacts. The research data prove the fact that image-making for Internet users is possible while they have egocentric motivation for communication, internal controlling of their communicative activity and striving to regulate a narrow circle of personal contacts. It may be stated that this trend of image-making is positive as a student takes an advantage of Internet-based new opportunities for self-presentation and promotion, i.e. focus on associative links and life experience.

We suggest that alongside with Internet-addiction and transformation of psychological boundaries Internet has huge potential for a personality’s development – it develops the ability to plan user activity, and create image, provides an opportunity to realize cognitive needs and potential and enhances the reflection salience.

5. Conclusion

The research results allow us to identify particular transformations of personality bounds of those students who actively use Internet. The awareness of the trends outlines further potential of student media education and the work of media educators and university faculty and staff. It is accepted that a constructive dialogue between a teacher and a student can be possible when teachers themselves acquire media culture and are competent about the issues of student identity transformations. Furthermore they should be skillful in creating appropriate communication environment. With this in mind, educational institutions may provide retraining courses “Basics of media psychology and media pedagogy” and “The development of student media culture” for the university staff. It aims to enhance professional level of university faculty and staff. As I. Nevleva and T. Sererezhko point out, increasing amount of data demonstrates that social media plays a significant role in communication and relationship management, interpersonal relations, creative collaborations, studies and personality development. Experiential research shows that network communities may provide a basis for practices in pedagogy to help develop collaborative thinking, tolerance, critical thinking and acquisition of decentralized models (Nevleva, Seryozhko, 2017). Teachers and students can communicate in the net while taking into account ethics of their relations with “others” (Levinas, 1979), that certainly include those outside the room, i.e. their “friends” in the net (Merchant, 2011).

With the view of all this, we suggest that:

- monitoring student use of modern technology is salient in educational institutions;
- set of psychological and pedagogical measures should be developed to prevent students from psychological Internet addiction. On the other hand, it is essential to enable them to acquire new technologies while taking into consideration motivational, communicative and cognitive dimensions of an individual. It matters, in particular,

- a) to introduce interactive methods in educational process (trainings, discussions etc.) that allow students to discuss issues of media theory and practices, hear other view points and visions, develop communicative competences and abilities to take responsibility and stand for their position;

- b) to train students to express themselves via media techniques and technologies.

While applying media in educational process, a teacher should take into account new attitudes which are established and exposed by media and directly transferred into student communicative activity that, consequently, enhances the importance of reflection.

Further research may be extrapolated to age-related and gender studies where it may aim to identify student personality boundaries and communicative activity as well as psychological comfort of an individual. Psychological and pedagogic advisory service is one of the prioritized educational areas that enable students to develop media competency, accept values of media space, and maintain their integrity and the personality development in the multitasking information environment.

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Design of the Newspaper as an Important Factor in Attracting Young Audience

Mariana Kitsa ^{a, *}

^aNational University "Lviv Polytechnic", Ukraine

Abstract

The design of the newspaper as an artistic form, which combines content, purpose, structure, design, function of the publication, lies at the heart of the architectonics of the newspaper. The language of the architectonics allows you to reflect the nature of the publication and cause certain emotions and aesthetic impression that help to perceive the information.

The newspaper has the specified dimensional characteristics, which can be expressed in metric or typographic units. This is the format of the newspaper and the strip, the volume of the publication, the number and format of columns, text columns, the size of the fields and intercollect spaces. The experiment showed that design of the newspaper influence on young audience and can attract it's attention or vice versa. The art of designing is to attract the attention of the young reader through various aesthetic means, because the newspaper speaks with its reader not only with the help of the printed word, but also the language of visual images. The greatest effect can be achieved by skillfully choosing the sizes and types of fonts, which are one of the main means of expressiveness of print media; using a variety of graphic tools, including decorative elements, illustrations.

Keywords: design, newspaper, attract, illustration, young audience, reader, experiment, print, heading.

1. Introduction

Since the first newspaper editions appeared, "the word" took possession of the world. Strong literary traditions, that helped to create newspapers which people wanted to read even when the press was clogged up by rigid censorship.

Today, when dynamic changes occur throughout the information world, periodic press evolves with them. In order for the press to survive in the new market conditions, it must not only inform, but also attract. Editors should pay attention to how the newspaper looks, on its "face", layout of materials and design.

Although this theme is actual in journalism, but it was not studied enough and not all the moments of the external appearance of the newspaper were covered. Problems of design, structure, compositions of periodical and, in particular, newspaper editions are theoretically and practically insufficiently investigated, the majority of authors on the theory of newspaper design rely on works on the layout of the book.

Due with theoretical understanding of the provisions on registration of newspapers in the context of modern science journalism, improvement of printing technology, automation and systems modeling layout, research about how the newspaper publication layout affects the choice

* Corresponding author
E-mail addresses: imkitsa@gmail.com (M. Kitsa)

of readers; which design will give preference to the reader, which will push him away, and on the contrary – which will attract, becomes the actual theme of special significance.

The press has always been a significant factor for shaping consciousness of different groups of the population (Nosayev, 2013). However, according to recent sociological studies, now the reading of the press is second to the new media. If we talk about the Ukrainian context of this issue, then the tendency for the reading of periodicals is noticeable in big cities, but in the province a lot of people still subscribe to newspapers or magazines. According to the researcher of the international agency “We are social”, near 60 % of Ukraine's population use the Internet, it's obvious that they receive a significant amount of news from there, so they do not need to buy newspapers. This is especially true of young age users of the Internet, and are less likely to obtain information refers to publications. Therefore, the problem arises in the next – how to attract a young audience to the paper media and how to dispel the myth that newspapers are the media only for the older generation. In addition, the print media is compelled to compete with the visual communication channels – television, the Internet, and now mobile content (Timoshik, 2004).

2. Materials and methods

The theoretical and empirical methods of research are used in this paper. In particular descriptive– analytical method under timestudy of scientific literature; experiment, qualitative and quantitative analysis, problem–thematic and comparative analysis from the time of tracking the specifics of the layout of newspaper editions. We used also sociological methods of gathering information – survey and experiment. These methods were used to understand, what kind of newspaper can attract young audience.

The first stage of preparation for the researching was the study of theoretical sources and researchings on this topic. The next stage is a preliminary survey of young respondents regarding whether they are reading newspaper editions. Then we conducted an experiment on what kind of layout and the face of the publication attracted a young audience. We asked young people to choose among three newspapers – *International New York Times*, *Kurier Galicyjski* and *Express* one, which attract them the most, and to explain their choice. These newspapers we had chosen not accidentally. They have different format, fonts, free and illuisstrative elements. According to the results of the experiment, we made conclusions and proposed recommendations for publishers of the press.

3. Discussion

We are surrounded by various printing products – books, magazines, newspapers, advertising brochures. Newspapers reading is a form of cultural participation, where newspapers are a written form of cultural expression of media, with a content ranging from news to politics and economics, as well as literature, the arts and culture (Aguado et al., 2018). In the era of globalization and fast spreading of digital technologies print media are passing through crisis. Many of editors and researchers from all over the world try to find the decision how the traditional media can survive. M. Makaruddin (Makaruddin, 2018) believes that the only way for printed newspaper to survive is to make it`s digital version and to provide new technologies in the traditional media. Similar postion have B. Schultz and M. Sheffer who say that for the biggest newspapers, the digital audience now far outnumbers printed circulation (Schultz, Sheffer, 2017). About the influence of the Internet on the local newspapers speak D. Cho, M. Smith, M. and A. Zentner. They accent that Internet adoption appears to affect the survival of local newspapers to a greater extent than for national newspapers. We argue that this might be due to local newspapers` greater reliance on classified advertising. Their results further suggest that Internet adoption decreases country–level circulation rates by driving newspapers out of business without significantly affecting the net circulation rates of surviving newspapers (Cho et al., 2016).

We agree that new technologies should be provided, but we also believe that to be attractive a newspaper should also change it appearance, considering the preferences of the audience.

It is not strange that young generation prefers digital media for getting information, but this is not always good. One reason of such our position is that in online media prevail informative texts, which do not let reader think about the reasons and consequences of the affairs. Besides, we agree with D. Wheatley and J. O`Sullivan, who declare that online journalism is associated with, among other characteristics, a breaking news culture and sense of immediacy. However, in an era of falling resources, questions must be asked about how demand for quick content is fulfilled and

what role external actors play in providing material to journalists under pressure (Wheatley, O'Sullivan, 2017). So in the in pursuit of overexploitation online media often publish unchecked information, which can be fake (Kitsa, 2017).

Another point follows from the researching of T. Lee and Y. Fujioka (Lee, Fujioka, 2017), who examined that print newspaper readers are more political active citizens and make a more deliberate choice than audience of the online media. So we think that exactly young readers should be active in all spheres of social and political life because only they can change the country where they live. So they should read print newspapers too, not only digital.

E. Elvestad, A. Phillips and M. Feuerstein (Elvestad et al, 2018) investigated that there are some similarities, but also major cross-national differences, between young people in how they trust, are exposed to and find different news sources usable for information about their society. Students from all these countries have higher trust in traditional news media than in social media. So it is worth researching attitudes of readers of concrete country to realize what design or other specifics of the newspaper attract them the most. Our position is due to the researching of L. Thornton, who says that as readers left, the print industry pulled together to find out why – and to strategize, collaboratively, on ways to win readers back, keep the ones they still had, and attract new ones. A key focus became making content “reader-friendly” (Thornton, 2016).

From the good relationship and the location of their elements, from the level of perfection of the form depends on their attractiveness for the consumer. Thanks to computer technologies publishing systems allow to realize any plans. Publishing programs are easy to master even non-professionals in the publishing business (Sitnikov, 2002). However, it's not enough to just master the tools they offer. It is necessary to possess, among other things, the basic concepts of publishing, to have an idea of the publishing process. Without this knowledge, the creation of a fullfledged printing product is unthinkable.

One of the most important elements for visibility of the text is heading. The informational content of newspaper headings has a dual function: on the one hand, it is an architectonic structure that defines and affects the informational content of the entire newspaper; on the other hand, it forms an individual conceptual load and determines the perceptual level of understanding of the information by the readers (Serdali et al., 2016).

The next also important graphic mean is font. S. Galkin (Galkin, 2005) gives such a definition of the font – a graphic form of letters and signs of any alphabet (Cyrillic, Latin, etc.). Researcher Emile Rudder notes that the area of print art associated with the creation and selection of fonts is called typography.

The font has the following characteristics: contrast (ratio of main and connecting risks), size (letters), inclination (straight, italics, slopes), letter density (wide, narrow, normal), fullness of the main strokes (shaded, contour, dashed), saturation (light, fat, bold) and drawing of knots (linear, droplet, rectangular).

Depending on their purpose, the fonts are divided into two groups: text and title. The text font can be: basic, excellent or accident, additional, technical, and official. These fonts vary in size (keg). From 6 to 13 points – text fonts, with 14–16 points – the title (Voroshilov, 2000).

The font header is a set of fonts combined with common style features that are specific to these fonts, and thus distinguish them from others (Gileta, 2008). According to the number of headsets used, newspaper editions are divided into single-room, small-size and multiroom. When selecting a headset for the main text of the publication, it should be noted that such a font should be as clear as possible. For the main text, use "normal", "working" headsets. These headsets should not have additional elements that make it difficult to read. Instead, you can decorate headers, logos, etc. Michel Carter (Carter, 1998) investigated that human eyes perceive the best the font with cries. In addition, the scientist advises to use a single font for all news material. For example, when a reader sees a familiar font – he understands that the text is of the news block, etc.

Another researcher J. Felichi gives the following recommendations: the newspaper font in boxes 6, 8, 9 should not be very narrow; the optimal font size for a text font is 8 or 9 points; serif font raise readability, make the letter relief, its contours are allocated on paper (Felichi, 2004).

Fonts for headers must also be selected according to certain rules. There is such a rule: if the main text is typed with a headset with zarubkami, then for the headers choose chopped font. Tim Mitchell (Mitchell, 2013) advises to use uppercase and lowercase letters in the headings. As research shows, a person reads and perceives words printed only in uppercase letters, much longer than words that consist of uppercase and lowercase letters. Also, the header font for news

headlines should be the same. In addition, in no case should you choose the same fonts for advertising, as for journalistic materials. Tim Harrower and J. Elman (Harrower, Elman, 2008: 9–10) emphasize, that font – is a visual reference for the reader, it should also be remembered.

Of great importance in the architectonics of the newspaper edition is "air", that is, free elements. In all periodicals there are such types of spaces as interlacing, verbal, interlacing, intercolumn, around headings, abstracts, headers, footnotes, and signatures, fields. K. Holmqvist and C. Wartenber (Holmqvist, Wartenber, 2005) declare that the spaces should be in a uniform interval. It is useful to ensure that in the text, especially large, there are as many paragraphs as possible, and their final lines are incomplete. This will facilitate the reading process, and not so much tired of the reader's eyes. White spots, often referred to as "air", make the "face" of newspapers fresh, attractive and modern.

Decorative elements are those elements whose purpose is to isolate or separate other elements, grouping individual materials. Different editions use absolutely different and original decorative elements. Often, their presence becomes a "chip" in the design of the newspaper. Well-chosen decorative elements improve the orientation of the reader on the pages of the newspaper, arranged certain accents. But they should not affect the content. Decorative elements include rulers, full or incomplete frames; various curly marks, extremities; dies, lining initials. Among them, the most actively used rulers. C. Frost (Frost, 2008) includes rulers to split graphic design tools. Researcher Y. Yarmola (Yarmola, 1994) convinced that the rulers have a special emotional impact on man. For example, the horizontal causes a sense of calm, because it is associated with the horizon line; vertical – passes the desire up; wave-like – transmits motion, etc.

Photography as a strong expressive element of the newspaper design fulfills a number of functions: 1. Highlights the reader's attention; 2. Orienteers; 3. There is a mean of decorating newspaper pages (Gurevich, 2004). Quite often, photographs are used as a "makeup" illustration material for a text or a series of publications on a particular topic. Let us turn to the experience of British scholars who studied the design styles used to print the first page of modern newspapers. W. Cassidy (Cassidy, 2005) says that almost all newspapers (98.4 %) use the main photo. Besides, half of the newspapers (48 %) post on a daily basis two photos on the first page.

In addition, the size of the main photo for the last five years increased by half (Hadland et al., 2015). The investigator L. Nirkova (Nirkova, 1998) gives recommendations on the selection of photographs for their publication in the newspaper. The photo should be: good quality (only when the photo is of great public importance, it is possible to forgive some technical flaws); clear and expressive; dynamic; aesthetically appealing. You can make a good crop – trim all unnecessary, focus on the main object itself, and provide pictures of attractive shapes (eg rectangle – vertical or horizontal – is more interesting than square).

Speaking about print newspaper we can't forget about the paper and format of the edition. P. Matos says that newspapers have been implementing measures aimed at a sustainable development in a slow and poorly coordinated manner. Since paper is the element with the most environmental and financial impact in the production of newspapers, decreasing in their sizes should continue to even smaller formats than the current ones (Matos, 2017). So, we took this thought into attention and researched newspapers with different formats. Thus our respondents could choose one which is the most convenient for them.

Scandinavian researchers suggest replacing the notion of an orderly shift from the old to the new with ambidexterity under digitalization as a duality of both old and new undergoing continual reconfiguration (Åkesson et al., 2018). But in our article we accentuate on the appearance and design of the printed edition of newspaper, because digital version should include other means and design elements to be convenient for reading from the monitor or other devices.

So, the use of graphic elements in a particular publication should be consistent with its content. For example, there are newspapers in which decorative elements are almost not used, while their functions are performed by free elements. Types of publications have the following characteristics: format; amount; periodicity; number of fonts used; the presence of rulers, cliché, other elements of selection and separation. The very method of applying these elements determines the face of the publication.

4. Results

In the period from November 1 to 9, 2018, an experiment was conducted to identify the advantages and disadvantages of designing the layout of newspapers: *International New*

York Times, *Kurier Galicyjski*, *Express* and *L'union*. In order to investigate the influence of the design of the layout of the newspaper edition on its popularity among young readers, we used a method of gathering information for a practical experiment for the following valid reasons:

- the data that we receive can be used to provide practical recommendations in the field of artistic and technical design of a modern newspaper edition;
- this method of gathering information allows creating artificial conditions in order to form the desired situation;
- the process of conducting an experiment is always more interesting for its participants than a questionnaire or a regular poll, accordingly, it can guarantee a more focused concentration of the target audiences and higher levels of engagement.

We mentioned earlier that one of the main objective of the study is to examine how readers respond to different layout designs of newspapers. We also mentioned the popular stereotype that newspapers are only for the older generation media. Therefore, the purpose of our experiment was to eliminate the opinion of the younger generation about the different types of layouts of newspaper editions. The total number of respondents who participated in the experiment is 300 people. Age category – 18–30 years. Of these, 200 people are students with unfinished higher education. The rest of the participants are people with higher education. The working hypothesis of the experiment is: the appearance of the newspaper has a great influence on the choice of the young reader; various types of layouts and design elements of a newspaper can ease or overwhelm the process of perceiving information by the reader.

The experiment was as follows: each participant, in turn, gave one issue of *International New York Times*, *Kurier Galicyjski*, *Express* and *L'union*; respondent allocated enough time to carefully consider these four newspapers, pay attention to positive and negative aspects in the design of publications, give the subjects an objective assessment of the design layout, taking into account their preferences and relying on their aesthetic taste. After that, participants answered 9 questions in the test form, in the last one –10th, it was suggested to evaluate the design of the publication in their own words.

The publication for analysis was not chosen by chance: for each of them, a newspaper design is typical of a particular country; also, newspapers differ in the distribution area and periodicity of the issue. *Kurier Galicyjski*, a Polish-speaking two-month, defines himself as an independent Polish newspaper in Ukraine. *International New York Times* is a multi-colored international newspaper in English. At this time, it is actually an international version of the newspaper *New York Times*. *L'union* is a French regional daily newspaper that is published daily in Reims. This is a versatile newspaper designed for a wide audience of readers. *Express* is a national Ukrainian-language newspaper, a weekly editor-in-chief in Lviv. Among other Ukrainian newspapers, we chose *Express*, as it is one of the most popular press editions in western Ukraine.

As separate questions provided the answer "your variant", and in the latter it is necessary to add in their words with the defects or remarks to the design of newspaper editions, the method of processing information was manual. So at first we'll analyze the results obtained from the newspaper *Kurier Galicyjski*.

75 % of all respondents think that the format of the newspaper is convenient; ten others – the format is not convenient.

More than half of the respondents (67 % of people) characterize the design of the newspaper as important; 20% – design attracts attention; 13 % – repels.

When asked whether it is easy to find specific material that one wants to read, the opinions of the respondents differ as follows: 75 % of the respondents said that they did not cause any difficulties; 25 % – believe that materials are poorly separated from each other, which makes it difficult to find information of interest.

61 % of people said that materials are not difficult to read (it's about readability of the font); 22 % – it happens sometimes; 17 % – that is, they are printed in very small or narrow font.

The registration of headlines in the newspaper is pleasing to most respondents (84 %); 16 % say it is difficult to read; two percent indicate that they are badly selected.

To the question whether there is enough of illustrations in the newspaper (photos, infographics, drawings), 78 % answered – yes; 22 % – no.

62 % of people said that in the newspaper there are low-quality, small-size photographs; 38 % were not found.

The respondents rated the main complex as follows (Fig. 1):

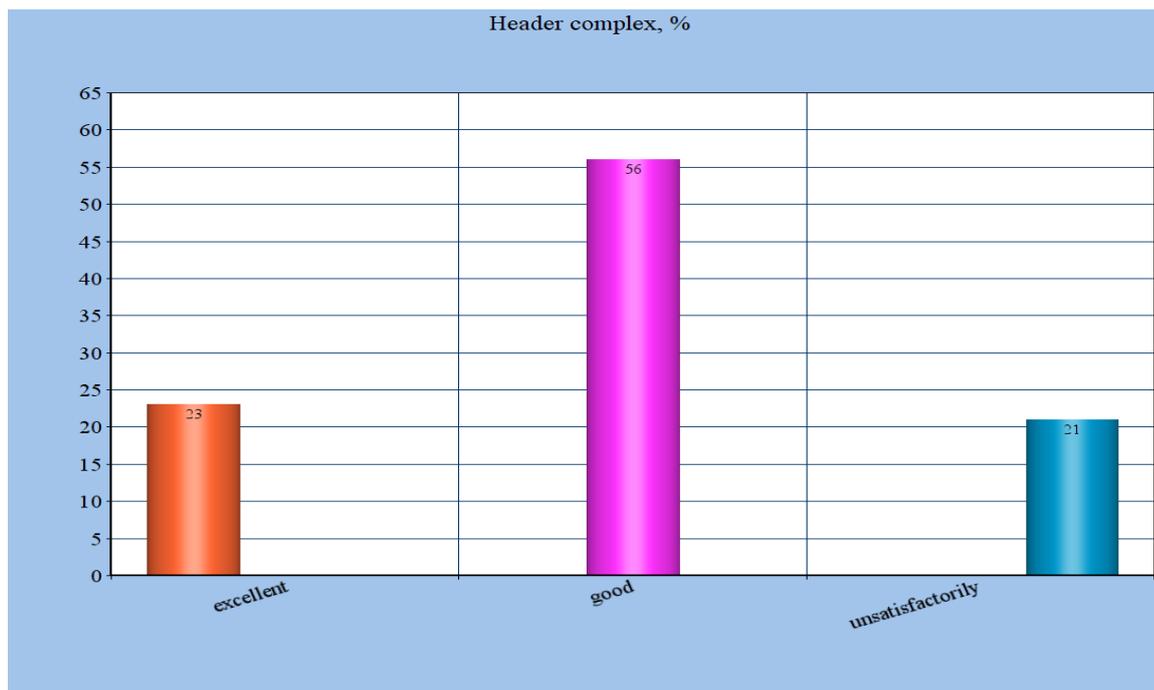


Fig. 1. The header complex of the *Kurier Galicyjski*

Comments, which surveyed had written about newspaper *Kurier Galicyjski*: Newspaper is not memorable; Fuzzy photos; Too much text that is not accompanied by photo illustrations; The title of the newspaper is such that it is uncomfortable to read it; There are small and poor-quality images; The design looks very simple and does not attract attention; The main disadvantage is chaotic design; There is no clear demarcation of materials, there is no logic in the layout.

Consequently, the main drawbacks to which the respondents drew attention concern the placement of the title complex, the number and quality of the illustrations, the lack of originality in the design, and the lack of interesting design decisions that give the personality "face" of the newspaper edition.

Many respondents noted that the newspaper had a poor selection of photo illustrations. The main comments are related to their quality and size. Editors often publish small photographs that accompany large text materials. And this, in turn, is badly perceived by readers. A large number of black-and-white images of small size, chaotically placed on newspaper pages, do not perform its function to complement, diversify, and accentuate the main text of the materials. They are difficult to consider. And their "gray" and strict static are pushed away, not attracted attention.

Respondents gave the following description of the edition of the publication (Fig. 2).

Also, analyzing the respondents on the design of the newspaper *Kurier Galicyjski*, can draw the following conclusion: because of over-simplification exterior design publication, the reader may not remember which newspaper he read. And in the worst case, he will not even take her into his hands.

Let's turn to the analysis of the next newspaper edition – *International New York Times*.

65 % of respondents said that the format of the newspaper was not convenient; 35 % of the respondents are satisfied with the newspaper format A2.

The majority of the respondents (82 %) said that the design of the newspaper attracted attention, and only 18 % believed that it was not special and therefore not significant.

Most of the respondents did not think it difficult to find a certain material of their interest (82 % of people); however, 10 % believe that materials are poorly separated; and another 8 % say that some materials are sometimes lost among others.

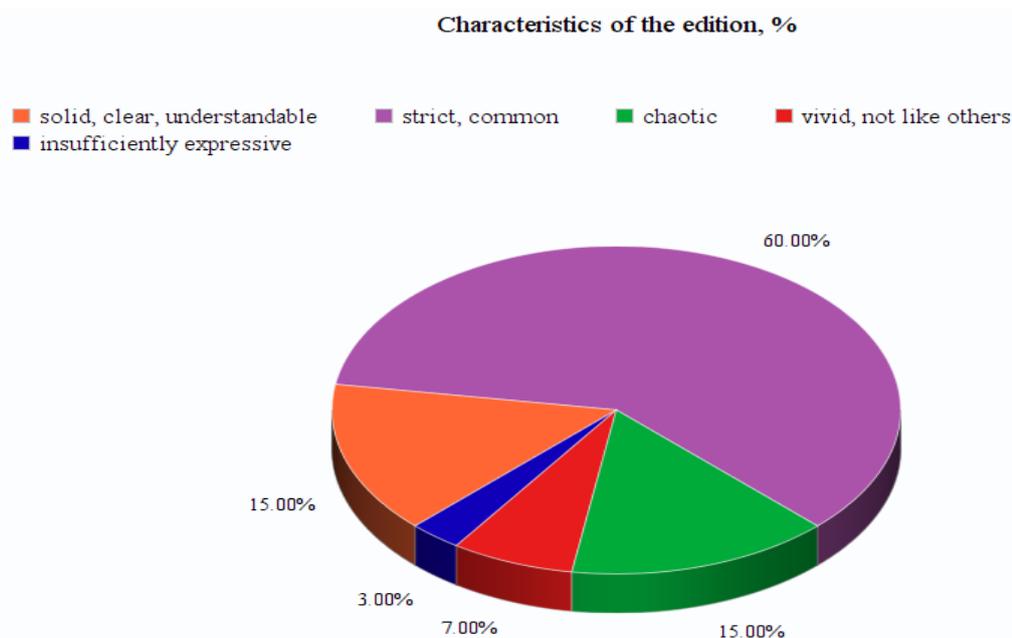


Fig. 2. Edition of the publication in *Kurier Galicyjski*

The answers to the question "are there materials that are difficult to read?" we illustrate using a diagram (Fig. 3).

Unanimously, all respondents like the issue of headlines in the newspaper (100 % of people).

62 % of respondents estimated the design of the header complex to be excellent; 38 % – satisfactorily.

Absolutely all respondents satisfied the number of illustrations (photos, infographics, drawings) in the newspaper (100 % of people).

92 % of the respondents did not find in the newspaper poor-quality, small photographs; 5 % said that they are in the newspaper; 3 % answered that they sometimes happen.

72 % of respondents characterized the newspaper as solid, clear and understandable; 18 % – as bright, distinguished from among others; 5 % – as strict and simple; and another 5 % – as chaotic, disorderly, motley.

On the final question, "What flaws did you notice in the design of the newspaper?" Respondents answered in different ways: The disadvantages are imperceptible, the newspaper is convenient and readable (43 %); Very large format, unfolding for the entire turn is not very convenient to hold (26 %); Too many ads (31 %).

Let's highlight the main points of the respondents who appreciated the design of the newspaper *International New York Times*. More than half answered that the format of the newspaper (A2) is not convenient; also, in the newspaper there are materials that are difficult to read through the small font. The newspaper format A2 allows you to place more texts and illustrations and make newspaper stanzas much more spacious. Also, the newspaper edition is gaining a more solid, more serious look and allows you to submit materials in an effective way. However, the large size (the area of the newspaper page of A2 format is twice as large as A3 format) has a big drawback – the newspaper is not comfortable to hold in your hands. And if the reader has a habit of reading in public transport, he will have to make the newspaper two or three times. Many readers drew attention to the fact that people with poor eyesight can hardly read some texts in the *International New York Times*. For the purpose of more compact placement, the editors print in fonts that are smaller than the one recommended for the main text. Thus, they risk that their materials will remain unnoticed.

L'union – diary newspaper of the city of Reims.

For the 82 % of respondents format of this newspaper is convenient; for the rest (18 %) – no;

87 % described the design of the newspaper as attracting attention; 10 % think it pushes away; for 3 % – it does not matter.

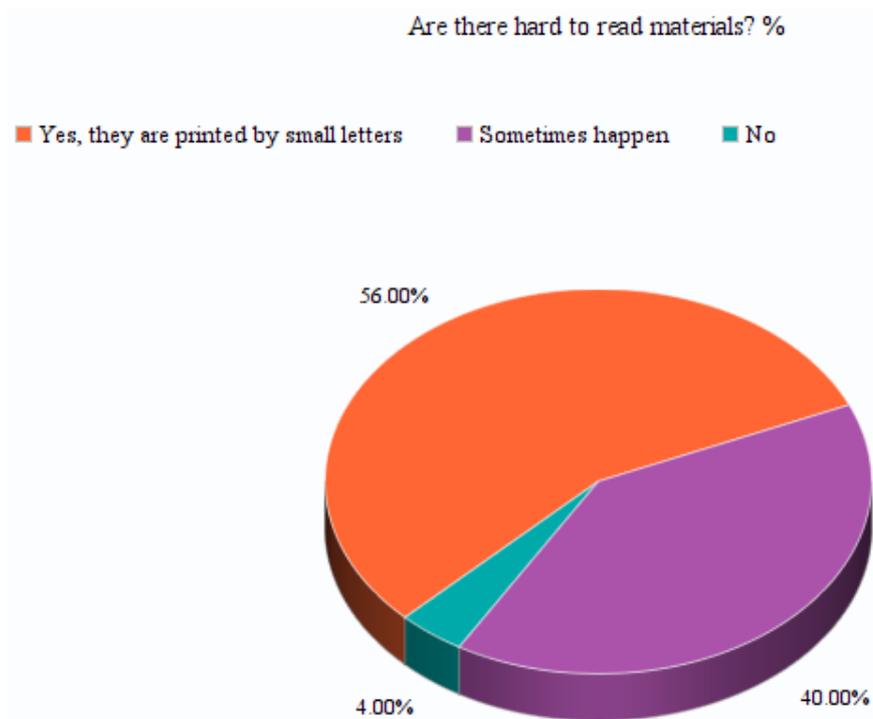


Fig. 3. Accessibility of the materials in *International New York Times*

90 % answered that the necessary material was easy to find and it is well separated from others; 10% noticed that some materials were badly separated.

Whether there are materials in the newspaper that are difficult to read for reasons of poor artistic and technical design we illustrate on the diagram (Fig. 4).

87 % of people liked registration of headings; 5% said that it is difficult to read them; the remaining 5 % were rated satisfactorily; 3 % said headlines in the newspaper were too large.

The main complex was liked by 55 % of the respondents; for 42 % it is executed satisfactorily; 3 % of respondents categorically dislikes it.

97 % of respondents said that the newspaper had enough illustrations, and only 3 % of respondents would like to see more images.

65 % answered that the quality of photo illustrations is low; 30 % denied; 5 % said that fuzzy photographs sometimes occur.

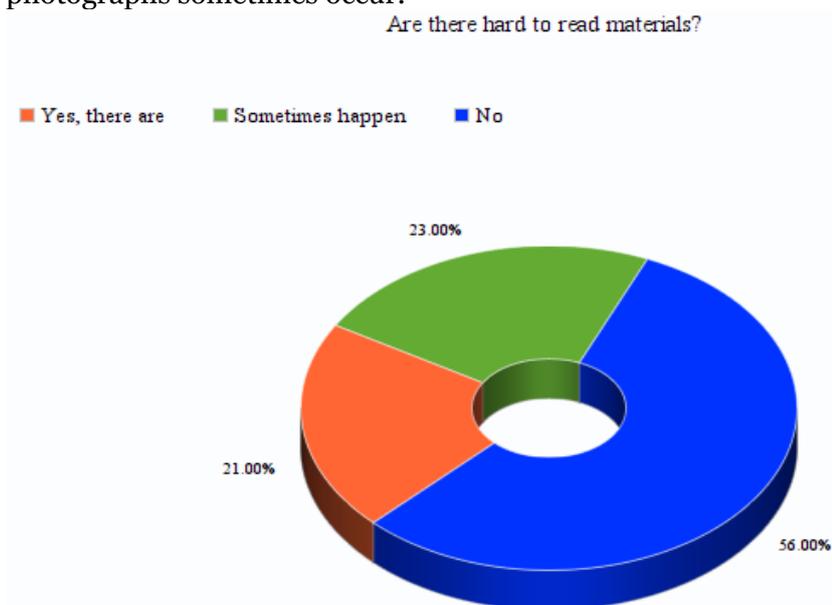


Fig. 4. Accessibility of the materials in *L'union*

For 72 %, this edition is vivid, distinguished from others; 18 % answered that the design is chaotic, disorderly, motley; for 10 % clearance is solid, clear and understandable.

Comments by respondents on the registration of *L'union* are the next: like size, but it's hard to find the right material (47 %); there is a large amount of advertising (21 %); too wide color gamut (18 %); somewhere there are texts on a red background that are hard to read (14 %).

Considering the first box of the French newspaper *L'union*, one can be sure that the color scheme (except for black) always has a red color. At the same time, one should not forget that the perception of color has not only national but also general features. The red color is considered to be the most effective, active; a symbol of danger and prohibition, but also – love, power, fire, war; it has a psychological effect – anxious, full of dignity, passionate. Therefore, it is entirely expected that many respondents drew attention to this font allocation, and some distract it and even annoy.

Express is a newspaper read by almost 8 percent of the population of Ukraine (according to a survey of the sociological group "Rating" in 2017).

80 % of respondents said that it has a convenient newspaper format; 20 % – doesn't like it;

58 % think the design of the newspaper as unimportant; 37 % attracts attention; 5 % – repels;

For 72 % of the respondents to find material that they are interested in is easy; 28 % believe that materials are badly separated;

90 % of people answered that the texts are quite readable; 5 % saw the materials printed in very small font; the remaining 5 % said that there are some things that are difficult to read;

70 % of people like the registration of headlines; 17 % said they were too big; 13 % noted that the design of the headings is not always appropriate;

The newspaper headquarters were satisfactorily estimated by 78 % of the respondents; for 17 % it is excellent; the remaining (5 %) rated "unsatisfactory";

67 % believe that the newspaper has enough illustrations; 33 % answered that they are not;

60 % found in the newspaper low-quality and small photo illustrations; 40 % answered that the quality and size are normal.

Other opinion polls : Many ads that look too cheap (62 %); Poor quality photos (23 %); Lack of brightness (11 %); Lots of illustrations in such a large format (4 %).

Respondents described newspaper *Express* as so (Fig. 5):

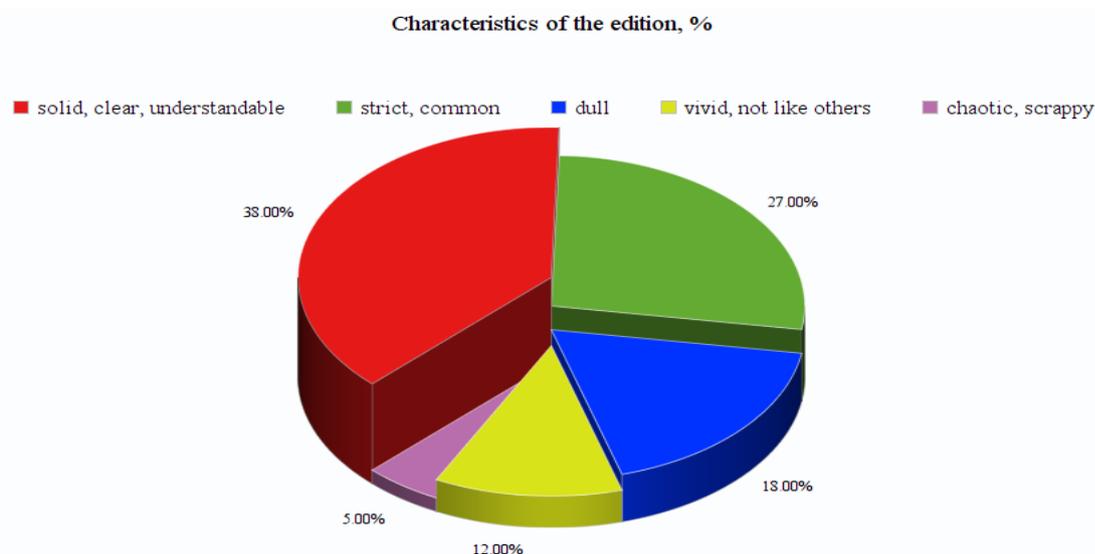


Fig. 5. Characteristics of the edition of *Express*

Respondents noted that the header of the newspaper could be decorated better. This can be explained by its excessive complexity. As we know, researchers isolated key shouts of execution of the first page of the newspaper, and almost all of these elements are contained in a header complex *Express*. This is a logo, a price tag under the logo, information that the newspaper has a weekly TV program, a few announcements with illustrations, a creative credo of the newspaper, the date of issue, the address of the page on the Internet, as well as a mail box. And all these

elements are distinguished by various artistic and technical techniques, such as: color, contrast, vivor, capital letters, etc. Therefore, it seems that the editorial staff wanted to put everything that was possible in the title box.

5. Conclusion

So, after conducting the study, we can conclude that most readers notice the shortcomings and flaws in the design of newspaper layouts. As part of our experiment, the respondents viewed newspaper articles that were completely different in character, subject and purpose: *Kurier Galicyjski*, *International New York Times*, *L'union* and *Express*. The participants of the study found such shortcomings in these newspapers: small print; unsightly design of the header complex; monotony in the selection of photo illustrations, their poor quality and small size; uncharacteristic of the appearance of the newspaper and vice versa – the saturation of the excretory elements. The results of the experiment allow us to understand that the design of the layout is of fundamental importance in selecting the newspaper by the readers. Especially for the young, who easily replaces the newspaper, whose design is unattractive or not up-to-date, to the full potential of the new media, in particular to the delights of the virtual world on the Internet.

At present, the attractive design of the newspaper layout is the key to the success of the periodical. As a result of the study and systematization of theoretical material, it becomes clear that newspaper designers have in their arsenal a large number of various expressive means, with which you can create a noticeable and refined "face" of the modern newspaper. The main function of these tools is to attract attention and emotional action. A good design lures the potential reader, prompts him to take the newspaper in his hands and get acquainted with its content. And in order to achieve such a result, one must know the features of expressive means and apply them competently.

The appearance of the periodical depends, first of all, on the needs of the readership. Based on the studied literature, practical experiment and own analysis can we can highlight the basic rules to be followed to make design of the newspaper attractive and sophisticated and can help to popularize edition:

- ✓ Choose the format of the newspaper, taking into account the peculiarities of the history of the nation, its traditions, habits and psychological aspects;
- ✓ Carefully consider the creation and placement of the header complex, carefully select headset headers;
- ✓ Do not use too many different types of fonts – multi-cellularity leads to unnecessary variability; also, do not abuse the chopped headset;
- ✓ To create on the principle "kept and elegant" – this means not to load pages with a large number of expressive elements: it is expedient to use two or three techniques and strictly adhere to their sequence. But at the same time it is safe to embody new design solutions if they help to explain the content of the publications;
- ✓ Increase the number of visual means: photographs, infographics, drawings, cartoons; observe whether they meet artistic and technical requirements;
- ✓ Pay particular attention to the selection of photos (for young readers, they are always the center of the entire band, a kind of "clutch" of attention); the photo must be high-quality, expressive, relevant, interesting, dynamic and documentary (if it is possible to achieve the image of the artistry – success is guaranteed);
- ✓ Use the color and contrast palette carefully and efficiently;
- ✓ Save newspaper space, but not overburden; always leave a little "air" to keep the pages breathing;
- ✓ To form style edition using graphics – if successful they use, it can become a "chip" total design.

New technologies are constantly being improved, and thus allow designers to carry out bold experiments. In our eyes, there is a swift and effective process of searching for new forms, a new style, and, at the same time, look for your own original style, to create quality and beautiful periodicals, which will be popular among young readers.

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Tolerant Media Discourse in the Coordinates of Political Correctness

E.G. Kulikova ^{a,*}, A.V. Kuznetsova ^{b,*}, O.A. Guk ^c

^a Rostov State University of Economics, Russian Federation

^b Southern Federal University, Russian Federation

^c Vernadsky Crimean Federal University, Russian Federation

Abstract

Tolerant media discourse has the features of institutional discourse, which arises and exists within a certain public institution and represents cliched communication, the core of which is the communication of the basic pair of participants in communication "author – reader". System of mediatic topics functioning in a tolerant media discourse, occurs on the basis of realization of principles of correctness and includes three groups: the cooperation of countries in various spheres of society; the integration of migrants, including our compatriots, into the European community; overcoming ethnic and religious conflicts, the settlement of territorial claims. This kind of discourse has consolidating, forming, educating purposes that are implemented with the help of common and particular strategies: influencing strategy; demonstrating strategy; cooperative strategy; evaluation strategy. It is the senses of emphasized officiality and delicacy, subtlety in the understanding of other people are actualized in the concept of political correctness. Tolerant media discourse naturally relies on the principles of political correctness in its functioning. Tolerance and tolerant discourse are in regular dialectical relationships with the category of communicative freedom. Communicative freedom forms individuality of the speaking person, allowing him/her to choose from a variety of options a single, acceptable in communication option of influence on the interlocutor.

Keywords: tolerance, language personality, media discourse, political correctness, communicative freedom, world.

1. Introduction

The problem of tolerance is inherently interdisciplinary and equally concerns linguistics, sociology, ethnology, religious studies, ethics, philosophy, political science, general and social psychology and other Humanities. Each of them investigates the problem of tolerance in its own context, which is reflected in the attempts to determine. In general, tolerance is considered as a manifestation of the adaptive degree of plasticity offered by culture and subcultures of cognitive patterns of perception of other individuals, their views and action.

The implicit concept of a tolerant person can significantly vary in different socio-psychological groups, and its research should also take into account gender differences.

In the age of globalization, economic interdependence of countries, active migration of population and its integration, tolerance becomes a necessary condition for the survival and

* Corresponding author

E-mail addresses: kulikova_ella21@mail.ru (E.G. Kulikova), avk21@yandex.ru (A.V. Kuznetsova)

development of the world community, ethnic, religious, national and cultural cooperation between countries.

Tolerance is a universal value, it should play an important role in the settlement of ethnic and religious conflicts, in the prevention of acts of terrorism and violence, manifestations of nationalism, racism and anti-semitism.

A number of international documents define the role and place of tolerance in the life of modern society. On November, 16, 1995 in Paris there was adopted the "Declaration of Principles of Tolerance", in which tolerance is proclaimed as moral duty, political and legal need ([Declaration..., 1996](#)).

The term "tolerant discourse" began to be used relatively recently, and along with this nomination other options are used: tolerant discourse ([Lysakova, 2005](#); [Ivanisheva, 2008](#)); discourse of tolerance (Discourse-PI: philosophy, politics, power, public relations. Discourse of tolerance in the global world, 2003; Tolerance as a factor of counteraction to xenophobia, 2011); journalistic discourse of tolerance ([Abolin, 2009](#)); ethical discourse on tolerance ([Nikonova, 2012](#)).

This term is supposed to be used by I.P. Lysakova in the monograph "The Language of the Newspaper and the Typology of the Press. Sociolinguistic Research" ([Lysakova, 2005](#)). The phenomenon of tolerance is a controversial, multifaceted phenomenon of our time. The "Declaration of Principles of Tolerance" defines tolerance as a moral category that includes "respect, acceptance and understanding of the rich diversity of the cultures of our world, our forms of expression and ways of expressing human individuality" ([Declaration..., 1996](#)). Tolerance is now also understood as a moral duty, a political, legal need and a virtue that "makes possible to achieve peace and promotes the replacement of the culture of war with the culture of peace" ([Declaration..., 1996](#)).

Tolerance is not only as a moral quality, but also requirement of society to establish various forms of expression and manifestations of human individuality, diversity of cultural differences in their unity. Tolerance must be manifested in respect for "otherness" and in the peaceful coexistence of cultural, socio-political, scientific and religious differences. All these sense-forming components of tolerance reveal its importance and value both for the individual and for the entire human community as a "value-pragmatic phenomenon of cultural and civilizational reality" ([Dneprova, 2010: 242](#)).

The requirement of social and cultural tolerance in modern conditions is supplemented by the requirement of language tolerance. When cultures interact, they not only complement each other, but also enter into complex relationships with each other, and each of them reveals its own specificity and identity. In their contacts, cultures are mutually adapted in the form of borrowing their best "products". The changes connected with these borrowings force people of this culture also to adapt to them, learning and using new elements in their lives. In this regard, the concepts of inculturation and acculturation are relevant. Inculturation is teaching of human traditions and norms of behavior in a particular culture. This happens in the process of mutual exchange between a person and his/her culture, in which, on the one hand, culture determines the main features of a human personality, on the other – the person himself influences his culture. Inculturation includes the formation of basic human skills, such as types of communication with other people, forms of control of their own behavior and emotions, ways to meet basic needs, evaluative attitude to various phenomena of the world, etc. The result of inculturation is the emotional and behavioural similarity of a person with other members of a certain culture and his/her difference from other cultures. Acculturation is the process of mutual influence of cultures, the perception in whole or in part by one nation the culture of another nation. Acculturation was considered as a result of long-term contact of groups representing different cultures, which is expressed in the change of the initial cultural models in both groups depending on the specific weight of the interacting groups. The situation of interethnic communication gives the individuals more opportunities to get knowledge about the characteristics of their own and other ethnic groups, contributes to the development of interethnic understanding.

The functioning of languages in a multi-ethnic Russian society is determined by two human needs – the need for identity (language acts as one of the markers of ethnicity) and the need for mutual understanding, satisfied in the process of communication. The fate of national languages with the dominance of Russian can be different: 1) they can get the status of a regional language; 2) they can play the role of the language of everyday communication; 3) there may be a situation of language assimilation, which is facilitated by the number of people, strict language policy, cultural

factors. Attempts to create a common language picture of the world gave some dominant, which was determined by national and cultural traditions and the dominant ideology. Structuring a complete picture of the world is possible only on the basis of establishing a hierarchy of meanings and values for an individual linguistic personality. Language personality is characterized by a certain vocabulary of words with a particular rank of frequency of usage, which fill the abstract syntactic models. If the models are quite typical for a representative of a given language group, the lexicon and manner of speaking can indicate his/her belonging to a certain society, indicate the level of education, type of character, indicate gender and age, etc. The linguistic repertoire of such a person, whose activity is connected with the performance many social roles, should be assimilated taking into account the speech etiquette adopted in society. Norms of etiquette exclude rude, aggressive behavior that makes the communication process ineffective, leads to interpersonal conflicts and has a negative impact on the emotional and psychological state of communicants. Of course, the linguistic personality in modern society should be tolerant, have stable skills of producing tolerant discourse.

2. Materials and methods

The specificity of the nature of tolerant media discourse requires a polyparadigmatic study of its linguistic essence in the light of the principles of political correctness, which involves the synthesis of pragmalinguistic, structural, semantic and stylistic approaches, taking into account the extralinguistic conditionality of its production and functioning.

3. Discussion

Taking into consideration investigation of discourse (Arutyunova, 1990; Kubrakova, 2000; Sheigal, 2000; Karasik, 1998; 2000a; 2000b; Zheltukhina, 2003), in this paper we define a tolerant media discourse as a set of oral and written texts with a common theme "tolerance", reflecting the relations between people, social groups, peoples, nations and countries, based on mutual understanding, mutual assistance, friendship, solidarity, equality, and aimed to promote the formation of a tolerant consciousness, to assert ideals and practices of tolerance in society, to foster respect for the Other, to encourage interaction. "... it is important to investigate the means of tolerant discourse in the regional press, which is part of those emerging quality publications in Russia, which will mediate tolerance as the norms and values of culture" (Ivanisheva, 2008: 101). Tolerant media discourse naturally relies on the principles of political correctness in its functioning. It is the semes of emphasized officiality and delicacy, subtlety in the understanding of other people are actualized in the concept of political correctness. In discussions about political correctness, the key words are *justice* and *equality*. Semantics of the terminological combination *political correctness* contains the sema of prohibition and restriction. The notion of political correctness "implicits" sometimes forced normalization, and hence "ideological excesses" are possible. Therefore, the term *political correctness* is often involved into ironic discourse (Akimoto et al., 2014). Since the ideas of political correctness are put into practice in recommendations (and sometimes requirements) to radically change the forms of expression fixed in the language, this cannot but cause a response protest. It is often implemented in irony relating to the improvement of language towards absolute justice. Since the ideas of political correctness (Bezmaternykh et al., 2017) are put into practice in recommendations (and sometimes requirements) to radically change the forms of expression fixed in the language, this causes a response protest. It is often implemented in irony relating to the improvement of language towards absolute justice.

According to M.A. Krongauz (Krongauz, 1999: 9), experiments of parodying politically correct changes both in language and behavior are popular. Anthropocentric linguistics seeks to comprehend the peculiarities of language action and impact, so it is particularly relevant today to penetrate into the essence of the influence of sign structures on human consciousness. This task can be performed only on the basis of the general humanistic paradigm, when a person (a sender of speech and its recipient) is in the research center. The phenomenon of political correctness reflects the dependence of speech communication on socially significant ideological connotations, value orientations and norms of social consciousness. Political correctness is first of all language correctness. Political correctness has emerged when people have a need to find new ways of language expression instead of those that hurt the dignity of the individual, infringe on his human rights relating to some of his/her properties – race, nationality, gender, age, health and mental

development (especially in those cases where some of the properties of a person does not fit into existing standards).

The term *political correctness* and the concept behind it can be attributed to the category of "fashionable". Being borrowed, the term today is high-frequency in the modern Russian media, it is used (interpreted, discussed) in the manuals on linguoculturology, theory of translation and intercultural communication, but it has not yet become the property of the domestic lexicography (linguistic dictionaries), and therefore we can talk about its non-codification and, as a consequence, its semantic underdevelopment. The criterion of political correctness (where it is not obvious) is the usage of language units in a neutral or positive context (Arévalo, 2018; Mackenzie, 2018) in the discriminated groups themselves. The status of a politically correct unit is variable in language and speech: what seemed acceptable to one generation of native speakers may be regarded as unacceptable and discriminating by another one. The dynamism of politically correct lexemes is due to the need to soften with the help of euphemistic nominations the essence of what can be perceived as discrimination. Under the influence of ideas of political correctness, the norms of modern communication, especially public, are changing. But these new norms have not yet been codified. The task of modern lexicography is to show native speakers which units are most appropriate in accordance with the rules of political correctness and exclude even implicit discrimination. Tense relations between different peoples and national groups give rise a fear to increase tension between people, unwittingly contribute to inter-ethnic strife with inaccurate words, awkward expression. Hence the step to a false interpretation of the meaning of some units as being able to cause some emotional distress to the addressee or to those about whom we are talking.

Such fear, according to L.P. Krysin (Krysin, 2004: 275), is caused by replacement of the one-word name of nationalities of the people of the Caucasus, Central Asia and some other regions with descriptive expression: *a person of the Armenian nationality* (instead of the *Armenian*), *a person of the Uzbek nationality* (instead of *Uzbek*) and even *a person of the Caucasian nationality* though such *nationality*, as the *Caucasian*, doesn't exist. Compare the following official notice: The Court chamber for information disputes under the President of the Russian Federation recommended to consider incorrect and unethical the usage of terms in newspapers such as *persons of Caucasian nationality* (Evening Moscow, July 15, 1994) (Cite. by: Krysin, 2004: 275). Thus, in the modern Russian language, describing the sphere of national relations, there are only "sprouts" of political correctness, because even normative ("protective") explanatory dictionaries without restrictive, stylistic or emotionally expressive notes include words like *Negro*, *color* and etc., such words are used in the author's text in the interpretation of words (Yus, 2017; Sánchez-Moya, Cruz-Moya, 2015). At the same time, the ideas of political correctness are already quite widespread, they are discussed in scientific, educational and popular (artistic and journalistic) texts, they gradually master the minds and now often correct the choice of speech units in conditions of both public and private communication. Language stereotypes promote, but often hinder, the development of progressive ideas in society. Counter action can be caused by the conservatism of the language system, which naturally complicates the development of language tolerance. Language stereotypes are caused by the language picture of the world and the cognitive capabilities of the language, so they can not change as quickly as, for example, social relations. Hence, language and discourse can influence tolerance/intolerance of linguistic identity (Kulikova, Kuznetsova, 2015; Kulikova et al., 2016).

Tolerant media discourse is in intersection with the political, economic, religious, pedagogical, legal and discourse of intercultural relations in the discourse space of the Russian-speaking foreign press. The lexeme *tolerance* in the texts of tolerant media discourse (Kulikova, 2004; Brusenskaya, 2016) acquires the following senses: 'interaction aimed at achieving mutual understanding, establishing business or friendly relations', 'positive attitude to the Other', 'preservation of national and cultural differences', 'equality', 'freedom', 'sovereignty', 'ideology directed against intolerance', 'active interaction with migrants and neighboring countries'. The stereotypical discursive formulas of tolerant media discourse include the following: "*mutual respect*", "*mutually beneficial cooperation*", "*partnership*", "*fraternal peoples*", "*constructive dialogue*", "*peace agreement*", "*course for consolidation*", "*multipolar world*", "*tolerant consciousness*", "*cultural exchange*", "*readiness for interaction*", "*active interaction*", "*strengthening mutual understanding*", "*mutual trust*", "*support of immigrants*", "*bilateral integration*", "*mutual interests*", "*develop contacts*", "*strategic partners*", "*bilateral relations*", "*neighborhood policy*", "*direct negotiations*", "*understanding and support*", "*rapprochement of two peoples*", "*freedom of speech*", "*strengthen ties between our countries*", "*cooperation*

agreement," *tolerant country*" etc. Tolerant media discourse is characterized by a lot of means of emotional– evaluative expressions, which are actively used by the authors in newspaper publications. Tolerant media discourse has its own components inherent only in this type of discourse. They are 1) media topics, 2) the connotation, 3) purposes, 4) strategies. Media topics in journalism is understood as a sustained, regularly covered by the media theme that reflects the content of the media text (Dobrosklonskaya, 2004: 14). The analysis of the texts showed that the tolerant media discourse has a stable system of media topics regularly reproduced, which can be combined into three large groups.

1. Cooperation of countries in various spheres of society:

1) political cooperation; 2) economic cooperation; 3) cooperation in the field of intercultural relations; 4) in the field of tourism and sports; 5) cooperation in the field of medicine; 6) cooperation in the field of science; 7) cooperation in the fight against terrorism; 8) cooperation in the settlement of military conflicts; 9) cooperation in the organization of humanitarian missions.

2. Integration of migrants, including our compatriots, into the European community: 1) the relationship of immigrants with the population of the country to which they came; 2) assistance to immigrants in the integration into a new society; 3) activities aimed at the observance of human rights; 4) condemnation of racism, chauvinism, xenophobia, discrimination; 5) solving the problem of bilingualism and education of children from bilingual families; 6) organization of societies uniting compatriots.

3. Overcoming ethnic and religious conflicts, settlement of territorial claims.

The content of the texts of the tolerant media discourse reflects the problems associated with political, economic, cultural relations between different countries, with the integration of migrants. At the same time, it should be noted that the choice of the topic of the text of a tolerant media discourse can be influenced by a linguistic and cultural factor, "because in the texts of the media there is a kind of overlap of language and information pictures of the world, which is manifested in a set of permanent thematic components typical for a country, a culture" (Dobrosklonskaya 2004: 14). Media topics of the tolerant media discourse (Brusenskaya, Kulikova, 2016; Kulikova, Brusenskaya, 2017) as a whole reflect its value component, which consists of 1) the recognition of the uniqueness and uniqueness of the life of each person as the highest value on earth, the need to appreciate and protect not only own, but also someone else's life, respect people of different nationalities and religions (if that these religions do not harm the mental and physical health of a person); 2) in recognition of the right to exist, develop and preserve the diversity of national cultures on Earth; 3) in recognition of the right of each country to sovereignty, political and economic self–determination; 4) in the suppression of attempts to discriminate an individual on the basis of race, gender, religion, political and other beliefs, national and social origin (Brusenskaya, Kulikova, 2017; 2018; Kulikova, Brusenskaya, 2018).

The value component of a tolerant media discourse determines its goals.

- *Consolidating goal*, the achievement of which contributes to the expansion and strengthening of cooperation and interaction of countries or public organizations, reconciliation of conflicting parties, prevention of military clashes.

- *Forming goal* involves the formation of public opinion among the local population, which is expressed in a tolerant attitude to refugees, migrants, representatives of different nationalities, religions, and immigrants – a sense of respect for the language, culture, moral foundations of the society, citizens of which they are going to become.

- *Educational goal* is implemented in media texts aimed at educating the reader with a sense of tolerance to people who are different from anyone in their national origin, social status, religion, beliefs.

The goals of the tolerant media discourse are realized through general and private strategies:

- *influencing strategy* (a call for compassion, sympathy; drawing the reader's attention to the activities aimed at the formation of tolerance among the population; motivation for actions that contribute to the development of tolerant relations);

- *demonstration strategy* (demonstration of solidarity between countries and peoples; demonstration of willingness to negotiate; demonstration of recognition of the rights and freedoms of others; demonstration of protest against violence and humiliation of human dignity; demonstration of the desire to prevent discrimination of the person on the basis of race, gender, religion, political and other beliefs, national and social origin; demonstration of the desire to have

friendly, good– neighbourly relations; demonstration of respect for people of other nationalities and religions in general and for the individual in particular);

- *cooperation strategies* (joint solution of tasks; desire for negotiations to avoid misunderstanding and conflicts; invitation to dialogue and cooperation);
- *evaluating strategy*.

4. Results

Tolerance and tolerant discourse are in regular dialectical relationships with the category of communicative freedom. Realizing the compulsion of his position when entering into verbal contact with the interlocutor, the speaking person tries to avoid ineffective communication in a reasonable way, freely choosing those restrictions that are generated by the socio–cultural conditions of dialogue, and at the same time developing an individual style of communication with the environment, while identifying himself as a "tolerant interlocutor" (Sternin, 2000), the subject of his/her own speech being, that is, as a subject who in speech behaviour manages him/herself.

Choosing illocutive goals and language means of achieving them, the individual has the opportunity in this choice to show the individual features of his/her thinking and communicative beliefs. The wider the possibilities of choice provided by the situation of dialogical communication, the wider the communicative freedom of the speaker relating to his/her verbal self–expression. Such speech behaviour is comprehended by the speaking person, is influenced by his/her mind, an individual "Ego", which is present and acts here, and therefore can not be considered as unfree, not chosen by the personality. The question of communicative freedom, therefore, is not that the speaking person is the initiator of his/her speech decisions and as a subject of influence he/she is encouraged to these decisions by a certain system of values; this question is what is the position, based on which the person carries out his/her speech decisions. The basis of speech making decision is the individual picture of the speaker's world, formed by the system of his/her mental representations and includes the conditions of provability, truth, relevance, permissible in this socio–cultural community.

As for speech the speaking person is free because he/she is not a subject to certain motives from the outside, and independently carries out search of correct speech decision, and this search proceeds not without alternative as in its basis there is the possibility of the positive choice of the most appropriate way of influence on the interlocutor in this situation.

In other words, communicative freedom is the result of the speaker's comprehension of standard speech formulas aimed at mutual understanding of the interlocutors. Having entered into a confrontation with the language reality, the speaker comes to the need to identify with the language, the voluntary acceptance of its requirements. Having made the choice of language means to influence the dialogue partner, the speaker is no longer free in speech, but falls under the power of the chosen language rules. Having made a choice, he/she seeks not to lose own identity, makes the language a "stroke" to his/her portrait, implicitly – and perhaps subconsciously – conveying information about his/her origin, emotional predisposition, personal preferences and mental potential. The desire of the speaking person to communicative freedom – this is his/her desire for self– expression, self–realization, because only free speech activity allows the subject of influence to express his/her essential features. Communicative freedom is a manifestation of tolerance, a way to preserve the personal opinion of both participants of dialogical communication. Communicative freedom forms individuality of the speaking person, allowing him/her to choose from a variety of options a single, acceptable in communication option of influence on the interlocutor.

The opportunity to choose a certain language means to achieve the perlocutionary effect of his/her utterance to put a variety of illocutionary goals, to choose the terms of dialogic communication, – all this greatly extends the range of communicative freedoms of speech activity interlocutors. The morality of communication, regulated by common social norms for this community, has its own national and cultural specificity. The specificity of this defines unique to this society the balance of self–assertion and containment of the personality in acts of speech. And so the speech – and wider–language activity of the individual can be seen as a form of rational behaviour, maintaining optimal order in the micro– collective (Alba–Juez, Larina, 2018; Arévalo, 2018; Wierzbicka, 2018), and in society as a whole.

The person tries to act according to the rules of communicative roles of the speaker and the listener established in society, formulas of social communication. They are important pragmatic

signals for speakers, regulate their relations and implement specific communicative tasks (Russell, 1997).

Ignoring them leads to the violation of the conversational maxim – Maxim of communication. This is a kind of static components in the language of communication, which most fully absorbed the pragmatics of the language community. In linguistic pragmatics and the theory of speech acts, conventions are understood as abstractions, which assume that the situation of the usage of language has a form as if the representatives of a particular socio-cultural community had agreed in advance:

- to use this expression in this context;
- to use this expression for the realization of specific speech intentions (more – specific illocutionary goal);
- to accompany certain actions (both their own and their interlocutors) with certain statements;
- to accept certain statements as provably or unprovably true in a particular speech situation;
- to consider circumstances specific to the dialogue – both linguistic and extralinguistic nature and conditions of truth and conditions of relevance (Gordon, Lakoff, 1985; Davidson, 1987; Stroman, 1986).

Accepted norms and conventions of social life, the conventions, most directly affect the nature of speech behaviour of communicating. Embodying all shades of mental activity of the speaking person in dialogical interaction, language itself begins to generate new forms of mental activity, forces to reckon with them, fixing them as norms and conventions.

Thus, communicative freedom is not only an opportunity to choose what sociocultural norms offer us, but also the ability to create new opportunities to modify the conditions of communication in accordance with their own speech desires and needs. The ability to adopt and assimilate such norms and conventions is an essential factor in the formation of the speaker's personality. "A person speaks in so far as," says M. Heidegger in this regard, "because he corresponds to the language" (Heidegger, 1991: 19). It turns out that this person is between his/her own word and the norm, and his/her individuality is formed in this borderline state, in combination of one and the other.

The conventional language is the common basis of the value language of the culture of dialogical communication. Dialogue through conventional language is possible if there is not only a semantic, but also a pragmatic Convention – a Convention of trust, the guarantor of which is the speaker him/herself. The essence of the Convention of trust is the establishment of psychological and – wider – cognitive contact with the interlocutor. And this is the main purpose of the dialogical form of communication.

Speech situations, which we can consider as examples of the implementation of communication conventions, appear as an appropriate unity of linguistic and extralinguistic activities of the interlocutors. The language expression is used correctly if the addressee's goal, aimed at mutual understanding with the dialogical communication partner, is at least partially achieved when uttering this expression. Thus conventions are aimed at successful communication. Smoothing out the differences between the interlocutors, determined by their personal goal-setting, in the conditions of dialogical interaction has an inter-conventional character: in a specific situation of communication, each time a new convention is developed to coordinate the positions of partners, there is an expansion of their individual picture of the world with new concepts, which makes it possible to continue a dialogue. And here the relationship between society and language is already manifested in the opposite direction: language is ideally an effective means of preserving the unity and integrity of society, a positive microclimate in its individual cell. Hence, the pragmatic interpretation of language and its modeling in modern linguistic research. Language – primarily in the form of dialogue – is an indispensable condition for the socialization of the individual, the development of social roles, the formation of his/her value preferences and worldviews, providing more advanced forms of social life. According to O. Rosenstock–Hussy: "Through speech society strengthens its axes of time and space. These axes of time and space set the direction and orientation for all members of society... Without road signs of speech, the social hive would crumble in an instant" (Rosenstock–Hussy, 1994: 19). Language, thus, becomes a positive prerequisite for the free and independent adaptation of the individual to the objective reality, the formation of his/her existence in the world and its culture.).

Taking into account all the privileges granted by language, a person does not always want to be limited in expressing his/her speech intentions, because the language ability for him/her is self-realization, self-assertion, perfection of his/her own personality. And, at first glance, it seems that communicative freedom of the speaking person, his/her speech independence and individualization is in the unboundedness with any sociolinguistic barriers. But this is just going beyond the limits of speech individualization imposed by the language community, results of which is loneliness and anxiety of the speaker, breaking his/her contact with the surrounding language world. In this case, the position of the partner in communication is ignored, and free speech self-realization is understood as a characteristic of the speaking person, perceiving him/herself as the only center of dialogue interaction, not even thinking about communicative freedom. In such circumstances, communication is reduced to communicative pressure on the interlocutor, the establishment of "superiority" of the personal sphere of the speaker over the sphere of the addressee. In short, the communicative power of the speaking person predetermines his/her verbal impotence.

Own speech power confronts him/her as an alien force, in this there is a significant point of paradox of the modern communicative process: the loss by the person his/her beliefs, traditions, communication skills, his/her loneliness/Ortega-Gasset H./; lack of personal responsibility, his/her own thinking, his/her activities outside the "Ego" /Jaspers K./; loss by the person "substantial existence" both of him/herself and the neighbor, and as a result the loss of the ability to feel love for him/herself, and for the neighbor/Unamuno M./; impotence of the person before his/her own development /Cassirer/; antipractice – antipurpose – alienation/J.– P. Sartre/; the transformation of the person into an instrument of external forces, separation him/her from him/herself and from the other people /E. Fromm/; Sisyphean task of the rebellious person/A. Camus/. Thus, "homo additus naturae" in the process of objective communicative formation turned into "homo homini lupus est".

No matter how free the speaking person is within him/herself, when entering into communication he/she feels him/herself socially dependent. Having entered the sphere of language, the speaker becomes a part of his/her linguistic community. A person seeks to turn language into a part of his/her "Ego", and the language, in turn, makes the person its "Ego": the person struggles to personalize his/her language, the language through effective sociocultural norms of communication depersonalizes the person. This struggle is manifested in the dialogue form of communication. It is no coincidence that the issues of intellectual development of the person in connection with language are so relevant in modern linguistics (see, for example, reflections on the linguistic personality of Y. N. Karaulov (Karaulov, 1987).

On the basis of particular socio-cultural criteria of dialogue there is formed a range of some speech tools with a certain neutrality in relation to the various users for targeted management of the communicative process.

In normal conditions of communication, the cultural memory of society contains speech expressions that are for representatives of even very different layers of the language community about the same value. The totality of such means organize a common "background" on which specific acts of interpersonal communication are carried out. Language, therefore, is both universal and individual.

In the context of real communication, many communicative acts are carried out between representatives of qualitatively different social strata, which are characterized by a mismatch of criteria for the success of the efforts. Therefore, the "background" of interpersonal communication consists of absolutely heterogeneous elements. And in conditions of communication between representatives of one social community the participants in the dialogue pursue different goals, have different opinions both on their own speech behavior and speech actions of their interlocutors.

All this leads to differences in the positions and expectations of each individual speaker. The detection of such discrepancies is possible only in relation to some common basis. Only under this condition it is possible to determine the local speech position of the participants in the dialogue. In addition, the semantic flexibility of language means, manifested in the process of expressing the communicative attitude as a result of their multi-level interaction, provides the interlocutors with the opportunity to transform these means situationally and thus most adequately express their attitude to the addressee and stimulate an adequate response of the latter.

Without this factor, it is hardly possible to talk about any individual communicative freedom in dialog interaction.

When entering into a dialogue, the linguistic personality considers his/her position as "central", combined with the general focus of communication. The positions of the communication partner are ranked by each of the interlocutors by similarity or difference, first of all, from their own point of view.

Do the intentions of my interlocutor intersect with my own position, are they in a conflict with it or are they neutral? – these questions determine the image of the local speech situation in the cognitive consciousness of the speaker. Such an image determines the range of freedom of expression of the will of the interlocutors in each specific situation of communication and, consequently, the degree of completeness of mutual presentation of their speech intentions and communicative attitudes to each other.

The purpose of speech communication is an adequate and accurate transfer of thoughts to the listener, realized, according to T.G. Vinokur, in the communicative and stylistic version of speech behavior "search for a common language" (Vinokur, 1993: 60).

The communicative attitude of the dialogue participant is realized by means of multilevel linguistic means, schemes of actions related to the achievement of the actualized intention, connotations indicating the degree of coincidence of the desired result with the one that was actually obtained.

Moreover, "much may be 'implied' in a statement, so it is often simply impossible to relate it to only one intentional category" (Hartung, 1989: 42).

Any intention associated with a specific speech value can be formulated in a variety of language ways, and therefore the structural elements that organize the structure of the communicative task of the interlocutor, can be expressed with varying degrees of clarity. In this regard, the sphere of dialogue communication expected by the listeners at the moment is always narrower than the sphere of potential one.

In other words, we can talk both about the amount of information that the speaker's replica transmits about the expressed illocutive intention, and about the amount of information that the addressee is able to extract from the content of this replica within its cognitive structure. In other words, we can talk about the amount of information that the speaker's replica transmits about the expressed illocutive intention, and about the amount of information that the addressee is able to extract from the content of this replica within its cognitive structure.

The balance between these parameters in conditions of dialogue is largely determined by the way in which the addressee formalizes his/her communicative installation – direct or indirect, without violating the boundaries of the communicative freedom granted to him/her.

Methods of representing information in the dialogue indicate various aspects of interpersonal interaction, regulating and directing the speech activity of each interlocutors as a waiting and interested. However, the intentional base of the speaker when joining the dialogue deny the listener in "empty" perception of the message, which already defines a productive communicative interaction in general.

It is with the socio-cultural restrictions of individual freedom that the semantic completeness of understanding by each of the interlocutors of the meaning of the messages transmitted and received in the process of dialogical communication is directly connected.

Any of these messages is made with various linguistic and paralinguistic means used by representatives of this national and cultural community; the interpretation by each interlocutor perceived dialogical replicas depends on their ability to identify not only explicitly expressed, but also implicit components of meaning, which in real speech practice are often even more significant.

5. Conclusion

A person manifests him/herself as a linguistic personality when his/her speech activity reveals his/her dependence on the internal communicative freedom determined from the outside. This is not a question of subjective freedom, because it does not mean that the speaking person has gave it to him/herself or that it can be reduced to a constitutive indicator "Ego".

This relationship between the self-belonging of the speaking person and his/her appeal to certain socio-cultural values leads to the fact that any speech decision of the person indicates his/her attachment to the sociolinguistically significant position on the basis of which the subject

initiates his/her influence in the framework of dialogue. On the other hand, the speaking person believes just him/herself in speech decisions.

Communicative freedom of the individual is limited by the fact that in his/her speech behavior he/she fixes him/herself in position, based on which it is impossible to make a decision otherwise than guided by private socio-cultural criteria.

In other words, the real communicative freedom of the interlocutors interacting with each other is manifested only there where the restrictions generated by the conditions of social communication are found.

Speech behavior of communicants implies specific models of communication. The participants of the dialogue interaction should be responsible for each their speech action, which serves a certain, well-known for speaker purpose.

If this condition is met, the so-called "communication code" (Klyuev, 1998: 78) comes into force. It is a system of principles that regulate the speech behavior of communicants during a communication act on the basis of categories and criteria, among which tolerance takes on of central places.

Language personality exists in the space of culture reflected in the language, in the forms of social consciousness at different levels (scientific, everyday, etc.), in behavioral stereotypes and standards, in the objects of material culture, etc.

The central role in culture belongs to the values of the nation. Cultural values form a system in which universal and individual, dominant and complementary meanings can be distinguished.

They are reflected in the language, more precisely, in the meanings of words and syntactic units, in phraseological units, in proverbs and precedent texts.

It is possible for each culture to develop some parameters that will be its original coordinates, initial value characteristics. On the one hand, these value features are fixed in language stereotypes, on the other one, such features can be studied as concepts, and here the methodology of cognitive linguistics comes to the fore. On the one hand, these value features are fixed in language stereotypes, on the other – such features can be studied as concepts, and here the methodology of cognitive linguistics comes to the fore.

The main opposition in the ethno-cultural key is not the opposition "friend – foe" but "friend – different one". In the XXI-st century, firmly established in the national culture and spirituality, a person finds access to the non-indigenous creatures of the spirit, sees their spiritual strength and achievements. In order to be interesting for others, you should be yourself. And it should be provided through by tolerant media discourse.

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Hip-hop as a Reflection of United States Political Life

V.A. Presnyakov ^{a, *}

^a Belarusian State Economic University, Belarus

Abstract

The article is devoted to the analysis of the political situation of the United States of America through the prism of the music industry. A structural content analysis of the texts of American hip-hop performers is presented, the level of politicization of American music is detected, and a characteristic of the form of politicization of the music industry – the musical-political community is given. To solve this problem, general scientific methods and content analysis of the texts of American hip-hop performers of different music schools were used, which was carried out by categories determined by the purpose and objectives of the research (security, ideology, social policy and military policy). The methodological basis of the research is the theory of media communications, in which special attention is paid to identifying and characterizing the social consequences of network communications on the Internet, factors of the formation and development of media globalization, and assessing the effects of mass media on the audience. It caused attention to the ideas and works of such well-known experts in the area of media research, such as N.A. Antonovich, O.V. Aronson, M. L. DeFleur, A.V. Fedorov, P. Lazarsfeld, C. Osgood, W. Schramm, etc. The article describes the current situation of the hip-hop industry in the global cultural area, identifies the author's classification of hip-hop performers and evaluates this musical genre from the point of view of media fame of its representatives.

Keywords: political life, political communication, hip-hop, Donald Trump, music politization, media culture.

1. Introduction

The relevance of the research topic is determined by the fact that with the development of information technologies, the Internet, social networks and other means of communication, the policy began to fill all areas of society's life, becoming total. New media may well challenge the role or fill some of the gap left by traditionally strong socializers such as family, church, and school. Especially, the role played by parents for their children as key socializers with regard to politics is changing (Bakker, de Vreese, 2011). With the dynamic development of the virtual environment, the politicization of culture and interpersonal communications has created preconditions for the transformation of various scopes of human activity. It is the emergence of social networks that completely changed the system of political communications both in the United States and around the world. Today social networks are instruments for informing, mobilizing and shaping citizens' ideas / opinions. Practically all political institutions use the media platforms such as Facebook, Telegram and Twitter, which resulted in the complete modification of the mechanisms of political communication in all countries at different political and social levels. So, a new way to follow a

* Corresponding author

E-mail addresses: PresnyakoVitaliy@yandex.ru (V.A. Presnyakov)

politician and his political activities has appeared for citizens – a subscription in social networks, through which they receive notifications about any act of a politician or member of his team, as well as his political company in general. In this regard, politicians have a new way of political activity and agitation – “retweet” – a simple opportunity to share a message, including of a political nature, which is directed to the electorate and the mass media.

However, there are not so many formal restrictions and censorship in the media space, unlike newspapers, television and radio and acquiring the status of a subject of a media activity is not difficult, since it does not require from individual the formally confirm from his qualification characteristics. As a result, the sphere of social media creates conditions for the involvement of more and more participants in virtual communities, with which constant discussions come to social networks, the principle of free choice of topics for discussion, constant exchange of opinions, including in the form of unimpeded criticism, for example from competitors. With regard to the political consciousness of the individual, social networks can both reinforce the already existing political beliefs and attitudes, which were formed from his real sociopolitical experience, media and political competences, and create new ones through infection or suggestion.

Today, the ubiquitous Internet is replacing traditional forms of knowledges and wisdom, making us thinking: perhaps the era of television is a kind of "golden age" of a civilization in which people were not under such total control over their lives? Millions of people today go with smartphones and other gadgets, not paying attention to the world around them, and their value orientation has undergone modifications: with “build a house, plant a tree and raise a son,” it shifted to personal expression, mass consumption of material goods and the narrowing of public area. In this situation, the media environment and virtual reality play special roles, as they create the necessary infrastructure for the transformation of the communication system (both interpersonal and political).

2. Materials and methods

The methodological basis of the research is the theory of media communications, in which special attention is paid to identifying and characterizing the social consequences of network communications on the Internet, factors of the emergence and development of media globalization, and evaluation of the effects of media on the audience. This led to attention to the ideas and works of such well-known experts in the media research area, such as N.A. Antonovich, O.V. Aronson, M. L. DeFleur, A.V. Fedorov, P. Lazarsfeld, C. Osgood, W. Schramm, etc. As an analytical tool of this study are two historically interrelated communication models: the circular model of communication Osgood-Schramm and the model of communication M.L. DeFleur. They pay special attention to the characteristics of the subjects of communication and the context of communication – the social environment (Dennis, DeFleur, 2010).

The empirical base of the research is the texts of American hip-hop artists presented on American specialized portals and social media, as well as on separate accounts on social networks (primarily on Facebook) adherents of this genre, who have become the object of content analysis. The information basis of the study was articles on musical issues from the magazine about the music industry Billboard, and the newspaper *The New York Times*, American scientific and academic journals: *Journal of Communication*, *Political Communication*, *Social Science Quarterly*, *The Quarterly Journal of Economics*, *The British Journal of Sociology* and others.

3. Discussion

Political processes have a character of inclusiveness and universality, its mean that, involvement in the overall picture of the world and presence in all places and at all times. So, politics is carried out at all social levels: from clans and tribes in traditional societies, through modern local authorities and institutions to sovereign states at the international level.

Scientific and technological progress has radically changed the world and expanded opportunities for learning and practice. However, modern man again and again creates an idol/ideal image which he will worship. After several millennia humanity has realized that it is foolish to worship the sun, the stars, the earth and it is rather boring to worship what is carved out of stone, because it is much more «rational» to worship an athlete, musical performer, actor, dancer or politician. Creating an image, a person loses his identity and turns into a one-dimensional person, whose needs is imposed by “idols” (by means of mass media and/or social networks) and is false in its nature.

A special place in the conglomerate of values is occupied by political preferences, beliefs, motives and views. Culture often projects what is happening in politics through paintings, flash mobs, plays, musical works, etc. When people enter new groups they begin to adopt some of the pre-existing patterns of cultural consumption among long-standing members, that is, they experience cultural convergence (Reeves, de Vries, 2018: 218). Thus, new products of cultural, social and political capital are created.

In the current era of information and technology, any type of activity can get a proper level of popularity or become highly significant. Living in an incredibly open world, humanity absorbs information and knowledge from various sources such as mass media, the Internet, and social networks. In connection with this, the perception to the surrounding world is changing and the cultural consciousness and self-consciousness of a person in relation to media culture and the surrounding space in general. Thus, regarding the audience, media culture can be a system of the levels of development of the human personality capable of perceiving, analyzing, evaluating media texts, doing a media creation, and assimilating new knowledge in the field of media (Fedorov, 2015). With the expansion and rise in the study of media culture, its functional and component components change. Music is a variety of symbols, from cultural, creative and ethical to destructive and immoral. The functional purpose of this music symbolic universe is that it is as S. Malloch believes makes our communal life of shared work of the body and mind creative in more hopeful ways. It restores our common humanity and our connection with all living things (Malloch, Trevarthen, 2018: 17). In most shopping centers, restaurants, parks and other places of public space we can hear all sorts of music, not to mention the personal use of this art form. Tracks of musical performers have different intellectual orientation, bear a diverse cultural imprint and emotional component. Although it is important to note that a study by T. Schäfer has shown that the purpose of listening to music is related to three motives: The regulation of physiological arousal and moods appears to be the most important intention for turning on music, followed, in order of importance, by the aspiration for self-awareness and social relatedness (Schäfer, 2016: 10). Topics covered in musical compositions can range from love stories and life stories to philosophical problems of society and political problems of the state. For example, within the framework of political communication there is such a phenomenon as *āwāj* is orchestrated sound that is clearly embodied, affective, and simultaneously constitutive of political subjects (Kunreuther, 2018: 24). In other words, these are sounds presented in the form of public noise, signals, shouts, crying, etc., which in such a specific musical format symbolize the life of modern society.

Thus, music is a cultural phenomenon that accumulates around itself a huge number of people from different social strata and having different social status in society, as well as a phenomenon that expresses ideas, forms values, determines the motives and attitudes of society. Today, one of the most popular and “lively” areas of culture and art it is music. In modern realities, the music industry, with all its spiritual and material wealth, cannot create classics that will remain exemplary for decades and hundreds of years. A major labels sign a performer with one song in the repertoire; tracks are created that are forgotten in a week; music tracks no longer have much value; the texts of the songs consist not of rhymes, lyrical digressions and metaphors, but of interjections; music turns into commerce – all this is the modern reality of the music industry. However, there are performers with a sense of duty to the audience, to himself, to the genre. There are also those who discuss in their compositions something socially significant, progressive, able to appeal to a huge audience to solve problems and posing problem questions on the “public court”.

During 2017–2018, D. Trump, the 45th President of the United States (hereinafter Trump), became the most discussed person worldwide. He made a significant but ambiguous personal contribution to the social and political life of both American society and the world at the moment. Trump's political views, the informal rules of the new administration, and the actual split in American society regarding the course and policies of the new head of the United States led to an increase in the political polarization of the country's population. Additional factors of this process were the public struggle with in the administrative apparatus and conflicts within the republican establishment, which attracted the attention of the American media under of Trump's burning criticism (for example, the President's egregious attacks on CNN should be noted). Thus, when faced with unfavorable news coverage, politicians of all stripes attack media as a strategy to avoid accountability ... recently this rhetoric has become alarmingly extreme, led by the unprecedented example of a U.S. President regularly accusing mainstream reporters of making up anonymous sources and doing “fake news”, and even calling the press the “enemy of the American people”

(Pingree et al., 2018: 2). At the same time, Trump himself is characterized by straightness an extremely controversial decision-making method, and the consequences of these decisions are disputed at all institutional levels of the country. Of course, this situation creates a zone of uncertainty regarding the image of the United States and foreign and domestic policies pursued by the United States administration. It is important to note that in terms of the development of the ideology of human rights and freedoms the Trump presidency is a throwback to earlier times as the proportion of top appointees who bring gender and racial/ethnic diversity to the presidential advisory system has dropped significantly from the recent administrations of B. Clinton, G.W. Bush, and B. Obama (King, Riddlesperger, 2018: 1834).

The actions of the current United States president, as well as his style of doing business, have gained a huge public response, which is reflected in the American music industry. At the same time, the country's music industry at all times was distinguished by its politicization, and with the election of Trump as president, a peculiar "cultural explosion" occurred in the music area. A manifestation of this was the release of AmeriKKKan Bada\$\$ by Joey Bada\$\$, Everythings Corrupt by Ice Cube, Revival by Eminem and many other artists or performers. All of them are based on an evaluation in the system of musical coordinates of the ambiguous and controversial policy of the head of state, as well as criticism towards the United States political system.

This is one of the few representatives of the hip-hop community that criticizes the current president of the United States. Many have dedicated their clips to the topic in which mocks the policy of the head of state and Trump's personality. For example, American performer Emilio Rojas in his mediocre musical composition "I Hate Donald Trump", which was written to raise the rating and get the audience, and in the eponymous video clip, mocks Trump's political position, calling him a racist. Wacka Flocka Flame in turn criticizes Trump for his migration policy, saying that building a wall with Mexico it is a modern slavery. The legendary rapper Snoop Dogg released a clip-satire called Lavender, in which Trump is portrayed as a clown, and the performer kills the president. Special attention is occupied by the Hip-Hop King – Eminem, who released a diss to Donald Trump, where he touches the most burning political decisions with particular emotionality: from administrative changes, wars and racism to domestic politics in general.

At the same time, approval or criticism of the United States President on social networks, for example, Twitter. On Twitter, most user accounts are publicly visible and accessible even for non-registered audiences. Its usage is centered around topics and the retweet feature facilitates the diffusion of political information beyond the direct follower network via two-step flow processes (Stier et al., 2018: 54). Obviously that not all representatives of the music industry argue against the occupant of the Oval office. Trump's most prominent "protector" is an American hip-hop artist – Kanye West (hereinafter Kanye or West). For example, in his twitter writes: "You don't have to agree with trump but the mob can't make me not love him. We are both dragon energy. He is my brother. I love everyone. I don't agree with everything anyone does. That's what makes us individuals. And we have the right to independent thought".



Fig. 1. Twitter 45th President of the United States of America (December 27, 2018): Trump's response to Kanye West passage on twitter

As you can see, Trump personally responded to this passage (Figure 1): "Thank you Kanye, very cool!" Throughout his career, Kanye is directly or indirectly involved in United States politics. In 2005, Kanye criticized the president, saying: "George Bush doesn't care about dark-skinned". A few years later, G.W. Bush recognized this as the worst moment of his presidency. In the compositions *Murder To Excellence* (2011), *Gorgeous* (2010), *Black Skinhead* (2013), *Blood On The Leaves* (2013), the author discusses racial inequality and violence among Afro-Americans. In the song *Feedback* (2016), Kanye speaks about police brutality: "Hands up, we just doing what

the cops taught us / Hands up, hands up, then the cops shot us". The apogee in Kanye's political work is taken up by "Ye vs. The People" recorded with T.I., where he speaking from the people, and Kanye is trying to justify Trump's support.

All this gives reason to think: "Are the current products of Kanye's creativity sincere or is this "order" from the side of competitors?"

However, it is important to understand that he is not a Republican by his party affiliation, he never donated money to pre-election campaigns, the performer calls himself apolitical. G. Bush, B. Obama, D. Trump – they all publicly recognized the influence of K. West on public opinion, making a certain political decisions and the formation of the political mood of citizens. The political mood of citizens depends on the support of the political leader and his decisions, as well as success in politics in general. Trump offers this [political] success as proof that he can "take charge", "cut through red tape", and "negotiate" deals for his constituents, so that together they will "Make America Great Again" (Rudden, Brandt, 2018: 46). So, Kanye tries to justify or remove the negative meaning from the political success of the us President. Thus, he often uses the phrase "Make America Great Again" – a campaign slogan used in American politics that was popularized by D. Trump in his successful 2016 presidential campaign, and its modifications were widely used for designation of his election campaign and politics. In this way the West is trying to deprive the slogan from the negative meaning. Negative overtones slogan received due to attachment to collective narcissism. Trump's revival of classic slogans like "America First" and "Make America Great Again." They suggest that America's greatness has been threatened and needs to be restored. Those high in national Collective narcissist are likely to be mobilized by calls to restore the in-group's greatness because they fear that others do not recognize it—and because they may doubt its greatness themselves. Collective narcissists are also likely to have been attracted to D. Trump's promises of aggressive action against targeted outgroups (e.g., Muslims), given that collective narcissism predicts hostility toward minorities (Federico, de Zavala, 2018: 112). So, Trump is not an idol, but the means by which K. West is trying to gain the trust of the United States political establishment. We observe a slow transition from a musical career to a political career. And here there is a non-trivial question: will the record holder repeat the success of R. Reagan, who successfully transformed from a popular actor into a successful politician, in the number of nominations won?

In the United States there is a huge layer of hip-hop performers, which in turn are divided into two schools: new school and old school. This classification is a division by time frame and sometimes by style of music. In various sources, this division has its roots and different interpretations, but they all suffer temporary changes. We will divide the performers according to their musical career, that is, if the musician began his work earlier than 2000–2005, then we will attribute it to the old school, and performers, later 2005, to the new school.

The subjects of our research will be songs of the new and old school. We will conduct a content analysis of five songs from each school.

Foreign texts of the songs and their translation into Russian were done by the linguo-laboratory "Amalgama" (amalgama-lab.com).

From old school we took compositions *The Storm* from Eminem; *Ye vs. the People* by Kanye West and T.I.; *The Story of O.J.* by Jay-Z; *Mathematics* by Mos Def and *Reagan* by Killer Mike.

From new school, the following compositions came to our research: *I Hate Donald Trump* by Emilio Rojas; *XXX* by Kendrick Lamar; *Land of the Free* by Joey Bada \$\$; *Neighbors* by J. Cole and *America* by Logic.

In connection with the division into schools, it will be interesting to find out: "Do musical compositions of the two schools differ in their content and nature of the political context?". To solve the task, it would be most expedient to use the method of structural content analysis. The method of content analysis allows to determine the content of the text, both quantitative and qualitative. If we use the structural method of content analysis, therefore, we are interested in the qualitative content of the text. But worth noting that in calculating the positive and negative contexts, some procedures from meaningful content analysis were used.

We will express the political context in relation to the policy pursued by the United States and directly by D. Trump, that is, we will find out what shade (positive/negative) in relation to various political situations are the lines of the lyrics.

In our research, we will attribute to the text a negative or positive assessment. So, we will find out in what sense (positive/negative) a particular problem/issue is mentioned (for example,

political situations and decisions, political life and the United States system, and the personality of D. Trump).

To analysis a small array of material, which is typical for our case, we can use a program for qualitative content analysis with elements of a quantitative called QDA MINER. It is important to understand that the program is not able to determine the meaning/context of a particular phenomenon and give it any assessment, therefore the whole calculation was made by the author independently on the basis of the selected criteria.

When we analyzing musical compositions, we must take into account the specifics of our text array. Music is based on rhythm, tempo, etc. The text of music, like a poem, is built in the form of a set of lines that can act as an introduction, couplets, choruses and final parts. Thus, we will encrypt the lines in counts, which will help us in the further analysis. It is important to understand that each count represents one or two lines of text, which is extremely rare. Our goal in parsing the text was to identify the political and negative contexts in relation to the political system in general.

4. Results

The research results are presented in the form of a "tree" (Figure 2). For the most visual representation, we will show the data in the form of a diagram (Figure 3).

	Count	% Codes
Lyrics		
• Positive context	14	12,1%
• Negative context	102	87,9%

Fig. 2. The number and level of positive and negative attitudes to political system of the United States in the texts of the songs of the old school hip-hop performers.

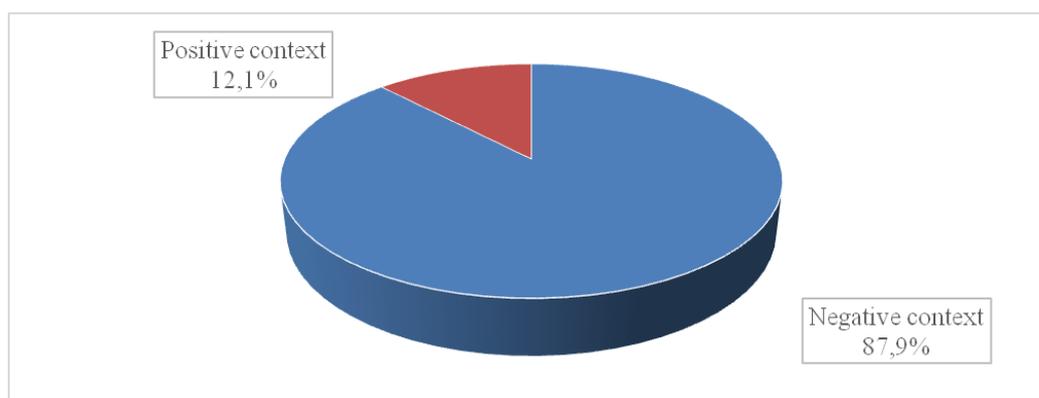


Fig. 3. The level of negative and positive attitudes to the political system of the United States in the texts of the songs of old-school hip-hop performers (%)

So, in the "old school" tracks we chose, 14 counts (116 words) of a positive context and 102 counts (831 words) of a negative context were identified. The total word volume (size) is 2699.

Based on this, we can conclude that the old school performers speaks out in a negative sense in relation to the United States political system, criticizing the actions of the administrative apparatus, especially the inhabitants of the Oval Office – D. Trump, his political decisions and actions.

A similar picture, with a slight difference, we see at the performers of the new school (Fig. 4). For the most visual representation, we show the data in the form of a diagram (Fig. 5).

	Count	% Codes
Lyrics		
• Positive context	11	15,5%
• Negative context	60	84,5%

Fig. 4. The number and level of negative and positive attitudes to the United States political system in the texts of the songs of the hip-hop performers of the new school

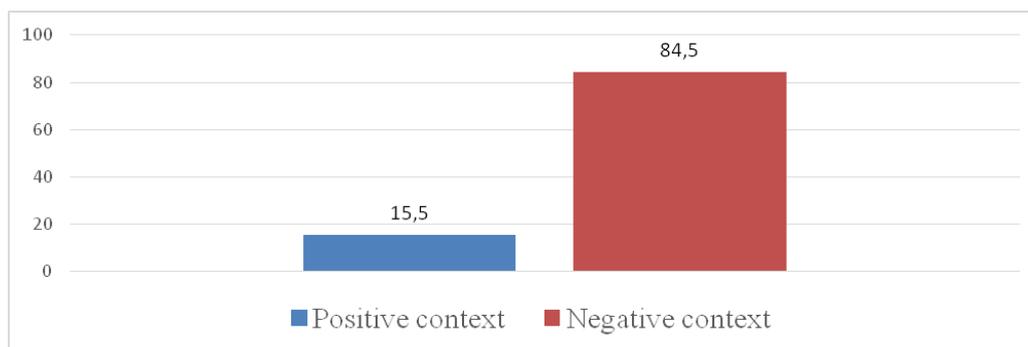


Fig. 5. The level of negativity and positive in relation to the United States political system in the texts of the songs of hip-hop songs of the old school (%)

Comparison of data of two schools is presented in [Table 1](#).

Based on the data presented, in the selected tracks of the new school, 11 counts (113 words) of a positive context and 60 counts (595 words) of a negative context were found. The total amount of words is 3100. The amount of negativity to the United States political system expresses less for the performers of the new school (in comparison with the old school). A comparative analysis shows that the difference between the two schools in a positive attitude to the system is practically absent, while the negative attitude differs by 39.6 % (data are presented in [Table 1](#)).

Table 1. Comparative analysis of the level of negative / positive in the tracks of the old and new schools (by the number of words)

Context	Old school	New school
Positive	116	113
Negative	831	595

In order to more adequately look at the real picture of reality and to reveal the reasons for such a negative attitude to the social reality of modern American society, we have identified some problem areas that affect artists – social policy (education, income, migration, unemployment, etc.), security, military policy and ideology.

In social policy, we have included topics related to income, unemployment, social well-being, education, migration, etc., since all of them act as factors of social tension and determine the parameters of social development, affect the relationship between the strata and communities.

Naturally, security, prison, law enforcement agencies and related topics affect the social stability of society, but in the United States the question of law enforcement (for example, unmotivated or unjustifiably cruel use of weapons by police against citizens of the country) is extremely acute, so we have identified it as a separate aspect.

Military / foreign policy – the main topics for discussion among all segments of the population. The United States of America is the country that won the “Cold War” by establishing a unipolar world; this is one of the most powerful and influential countries with nuclear weapons, and the citizens of this country often show extreme patriotism, which forces them to single out military policy as a special factor.

In all cases in the States there was a question about racism and discrimination. In connection with the historical past, the fight against racism and discrimination was in the first place in films, caricatures, economics, political programs of presidential candidates and, of course, in the works of many musicians.

So, let us define how the areas selected by us differ in the works of the old and the new school.

Calculations made by the old school are shown at the [Fig. 6](#).

	Count	% Codes
Social policy		
• Income, poverty, unemployment, social welfare	15	26,8%
• Education		
• Migration	3	5,4%
Security		
• Law enforcement, prison	14	25,0%
Military policy		
• War, army, foreign policy	14	25,0%
Ideology		
• Racism and discrimination	10	17,9%

Fig. 6. Distribution of the number of mentions in certain areas in the works of representatives of the old school

The data tells us about almost equal mention of problems in the field of security (14 counts = 144 words), military / foreign policy (14 counts = 138 words) and social policy (18 counts = 122 + 19 = 141 words). The less affected topic is racism and discrimination (10 counts = 80 words). It is interesting that the topic of education was not mentioned in any way in the tracks which we studied of the representatives of the old school.

For convenience, we present the data in the form of a bar chart (Fig. 7).

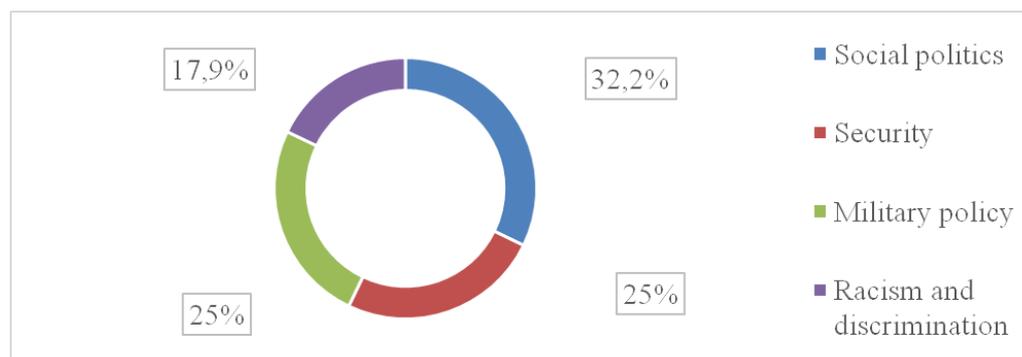


Fig. 7. A mention frequency in certain areas in the works of representatives of the old school (%)

When analyzing the tracks of the representatives of the new school, we obtained the data, which presented at the Figure 8.

	Count	% Codes
Social policy		
• Income, unemployment and poverty	11	19,0%
• Education	4	6,9%
• Migration	7	12,1%
Security		
• Law enforcement agencies	17	29,3%
Military policy		
• War, army, foreign policy	1	1,7%
Ideology		
• Racism and discrimination	18	31,0%

Fig. 8. Distribution of the number of mentions in certain areas in the works of representatives of the new school

The calculation of the music compositions of the performers of the new school provided data showing almost equal mention of the problems of social policy (22 counts = 164 words), security (17 counts = 130 words), racism and discrimination (18 counts = 135 words). Particular attention should be paid to the area of foreign / military policy, where the result (1 counts = 8 words) is extremely low compared to other areas.

For convenience, we will present the data in the form of a circular chart (Fig. 9).

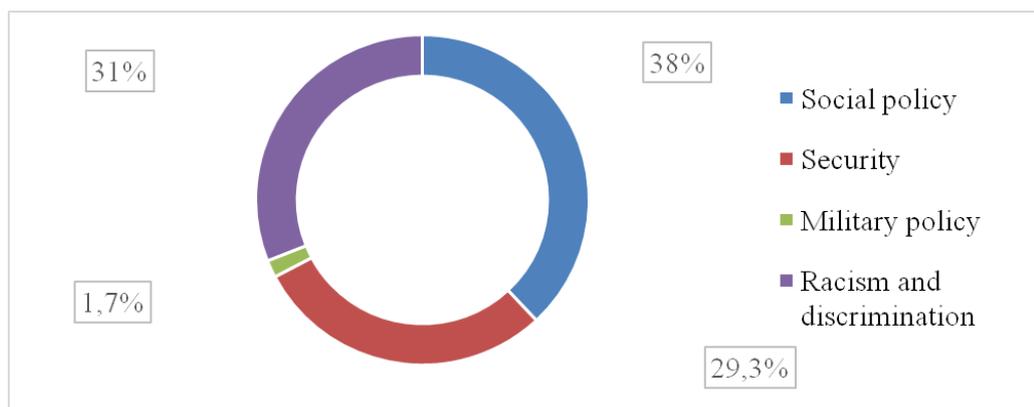


Fig. 9. The frequency of mentions in certain areas in the works of representatives of the new school (%)

If we compare the two schools in these categories, we can make the following conclusions: the most affected topic in the texts of the songs is safety. As we indicated earlier, under the code "security" we defined issues related to law enforcement, imprisonment, use of weapons by children, etc. in the United States there are often cases of police brutality, that is, abuse of power, which consists in the unjustified and excessive use of force by law enforcement officers in the performance of their duties. These actions of the us police are often accompanied by the use of batons, tear gas, stun guns, sabotage grenades, etc. It should be noted that this is the only category that is affected almost equally in the two music schools. Thus, the results provide evidence of a significant bias in the killing of unarmed black Americans relative to unarmed white Americans, in that the probability of being {black, unarmed, and shot by police} is about 3.49 times the probability of being {white, unarmed, and shot by police} on average (Ross, 2015: 1).

The categories "migration", "racism" and "discrimination" are mentioned in the texts of the new schools by 19.8 % more often than among old schools. The explanation for this, in our opinion, is the decision of D. Trump to build a wall on the border with Mexico to secure borders and immigration control. Every month the situation in the border areas and directly in the United States is heating up. December 22, 2018 because of the wall of Mexico-USA, there was a shutdown, that is, a case when the president refused to sign a bill providing for the allocation of funds for the upcoming financial year, thereby limiting his activities to the government or completely institutions. The categories "racism" and "discrimination" are often used in connection with the personality of D. Trump and the policies which he pursues. The current United States president is blamed of racism towards Muslims, black-skinned and Hispanics. More details about Trump as a racist were written by American journalists and columnists D. Leonhardt and I. Prasad Philbrick in *The New York Times* (Leonhardt, 2018).

The economic aspect in the tracks of representatives of two schools is encoded in the categories of "income", "unemployment" and "poverty", and the military-political category – in the category of "war", "army" and others. So, representatives of the old school affect these topics more often than performers from the new school. Recently, the United States has several problems in the economic sphere: one concern of course is that low-wage workers appear to have lost access to good jobs at high-wage firms, increasing overall aggregate inequality. Another concern is that firms play an important role in providing employee health care and pensions, so rising worker segregation could very well spill into rising health care and retirement inequality (Song et al., 2018: 47). So, old school affect the topic of wars and military service is 31.1 % more than a new school does. This can be explained by the fact that old school tracks have their own peculiarity, which consists in a deeper semantic load and selection of more socially significant topics, which can be explained by great creative experience and professionalism. In other words, the old school creates tracks on topics that affect on the American nation as a whole, and the new school pays attention to the important problems of certain sectors of society that indirectly affect on the American people or topics that are popular at any current time. For the most illustrative presentation, a comparative analysis of references to social problems by the selected categories is presented in Table 2.

Table 2. Comparative analysis of references to social problems in selected areas (by the number of words).

Category	Old school	New school
Income, unemployment and poverty	122	85
Education	0	39
Migration	19	40
Security	144	130
Foreign / military policy	138	8
Racism and discrimination	80	135

In order to determine how politics and music are related, we will calculate the “specific weight” of semantic categories. The most common formula in the calculation of this indicator is the formula proposed by the author A. N. Alekseev, which in a simplified form is offered in the manual N. A. Antonovich ([Antonovich, 2017](#)):

$$SWSC = \frac{\text{the number of units of analysis that fixing this category}}{\text{total number of units of analysis (size of the analyzed texts)'}}$$

where SWSC – it is a specific weight of semantic categories.

In our case, the number of units of analysis of the category "politics" and related topics in the texts of the songs of the old school performers is 947 words (see [table 1](#)) of 2,699 words. Thus, in the tracks of the old school, the specific weight of the semantic category “politics” is 35 %.

In a similar way, we make a calculation with the texts of the songs of the performers of the new school, the total size of the text of which is 3,100 words, and the units of analysis connected with the category “politics” are 708 words (see [Table 1](#)). Thus, in the tracks of the representatives of the new school, the specific weight of the semantic category “politics” is 22 %.

When combining the tracks of the old and the new school, we get an array of data in 5799 words, and the number of units of the “policy” category is 1655 words. As a result, the specific weight of the semantic category “politics” in the tracks of the old and the new school is 28.5 %.

From our data, we can say that the level of politicization of hip-hop music is 28.5 %. However, for the old school this level is estimated at 35 %, and for the new school – at 22 %.

From the above, we can observe a fine line between politics and culture, in particular the music industry. We can also assert that popular music, in this case hip-hop, can form political appointments that are hidden in music tracks, thereby motivating fans to debate and public debate, and also become a catalyst for mass discussion through mass communication, social media and virtual communities in social networks. Listeners/fans of musicians see in their performer an ideal image that infects the consciousness of listeners with their ideas, statements, tracks and other products of their work. So, based on the concept of a two-stage communication flow of P. Lazarsfeld, the essence of which is that ideas often come from radio and print media to opinion leaders and from them to less active segments of the population ([Lazarsfeld, 1948](#)), musicians play the role of opinion leaders. As a result, musical performers can “infect” with ideas, control the actions and behavior of listeners, and influence public on the consciousness. Scholars have traditionally considered opinion leaders as citizens who condense useful items of information and substantiated viewpoints from their (news media) sources and pass them on in their discussion networks ([Mangold, Bachl, 2018: 915](#)). In relation to American reality hip-hop and politics have a different setup and benchmarks. As a rule, this musical genre criticized the power, but also was guided by the desire of those in power, with the goal of improving public area and harmonizing relations in society. Rap, rock and hip-hop have always been before the genres of the music industry, in which there are defining components, thanks to which people “wake up”, become susceptible to the problems of society and looking for ways to solve them. As a result, we can define hip-hop as an attempt to get attention to the insider in order for him to listen to their situations,

requirements and problems. All this is very similar to public organizations and associations, initiative groups, analytical centres and so on.

In this case, it is necessary to present an influential or popular person (leader), who has his own team: lawyers, PR managers, organizers, security service, etc., there is a group (large/small) of people who follow him, follows his lifestyle, copies his values and attitudes. The leader also has a real opportunity to influence on people's minds and promote their view of life or any situation in the country/society. Who are we talking about? Political figure or musical performer? It is difficult to answer unequivocally, because he and the other match all the criteria, which means that the line between the politician and the musician is erased.

In this regard, we can talk about a new phenomenon – the musical-political community, which can be treated as an informal cultural-political organization consisting of the fan base of a cultural or art figure. Like any political organization, the musical-political community can act directly or indirectly, be positive or negative in relation to the politics pursued by the state. List of participants is distinguished by its easiness, obedience and obsession regarding his idol, his statements are “correct” and can in no way be refuted. Fans follow their “deity”, copying its political, moral, religious and other attitudes, motives and values. There is no clear structure, no funding, no regulation in the music-political community. The community is based on faith, commitment and love for the idol, as well as the enthusiasm of the participants.

A figure of culture or art can influence on his fans with various psychological forms, for example, suggestion as a direct, unreasonable and often eccentric influence of a suggestor on a suggestend or group. Often this exposure happens during concerts or shows. Every live performance is idiosyncratic such that events unfold organically and unpredictably, unlike when listening to a recording in which there is no possibility for an audience to directly affect what a performer has already created (Swarbrick et al., 2019: 2). For example, during a performance on stage, the American singer Waka Flocka Flame outraged and defiled an undershirt with the image of United States President D. Trump (Kaufman, 2017). Part of the audience burst into applause from the action of the musician, the rest from the unusual to the strangeness of the act. But another thing is important that he captured his action in the memory of both the public and those who read this news later in the news portals, instilling this “dirty” act of desecration to the masses, in order to associate the individual with the rapper's act. Another form of impact is imitation. Imitation is the taking manners from another person and the reproduction by the individual a sample of behavior demonstrated by someone. Imitation may be unconscious or not intentional, but then it will be called an infection. So, at one of the concerts, the most influential and popular hip-hop artist Eminem addressed to his audience with the request: “When I say “F * ck”, you say “Trump!” (Holterman, 2017). The full hall of fans, without hesitation and without delay, completed the request of the performer. Also, there is identification, as a form of influence on a group, which is an emotional connection with another person. Emotional connection can be expressed in the form of buying products manufactured by the creator of art, dedication to the performer of a poetic work, decorating the room with posters of his idol and more. All this proves the influence of a musical performer on fans or members of the musical-political community. Musicians, in this case, act as leaders of opinion, so they are followed, they are listened to, they are honored. Thus, we are presented with a picture in which musicians who have a significant musical and political community can influence on the public life of the people and the political system of the country as a whole. In the modern world there is still no awareness that an artist can be or is already a subject of politics.

5. Conclusion

Summarizing all of the above, we can say that in recent years in the USA tendencies to the governmental crisis are being outlined, which manifests itself in distrust from the side of population, and it is also reflected in the music industry. Music is a mirror that projects current events in society, and hip-hop it is an attempt to get attention to the problems of society and their resolution. In the resolution of social issues involved many musical creators, who can be divided into performers of the new and old schools. Each school say “pros and cons” to the policies of D. Trump or the political life of the United States in general. For example, in the music tracks of old schools, the share of the “politics” category and related topics is 35 %, while the same category in the new schools is 22 % and the overall level of music politicization is 28.5 %. The line between the musician and the politician is gradually erased and it is already difficult to determine the statement of a political figure from a line in the text of a musical artist. In connection with it, a certain area

appears in which politics and music are harmoniously connected – this area can be given a definition as a musical-political community. It is difficult to evaluate the contribution of culture and art to the life of society or to determine the level of influence on the decisions of the administration, but it can be said with confidence that music is an emotional component of the country's political life the impact of which in case of the development of the Internet will only increase.

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The Impact of Digitalization of Network Space on Journalism Education

G.S. Melnik ^{a, *}, A.N. Teplyashina ^a

^a St. Petersburg State University, Russian Federation

Abstract

The article highlights the problems of transformation of journalistic education, which today is changing along with the highest schools and, of course, with journalism and modern media systems. A significant reason for the modern changes is related to the multidirectional vectors of the creative nature of journalism and its existence in the media market. The article discusses the essence of the concepts of "multimedia" and "multimedia technologies", describes the pedagogical conditions for the introduction of multimedia technologies in the educational process of higher education and discusses the possibility of their use in teaching students. The active introduction of multimedia technologies in educational programs in journalism is the most important factor in the modernization of education. Currently, these technologies are among the most dynamically developing and promising areas in the field of digital media. The content of the offered article does not exhaust the whole range of problems associated with the introduction of multimedia into the educational process; we suggest considering only some possibilities of their application in teaching students. Convergence, digitalization, significantly changed the nature of the work of a journalist. Modern editors are waiting for multifunctional specialists today who combine the skills of a creative worker, author, editor, and distribution manager of an information product. In the standards of the new generation, additional competencies appear.

Keywords: mass media, mobile applications, mobile editions, multimedia hypertext

1. Introduction

Forming the students competencies, it should be borne in mind that a modern journalist works in conditions of rapidly developing technologies of searching, receiving, processing and transmitting information (Bennett, Senior, 2017). Modern journalistic education is characterized by practical orientation. The journalistic profession is highly technological in nature, therefore it requires strengthening and constant modernization of this component of education. Journalism education today is changing with the highest education and, of course, with journalism and modern media systems. The significant reason for the modern changes is related to the multidirectional vectors of the creative nature of journalism and its existence in the media market. Overcoming dissonance is associated with the development of a wide range of knowledge and skills that are laid in the educational process. The task of forming the competence of a future journalist and bloc organization of the curriculum has long been included in the practice of journalistic universities of the country, but now this approach requires the addition of new forms.

The global freedom of access to the networked communication space implies the freedom to offer and select information, create resources. The introduction of new information technologies

* Corresponding author

E-mail addresses: melnik.gs@gmail.com (G.S. Melnik), a-nik@list.ru (A.N. Teplyashina)

fundamentally transformed the kinds and types of journalism, changed the nature of the interaction "communicator–recipient", "communicator–audience." According to the Facebook resource, an Internet user spends at least 55 minutes a day in social networks, with about 230 friends, which is 10 times more than in real life (Saras, 2008).

In the last decade, the popularity of mobile Internet access is growing. According to the results of researches of the company "Opera Software", the number of Internet users through mobile browsers worldwide is increased by 150.000 people a day (Opera Software). According to the research firm The Nielsen Company in Europe, the Internet is regularly visited using the mobile phone by over 30 % of Internet users. In the United States, mobile Internet is used by 19 % of respondents, in the UK – 24 %, in Spain – 26 %, and in France, the Internet in a mobile device is already used by 28 % of residents. Significant penetration of the mobile Internet was noted in Germany and Italy (34 % in each country). Mobile Internet services are becoming part of the everyday life of people, giving them the opportunity to access a wide variety of information products. Enterprising publishers of newspapers and magazines, using the capabilities of mobile devices to transfer structured information, seek to offer readers original content – operational news about the most important, relevant events.

2. Materials and methods

As researchers of new media rightly point out, scientists inevitably face the need to review critically the main theoretical and methodological paradigms and methods used in research in order to form an understanding of the scientific direction within which it is possible to conduct modern studies of journalism and media (Fuchs, Qiu, 2018).

Fundamental changes occur not only in the collection, processing, distribution and storage of mass information, but also in the practices of reading and consuming information. Today, researchers say not just about the traditional media presence effect, but also about the effect of participation, because publishers offer audiences various options for obtaining information, which allows users to influence the content of messages. Publications structured according to the principle of a classical printed publication perform the same functions, but they have great possibilities: high level of efficiency and interactivity. Individual activity arises: a person operates with information, compares data from different sources and leaves his comments on media messages (Pronin, 2002).

3. Discussion

The controversy about the status and theoretical apparatus of digital media communication in the educational process, developed in scientific journals, indicates the desire of the research community to study the actual problems of media education (Gikas, Grant, 2013; Vrieling et al., 2018; Gebremariam et al., 2018; Lozada–Martínez et al., 2018; Erhel, Jamet, 2019). The theoretical and conceptual apparatus is contained in the foreign, mainly Anglo–American academic discourse. In the context of globalization, the appeal to the Anglo–American studies becomes an inevitable process. In one way or another, national schools of journalism and media studies are not only integrated into foreign media studies, but also acquire a single dynamics of development, find common research priorities and methodological foundations in the global research community.

R.O. Vrieling et al. (Vrieling et al., 2018: 234–245) argue that the current dominant way of learning in the field of education does not comply with many aspects that prevents innovation and effective implementation of emerging educational paradigms, and offer a new concept of logistics education. M. Gebremariam et al. (Gebremariam et al., 2018: 157–170) focus on the positive aspects of the use of information technologies in education. They write that digital media and e–learning systems have played an important role in both the learning content and the learning platform to improve access to education and the quality of learning. The article "Enhanced Agility of E–Learning Adoption in High Schools" studied the practice of including the discipline "digital media" (a combination of text, images, audio and video) in the curriculum of secondary and higher schools. In our opinion, there is a need for a more in–depth study of the possibilities of multimedia resources in the field of media education; study of the already accumulated experience of using multimedia technologies in the learning process. The attempts of these scientists to demonstrate the results of the use of multimedia in the organization of media education are interesting. Nevertheless, it should be noted that in many schools there is limited access to multimedia

resources and the inclusion of the discipline "theory and practice of digital media communications" in the curriculum takes time. Also, it takes time to develop a flexible model that allows you to constantly capture the developing technological innovations and to study the experience of the introduction of digital media communications in the curriculum.

The goal of the J. Gikas and M.M. Grant study was to identify the effectiveness of teaching methods for students in three US universities to search for information in social networks using mobile phones and smartphones (Gikas, Grant, 2013: 18–26). Unfortunately, the article presents only a part of the conclusions on the impact on the level of knowledge of the latest educational technologies related to digital media. However, it is worth paying attention to two points related both to the advantage of gadgets integrated into the educational process, and to some students' disappointment regarding their effectiveness in the search for information. Following J. Gikas and M.M. Grant, we emphasize that the use of digital media to search for information in social networks creates the opportunity for continuous participation in public affairs.

The obvious advantages of mobile Internet are still being criticized. Thus, A. Mangen et al. (Mangen et al., 2013) argue that reading the digital text creates a new form of mental perception, in which the reader loses the sense of quantity and integrity, as well as continuity and connectedness. In addition, various physical manipulations with the computer (clicks, scrolling, etc.), which do not have immediate tactile contact with the material substance of the text (as in the case of reading a paper text) influence the form of perception. All these moments, according to A. Mangen, have a negative impact on such mental cognitive processes as attention, memory, and thinking. Analyzing polycode hypertext, A. Mangen concludes that multimedia hypertext does not contribute to the development of such a higher mental function as the imagination (Mangen et al., 2013).

Nevertheless, most analysts believe that "the mobile Internet is becoming a new way of life, creating an information society of the future" (Li, 2016). Researchers are interested in the emergence of a new segment of the media system in Europe, the functioning of popular mobile newspapers *Mr. Reader*, *Early Edition*, *Digital Post*, *EU Reporter*, *SAPO News*, *NPR*, *Blaster*, *World Earthquake Map*, *Terra News*, *TweetMag*, *News.me*, as well as media security issues for local networks. In large quantities, there are also scientific articles in which the authors try to comprehend and understand new opportunities for obtaining a high quality information product. Even "mobile labor interactions" under conditions of energy – intensive relations are subjected to analysis (Moskvina, 2012).

New digital technologies radically changed the existing traditional media. In fact, a new world of journalism has appeared, which in many respects has proved to be more versatile than its traditional counterpart, and considerably exceeds the capabilities of conventional media. However, it is much more important for mobile applications to identify correctly their potential audience. According to V. Dubinin, the founder of *AdWired*, "people's attention has shifted from paper to the Internet over the past 10 years, and the flow of audience from the Internet to mobile devices is even faster. Much faster than the industry understands itself. Currently, at least 25 % of traffic falls on mobile platforms (on average for the media)" (Dubinin, 2016). A new generation of readers, formed in an overabundance of information, has learned to maneuver in the flow of information precisely thanks to the capabilities of mobile newspapers. Responding to the requests of a new audience, publishers are forced to take care not only of the original content, but also the tools for its production. Access to operational information can be provided if a user has a mobile phone, a pocket personal computer or a smartphone. To ensure the connection between the phone and the computer with the consumer, it is enough to have Bluetooth, an infrared port or a data cable.

Mobile devices designed to disseminate journalistic information have many advantages: 1) they have small dimensions; 2) light weight; 3) are really mobile; 4) provide an autonomous way of communicating with the audience, even in those places where the use of an ordinary connection is completely unacceptable – on a business trip, on vacation, at a restaurant or at a business meeting; 5) enable you to create separate versions for different platforms and devices; 6) provide the association within the campaign in case of simultaneous release of interactive (mobile) and paper versions, rather than stimulating the sale of information products.

Without going into the technical side of the matter, let us evaluate the possibilities of mobile Internet for the content of publications. Summarizing the advantages of mobile publications identified by researchers, one can single out the following: a) preservation of the audience (contact 24 hours a day, 7 days a week); b) increase in advertising sales; c) reduction of costs for the delivery of information to the user; d) reduction of printing costs, intermediaries providing marketing and

sales of paper copies and related logistics costs; e) high level of efficiency and interactivity; f) offer various options for obtaining information; g) influence on the content; h) thanks to the technical features of mobile newspapers, the reader can select the information of interest to him in text, audio, visual or multimedia form and respond quickly to it; i) the content of mobile newspapers is well structured, thanks to the work of search engines and RSS feeds is easy to process and always available ; j) the reader is relieved of searching for the desired number in the kiosk or from subscribing to the post, and it is often easier for consumers of public transport services to put something like an iPad mini in a handbag than a regular paper issue of a thick magazine; k) indirectly contribute to the protection of the environment; l) not only expensive tools with a wide range of functions are used, but also simple applications of a moderate price range.

In terms of content, the mobile interactive edition includes several presentation formats and is a multimedia product that includes text, illustrations, interactive elements, videos and a unique soundtrack. A mobile publication can be a separate application, or be part of a print or Internet version.

There is another explanation of the definition. "Mobile edition is a new information media channel. The mobile edition (newspaper, magazine) is a mass media device adapted for use on a mobile device, structured according to the principle of a classical printed publication, which performs the same functions but has great possibilities: high level of efficiency and interactivity, and also offers the audience various options for obtaining information and allows to influence the content" (Moskvina, 2012).

Standards for the industry of publishing applications that have content delivery features, push notifications and technical requirements are being developed, for example, speed requirements. Examples of the world's successful print campaign in the mobile world are business media campaigns. About 80 % of European newspapers and magazines began to publish a mobile version. Mobile applications are popular to such publications as the *Wall Street Journal*, *Financial Times*, *New York Times*, *Early Edition*, *Digital Post*, *EU Reporter*, *SAPO News*, *NPR*, *Blastr*, *World Earthquake Map*, *Terra News*, *TweetMag*, *News.me*. Russian *Vedomosti* and *Kommersant* successfully operate in the mobile segment. The main secret of success is quality content, which provides standards for news applications. The mobile audience of Forbes magazine and news feeds, as well as the newspapers *Gazeta.ru* and *Championat.ru*, *News 36014*, are satisfied with the content.

The introduction of new mobile technologies radically transforms the kinds and types of journalism, changes the nature of communication with the audience. V. Dubinin insists that the publications complement each other. "It's a misconception that mobile sites and applications "take away" the audience from a large site," he said. "In fact, they increase the audience ... they offer the consumer an interesting picture of the world, which the user can cut out according to taste preferences and interests" (Dubinin, 2016).

O. Moskvina analyzed the content structure of many foreign mobile publications. The information is most often presented by several sections: news, politics, international news, regional news, economy, show business, technology, culture and sport, society and opinions, news of the automotive and telecommunications market.

The function "regional news" of a number of West European publications is especially noteworthy. The site will find the location of the user, give him the entire selection of news from this region, a map of traffic jams, and turn on a navigator if necessary. Each region of a country has its own mobile tab– newspaper, links to which are contained on the main page of the mobile version. All the most interesting events and hot news of the regions are collected on the internal pages of these sections, with a breakdown of the news feed and services by cities. The interactive photo archive makes a picture of the day, represented by the mobile version, more voluminous, reproduces detailed photoreports of the events that took place.

As for the content of mobile newspapers, publishers and marketers do not have a common opinion. The head of the Interfax Internet projects service Y. Pogorely emphasizes that only a small part of the audience is looking for reliable information (Pogorely, 2015).

Analyst of the network resource *VKontakte* A. Usmanov believes that to date, the channels that are accustomed to be allocated by media (site, social network, print edition, TV), are equivalent to the consumer: he can receive information from different segments, depending on the situation. In social networks, users select content in the news feed that they consider relevant for

themselves now, paying attention, first, to the comprehensibility of the presentation. At the same time, he should receive the information he expects from this media" (Usmanov, 2015).

Analysts also note one of the notable trends – an increase in the number of local and regional newspapers that want to be available on a mobile phone and attempt to make mobile sites or produce a mobile version of their publication. Indicative in this respect is the experience of Scandinavian media, especially Sweden – in the country, more and more newspapers offer mobile viewing of information. Scandinavian media have benefited from the early and active dissemination of mobile platforms (let us recall the successes in this direction of *Nokia* and *Ericsson* even before the advent of smartphones). Supported by numerous paid services, publishers of Northern Europe have learned to extract substantial profits from mobile traffic. *Facebook* also has successes in the mobile segment. According to the latest data from *TBG Digital*, the click through rate (CTR) of advertising in mobile newsfeeds is 23 times higher than in desktop advertising (CTR is 1.290 % vs. 0.049 %, respectively) (Philo, 2012). In an interview with C. Buren, business development manager IFRA–Sweden and the author of the IFRA special report "Mobile services" from the magazine "Strategies and practice of publishing business. IFRA– GIPP Magazine" states "a mobile newspaper is not a matter of the future, but of the present. The mobile phone is the ideal new platform for publishers and advertisers" (Buren, 2009).

At the same time, estimating the market of mobile publications, the head of the Bureau of Content Marketing A. Rodionov convinces us that 99 % do not need their own mobile applications and mobile versions of sites when it comes to publications with a small audience. If you do not offer readers much more than news and articles, it makes no sense to multiply the essence unnecessarily, and suggests creating adaptive sites so that users can comfortably consume content from any device, referring to the experience of the Los Angeles Times (Rodionov, 2014). Marketer A. Rodionov outlines five principal points in the solution of this problem:

1. Cross–platform – in order to simplify the software product and promote it, it is offered to create a site on the World press platform using an adapted template for publishing news. An alternative to a mobile application can be the presence in the main news in *Google*, for which it is suggested to prepare carefully the RSS feed.

2. Multimedia stories (snowfalls). It is important to fill the content not only with interactive maps, navigation, crossword puzzles, weather forecasts, etc., but also with expressive tainlines, for which it is necessary to involve bloggers and creative people who are capable of artistic embodiment of the idea. The structure of the general text combines several short stories (inside the material a separate menu is offered). An example of such publications as *The Verge*, *Forbes* and *Oz* is given. Of course, all advertising materials have the appropriate markers, so that the editorial staff does not mislead the audience.

3. Sponsorship content. Since people try to protect themselves from banners and applications that hide them (that is, they do not click), the income from placing banners does not go to any comparison with the profit from the usual printed "mock–ups". The task is to help brands to be interesting to the audience, involve in the dialogue, finally, declaring the business of their clients in social media.

3. Journalism of data. The journalist mastered the work with databases and materials of sociological research. A. Rodionov gives an example, expressed in a metaphor: "The orange juice that you drink in the morning, the coffee that you brew – in the modern global economy there are invisible links between these products, other people and you. The language of this network is data: small pieces of information, which often do not matter by themselves, become extremely important when you look at them at the right angle" (Rodionov, 2014). Exciting stories require journalistic intuition and taste. Designers and programmers become co– authors of stories and help create interactive visualization (for example, the German edition of *Zeit*, which offers information about standards of living in different countries, or the magazine *Esquire*, which analyzes the best– selling works of art).

4. Monetization and Paywall. The reader is not ready to pay money for what he knows. It is necessary to sell information service, as does *Bloomberg* and *Reuters*. It is important for editors to learn how to provide information products, going beyond the boundaries of the usual journalistic materials. The editors offer a new concept of individual customer service, alternative ways of effective interaction with the audience and change the methods of conducting their business in order to provide perspective in a modern competitive environment. The question turns out to be controversial.

The emergence of new information platforms (*Facebook, Instagram, Snapchat*), new forms of news gathering (data journalism), changing expectations of media consumers' preferences, generational features of the audience, demanded that educational institutions train journalists with TEC skills (Technologies, Entrepreneurship Creativity). In the Western and domestic, primarily online media, there are new posts (digital–editor, web–editor, web–contenteditor, information product development manager).

New stage in the development of media education (2000–2018) is associated not only with technological changes, but also with the main media education initiatives of UNESCO and the Council of Europe ([Fedorov, Levitskaya, 2018](#)).

When preparing for new educational standards, the developers faced the following dilemma: how to balance between fast reporting and fact checking how to choose between watchdog and facilitator professional roles which ethics rely on – editorial or universal does objectivity matter if subjectivity rules the audience ([Nigmatullina, 2018](#)).

4. Results

Therefore, in the near future, we will see the coexistence of publications in paper and electronic formats, but going to the Internet of many printed media will only intensify, there will be more and more mass media, which do not have printed analogues. With the advent of new media, primarily Internet media – forms of systematic and regular dissemination of information through networked multimedia technologies, the communicative behavior of the audience has changed. The importance of the Internet media is determined by the absence of restrictions on the time of placement and the volume of information, as well as modern technical capabilities, the convenience of information retrieval. The network text acts as a way of public intervention in the process of discussing the topic, making a decision. The consequences of the appearance of the network text are not always predictable even for journalists.

5. Conclusion

All of this is a stimulus for the development of the traditional mass media, bringing to life an entirely new group of people influencing public opinion, with a completely different mechanism for collecting and disseminating information, and at the same time changing the daily order of news search.

In order to preserve academic traditions and respond to the challenges of the labor market, an expert council was created for continuous cooperation with employers. It includes well-known St. Petersburg journalists and media managers, whose experience turned out to be in demand by the management of the faculty in planning the educational process. In addition, the educational infrastructure has been updated, new computer classes have opened, the television studio has been digitized, a multimedia news room has been equipped. The faculty purchased software so that students could gain skills in working with modern digital layout technologies, editing, photography.

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Aspects of the Generational Theory Application in Terms of Digital Education Development in Russia

Olga A. Mironova ^{a, *}, Raisa M. Bogdanova ^a, Yuri A. Kolesnikov ^b

^a Rostov State University of Economics, Russian Federation

^b Southern federal University, Russian Federation

Abstract

Under conditions of postindustrial transition and formation of the information- and knowledge-based society and economy, an important role is played by the digital sector of economy, with technologies being increasingly used in the educational process. In this regard, development of digital education is becoming one of the most important strategic tasks for development of Russia, its society and economy, as well as direction for provision of the country's national and economic security. In this connection, one of the promising development paths for digital education in Russia is suggested to be in the form of implementation of distance learning forms into the system of higher education, as well as transition of lectures from classrooms into the digital space, which, the authors believe, will improve the quality of higher education and promote students' digital literacy. However, during introduction of such reforms in the Russian system of education, it is necessary to take into account the generational specificity of students currently enrolled in higher education programs and of those coming to the marketplace of educational services in the nearest years, that is generations Y and Z, having almost inborn digital literacy, but finding real world communication difficult. Based on conducted research, the authors of the given article provide a number of recommendations on the choice of directions to be used in the process of education for generations Y and Z.

Keywords: generational theory, digital economy, digital education, distance education forms, digital literacy, digital intelligence.

1. Introduction

The current global tendency of development of the real economy, spheres of exchange and consumption is that of the fundamental changes determined by the trends of postindustrial transition and formation of information society, associated with shift in focus from the production of material goods on intangible assets. These tendencies are most apparent both in economy of the leading countries, where information and knowledge are turning into the major driving force of production, and in the sphere of international economic relations, a traditional battleground for struggles over resources, that is for wealth and power.

The processes taking place in developed countries' economies indicate that "the postindustrial transition is carried out in the form of a quantum leap, a revolution in production forces, and is leading to emergence of a new technological mode of production. Its attributes are

* Corresponding author

E-mail addresses: lady.sensey2010@yandex.ru (O.A. Mironova), Raisa.m1975@mail.ru (R.M. Bogdanova), yakolesnikov@sfedu.ru (Yu. A. Kolesnikov)

informational transformation of economic resources and forms of wealth, globalization and environmentalization of economic activity, qualitative increase in the human factor effort in the reproductive system. Science and industry are drawn together and fuse, knowledge economy is formed, and imaginative nature of work is increased" (Eletsky, 2000: 83-84).

The objective basis for the new quality of economic growth, development of social sphere, science and education appeared due to emergence of fundamentally new information and communication technologies, in particular, the Internet, which contributed to formation of the global cyberspace. Under conditions of postindustrialization, information in the form of personalized knowledge becomes the fundamental basis for the new type of society. Having its own independent value, information appears as a commodity, resource (factor of production), competitive advantage and a means of competition at the same time (Ignatova, 2007: 147). In this context, the saying "Knowledge is Power" loses its hyperbole nature and can be understood literally.

Development of information processes in different economic sectors has resulted in separation of an independent segment – the so called digital economy with such attributes as e-commerce, internet-banking, cryptocurrencies, etc. In this regard, the urgent task ensuring Russia's economic safety and competitiveness is to move to economic growth of a new quality, based on development of digital economy and modern information and communication technologies (ICT).

One of these development priorities is education, which, under postindustrialization conditions, is regarded as a life-long ongoing process. A rapid increase in the areas of ICT implementation, their rapid penetration into all spheres of human life and professional activities require higher media or, in other words, digital literacy rates among population, which can be achieved by means of ICT training at almost all levels of education – from pre-school education to the system of further professional and post-graduate education. In our point of view, the problems and tasks of digital education development in Russia should be classified in accordance with specific characteristics of representatives of different generations, which vary from one another, among other things, in different levels of digital literacy. In this context, when working out strategic vectors for digital education development in Russia, it seems relevant to rely on the main principles of the generational theory adapted to Russian realities, as well as on the available experience of its application.

2. Materials and methods

Before analyzing peculiarities of information technologies awareness among representatives of different generational groups in the context of achieving greater digital literacy in Russia, it is necessary to refer to the basic principles of the generational theory.

The generational theory is a relatively young area of research, which appeared in the early 1990s at the interface among several sciences: economics, economic psychology, history, as well as cultural and political studies. Until recently, it has not been attributed to any of the sciences mentioned, however, it has not become an independent field of study either. The founders of this theory are considered to be two American scholars: a historian Neil Howe and an economist William Strauss, who published their book "The Fourth Turning" in 1991. While studying the 20-year cycles of American economy development in the 20th century, the authors revealed certain regularities in behavior and life strategies of people belonging to different social groups, but born over the same time spans, that is united within the frames of one generation. In the scholars' point of view, the classic generation gap is not connected with the conflict of ages, in which case, after reaching a particular age, all individuals would acquire a particular system of values and behavior strategies. However, this does not happen: when children reach their parents' age, they realize models of behavior different from the ones of their parents' or grandparents'.

In Howe and Strauss's opinion, the reason for this lies in the fact that at different points in time, under the influence of different economic, political, social and cultural factors (i.e. public events, which affect the life of a nation and individuals), representatives of different generations form different values. In this context, a value is understood as significance of phenomena and real-world objects from the point of view of their correspondence or noncorrespondence to the needs of society, social groups and individuals (Howe, Strauss, 1997: 38). The system of basic values is formed in childhood, as a rule, up to the age of 12-14 years, when the child does not yet give moral assessment to public events happening around him, but is still learning to live under certain

conditions. During this time, subconscious underlying values are rooted in the individual, most of which are imperceptible, but later whole generations base their lives and activities on such values. Thus, representatives of a generation, which had survived famine or hard war time, tend to be more economical and careful towards food and clothes, they tend to save up for a rainy day, be content with little, whereas a generation, whose basic values were formed under conditions of relative social-economic stability, implements success-oriented life techniques (focus on perspective, ambitiousness, leadership). The gradually accumulated “database” starts forming the personality.

The generational theory application in Russia has its own specific character, explained by a slight shift of time boundaries of certain age groups representatives’ attribution to a particular generation, as compared to its western counterpart, as well as by identification of the object of research. In the Strauss-Howe generational theory the object of research is the middle class with a high level of income, which enables its representatives to spend substantial amounts of money on education, nutrition, travelling, cultural life. However, in Russia, attribution of this or that group to the middle class depends on what is chosen as the criteria of the class – level of income or level of education – so, it is not that obvious. Thus, at least two groups of Russians can be described as the middle class now: people with high incomes and people with a high level of education, who, as a rule, in Russia, belong to the category of “the working poor”, which is paradoxical in the western point of view. Due to this fact, the object of research for the generational theory adapted to Russian realities is the so called “popular majority”.

Classification of generations, based on the Strauss-Howe theory adapted to Russian realities by the Russian scholars Evgenia Shamis and Alexey Antipov with regard to the basic values formed by public events at a certain period, is presented in [Table 1 \(Shamis, Antipov, 2016: 44-45\)](#).

Table 1. Adapted Russian version of the Strauss-Howe classification of generations

GI generation General Item or Heroes	Generation P Pensioners or Silent	BB Generation Baby Boomers	Generation X Xers Nomads, “Children with a key around their necks”	Generation Y Millennials, Next, Yers	Generation Z Indigo children, Alpha
1900-1923	1923-1943	1943-1963	1963-1983	1983-2003	2003-2023
Autumn	Winter	Spring	Summer	Autumn	Winter
Events					
1905 Revolution, the Great October Socialist Revolution, the civil war, war communism, collectivization , electrification	Stalin’s purges, the Great Patriotic War, reconstructi on of the war-torn country	Baby boom, human space flight, the Khrushchev “Thaw”, the Cold War, the USSR is the global superpower	Continuation of the cold war, the bipolar world, war in Afghanistan, the Chernobyl disaster, queues and food coupons, Perestroika	The collapse of the USSR, market transformati on, “the turbulent 90s”, terrorist attacks, military conflicts, 1998 economic crisis, development of Internet technologies, brands	The global financial crisis, 2009-2010 economic crisis in Russia, formation of the new multipolar world, sanctions, born in the digital age

Basic values					
Hard work, responsibility, faith in the better future, commitment to communist ideology, opinionatedness	Commitment, following the rules, respect for position and status, self-sacrifice, patience, obedience, thrift	Idealism, optimism, youth, health, collectivism, team-orientation, personal growth, involvement, personal compensation	Choice, global information awareness, individualism, continuous training and education, pragmatism, “time is money”, hope for oneself	Changes, optimism, pleasure, life “here and now”, interesting job, immediate compensation, naiveté, technical professionalism	The system of values is still being formed, early digital literacy, problems with communication and socialization

At the time boundary between generations, their shift is taking place gradually and depends on the individual's place of residence. In particular, in capitals, metropolitan cities, port cities, and other places, where growth of international business, trade and migration flows promote active development of cross-cultural interaction, this process is happening faster. People born at the meeting point of generations fall into a transitional or the so called echo-generation. They have the values of both generational groups.

3. Discussion

Under postindustrial transition, the way and forms of communication undergo drastic transformations; that is the most clearly manifested by the fact that the traditional ways of communication are replaced by the virtual digital technologies and they create a new frame of the modern society existence. According to the «Intel» founder Gordon Moore due to the speed the computer technologies are developing, computer “intelligence” doubled every six months. Further development of this trend will result in the fact that by 2030 the computer productivity will have corresponded to the human brain productivity and will overtake it in the length of time. Digital technologies penetration into the everyday life of the society and their ambiguous consequences are in the centre of the scientific discussion and are interested for the scientists from different spheres of scientific knowledge.

According to J. McDougall and J. Potter under present conditions information and communication field defines fundamentally new social and cultural situation of the social development. The formation of a “new human being” whose presence in the physical world is often replaced by his/her presence in the information world is taking place and is greatly influenced by the digital content, and it in its turn causes changes in the behavior of all members of the society (McDougall, Potter, 2015).

According to G. Reid and S.P. Norris Internet has not only become a search tool, but a hi-tech means of everyday communication in the modern society as well, and the cyberspace is a “habitat” for the growing digital generation, so-called digital aborigines, whose values are mostly determined by digital technology development, globalization processes, mobility and integration into the Worldwide Web (Reid, Norris, 2016). The Russian scientist N.A. Slyadneva shares this opinion and notices that “our contemporary obtained the possibility to comprehend the world on-line and participate interactively in the cultural genesis process, identifying the strategemas of their social activity, self-realization in accordance to the information as multi-faceted as it has never been before” (Slyadneva, 2015:2).

In the modern world an avalanche of the information content, that is often impossible to be comprehended and processed, falls on a human being. That is why one of the basic competencies of a contemporary person is an ability to think critically and assess the information obtained through digital channels. The development of digital literacy of the population, which includes not only the ability to work with large information flows and to think critically, but also the ability to work with semantic and mythological systems, interpret, evaluate and verify information, becomes an urgent task.

Y.S. Zubov (Zubov, 1994), E.P. Semenyuk (Semenyuk, 1994), A.I. Rakitov (Rakitov, 1993) did researches of these issues as long ago as in the early 1990-s and foresaw and forecasted the information culture potential in the society. Y.S. Zubov in the early 1990-s paid special attention to

the information research and its impact on the processes of socialization and integration based on the social and cultural role of the information and communication processes and emphasized the importance of the competence approach while working with the information flows. He noted the significance of a human being as an object and a subject of the information development able to work out the new forms of the social behavior under changing environment (Zubov, 1994). Zubov's ideas became the basis of the separate branch to research the cultural processes of the social development – information cultural studies.

In this context H. Jenkins's concept is significant, and it is formulated as a system of knowledge and skills which guarantees person's qualitative position in the information environment and is based on working out abilities and skills to interact correctly with visual content in the world with constantly updating technologies (Jenkins, 2006). The researcher believes it is necessary to interact correctly in the private-public internet space.

A. Lisenkova considers these principles as an ecological approach to interact in the digital world which unites several trends, necessary skills and competences including digital consumption and digital safety together with the development of new forms and deviations directly connected with net technologies development such as trolling, flaming, cyber bullying, etc. (Lisenkova, 2017: 88-91). The issues related to the safety in the cyber space were researched by such authors as I. Ramos-Soler, S. Lopez-Sanchez and T. Torrecillas-Lakav (Ramos-Soler et al., 2018), V. Leiva and A. Freire (Leiva, Freire, 2017), D. Gillmor researched these aspects in journalism (Gillmor, 2016) and by A. Fedorov (Fedorov, 2015), A. Teplyashina, V. Golubev, N. Pavlushkina (Teplyashina et al., 2018), E. Bidova (Bidova, 2012), etc.

Digitalization of the economy, the development of media education, the formation of the all-Russian unified electronic educational space are becoming the prior objectives of the social and economic development of Russia in the nearest prospect in accordance with a number of the strategically significant state program (Vinogradova et al., 2018: 9). R. Suleimanov defines it as a platform resulted from the set of the organizational and technical measures to provide electronic environment for the full educational process and possibility to have an access from any place on the planet (Suleimanov, 2018). To meet this objective it is necessary to solve a number of tasks to create the conditions for the digital literacy, these tasks are to provide systematic approach to form the united educational space in Russia based on the modern technologies, to implement the united platform of the Russian educational space able to distribute and control over electronic educational content use; to work out methods and algorithms of the dynamic adaptation of the educational process in accordance with the individual peculiarities of the students, to provide the access to the protected Russian electronic educational environment from any place on the planet for anybody concerned, etc.

A.G. Bepalova and A.V. Kuznetzova see the digital literacy formation for the economically active population one of the basic trends of their goal (Bepalova, Kuznetzova, 2018: 11-21). In general the concept "literacy" can be understood as a certain degree of mastery of basic cognitive skills such as calculation, reading and writing in one's native tongue. Digital literacy in the postindustrial economy goes beyond this definition, because nowadays it correlates with both information and scientific literacy. L. Kiyanova and I. Litvinenko understand the digital literacy in a broad sense as an ability to create and use the content through digital technologies, including computer programming skills, searching and exchange the information, communication with other people (Kiyanova, Litvinenko, 2013: 53). According to a well-known digital technology consultant Douglas (Doug) Belshaw the digital literacy modern model comprises eight compulsory elements (Fig. 1).

We stress that these eight elements of digital literacy are compulsory for all economically active generations; therefore, every modern person has to possess these skills or strive to acquire them. Let us look closely at certain more significant elements of this list.

Digital citizenship and related digital confidentiality and critical attitude towards media information represent the basis for the individuals' safe and efficient time spent in the virtual world. Despite the fact that the basics of computer literacy and digital business are taught at schools and higher educational institutions more and more often, the issues of digital citizenship and digital security often remain outside curricula, even though these skills must be taught as soon as the child gets access to his/her first electronic device. The question of the day is who and how should educate the growing generation on this matter, if adults, i.e. parents and teachers, belong to non-digital generations, lack familiarity with digital technologies and cannot provide their children with the necessary skills. Consequently, younger children, as well as teenagers, are exposed to

cyber-risk (gadget-addiction, cyberbullying, suicidal or terroristic sites, etc.). In many cases, virtual reality becomes the source of information about deviant forms of behavior for members of the rising generation, which hinders real-world communication.

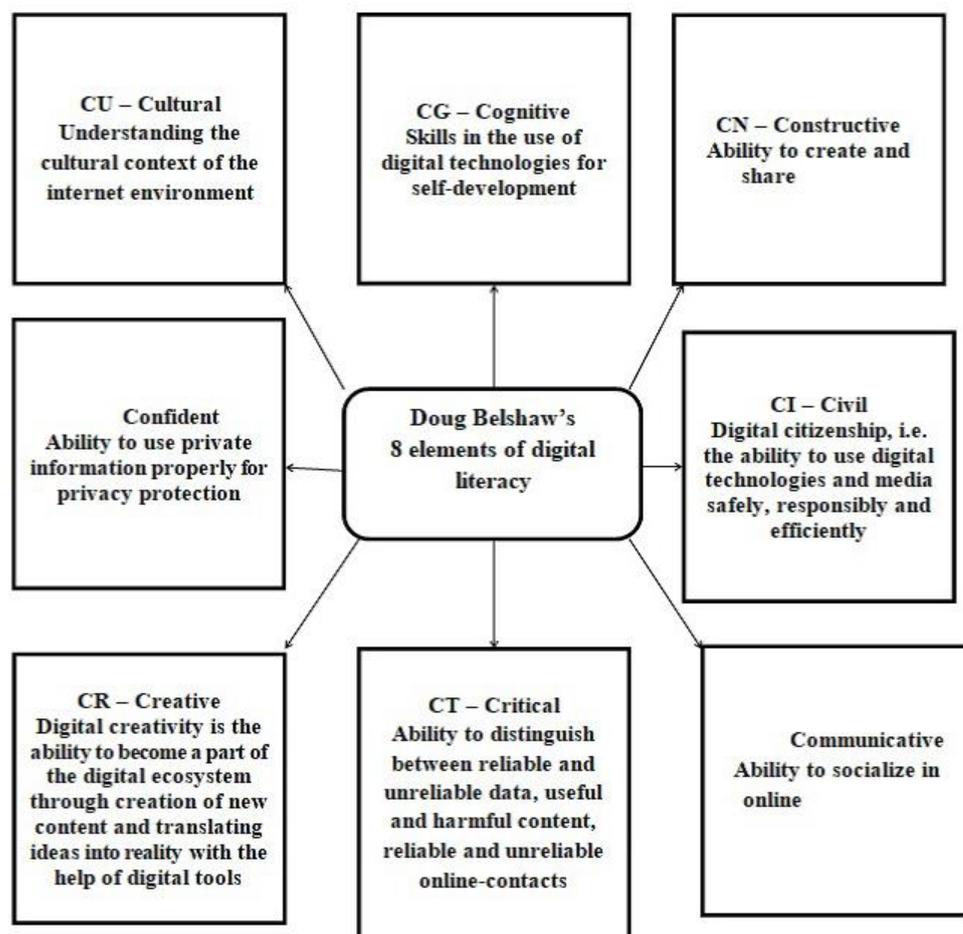


Fig.1. Doug Belshav's digital literacy model

One of the suggested ways to raise digital literacy of the Russian population is a radical transformation of the traditional training forms used by universities, which includes replacement of classroom activities with online and offline teacher/student work as part of distance methods of media education. For example, according to Y.I. Kuzminov, Rector of Higher School of Economics, HSE abandons lecturing completely, with lectures being replaced with electronic online-courses. He states that only 15-17% of students attend lectures in Russian higher educational institutions. Digitalization of courses should encourage students to be more involved in the process of education, take some load off professors' shoulders and generally increase the quality of university education. Y. Kuzminov also made it clear that implementation of online-courses into the Russian educational system may "be not only voluntary" (Kuzminov, 2018: 5).

In our opinion, before practical realization of this initiative as either an experiment or a possible reform of the higher education in Russia, it is necessary to consider its different aspects, including the generational theory perspective.

4. Results

Currently, Russia is inhabited by representatives of the following generations: Silent generation (born in 1923-1943), Baby-Boomers (1943-1963), generation X (1963-1983), Millennials or generation Y (1983-2003), generation Z (2003-2023). The most economically active are primarily the representatives of generations X and Y, whereas more and more Baby-Boomers are retiring, and their economic activity is decreasing due to low pension incomes. This is what

distinguishes Russian Baby-Boomers from western representatives of this generation, who remain economically active even after retirement. Generation Z representatives attend schools and are preparing to become consumers at the market of educational services provided by colleges and universities. Thus, the main participants of digitalization in secondary general, secondary technical and higher education are Zers and younger Yers.

The boundary between generations X and Y (i.e. the moment in time when a large group of people starts behaving in a way different from the previous one) is quite distinguishable; however, the boundary between Millennials and generation Z is blurred in time and can be defined with a great degree of conditionality. Moreover, some scholars point out existence of subgeneration Alpha as part of generation Z (children born after 2010), which is different from earlier Zers in a greater degree of independence. Nevertheless, a common characteristic feature of the whole generation Z is the “inborn technological literacy”. If development of Yers’ system of values coincided with development of Internet-technologies in Russia, Zers have never lived in the “pre-digital epoch”, so they cannot imagine a different world. Generation Z perceives the Internet as a natural environment, and the ability to work with mediatechnologies as an everyday practice, they have handled digital devices since their childhood like professionals.

Studying the values of generation Z has led to appearance of new terms – DQ (Digital Intelligence), Digital Native – generation Z itself, natives of the digital technologies world, and Digital Immigrants, that is their parents Xers and older Yers (Fukolova, 2014).

Characteristic psychological peculiarities of generation Z, roughly categorized as positive and problematic, are presented in [Table 2](#).

Table 2. Psychological characteristics of generation Z

Positive	Problematic
Rapid development, giftedness	Mosaic thinking
Multitasking (texting, listening to music, playing a computer game, doing homework)	Bad memory (the information in question can always be looked up on the Internet)
Ability to work with any kind of information, rapid involvement into the information in question	Attention deficit hyperactivity disorder (ADHD), restlessness, impatience
Immediate result orientation	Infantilism
	Introversion, tendency towards autism
	Hypermotivity
	Low communication skills

As noted above, representatives of generation Z perceive digital technologies as a part of everyday reality they are perfectly adapted to. Zers know digital technologies so well, that they do not need to be taught digital literacy; they cannot imagine how someone can be unaware of something, which is so self-evident to them. On the contrary, they could teach digital communication to representatives of other generations. However, there’s the other side of the coin: prosperity and abundance of opportunities make Zers moody, partially deprive them of ability to make efforts to achieve goals, solve problems, compromise, and deepen their fear of failure.

There appeared another name for generation Z – “Diaper Generation”: unlike any previous generation, since their infancy Zers don’t have to do anything to stay dry. Psychologists note that this fact greatly influences their further behavior as they grow older. In particular, games and play activities demonstrate preschoolers’ and younger schoolchildren’s difficulties in social communication: as soon as the game reaches the point when participants have to reach an agreement, children leave the game. It can be assumed that Zers’ inadequate understanding of intricate human communication in real, and not virtual, life, their reluctance to find common ground with other people could result in problems when starting a family, inability to work in a team, including teams with representatives of other generations. In economists and sociologists’ point of view, Zers’ isolation will deepen due to other factors, in particular, urbanization. Rapid growth and technological advancement of cities, especially in capital regions, will lead to further weakness of the province, resulting in a greater gap and a more complicated social communication between the representatives of generation Z living in cities and villages, in capitals and provincial municipalities.

As for generation Y, whose younger representatives could also become participants of the higher education reformation processes connected with its transition into cyberspace, the situation here is rather controversial as well. Yers' characteristic feature is their reluctance to enter into commitments of adult life because of the negative example of the previous generation (their parents got married early, divorced early, started to work early). Yers tend to postpone their transition to adulthood for a longer period compared to their age-mates in previous generations. They are called the "Peter Pan Generation" – Yers behave like they are going to live forever, remaining in the state of eternal youth or extended childhood.

Younger Yers, current students and older schoolchildren, are similar to Zers in having the same sheltered life and overprotection when they were growing up: they have always had food, play toys, money. "Yers are used to having all their wishes fulfilled, they are idealistic and even impractical, but the most disappointing thing for Xers is that Yers are poorly adapted in today's world" (Shamis: 2009). Because of this infantilism, Yers often find it difficult to realize their own potential, that is why they need an experienced mentor. Due to this reason, coaching techniques are getting so popular nowadays. Interaction between Yers and older generations, which takes place when they are in immediate contact, in particular, in the academic environment – in the university lecture hall, during practical lessons, help representatives of different generations develop each other: Xers and Baby-Boomers bring Yers "down to earth", and Yers show older generations how to live here and now.

Yers students' attitude towards introduction of distance digital education forms into academic practice is controversial. In 2016-2018 the authors conducted polls among 1st-4th year students of two universities in Rostov-on-Don: Southern University (IMBL) and Rostov State University of Economics (RINH). The students' fields of education were: Economics, Management, Law, State and municipal management, and programs of studies: Economic security and Forensic enquiry. The students were offered to answer questions about their values, acceptable and unacceptable behavior models, and to point out the most efficient forms of studying considering opportunities of getting knowledge and applying it in practice. 300 students of intramural and extra-mural forms of studies took part in the poll. Selected results of the study are presented in Fig. 2 and 3.

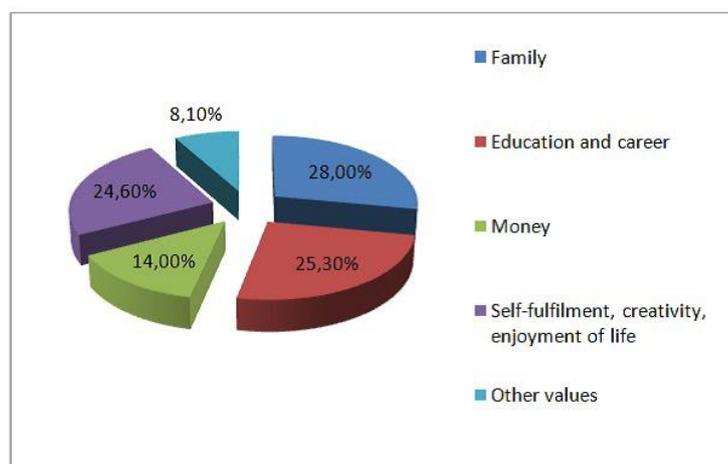


Fig. 2. Values of generation Y according to the results of opinion poll among students

As the diagram in Fig. 2 shows, the main value for the majority of students is Family (84 people, or 28 %, primarily women). However, a similar amount of respondents point out Education and career as their priority value (correspondingly 76 people, or 25.3 %) and enjoyment of life, which the respondents attribute to the opportunity of self-development, self-fulfillment, including creative activity (74 people, or 24.6 %). In this context, the respondents mention, the opportunities for self-fulfillment are determined by both the individual's personal qualities, aptitudes, talents and quality of the received education. Money as the primary value was put forward by 42 students (14 % of the respondents), who stress that all other goals can be achieved only with a solid material base. Finally, other values (fame, popularity in the Internet community,

as well as personal health) were set as basic by 24 people, or 8.1 % of the respondents. Thus, in general, about a half of the respondents define a high level of education as the basic value for their generation directly or indirectly.

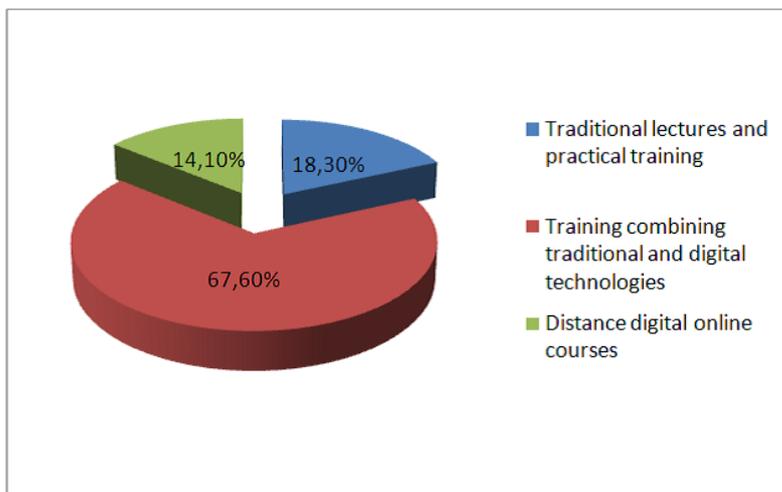


Fig. 3. Generation Y's estimation of different training forms efficiency according to the results of opinion poll among students

As Fig. 3 shows, the majority of students believe that traditional training forms such as lectures and practical lessons, where lecture information is repeated, are outdated. Only 55 people (18.3 % of the respondents) consider that traditional forms of learning should be preserved. The majority of students point out that the hardest form of studying for them is a lecture, “as one has to be writing much and quickly”, they find it difficult to stay concentrated on the learning material for over twenty minutes (“we are writing unthinking, not understanding the point of what is being explained”).

However, even fewer students (42 people, or 14.4 %) are ready to take part in distance learning online. More often these technologies are accepted by students of the extramural form of study, but even they mark that in many cases, they can find answers to the questions they have only with their teachers in the classroom or with their coursemates during real-life communication. The comments to their answers often included an opinion that recorded video lectures uploaded to the electronic information educational environment of the university are not interesting for students, who are unlikely to use them during preparation for examinations or practical lessons, so distance learning will turn into a purely formal process and even profanation not giving any knowledge necessary for professional activity and career progress.

Nevertheless, a vast majority of the respondents (203 people, 67.6 %) point out that the most efficient training form is the combination of traditional and interactive technologies, suggesting a short lecture with notes to be written by students, and consolidation of the covered material through discussions, business and role-play games, trainings, project work with the help of media technologies. Mosaic thinking requires frequent and quick switching of activities during the lesson, which helps keep students interested and concentrated.

It may therefore be concluded that a possible transition of educational process into cyberspace will be ineffective both for generation Z, perfectly adapted to virtual reality, but lacking real-world socialization, and for generation Y, who being familiar with digital technologies, on the one hand wants to receive real knowledge useful for later recruitment and promotion, and on the other – wishes to see education as an engrossing creative process, providing an opportunity to enjoy realization of their own potential. In this context, the task for teachers is to form such skills of working in the information environment in the young generation, which Yers and Zers lack due to their poorer life experience and misunderstanding of some dangers posed by the virtual reality. The skills which are to be formed in every user by digital education (or digital skills) are presented in Table 3.

In our opinion, distant forms of digital education are more acceptable for generation X doing further retraining and vocational rehabilitation in the framework of continuous education.

Table 3. Necessary digital skills to be formed by digital education

o	Skill	Content
.	Digital-personality	Ability to create and maintain healthy individuality both in virtual world and offline.
.	Management of time spent in front of the screen	Ability to manage time in front of the screen, cope with multitasking, develop self-control to prevent internet-addiction.
.	Resistance to cyberbullying	Ability to identify signs of cyberbullying and respond properly.
.	Cybersecurity	Ability to protect one's own data with safe passwords, neutralize various cyberattacks.
.	Private life protection	Ability to manage one's own private information online with the aim of private life protection.
.	Digital traces	Ability to understand the origin of digital traces (e-mails, texts, messages in blogs, tweets, photos, comments to Youtube videos, likes on Facebook, as well as traffic statistics, web search history, data on the movement of people and on phone calls) and consequences of their retrieval in real life, responsible attitude towards them.
.	Digital-empathy	Ability to empathize with individuals' needs and feelings expressed online.

Fulfillment of tasks of digital education development for contemporary student body – Yers, transitional echo-generation and the following Zers and Alphas can be carried out in the following ways:

- equipping classrooms with modern gadgets, usage of e-books and e-textbooks;
- individual approach to every student;
- encouragement of collaboration and mutual support among students;
- using of innovative educational technologies, business and role-play games, trainings for unification of the team and joint decision-making;
- introduction of computer games (simulators, quests, etc.) into the training process, project work;
- introduction of coaching as an academic subject to teach goal-setting and achievement of the set goals and tasks;
- involvement of practicing experts who have reached success in a certain professional field into the educational process.

Thus, digital literacy and digital education in general should aim at training a person to control the “information noise”, make understanding of digital reality easier, and turn interaction with digital technologies into a source of development, not stress.

5. Conclusion

Every generation has its own area of freedom, some sort of “personal space”, which is inaccessible for representatives of other age groups. For example, Baby-Boomers, the parents of today's Xers, found this area of freedom in rock music – something that adults could not control or understand, because they could not “feel” it thoroughly. Contemporary Yers and Zers see this area in virtual reality and the Internet, which are more or less “terra incognita” for other generations.

With enhancement of Internet-economy it is very important not to destroy, but, on the contrary, to intensify interaction between generations in the digital environment. Development of internet-commerce and electronic funds transfers puts forward tasks of teaching digital literacy primarily for those generations, who are less familiar with this environment, namely Baby-Boomers and Xers. This can be taught only by their children and grandchildren – Yers and Zers. In their turn, rich life experience, knowledge and wisdom of elder generations can help generations Y and Z acquire the basics of information security, develop skills of conscious time spending in the virtual reality, and most importantly, they will help the “children of the digital world” not to get lost and not to feel like they are “uninvited guests” in the real world.

A range of other important issues should be taken into consideration as well. According to calculations, the years 2015-2025 will face a significantly lower educational capacity of the working population in Russia due to retirement of the relatively numerous post-war generation with a rather high level of education and coming into the working age of children born during the years of reforms (1990-2000), who are by far less in number (almost two times) than the previous generations (Mavropulo, Muryukina, 2018: 98-99). Within 10 years (2007-2016) educational capacity of economically active population fell approximately by 160 mln man-years, that is by at least 20%. These losses can turn out even more serious if we take into consideration the quality of modern education. Under these circumstances, full transition of educational process into the digital environment will deepen the gap between the generations coexisting in one timespan on the one hand, and worsen rather than improve the quality of education on the other hand.

According to D. Belshaw, there is no single correct strategy of proper digital behavior, a single form of digital literacy, which could be imposed on everyone. Directions, methods and techniques of acquiring this literacy vary depending on cultural circumstances, social contexts and users' age.

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Media Competence as the Keystone of Electronic Culture and Contemporary Education

Valerii Muzykant ^{a,*}, Olga Shlykova ^b

^a Peoples' Friendship University of Russia (RUDN University), Russian Federation

^b Russian Academy of National Economy and Public Administration, Russian Federation

Abstract

In Russia more than 83 million people, use the Internet at least once in a month. The monthly Internet penetration of people aged 18 and over increased from 80 % of the adult population of Russia. According to TNS company, the smallest was in villages (56 %) with almost 63 million people (over 51 %) using mobile device. Convergence processes, having moved into the culture space, record the changes that have taken place both on the education and in other directions like media competence, technical equipment, education of staff, etc. This is a fundamentally different digital sphere of human socio– cultural activity that opens up previously unknown forms of changes in the roles and statuses of cultural institutions. The authors presented the criteria for assessing the social effectiveness of media competence in the field of culture and correlation of data on the dynamics of electronic culture of different regions with all–Russian indicators. Besides it, media competence methods were introduced to create the original information product in librarian space. The authors consider digital literacy as the functional skills required to operate and communicate with technology and media. The quantitative indicators of the research proved once more that the emergence of new media has qualitatively changed both the configuration of the media space and the processes occurring in it. The media competence of cultural institutions and libraries is now being characterized by educational and communication technologies. The main tasks of the research include comprehensive analysis of Russian media culture in regions and small cities. Object of the research is contemporary electronic culture. Subject of the research is media competence itself as the main characteristic of Russian cultural institutions.

Keywords: media competence, digital literacy, transformation of printed content, digital form, SMM–approach, librarian brand, recognizability

1. Introduction

A fundamental difference is the cultural environment, essentially changing under the influence of information flows, distributed with their help text and electronic resources, as well as giving birth fundamentally different cultural forms of “symbolic capital”, digital libraries, digital archives, digitized museum’s collections, etc. The increasing of the urgency of problems meet the dynamically growing complexity of cultural and information needs of modern users, development of digital strategy preservation of electronic heritage, regulation of transboundary flows information and data, responsibility for the creation, use and dissemination of information, censorship, legal and regulatory maintenance of informatization processes, information protection,

* Corresponding author

E-mail addresses: vmouzyka@mail.ru (V. Muzykant), olgashlykova@yandex.ru (O. Shlykova)

etc. Besides it, digital literacy while sharing some similarities also refers to the reading and writing of digital texts, like websites by navigating through hyperlinks and “writing” by uploading digital photos to a social networking site. We consider digital literacy as the functional skills required to operate and communicate with technology and media. It also refers to the knowledge of how technologies and media affect the contemporary world (Park, 2017).

There is a perception that the age of the print media is ending, as they are becoming unpopular. In Russia, the main reason is the closure of kiosk networks, the main channel of sales of newspapers and magazines. According to the reports of Association of distributors of printed materials (ARPP), the offline circulations decline associated with the migration of readers to the Internet and mobile applications (Zheltukhina et al., 2017: 84). Thus, newest technologies that increase the ability of human influence on nature itself and society as a whole create certain difficulties as the preservation of identity in the global universalization of nations and cultures. They also increase the emergence of new economic barriers to access to data, especially in information-poor countries; change in the status of phenomena such as information and communication, because they become the main components cultural influence and economic power. Sociocultural processes in Russia are contradictory trends, among which the crystallization of the cultural image of ethnic groups and reproduction are recognized as positive regional national landscapes of memory.

The authors presented recommendations for the management bodies of the national culture to equip cultural institutions with education and internalization tools with a view to enhancing the social effectiveness of media competence in the field of cultural policy. The sociological survey was conducted in two waves in more than 100 major libraries (458 sites were analyzed) of cultural institutions in the period of 2009–2012 up to 2016–2018. It included 17 indicators characterizing the level of information readiness for new education goals of different Russian cities and regions as the Moscow, Pskov, the Republic of Chuvashia, regions of the North–West Federal District and others.

In the first wave of survey, the media competence being analyzed through Web mastering as well as technical accessibility of Internet. Indicator “Information saturation of Internet resources” has been designed to assess the degree of the fullness of sites with meaningful information. In the cause of the survey we found out, how fully information on the activity of the institution is presented; whether it represents a resource—business card or a multifunctional portal, etc. For each category of evaluated objects, a set of items included in the indicator “Information saturation of Internet resources”, taking into account the specifics of the institution (museum, archive, etc.), whose site is estimated, was developed. The indicator “Degree of interactive” and the possibility of receiving services in electronic form» makes it possible to assess the degree of interactivity of the resource. It opens way for discussion the activities of the institution and the quality of the work of the resource, order and pay for services electronically. Indicator “View Level” was assessing the extent to which a particular resource is paying attention to the culture of the region, i. e. the availability of announcements and reports on cultural events in the region. The indicators “Web mastering” and “Technical total score accessibility” allows evaluating the resource in terms of functionality and convenient use from a technical point of view. Each indicator used in the rating has been evaluated on a five-point scale in 0.25 increments, rating of the regions of the North–West Federal District in terms of development (Agaponov et al., 2009).

After the analysis of all indicators, an assessment of the level of development for each category of web-offices in the regional context was provided. The survey included 458 sites of cultural institutions of all regions in the North–West Federal District: Arkhangelsk Region, Kaliningrad Region, Murmansk Region, Novgorod Region, Vologda Region, Pskov Region, Komi Republic, Republic of Karelia, Leningrad Region and St. Petersburg (Table 1). Based on the estimates received by the indicators, each web representation received a general average score. Points were scored on the base of the resource estimates for each region, and then the ranking of sites were done.

For adequate analysis both sites and individual pages, and further subsequent optimization of information resources we used the citation indexes (IC) as some generalized numerical indicators of link popularity (reference citation) of pages. ICs calculation was provided by the search engines for further use in the ranking algorithms of the results. Simplex-indicators, taken into account during the research, is a thematic index of citing the search system, calculated in relation to thematically close resources. Google PageRank (PR) is the algorithm for calculating the authority of the page with the varied scale from 0 to 10 (Kholod, 2007). Webalta Rank (WR) is page

rank and Webalta Site Trust Level (WTL) is the level of confidence in the site. Alexa Traffic Rank (ATR) is the place of the domain in the list ordered by the frequency of visits to the domain, etc. Among the Set–Rank complex indicators (SR) were used a complex analog offered by XAP and TNX advertising systems, which is influenced not only by backlinks, but also by the presence of indexed pages.

Table 1. A general estimate of the web resource is obtained by calculating the arithmetic mean of indicators (North–West Federal District)

Region Assessment	Total score
Republic of Karelia	0.62
Republic of Komi	0.53
St. Petersburg	0.49
Kaliningrad Region	0.48
Arkhangelsk region	0.47
Murmansk Region	0.45
Novgorod Region	0.43
Leningrad Region	0.39
Vologda Region	0.34
District estimates	0.46

2. Materials and methods

Methodological basis of work is the complex approach including systemic–structural and systemic–functional approaches. To assess the level of informatization of a cultural institution and its impact on the quality of services provided the expert evaluation of rating sites of selected cultural institutions and included the presentation of estimates corresponding to the level of development of the site. In this work such research procedures as a hypothetical–deductive method, an inductive method, a descriptive and comparative method, a stylistic analysis, functional and semantic analysis, a content analysis method are used. Questionnaires as a part of survey, have been developed, and then distributed to a random sample, in which the emphasis was not only on technical equipment of libraries, but also on effective use of technology opportunities to provide the population with quality education services, including media literacy training, especially social networking issues. Theoretical research base includes works of domestic and foreign scientists in the field of media education (Fedorov, 2004; 2014), linguistics, cross–cultural communication, stylistics (Gere, 2006; Lanier, 2012; Muzykant, 2017; Zheltukhina, 2017; Rayport, 1996; Shlykova, 2017; Schwarz, 2006, Veltman, 2002, etc.) Quantitative measurements of the libraries' sites based on counting citations and site attendance (Borisov et al., 2009).

The aim of the study was to analyze the equipment of cultural institutions of Russian regional cities with information resources capable of ensuring an appropriate level of media competence in the library space. In the course of the analysis, a number of resources were identified. Among them libraries, museums, archives; management institutions in the field of culture; other cultural institutions that do not belong to the above–mentioned groups (theaters, clubs, etc.) Cultural management institutions include cultural committees, regional ministries of culture and culture and leisure management. Other cultural institutions include theaters, palaces and cultural centers, concert organizations, cultural and educational clubs, circuses, and zoos. The concept of work was based on the understanding of culture as a specialized industry, an administratively managed segment of culture; general social form of the state of society and public consciousness, determined by many factors, as a spontaneously developing segment of electronic.

3. Discussion

The terms Multimedia culture, Electronic culture, Digital culture actively broke into our vocabulary in the late 1990's. One of the pioneers of the definition of the concept of Electronic culture is the K. Veltman, who links this phenomenon with traditional objects of culture and art by means of information and communication technologies (Veltman, 2002). In the scope of the concept, they include electronic libraries, virtual museums, multimedia reconstructions, a semantic network in the Internet environment, systematizing cataloging factual material of cultural studies,

archeology, ethnography, art history, historiography, etc. At present, the European network of expert centers for Research and Education in the field of electronic culture is E–Culture Net3, which is a qualitatively new socio–anthropological reality. Note that the digitization of information and its representation in audio, video, etc. formats means more than instrumental use of technical capabilities. This is a fundamentally different digital sphere of human socio– cultural activity, which specific direction of media education, designed to help schoolchildren and students to better adapt in the world of media culture, master the language of the media, be able to analyze media texts, etc. (Fedorov, 2004; Petranová et al., 2017). Electronic technologies and Internet opens up previously unknown forms of changes in the roles and statuses of cultural institutions.

The researchers claimed that such an institution's electronic culture, like virtual, not just a collection of graphic images reproduced on a computer. It has become a new reality. Therefore, the education approach developed by a number of researchers allows us to consider the multimedia culture as a set of social institutions organized on the basis of modern media competence tools to promote the logic of a digital society: education, culture, e–commerce, economics, politics, science, etc. (Schwarz, 2006). Understanding of electronic culture emphasizes the formation of the information society, the digital sphere of media education and its new opportunities for the expression and functioning of all spheres of society's life, the changing of a number of social relations, values, norms, and behavior stereotypes. At the same time, technological knowledge constitutes an essential part of the culture, which is built into its new stereotypes, rituals, norms. Presented sites assume change of outlook of the target audience/TA, formation of new vital installations as well as valuable reference points, motives and behavior model. Media texts contain information on urgent problems, which are of burning interest to addressee and affect all spheres of life, and seek to influence on his point of view concerning certain problems of society (Zheltukhina et al., 2017: 86).

The modern media market is trying to adapt both material and spiritual needs of people, aestheticizing the act of buying–sale. Viral marketing videos may not be only a way to promote the goods, but also a properly directed project with the involvement of first–class actors, diverse shades of the game, etc. In the information society, different options of interpretation of values are important for the study of values and value attitude to the emergence of new social media environments. In fact, it is a virtual way to transform “pictures of the world”, which infinitely expand the communicative space. In this case, network services are facing more challenges and threats as well as new opportunities. The functioning of the traditional (conditionally call it “Book”) culture in a digitized form can proceed in two ways. In first, in the form of an adequate copy of the actual realities: for example, the above–mentioned electronic library, which contains scanned book. Secondly, as a result of the reception and interpretation of such a copy by the Internet community as quoting e–books, like a blog dedicated to describing impressions from visits to a virtual museum, etc. (Emelin et al., 2013).

This duality can be explained by dividing the Internet into two quite autonomous sectors: information space and communication space. Hypothetical electronic library pursues as a completely exclusively informative cultural function, respectively belongs to the field of information space. However, a chat room or forum in electronic library is transferred to the communication space and functions otherwise. The largest number of falsifications (incorrect citation, error in attribution of authorship, etc.) are generated and distributed in area of communication.

Newest technologies that increase the ability of human influence on nature and itself and society as a whole, create certain difficulties as the preservation of identity in the global universalization of nations and cultures. They also increase the emergence of new economic barriers to access to data, especially in information–poor countries; change in the «status» of phenomena such as information and education, because they become the main components of cultural influence and economic power. Sociocultural processes in Russia are contradictory trends, among which the crystallization of the cultural image of ethnic groups and reproduction are recognized as positive regional national landscapes of memory. A vital element in the structure of the modern picture of the world is the main research problem of developing strategies for the digital development of international and state levels. This approach is ensuring sustainable cultural mechanism of reconciliation among the world of things, people, the world of information and knowledge, and guarantees of long–term conservation of the essential nature of the cultural heritage, and its identity.

Media competence firmly and organically enters libraries as a part of the cultural institution. The program for creating sustainable relationships with the TA required more than advertising and promotion the books. No education or information carrier in the modern world can do without its own website, an electronic copy or an entire Internet portal. The active process of transformation of printed content and its transition to digital form is called digitalization. This transformation facilitates access to materials, reduces the speed of propagation and leads to the formation of convergence. At the technological level, convergence is a fusion of technologies that allows different technical carriers as cable or telephone networks, wireless satellite communication to deliver information to its user. The technologically based convergence of media integrates printed texts, video, music, diagrams and other previously incompatible with the text formats in the content. Technological convergence also assumes that interactivity is becoming one of the most important components of modern education.

During the creation of modern education approaches, audio and video information integrates with video, photos, infographics and many other innovations. Convergence in education process, the emergence of common content for different channels leads to the birth of new integrated genres like infotainment, edutainment and others. It is necessary to say that convergence has its own negative sides as well. Because of the large flow of information, it becomes more difficult to become oriented in the media space. Also, one of the key issues is the reliability of the information published, which, if instantaneously distributed, can lead to many negative consequences in the form of disinformation, speculation, fake news, etc.

The contemporary media competence involves influencing the perception of different TA like library staff and external recipients, in order to promote library brand. In our case, this means constant concern for a clear identification of the ideas and meanings that surround the librarian brand, its positioning, the individuality that will distinguish it from competitors and even surpass them. The most Moscow and region libraries are open for foreigners as well. It is a new reality that users of the catalogue could click on a link and go straight to a digital resource that could be anywhere in the world (Hopkinson, 2009). The process of online and offline integration is traditionally accompanied by duplication of librarian content. Such practice is common for the Rudomino All-Russia State Library for Foreign Literature opened to foreigners free of charge. An ID is required to check in, and books can be taken out if you have a residence permit. The Russian State Public Library's services are also available free of charge, and it has a fine unique archive of periodic press and other historical materials. There is also a digital catalog and you can look for a book or issue in advance. According to the librarian, foreigners often visit the website in Russian.

The media competence objects are both the library's own personnel and external audiences provided in below (Table 2).

Table 2. Object of strategic communication and expected reaction of TA

Object	Expected reaction
Staff of the cultural institution	Raising the level of librarian/museum culture
Users	Preference for our books
Intermediaries	Mutually beneficial cooperation
Suppliers	Mutually beneficial cooperation
Competitors	Compliance with the rules of the game
Contact audiences (Media, Administration, Local residents, Public organizations)	Assistance, no opposition

According to the results of the first wave of the survey, in the three regions examined (Moscow and Pskov regions and the Chuvash Republic), the level of equipping libraries with computers at the end of 2010 was 52 % (according to statistics in 2009 – 46.7 percentage, according to 2007 – 36.5 percentage). Significantly different indicators for the categories of libraries: if all 100 % of regional libraries have PCs, then in the category “City and regional (central) libraries and library networks” only 72.7 % of institutions are equipped with PCs, and in the category “Urban, village and rural libraries and branches” of such only 44 %. Therefore, on one library in a category “Regional libraries” it is necessary almost 34 personal computers. In institutions from the category “City-wide and district (central) libraries and library networks”,

this indicator is 4 times lower, or 7 computers, and in the category “Lower Urban, Village and Rural Libraries and Branches”, the library has only one PC each. Currently, the level of equipping a cultural institution is determined not only by the PC, but by the infrastructure as a whole, the level of information and communication security, and media competence of employees of cultural institutions. The analysis showed that only 31.8 % of libraries have access to the Internet from the number of all libraries that have PCs, LAN (Local Area Networks servers) have 12 % of libraries, 6.3 % have web servers, 17 % have access to e-mail Internet, or only 5 % of libraries, which indicates a low level of equipment.

In a second wave of the survey conducted in 2017–2018 by the Laboratory for monitoring the cultural space, one of the areas of analysis was the web representation of the institution of culture. Based on the existing domestic methods for assessing the web representation of cultural institutions, the second wave of the survey evaluated sites in two categories of indicators: web representation of the culture of the region and technological development of the Internet resources (Shlykova, 2017). The first category included three indicators: “Information saturation of Internet resources”; “Degree of interactivity and the possibility of receiving services electronically”; “The level of representation of the culture of the region”. The second category indicate “Web mastering” and “Technical accessibility”. Indicator “Information saturation of Internet resources” is designed to assess the degree of the fullness of sites with meaningful information. Activity of the cultural institution being presented as a resource–business card or a multifunctional portal. For each category of evaluated objects, there is a set of items includes in the indicator “Information saturation of Internet resources”. Besides it, the specifics sites of cultural institutions like museums, archives, etc., were evaluated as well. The indicator “Degree of interactivity and the possibility of receiving services in electronic form” makes it possible to assess the degree of interactivity of the resource.

The conducted analysis showed that almost all cultural institutions in the cities in the scope of this study have been fully integrated into the process of forming the Internet cultural space of the region. They have their own web offices that meet the existing evaluation criteria and standards. While analyzing sites, particular attention was paid to the following indicators of web activity like the presence of a site/page, the availability of a mobile version of the site, navigation, completeness and relevance of information. Besides the design, the presence of feedback from visitors to the site and visitors to cultural centers was analyzed. News tape and posters, as well as site attendance to the total population of the region, the provision of electronic services were taken into consideration as well. A year earlier, in 2016 of 13 cities surveyed out of representing 78 cultural institutions, almost all have their own sites or pages on social networks (Table 3). Undoubtedly, social networks have opportunities to promote on the Internet the cultural services of institutions, as well as to create its brand recognizability on the Internet. The survey showed that representation of cultural institutions in social networks in most cases contain information duplicated by the site, though the goal is to expand the audience.

City–leaders of site building are the Library and Museum in Novouralsk, the site of the Theater of Drama and Comedy in Ozersk, the Central Children's Library of Seversk, the Museum and Exhibition complex in Lesnoy, etc. Conducted sites audits are aimed to analyze the ways of its promotion, preventing the fall of qualitative indicators and strengthening the stability of the users' attraction. Most sites are targeted to their users. Therefore, the site of the Central State Children's Library was created for kids with many quest games, play–performances, which organically lead to the book and the world of reading. In a number of sites, there appeared actual posters, which are organically associated with the ticket order for performances. In the Seversk Music Theater, tickets are available via e-mail, and the Municipal Cultural Institution of the Operetta Theater in Zheleznogorsk has an elegant poster built into online ticket booking.

The use of SMM's (Social Media Marketing) where objects belong to both the cultural institution's own personnel and external audiences seems to be of high importance for librarian media space (Table 4). To our opinion, this is one more underestimated powerful channel of information perception, which initiates interpretation of communicated images at high level. No doubt, media culture exists behind understanding of those images, though the media image is not sufficient (Fedorov, 2014). However, irreversible metamorphosis in the system “Sender–Text–Receiver” allowed us to highlight the incredible educational effect of the new source of knowledge (Muzykant, 2017).

Table 3. Presence of sites by categories of libraries by three researched regions

Regions	Chuvash republic		Pskov region		Moscow region		Cheliabinsk region		Totally 3 regions		Russian Federation	
	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%
Regional libraries total	3	0,5%	3	0,4%	2	0,2%	4	0,4%	8	0,3%	271	0,6%
including ranked sites	3	1,1%	3	1,4%	2	2,3%	3	30%	8	1,4%	н.д.	No data
Central library and library net, total	63	11,4%	66	14,4%	533	40,1%	279	30,6%	662	28,2%	9481	20,7%
including ranked sites	59	21,1%	26	12,4%	36	41,4%	7	70%	121	21,0%	No data	No data
Urban village and village libraries and branches, total	488	88,1%	388	84,9%	795	59,7%	629	68,9%	1671	71,4%	36030	78,7%
including ranked sites	217	77,8%	181	86,2%	49	56,3%	н.д.	н.д.	447	77,6%	No data	н.д.
Total number of libraries	554	100%	457	100%	1330	100%	912	100%	2341	100%	45782	100%
including ranked sites	279	100%	210	100%	87	100%	10	100%	576	100%	No data	No data

The digitalization era and the growing influence of communication technologies have led to reorganization of the methods of production and exchange of symbolic content, to a sharp increase in its volume and an essential decrease of “social significance” (Gorky, 1953). Leading Russian *Yandex Research Company* describes the situation in Russia as effected by structural changes in the audience. In small towns and villages, 22 % of Internet users are young people aged 18 to 24, whereas in Moscow this segment accounts for only 15% of the online audience. In this age segment, small communities account for 42.9 % of the entire Internet audience in Russia. Eventually the growth of the Runet (Russian segment of Internet) even surpassed the crisis scenario forecast of 69 %, and demonstrated over 72 % (Nikushin, 2016).

Table 4. Comparative characteristics of traditional and SMM– communication (Kabani, 2012)

Traditional communication	SMM– communication
Market domination	Create a community within the market
Loud scream	Listen and then whisper
I am, I am, I am	We, We, We
Push a product or service	Attract people with your message / history
Advertising	Rumors
Controlling	Resolution
Race for the leader	Natural relationship

In our opinion, the given data related to the age–specific characteristics of the audience, may indicate one of the reasons for its peculiar “compliance” with the new methods of using the language in the Internet space, which have not yet reach the proper level. It turned out that SMM best results are to attract traffic and attention; as a result, its effectiveness can turn non–users into content consumers of education services.

In its modern sense, the term «viral marketing» seems to be very useful for solving librarian problems. Since December 1996, the term viral marketing has been directly relating to the strategy of promoting education products and services. J. Rayport (Rayport, 1996) rightly stated that nothing could be compared to a virus when the message should reach the audience in a short time,

with minimal costs and maximum effect. Thus, language metamorphoses quickly become the property of the Internet. The SMM–approach may be helpful for district libraries, usually being placed with lack of possibilities for library automation in comparison with all nation libraries. Hardware used to be expensive, and relatively speaking still is expensive for many countries. One more issue is the need for collaboration both within and between institutions to get library automation project off the ground and then maintain it. No wonder, this is a much more complex activity than a pre–automation situation where there is a library card catalogue maintained by cataloguers and used manually by staff and library patrons.

As it is been seen, the quantitative indicators show that the emergence of new media has qualitatively changed both the configuration of the media space and the processes occurring in it. The media competence of library staff is now being characterized by information and communication technologies. In 2010, the first comprehensive study by the Ministry of Culture of the Russian Federation named “The impact of the informatization of cultural institutions on the quality of services provided (on the example of the three constituent entities of the Russian Federation)” was held. In the monitoring of the level of electronic culture in the Moscow and Pskov regions and the Chuvash Republic the main tasks of the research included comprehensive analysis and identification of the interrelationships in the level of equipping with information resources. It also comprehends technical means and software of cultural institutions with indicators of the quality of education services provided by these institutions in the context of the implementation of the Information Society Development Strategy, and development of criteria for assessing the social effectiveness of electronic services in the field of culture. We consider correlation of data on the dynamics of electronic culture of the above–mentioned regions with all–Russian indicators, and presented recommendations for the management bodies of the national culture to equip cultural institutions with information and internalization tools for enhancing the social effectiveness of cultural policy.

To access the level of informatization of cultural institutions and its impact on the quality of the education services provided, the following methods were used: questioning, in which the focus was not only on the technical equipment of libraries, but also on the effective use of information and communication technologies to provide the population with quality services. To evaluate and rank the sites of selected cultural institutions, the method of expert evaluations was used. It included the presentation of estimates corresponding to the level of the site's development. Quantitative measurements of the ranking of library sites based on counting citations and attendance of sites were conducted as well.

The survey characterizing the level of information readiness of such regions as Moscow, Pskov regions and the Republic of Chuvashia ([Antopolsky et al., 2011](#)), showed that the availability of libraries in the three regions under consideration for 2007– 2010 has grown significantly. Thus, the level of penetration of personal computers (PCs) into libraries has grown by almost 16 %, and the number of PCs has grown by 1.4 times.

4. Results

In the survey of 2016 totally 12 municipality palaces of culture in Moscow region had been selected. There is the only one palace of culture in cities like Elektrogorsk, Zhukovskiy, Reutov, and there are about 20 palaces in some districts like Voskresenskiy and Stupino. We analyzed 87 out of 118 combined sites of the culture palaces in 12 municipalities like Balashikhinskiy district, Voskresenskiy Korolev, Taldomskiy, Khimki. They also have their own pages in social networks. Undoubtedly, social networks have opportunities to promote on the Internet the cultural services of institutions, as well as to create its brand recognizability. Since *Facebook* was originally conceived as an alternative to photo albums, the use of this kind of site allows users of the network to share photo information and in parallel with this, to promote the image of the organization.

The cultural centers in Moscow region usually provide reference services as well. Representation of the palace of culture in social networks shows that often the information is been duplicated by the site with the aim to expand the audience. However not all culture palaces timely update their social network pages. For example, there is outdated information about the events on the Facebook “Podmoskovye” palace of culture in Krasnogorsk district was noticed. On the other side is the updated information for more than 1500 subscribers of the Youth Cultural and Recreational Center (Reutov) in social networks. In order to update online access, the

administrator of the site takes responsibility for filling out the relevant headings with submission of information in post and press releases, video materials, etc.

Otherwise, outdated information is the only evidence that the institution and its services are not in high demand, and the network's representation does not improve the organization's image. The following conclusions were made as the results of cultural institutions' network activity monitoring. Institutions that direct the cultural sphere and coordinate their activities determine the organization of the virtual space of culture. Some good examples as *afisha.mosreg.ru* were found among regional cultural institutions.

At the same time, several sites demonstrate some kind of insufficiency especially in capabilities of the Internet-based industry sites. There are Savvinus Palace in Balashikha (Moscow region), Metallurg Palace of Culture (Stupino district). The interdepartmental and intersectional links of the above-mentioned sites were poorly traced. For example, there was no link with tourism sites of some districts, though they are largely oriented towards promoting the image of the region, etc. Evaluation of the quantitative indicators of the web activity of the sites of several cultural palaces shows that twenty six out of the 118 organization do not present their own website or their page. More than a quarter of all reviewed sites provided users with minimal content or are simply limited to visiting sites.

Besides it, the indicator of actualization of educational information suggests that work with web resources was conducted irregularly and, apparently, did not belong to the priority activities for the establishment of culture activities. The above-mentioned sites were "frozen" in their content. Such results demonstrated the limitation of organizational and financial resources, as well as lack of media competence, which caused a low level of interactivity. However, the main element of the content is the provision of information about the events (posters, announcements, etc.). It was found out that moderated discussion platforms with users involved in media discussions were needed. At the same time, the survey showed that a number of cultural institutions failed to attract new visitors through the provision of various services using mailings or social networking mechanisms through the site. Such a case is that information of the Youth Cultural and Recreational Centers in social networks happened to be more dynamic than on the site.

There is a relationship and a direct link between such indicators as the level of library equipment and the quality of the services provided. In the first wave of the survey in 2009–2012, The Pskov Regional Universal Scientific Library demonstrated the best results in five of the examined indicators, including, criteria of the number of remote references to the library electronic service. There are 420 thousand appeals, which is 6 times higher than the average for the regional libraries. Total number of the unique users of the website exceeds 141 thousand users, which is 4 times higher than the average for the regional libraries.

The second wave of the survey provided in 2016–2018 evaluated sites in two categories of indicators: web representation of the culture of the region and technological development of the Internet resources. The first category included such indicators as information saturation of Internet resources, degree of interactivity and the possibility of receiving educational services electronically. This kind of topics are mostly of qualitative character like to promote on the Internet the cultural services of the institutions, as well as to create its brand recognizability on the Internet which is strongly connected with media competence. Nevertheless, the dependence of the number of computers connected to the Internet, and the number of users of the website remain of primarily importance. Nevertheless, the presence of a page in social networks makes it possible to provide access to education services for users. Eighty seven out of 118 surveyed sites of culture palaces in 12 municipality districts, successfully promote various cultural services of institutions, and create recognizability on the Internet via their own pages in social networks.

5. Conclusion

There is a significant shift in the priorities between the first and the second wave of the survey. Since 2016, social networks have opportunities to promote on the Internet the cultural services of institutions, and concentrate their efforts on site recognizability. Based on the estimates of network activity of cultural institutions obtained during the web monitoring, the following conclusions are made:

1. The use of the latest achievements in media competence contributed to fundamental changes in the sphere of culture, partly transformed the professional activities of cultural institutions as well as to raise awareness of the importance of information and media literacy.

Although they did not determine their success, but became a factor in the appearance of fundamentally new types of education resources and services.

2. The quality of electronic resources and services completely depends on media competence of employees of cultural institutions. The research provided an opportunity to discuss existing media education and media literacy policies in order to reflect on what challenges are emerging from the new media environment, their effect on youth, education, etc. There are contradictions between users–visitors who easily managed new technologies and professional staff, who do not completely manage computer technologies.

3. There is confidence in a gradual demand for electronic services in most of the interviewed cultural institutions.

4. The social groups that primarily using electronic services represent different social strata as students, schoolchildren, citizens and groups of tourists admitted as media competent enough in comparison with some employees of cultural institutions.

5. The organization of the virtual space and librarians' level of media competence is largely determined by the cultural institutions that direct and coordinate their activities. Those institutions are of great help for creating a single virtual environment.

6. The further development of the culture of a modern society brings innovative impact on the «code» of culture as a whole. At the same time, new information technologies, aimed at creating cultural diversity, have not replaced the traditional social institutions.

7. Further development of electronic culture will make it possible to realize the idea of preserving the socio–cultural experience in electronic form. However, it affects the renovation of cultural institutions as libraries, archives etc., as well as the transfer of cultural experience in the field of multimedia. Eventually the «genes» of cultural and historical entities will in turn rearrange their «code» with the aim to humanize the world.

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The Role of Ontological Time Forms in Film Appreciation

Roman Salny ^{a, *}

^a Anton Chekhov Taganrog Institute, Russian Federation

Abstract

The process of the feature film appreciation is ambivalent and includes both direct experience of the represented reality and its comprehension. A lot of film theorists of the last century (André Bazin, Béla Balázs, Gilles Deleuze, Siegfried Kracauer and others) considered that sensuous contact with the artistic reality plays the key role in the perception of the film. Meanwhile, the artistic cognition presupposes the comprehension of the artwork integrity that is impossible without a detached attitude. The present article attempts to consider the possibility of an integrated application of I. Kant and A. Bergson's theories to ontological interpretation of the film time. Philosophical conceptions of R. Ingarden's aesthetic appreciation and M.M. Bakhtin's artistic cognition provided the grounds for the integration of these theories. The ideas of I. Kant and A. Bergson were reframed by M.M. Bakhtin. He largely accepted Kant's theory about the arrangement of the subject's inner life in time and also he lead the virtual discussion with Bergson about the key stance of his theory, i.e. "immersion" into the actual reality. Both ideas in the modified form provided the basis for the chronotope category ("time – space") devised by Bakhtin that combines two types of cognition: artistic apprehension and aesthetic contemplation. R. Ingarden placed the same principle of transition from the moment of "immersion" into "non-existence" and vice versa that was formulated by M.M. Bakhtin. On the basis of these two forms of time experience, the subject of perception creates two forms of "involvement" in the artistic reality, blending into each other: "going beyond oneself" (V.P. Zinchenko), immersion in the depicted reality ("empathy") and detachment ("non-existence") in relation to it. In the first form the subject experiences continuous time and is not aware of its own forms of activity. In the second form, the subject is aware of its own "presence" (M. Heidegger, M.I. Yanovsky) in the objectified form – the structural relations of the image and/or work elements. The first form is characterized by a state of detachment, the second – the action of imagination, associative, image and abstract-logical thinking.

Keywords: time, duration, cinema, non-existence, aesthetic appreciation, film, Kant, Bergson, Bakhtin, Ingarden.

1. Introduction

I. Kant and A. Bergson's theories of time played and continue to play an important role in the formation of the philosophy of art. Despite the opposition of their views, the ideas of both the German and French philosopher equally influenced the construction of methodologies of aesthetic perception and artistic cognition. Meanwhile, in the philosophy of the cinema the ideas of A. Bergson were applied more effectively than the propositions of I. Kant. For example, polemizing

* Corresponding author

E-mail addresses: roman_tag82@mail.ru (R. Salny)

with A. Bergson, the theories of cinema were developed by André Bazin, Béla Balázs, Gilles Deleuze, Siegfried Kracauer and other researchers.

2. Materials and methods

The present article attempts to consider the possibility of an integrated application of I. Kant and A. Bergson's theories to ontological interpretation of the film time. Philosophical conceptions of R. Ingarden's aesthetic appreciation and M.M. Bakhtin's artistic cognition provided the grounds for the integration of these theories. At the heart of their theories of aesthetic perception and artistic cognition is the process of two moments of time experience transitions: "immersion" and "non-existence".

3. Discussion

In the second half of the nineteenth century, an irrational movement in philosophy began to form (A. Schopenhauer, W. Dilthey, A. Bergson and others) setting intuitive and sensory cognition against the prevailing classical forms of thought (R. Descartes, B. Spinoza, G. Leibniz, I. Kant, etc.).

One of the turning points in the confrontation between rationalism and irrationalism was the turn of A. Bergson from Kant's transcendental subject constructing an objective picture of external reality on the basis of a priori forms of sensuality – discrete space and time, to the person intuitively grasping the world as a whole in continuous time – duration.

I. Kant placed in the rational sphere of emotional experiences, ordering in time of which gives an idea of the external objective reality and about its own Self. According to his theory, the idea of external objects must be consistent with cognition constructing them on the basis of a priori forms of sensuality and synthesis of sensory representations. The agreement between what is a priori and what is in reality is the essence of the process of its cognition, and everything that goes beyond this process is supersensible that is not amenable to rational comprehension. In *The Critique of Pure Reason* I. Kant wrote: "We a priori cognize in things only what is invested in them by ourselves" (Kant, 1994: 19). He believed that it is impossible to cognize neither rationally nor sensually things "as they are", but the real existence beyond sensually perceived nature can comprehend the "practical reason" guided by the moral law. It is obvious that I. Kant did not consider time as a property of the physical, external world. "Time, as pointed I. Kant, is only a subjective condition of our (human) contemplation... and in itself, beyond the subject is nothing" (Kant, 1994: 57). He believed that "time is not something that would exist in itself or would be inherent in things as an objective definition, and therefore would remain if we were distracted from all the subjective conditions of contemplation of things" (Kant, 1994: 56). There was only one time for I. Kant – this time, relating to the nature of subjective sensory contemplation. This is the time of the subject observing its own feelings organized by the a priori form. The resulting representation of external "things in themselves" is indirect. "Things" remain transcendent to subjective cognition and "all our contemplation is only an idea of the phenomenon..., the things we contemplate are not in themselves as we contemplate them..." (Kant, 1994: 61).

Kant's time is the way by which consciousness organizes ideas about both external objective and internal subjective reality. According to I. Kant, "time should be considered valid not as an object, but as a way to represent me myself as an object" (Kant, 1994: 59). In this case, time is not given to consciousness as a substance and its essence and nature are hidden. It lies at the beginning of cognition and manifests itself in the form of a clearly distinguishable scheme that manifests itself in the process of sensual contemplation. In I. Kant's works, time acts as a mediator between a priori categories and the data of sensory experience. Kant's subjective time is realized in the limitation of the infinite objective reality, so that its complete form could appear in the consciousness, on the basis of which cognition is possible. If it were impossible to give a complete form to the sensually experienced reality, its cognition would not have been accomplished, since it is possible to cognize only that which is represented as a structured sequence of the moments of experience.

The teachings of A. Bergson differed from Kant's by means of fundamentally new approach to the interpretation of the nature of time. He considered it a mistake that I. Kant identified time and space. Agreeing with the idea of the Königsberg philosopher about time as an inner feeling and its connection with subjectivity, A. Bergson did not accept his other idea of spatial discreteness and homogeneity of time. For A. Bergson genuine time, first of all, appears as a duration in its continuity and integrity, at the same time being a property of both matter and the deep, pure Self.

It is opposed to the abstract, "mechanical" time, in which the external, social, "interested" Self resides. A. Bergson believed that these two types of time have a different representation within the subject.

I. Kant's interpretation of the causality of time as a "natural necessity" led, in A. Bergson's opinion, to the loss of the actual properties of the inner sense by time. He pointed out that from "successive states seen from the outside no longer as possible, but as real immobilities, you will never build movements" (Bergson, 2001: 294). A. Bergson believed that in the deep, inner Self, immersed in duration, there can be no external causation, but only freedom is possible, providing a genuine creative development.

In his teaching, A. Bergson overcame the rigid distinction of the world into subjective and objective reality. While I. Kant, recognizing the impossibility of cognition of the infinite physical reality, limited the mind to natural-scientific forms of cognition, A. Bergson, considering the subject as the result of the creative evolution of nature, sought to make a transparent border between objective and subjective. Substantiating his conclusion, he formulated the proposition that the actual reality is basically "aesthetic", and organic and harmony are its ontological properties. A. Bergson understood life as an endless creative evolution. Knowledge of life in its diversity and depth is possible in individual experience, based more on intuition than on logical thinking. The key in the theory of the French philosopher was the position of the incomprehensibility of living reality in "static" concepts. "In vain we try to squeeze the living into one or another framework. All frames are broken: they are too narrow, and most importantly, too unyielding for what we would like to invest in them" (Bergson, 2001: 34).

Commenting on the teachings of A. Bergson, P.P. Gaidenko noted that "life, movement, creative development", in his understanding "are therefore incomprehensible with the help of intelligence because intelligence is not able to grasp the continuity of time, the integrity of the temporal structure, and only intuition, which itself is related to this structure... can adequately perceive this ever-becoming, fluid, indivisible element" (Gaidenko, 2006: 313). The understanding that the living reality is not grasped by mechanical abstract schemes leads A. Bergson to the development of the category of duration. In it, reality can be embodied in its true form, because it is in the continuous movement and formation that the unique, living – the component of its essence – is located. "It is impossible to approach duration by a roundabout way: it is necessary to enter at once. This is what the intellect most often refuses to do, having got used to the habit of mobile thinking by means of immobile or static" (Bergson, 2001: 286).

A. Bergson's belief in the possibility of direct intuitive grasping of objects "as they are" in their infinite change distinguished his approach from Kant's understanding of "things in themselves", recreated by consciousness in a reduced completed form. Acknowledging intuition the highest capacity of cognition, A. Bergson believed that with its help it is possible to achieve the transcendental comprehension of the aesthetic properties of the actual reality.

The ideas of I. Kant and A. Bergson were rethought by M.M. Bakhtin. He largely accepted Kant's theory of the organization of the subject's inner life in time, and argued with Bergson in absentia on the key position of his teachings – "immersion" into the actual reality. Both ideas in the transformed form provided the basis of the category of chronotope ("time – space") developed by M.M. Bakhtin that combines two types of cognition: artistic apprehension and aesthetic contemplation. If the first can be correlated with Kant's self-consciousness in time, the second – with the aesthetic intuition of A. Bergson.

Fundamental in M.M. Bakhtin's approach to the interpretation of Kant's theory is his understanding of the subject. Contrary to the widespread postmodernist tendency about the death of the subject, the subject-object relations were the basis of M.M. Bakhtin's philosophical approach to artistic cognition. He, remaining on the positions of classical philosophy, believed in the existence of the source of aesthetic creativity in the subject. Rethinking the rationalistic foundations of cognition, he appealed to the categories of freedom, responsibility, "participation", allowing to consider cognition in its integrity and to suppose that there is freedom of choice in the subject. According to M.M. Bakhtin, the subject taking responsibility in the "struggle for the truth" is able to make a genuine artistic cognition.

M.M. Bakhtin criticized I. Kant precisely for the absence of subjective will in his theory, actively manifesting individual existence in the outside world, "participation" in it. He believed that the Kantian internal moral law is not connected with the individual will and gives grounds to abstract interpretation of subjective actions. The merit of the subject is not in what the world will

reveal to him, but in taking responsibility for this discovery. To take a "place in being" in which discovery is possible.

Despite this Kantian transcendental idealism, M.M. Bakhtin highly appreciated the approach of the German philosopher to the space-time form. "Kant – according to M.M. Bakhtin – is all the time on the border of the idea of space as an object. This is a brilliant aesthetic point of view, proving that Kant always refers to the circumspect space..." (Bakhtin, 2003b: 337). As M.M. Bakhtin believed, "circumspect space" can be the primary condition of "non-existence" (M.M. Bakhtin) of the experienced event which brings the subject to the boundary of the depicted reality. The realization of this condition should serve as a sense of "the only place in existence". Guided by this feeling, the author shows his activity in the creation of the form, taking a "position outside the content – as a cognitive-ethical orientation" (Bakhtin, 1975: 59). In this position, he is able to "unite from the outside, form and complete the event" (Bakhtin, 1975: 58).

The categories of "border" and "non-existence" were one of the key ones in M.M. Bakhtin's philosophical understanding of aesthetic experience. He believed that the distance between the hero and the author of the work of art should be maintained, allowing the latter to complete the artistic image in its internal and external integrity. Distance – a prerequisite not only for creativity, but also for the perception of the work of art. In dialogical understanding it is impossible to achieve the fullness of meaning. There must always be a distance to the cognoscible (subject). M.M. Bakhtin saw the difference in the approaches of I. Kant and A. Bergson: the former sought to clearly identify this gap or distance and to cognize it rationally, and the second overcame it.

M.M. Bakhtin referred the teaching of A. Bergson about intuitive aesthetic cognition to the traditions of expressive aesthetics, criticizing it for ignoring the position about the final vision "from outside". Characteristic of expressive aesthetics "pure moment of immersion and empathy (compassion) is essentially outside of the aesthetic" (Bakhtin, 1979: 58). Bergson's duration, having purely internal activity, according to M.M. Bakhtin, characteristic of the monologue experience which is associated "with the loss of one's only place outside the other, in general is hardly possible and in any case completely useless and meaningless" (Bakhtin, 1979: 25).

Despite the importance for M.M. Bakhtin of A. Bergson's interpretation of time, he limited it only to "aesthetic something", having no direct connection with "the only eventfulness". Meanwhile, M.M. Bakhtin as well as A. Bergson did not accept abstract "theorism", rationalism, concluding that "aesthetic existence is closer to the real unity of being-life than the theoretical world, so the temptation of aestheticism is so convincing" (Bakhtin, 2003a: 21). From the point of view of M.M. Bakhtin, A. Bergson was right, seeing "aesthetic intuition" as the basis for the comprehension of "living life". It is impossible to penetrate into the deep content of the aesthetic phenomenon without it. But at the same time, A. Bergson, according to M. Bakhtin, was wrong in denying any forms of rational cognition of art.

Combining the approaches to artistic cognition formulated in the polemic with I. Kant and A. Bergson, M.M. Bakhtin made an extremely important conclusion which is the basis of the art criticism and psychological theories of aesthetic perception. "The essential (but not the only) moment of aesthetic contemplation – in his opinion – is the immersion into the individual object of vision, the vision of it from within in its own being. This moment of immersion is always followed by the moment of objectification, that is the position of the concept of integration of personality outside of one's Self, separation it from one's Self, coming back into one's Self, and only this returned to oneself consciousness, from its place, aesthetically shapes from the inside captured by the immersion personality, as a single, coherent, qualitatively peculiar" (Bakhtin, 2003a: 18). This idea can be formulated in a slightly different form. The beginning of aesthetic contemplation is the moment of "empathy", in which the subject, without realizing its Self, falls into a detached state – "duration". It is followed by a moment of reflection, gathering of the Self from the traces of its own "Self" in the intervals of continuous time. Further, these moments replace each other, generating as a result of transitions holistic, deep and multifaceted aesthetic sense. "The duration and complexity of this process – as R. Ingarden believed – depends... on whether we are dealing here with a more complex or a simpler aesthetic subject" (Ingarden, 1962: 117).

In the aesthetic theory of R. Ingarden lies the same principle of transitions that was formulated by M. Bakhtin, i.e. from the moment of "immersion" in "non-existence", and vice versa. Developing his own theory, R. Ingarden as well as M.M. Bakhtin polemized with I. Kant and A. Bergson. In I. Kant's theory, he did not accept a priori forms that leave objects transcendent to the subject of cognition, and believed that aesthetic appreciation or perception is partly due to the

objective properties of the object, and a priori forms determine the laws of interdependence "between the type of object and the set of properties subordinated to it" (Ingarden, 1962: 299). R. Ingarden agreed with A. Bergson in the fact that in continuous time it is possible to experience the "quality of the image", that is the simultaneous perception of the image before the establishment of compositional relations in it.

In "Studies in aesthetics" R. Ingarden (Ingarden, 1970) presented aesthetic experience as a process containing "in itself, on the one hand, active phases, and on the other – fleeting phases of passive feeling, moments of "freezing" of contemplation" (Ingarden, 1962: 133). In moments of "passive feeling" the subject experiences the state of uncertainty that is not filled with any substantive content. If there were no such moments in the work of art and the subject of perception exhaustively read its meanings, it would cease to be a work.

The comparative analysis shows that M.M. Bakhtin and R. Ingarden were close in understanding the temporal organization of aesthetic "contemplation". Kantian spatial time and Bergson's duration organically coexisted in their approaches. The difference between them was that for M.M. Bakhtin more important role played the first and for R. Ingarden – the second. Meanwhile, both forms of time are the basis of the organization of the whole process of artistic apprehension and in both forms the subject of perception is addressed to the "supersensible" (R.M. Perelstein). Bergson's time is experienced in those moments when the spectator's "Self" is dissolved in the artistic reality and directly feels the "supersensible". Kant's time, on the contrary, reveals itself in moments of conscious appeal of the spectator's "Self" to the "supersensible", which is beyond the limits of the depicted reality.

4. Results

On the basis of these two forms of time experience, the subject of perception creates two forms of "involvement" in the artistic reality, blending into each other: "going beyond oneself" (V.P. Zinchenko), immersion in the depicted reality ("empathy") and detachment ("non-existence") in relation to it. In the first form the subject experiences continuous time and is not aware of its own forms of activity. In the second form, the subject is aware of its own "presence" (M. Heidegger, M.I. Yanovsky) in the objectified form – the structural relations of the image and/or work elements. The first form is characterized by a state of detachment, the second – the action of imagination, associative, image and abstract-logical thinking.

The basis of the first form is the unity of the subject with the depicted reality that according to A. Bazin, is the main goal of cinema. A. Bazin was one of the first researchers of the philosophy of cinema, who pointed to the possibility of cinema to recreate the experience of direct contact with reality. He repeated the basic idea of A. Bergson, believing that it is impossible to cognize the duration, but it is possible to feel it. Both of them were looking for the way to overcome the mediating, distorting role of consciousness in the construction of the image of actual reality. For A. Bazin this way was obvious: in order to create reality "as it is" on the screen, it is necessary to exclude the author from the process of shooting it with camera (cine filming).

Formulating his point of view A. Bazin appealed to the contemplative orientation of perception, in which there is no organization, structuring of objective reality, expressing the active author's "Self". The author in this case "falls out" of the place from which he observes the world around him. According to A.A. Atanov, "the negation of the certainty of a place gives us an opportunity to understand the fluidity of the world and to enter the fluidity of the world... the force itself... capable of he changes turns out to be the non-structural framework of the world, the non-place and creates the presence" (Atanov, 2012: 187), "presence is laid by duration..." (Atanov, 2012: 188).

It is possible to formulate the concept of presence as a focus on the object of perception, in which there is no "interested self" (A. Bergson). The "emptiness" of the content filling accompanying this orientation gives grounds to M.I. Yanovsky to conclude that "the experience of presence is not an emotional state... does not correspond to any of the known types of sensations... Images and ideas are an indirect reflection of reality, whereas the experience of presence is live and immediate" (Yanovsky, 2017: 73).

N.F. Boldyrev found the effect of "presence" in the rhythm of Tarkovsky films. At the moments of actualization of "presence", in his opinion, in the frame "the classical division into subject and object is lost..." (Boldyrev, 2004: 455). The slow pace of Andrei Tarkovsky films is a balance, harmony, unity, there is no hierarchy, structuring – relationships, accelerating the time.

Objects in the frame are not opposed to the characters, and coexist. They are as much participants in artistic reality as the characters and do not submit to their subjective will. To rational cognition they appear as Kantian "things in themselves". According to N.F. Boldyrev, this form of unity of the character with reality organizes artistic reality in the films of A. Tarkovsky. Describing Andrei Gorchakov, the hero of "Nostalgia" (1983), he noticed that "we contemplate (the hero) in the same context in which stay: sections of walls, the tree, the front garden, the window-sill with vases and stones, the horse, the doorway, the depths of the water..." in space (Boldyrev, 2004: 179). Andrei Tarkovsky held "the existential level at which a man, a tree, a stone wall, a horse – equipotential" (Boldyrev, 2004: 179).

In the second form of "non-existence" the subject of perception captures the changes in the image of his own "Self" in time, manifested in the emerging structural relations between the elements of the frame and the whole work in general. In this process, there is a sequence in the formation of various types of relationships: associative, imaginative, compositional, with a plot. It was already in the 1970s – 1980s that Y.N. Usov developed a theory of perception of audiovisual artistic image based on the student's ability to "intuitively capture certain phases of the sound and visual image formation on the screen and its final design in his/her mind" (Usov, 1988: 182). However, it should be borne in mind that the moment of conscious fixation of the phases of image formation is preceded by the moment of "empathy", accompanied by the state of "presence" of "Self", the experience of pure unity with the depicted reality. The unfolding in time of the tested state of "presence" can accompany the process described by Y.N. Usov.

According to R. Ingarden in aesthetic perception the key role is played by the initial moment of "empathy", direct immersion in the artistic reality. He called it "preliminary emotion", which "does not completely fade away, but forms the basis of further phases of aesthetic experience, goes into such a phase of this experience, in which visual capture (perception) of the same quality that caused the emotion dominates" (Ingarden, 1962: 133-134). The time of "visual capture" can be correlated with that described by Yu.N. Usov fixation phases point of the image formation. He believed the stay of the subject of perception in the position of "non-existence", from which appears the possibility of mediated clearance of "preliminary emotions" in the form of the actualization of meanings in their own perception – their expansion in structural relations. Genuine contact with art makes the subject of perception face the need to update or refresh his/her own subjective position, that is, the implementation of co-creative activity. First of all, it is aimed at working with the Self's own experience happening in time. According to D. Zahavi, "subjectivity as such is self-temporalization..." (Zahavi, 2003: 66).

"Preliminary emotion" creates an intention (direction), which has two ways of development. In one case, it dissolves in the moment of objectification. This effect is associated with the objectification of internal feelings. As M.K. Mamardashvili noted, "the perception indicated by the sign dies in the sign" (Mamardashvili, 1995: 313). In the second case, the "preliminary emotion" is preserved in the sense of becoming an artistic form and meaning. This is possible in case of stay of the subject in the form of a "non-existence".

5. Conclusion

In the second form of "non-existence" of the "Self" in the Other outlines the boundaries of its own touch with the supersensible, the whole, accomplished in the previous form of "empathy". At the same time, the subject of perception feels his own "action creating the object", "feeling of generating activity" (V.P. Zinchenko), observing the reflection of one's own "Self" in the Other.

The compositional form of the image, actualized by the transformation in the imagination of the sense of direct continuum experience of the becoming whole stored in memory, is guided by the feeling of reflection of the "Self" in the Other – by the delineation of the boundaries of direct contact with the ideal whole. In imagination, the internally unified feeling ("preliminary emotion") is transformed into a systemic whole – the structural unity of the essential properties of the perceived image, extended in time.

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The Mechanism of Contextual Confirmation of the Symbol in the Cinema Language

Alexander Shuneyko ^{a,*}, Olga Chibisova ^{a,*}

^a Komsomolsk-na-Amure State University, Russian Federation

Abstract

The subject of consideration in this article is the analysis of the specifics of identifying the thematic belonging of symbols that function in feature films, in particular, the Masonic symbols used in world cinema of the second half of the 20th – beginning of the 21st centuries. The authors propose, corroborate and test a formal and substantive mechanism that includes a number of interrelated procedures, which allows identifying the particular thematic field of a symbol that has homonymous analogs in various symbolic systems. The issue of the specifics of the thematic relatedness of the symbol is extremely important for the theory and practice of cinema analysis. It becomes even more significant due to the direct dependence of the adequacy of the interpretation of the cinematographic work on the correct reading of the symbolism contained in it and the correct perception of the nature of the oppositional interaction of symbols and their mutual conditionality within the artistic whole. The research methodology refers to the semiotic discursive approach. The authors analyze the features of the cinema language and the contexts of the use of symbols, which lead to the ambiguity of their interpretation, and then formulate procedures that allow this ambiguity to be removed. The article formulates a new type of analysis, summarizing the advantages of context, semantic and distributive analysis of cinema language units. The authors proceed from the idea of a feature film as an aesthetically significant text, an adequate interpretation of which involves taking into account not only the visual, but also the actual informative components. They point out that consistently carrying out the analysis mechanism proposed by them will allow, with a high degree of reliability, not only to remove controversial points, but also to identify the author's intent in cases where it seems unclear and indirectly expressed. The problem of homonymy, peculiar to all semiotic systems in the language of cinema, is exacerbated in cases where ideologically biased units are used as graphic material, summing up a wide cultural experience. In order to avoid arbitrariness in evaluations in these cases, the authors offer to use the mechanism proposed by them. The high level of heuristic power that the mechanism possesses is manifested in the fact that it makes it possible to distinguish between outwardly identical, but meaningfully deeply different frames. All these provisions are illustrated by a large number of convincing examples.

Keywords: cinema language, feature film, interpretation, polysemy, sign, symbol, identification, audiovisual media literacy.

1. Introduction

The problem of accurately establishing a clear relationship between the signifier and the signified or the answer to the question: "What is the meaning of this or that language form?" is

* Corresponding author

E-mail addresses: a-shuneyko@yandex.ru (A.A. Shuneyko), olgachibisova@yandex.ru (O.V. Chibisova)

relevant for all language units, since most of them are polysemantic. This problem is partially eliminated in respect to commonly used units of natural languages due to the existence of basic meanings, identifying contexts and automatism of speech perception. On the contrary, as regards symbols it is exacerbated for two reasons. First, within the framework of developed national languages there simultaneously function several symbolic systems that differ from each other. Secondly, for the most part the semantics of symbols is a result of historical development, during which different symbolic systems interact with each other.

This problem is even more complicated with the identification and interpretation of the symbol in the language of cinema, since the verbal text in cinema is fused with a multitude of elements of both the auditory and visual series. The idea that cinema has its own language was first expressed by the Russian formalists Y.N. Tynyanov (Tynyanov, 1977) and B.M. Eichenbaum (Eichenbaum, 1989) in 1910s–1930s. This concept was thoroughly explored by U. Eco (Eco, 1976), R. Barthes (Watts, 2016), C. Metz (Metz, 1990) and Y. Lotman (Lotman, 1973) in the 1960s–1980s. This was the time of the advent of semiotics in general and film semiotics in particular.

To this day, semiotics of cinema remains the dominant research strategy in analyzing the film. So, J. Ehrat throughout his book convincingly proves that “our understanding of cinema advances when it’s a sign process” (Ehrat, 2005: 15). Based on the works of the classics, modern researchers propose novel approaches to cinematic meaning on a variety of levels. Among such works, one should highlight the studies of cinematic codes (Erokhina, 2017), of the semiotic characteristics of film discourse (Zaichenko, 2013), of the grammar of cinema language (Tecucianu, 2014), of the methodological aspect of film research strategies (Varkhotov, 2008), of problems of media education (Fedorov, Kolesnichenko, 2013). In addition, a number of studies on cinema will be reviewed and cited in the next section.

2. Discussion

Analyzing and interpreting symbolism in cinema, one should always have a clear idea the unit from which symbolic system is included in the text. It will keep from mixing the units which are similar in external form but different in semantics and interpreting the text arbitrarily or incorrectly. The implementation of symbols within the framework of a feature film displays a picture of the mutual intersection of various symbolic systems, that is, the state of symbolism that has developed and caused by various reasons. By its virtue all local symbolic systems use a set of signs that are to a greater or lesser extent similar or identical in their external expression. For example, it is practically impossible to find a symbolic system in which the symbols of *light* and *dark* would not be represented with these or other values, estimates, specific gravity and functional load. This situation increases the likelihood that the data receiver will perceive a unit of one symbolic system as a unit a different symbolic system and inadequately interpret the text. And this, in turn, speaks of the need to develop a mechanism that, with a high degree of accuracy, would make it possible to conclusively state the belonging of a given symbol to a particular symbolic system.

The fact of a probable discrepancy between the information laid down by the author and the information received by the viewer is one of the obvious postulates of linguistic and semiotic studies: “the question of whether sending and decrypting messages are always based on same code. The answer to this question given not only by the theory of communication, but also by the whole history of culture and all the data from the sociology of communication, is unequivocal: no” (Eco, 1998: 44). This discrepancy is caused by multiple reasons, the combination of which is called *noise*. Noise interference between the work and its interpreter is manifold. Below are considered only those that are directly related to the research topic.

The urgency of the problem of a sign identification, that is, the establishment of correspondences between the object being analyzed and the units of a particular symbolic system, is predetermined by a number of significant, among which there are historical and cultural, linguistic and psychological proper. All of them are closely intertwined with each other, so the identification process is of a decoding nature. The brief characterization of the reasons is not only a description of objective difficulties, but also a starting point in the quest for true correspondences.

The countability of the main plots, motifs and images used in world culture is not a new topic that has received scientific and artistic expression. Perhaps the most radical way of its perception can be found in J.L. Borges, who reduced all world stories to four stories: “about the fortified city, which the heroes storm and defend”, “about the return”, “about the search”, “about the suicide of God”. He concluded this enumeration with the words: “There are only four stories. And no matter

how much time we have left, we will retell them in one form or another” (Borges, 1992: 425–427). No less eloquent is the remark of N.S. Gumilyov: “The number of images is limited, prompted by life, and the poet is rarely their creator. His personality manifests itself only in his attitude towards them” (Gumilyov, 1990: 69–70). The data collected by D.Yu. Matasheva prove that the total number of screen versions of L. Tolstoy’s novel *Anna Karenina* throughout the world exceeded thirty versions, including silent films, ballet films and television series (Matasheva, 2015: 24). The scientist characterizes the reasons for the correspondence and discrepancies between the films and the novel, the specifics of the artistic methods used in them, the ways of interaction between screen versions and various layers of national cultures.

The next is a high degree of probability of random, but sometimes seemingly plausible correspondences between unrelated units, quantities, objects, and concepts located in the noninteracting parts of the microcosm and macrocosm. The correspondences can be random coincidences and regular matches. They manifest themselves at various levels, depending on the characteristics, volume, and abstractness of the correlative values, and acquire in connection with this different characteristics. Within the framework of a feature film, the problem of correspondences is a question about random coincidences and the natural orientation of one text (its part) to another. So, exploring intertextuality in Hamlet’s adaptations made by A. Kaurismäki *Hamlet Goes Business* (1987) and M. Almereyda *Hamlet* (2000), P. Rybina notes that the intertextual layer of Almereyda’s “version is ‘annoyingly’ rich with its orbit engulfing the texts very distantly connected to its plot” (Rybina, 2017: 126) and that Kaurismäki’s version “becomes for Almereyda a kind of ‘secret’ source of inspiration and citations” (Rybina, 2017: 127). “Of course, <...> the area of coincidence is wider than the area of borrowing, but in a cento context or a stance on it, even coincidences <...> can be induced by this very stance, arising at a subconscious level” (Tsivyan, 1995: 615).

A wide and varied homonymy and polysemy of symbolism are characteristic of almost every symbolic system. Even the generally accepted mathematical symbology has some ways to use individual characters to convey multiple values. Herewith, the homonymous pair can be located within a different symbolic system. The example of homonymy is “the use of square brackets | |, which means: in the theory of numbers – taking a real number modulo; in the theory of sets – cardinality of a set; in logic – the truth value of a formula” (Shiyan, 2008: 223). The example of the intrasystemic polysemy is the Masonic symbol of a pair of compasses, which at the same time is a reminder of the Great Architect of the Universe, of a vow to lead a strictly thought-out life, of the circle of actions intended for a Mason; a call to fraternal unity; a designation of the Sun, of St. John the Baptist, of Janus, of Fire, of Mercury, of Spirit, of will, heart and beauty (Sokolovskaya, Lotareva, 2007: 82). In addition, the designations of Masonic symbols may have analogues among the names of real objects: a hammer, an apron, compasses, gloves, etc. One more example is given by N.S. Polyakov who considers the symbol of the world tree on the material of the films *The Fountain* (2006) by D. Aronofsky, *Avatar* (2009) by D. Cameron and *The Tree of Life* (2011) by T. Malick. In the first case, it is a repetition of the mythical motive of the creation of the world by the first Maya father through his death and the germination of the tree of life through his body. In the second case, the Tree of Souls (Voices) is the mystical “heart” of the planet Pandora. In the third case, it is the biblical version of the world tree, connected with the tree of the knowledge of good and evil in Torah (Polyakov, 2015: 39–37).

The nature of a human language predetermines the presence of a large number of very different tautologies representing a repetition of the same or similar signs and symbols: “To speak means to wallow in tautologies” (Borges 1992: 149). But repetition in cinema is a unique means, moderating real values and emphasizing logical or associative values, and because of that intensively used. “The repeating things in the cinema acquire a ‘facial expression’ that can be made more significant than the thing itself” (Lotman, 1973: 45). The illustration of the use of tautology in cinema is the film *Laughter in the Dark* (1969) by Tony Richardson based on V. Nabokov’s novel *Camera obscura*. Throughout the film, the same key moments are repeated in different variations: the display of opening and immediately closing doors which creates closed spaces; the demonstration of the inability to see and really assess the situation in the dark or blindness; the inclusion of the sound range – loud evil laughter – in the visual range. Tautology on a wider stratum – on the totality of foreign sound films from 1931 to 2015 devoted to the civil war in Russia – was revealed by A.V. Fedorov, who, on the basis of a comparative analysis of plot schemes,

characters, and ideology of films, concluded that there is a “essential similarity of their media stereotypes” (Fedorov, 2016).

The interpretation of any message depends on the situation, which can change the meaning of the message, its function and information load. This is clearly represented in the film *The Diamond Arm* (1968) by L. Gaidai in the scene in front of the pharmacy. Initially, the smugglers are waiting for a prearranged signal and Gorbunkov’s accidental fall is perceived by them as a password. When the real messenger Kozodoyev falls, he had to bob up and down and repeat the password before the smugglers suspected that something was wrong. That is, at first the natural situation was taken as a conventional sign, and then the conventional sign was taken as a natural situation.

A similar case can be revealed by comparing the films *Young Karl Marx* (2017) by R. Peck and *The Limehouse Golem* (2016) by H.K. Medina. Although the prototype of both heroes is a real historical character, the Karl Marx, who lives in exile in Paris and is deeply in debt, is not the Karl Marx, who has lived all his life in London and is suspected of serial murder. The word “labyrinth” in his phrase “this is a sacred sacrifice in the labyrinth of London” does not mean the labyrinth that is present in different semantic meanings in the film *The Name of the Rose* (1986) by J.–J. Annaud. In the first case, it is a city structure consisting of entangled intertwined streets; the same in which the smuggler Kozodoyev from *The Diamond Arm* got lost. In the second one, it is not only a library maze, which, in principle, coincides with the previous meaning, but also the labyrinth of Kildare’s investigation and, taken even more broadly, the labyrinth of the plot of the film.

The nature of the artistic text also complicates interpretation. It is sufficient to note only two characteristics directly related to the decryption mechanism. R.O. Jakobson drew attention to the fact that the statement, performing an aesthetic function, tends to ambiguity: “Ambiguity is an intrinsic, inalienable character of any self– focused message, briefly a corollary feature of poetry” (Jakobson, 1960: 370). K.G. Tomaselli showed that an artistic message is distinguished by a small measure of information redundancy, resulting in an increase in entropy: “Communication, whether by film or any other means, is subject to the inexorable tendency for entropy to increase” (Tomaselli, 1985: 56), “Television relies heavily on the use of conventional signs which are low in information and dominated by entropy (Tomaselli, 1985: 59). The less redundancy, the less the message’s ability to withstand noise, the more likely is the distortion of the original meaning.

These two qualities of a literary text are widely used in detectives and thrillers to create different variants of plotting in order to find the only correct conclusion. But where the author wants to clearly and unambiguously express his view on the problem being addressed, they are an obstacle that needs to be circumvented. One of the ways is a long take, the centrepiece of Tarkovsky’s theory of film, which functions were dissected by R. Bird (Bird, 2008: 195–197). The second way is the appearance of zero signs when watching movie adaptations and historical films. A zero sign is a meaningful, functionally and semantically independent absence of an object or action within the framework of a certain text, the necessity of which presence is strictly prescribed by the context (Shuneyko, Chibisova, 2016). For example, a “knowledgeable” viewer who has read the novel *Roadside Picnic* written by the Strugatskys may, based on his / her reader’s memory, correctly interpret those passages from the film *Stalker* (1979) by A. Tarkovsky, which for an “unaware” viewer may be incomprehensible. An informed viewer can provide a reasonable explanation why in the film adaptation of P. Süskind’s novel *The Story of a Murderer* (2006), the director T. Tykwer replaces the smell of mist, presented as the stifling smell of a murderer, with the perfect scent of a girl who became his first victim (Nesmachnova, 2018: 192–193).

The factors that make it difficult for the viewer to identify symbols are also a combination of systemic views that prevail in a particular state at a specific historical moment. Y.M. Lotman points out that “... at the highest level, the text is encoded ideologically. The laws of political, religious, philosophical order, genre codes, etiquette considerations, <...> all those things lead to additional coding” (Lotman, 1994: 355). The difference in the levels of consciousness and the goals of activity between the author of the text and the person perceiving it creates the highest decoding threshold. From this position, it is worth mentioning the publication of A.K. Bernatonite analyzing D.I. Kiselev’s film *The Age of Pioneers* (2017), where the role of Alexei Leonov is performed by E. Mironov. The researcher says that the film “is launching a new ideological line in the cinema”, because “the Soviet Union, which actively explored the cosmos, did not make biographical films about astronauts. This can be explained only by the fact that these people were equal to the gods,

and no one could play the gods”, besides “the history of cosmonautics was classified as secret in the USSR for many years” (Bernatonite, 2017: 113).

In general terms, the factors listed above produce the hermeneutic problem of a plurality of text interpretations, within which the true / false categories acquire the character of relative ones, since they are associated with the information background of the person interpreting the text. This, in turn, makes a viewer approach the interpretation of certain facts in the framework of feature films with greater attention and measure of evidence. For example, back to the film *The Limehouse Golem* based on the novel by P. Ackroyd. Already in the original copyright title of the novel *Dan Leno and the Limehouse Golem* there are two poles: a man and a woman. The main characters Dan Leno and Elizabeth Cree throughout the film are dressed in the clothes of the opposite sex, thus symbolically combining the male and female elements. This fact can be interpreted in at least five ways. Firstly, cross-dressing may be associated with the meaning of masculine and feminine symbols Ankh or Yin–Yang, which have powerful energy potential enabling music hall actors to reach a high level of their creative development. Secondly, cross-dressing may be related to the meaning of the Star of David (the Seal of Solomon), which has the same meaning as Ankh or Yin–Yang, but can be understood as intention (along with the wish of death to the Jews on their Rosh Hashanah holiday and the killing of Solomon Weil) to desecrate Jewish shrines. Thirdly, cross-dressing may be associated with “an ancient cultural tradition which birth coincides with the birth of theatrical art” (Povalyaeva, 2015: 42). Fourthly, cross-dressing may be associated with the tradition of “literary transvestism as a way to protest against the artificiality of modern civilization (Akhmanov, Khabibullina, 2009: 304). Fifthly, Transgender disguise (along with hints of inspector Kildare’s love for men) may be associated with a particular interest in this topic caused by the sexual orientation of Peter Ackroyd (Anthony, 2005).

3. Materials and methods

Modern cinema is actively using several ideologically biased systems of symbols. The units of these systems partially overlap. The intersections create a vast field of homonymy, which consists of signs with a similar external shape, but different semantics. The active translation of these symbols into films makes it difficult to comprehend the meaning and creates the ground for a speculative interpretation, suggesting that the director’s work is considered in light favorable to those or other forces. For these reasons, visual and verbal references to Masonic symbols in feature films are used as analysis material. For these reasons, visual and verbal references to Masonic symbols in feature films are used as analysis material.

In the course of their broadcast, they become units of the cinema language which do not only complicate the narration but create informational reasons for mutually exclusive conclusions. The desire to overcome situations of this type predetermined the choice of research methodology. The research methodology is based on the tools and operations of the semiotic discursive approach, which perceives cinematic narration as a system of signs, inextricably linked with the totality of its artistic and ideological tasks. This approach allows analyzing the features of the cinema language and the contexts of the symbols use, which lead to the ambiguity of their interpretation. On the basis of this analysis it is possible to formulate procedures removing this ambiguity.

The new type of analysis formulated below summarizes the advantages of context, semantic and distributive analysis of cinema language units. Synthetic in nature, it takes into account and consistently reveals the characteristics of semantics to the extent that they are predetermined by the data of a widely understood context and various types of distributional relationships.

4. Results

This whole range of problems makes it necessary to say that the presence of any symbolism or orientation of a text to any tradition always requires special proof. These factors demand contextual confirmation through taking into account extralinguistic and linguistic signals proper. This confirmation is designed to overcome the information interference created by the listed reasons, and, thus, to avoid arbitrary comments, that do not correspond to the actual content of the text. “Only in contextual relationships do the signifiers acquire their meanings; it is only in the context that they come to life, now becoming clearer, now obscure; referring to a value, which – and so it is very often – is not the last, suggesting the next choice. If I change one thing in the context, everything else moves” (Eco, 1998: 81).

The need for contextual confirmation is eliminated in two cases: if the analyzed symbol does not have homonymous pairs among the symbols and realities of other systems, or if the text contains a direct indication, comment, or reference. The first case can be illustrated by such examples as the Dreamcatcher, an amulet of North American Indians; Sakura blossoms, a symbol of Japan, Haka, a ritual dance of New Zealand Maori or corrida, bullfighting in Spain. The second case includes the moment in the film *They're Back, Aren't They?* (2017) by C. Gaviola, when Amenadiel gives a big white feather to his brother Lucifer. The very name of the series *Lucifer* contains a direct indication that it will involve divine scenes. Although the both men look like people, and the action takes place in one of the apartments of modern Los Angeles, the reference to the frame with the wings lying on the floor gives an unambiguous interpretation that this feather belongs not to the bird, but to the angel. By the way, in the same series the film *Sympathy for the Goddess* (2017) by L. Milito contains an episode where each of the characters gives their own interpretation of the studio logo seen on the home screen of the found cell phone: two eyes, human female breasts, a woman's perfectly freckled rump; a pair of butt-boob-eyes.

With regard to Masonic symbolism, the problem of context dependence acquires a relatively well-defined framework and manifests itself in juxtaposing several types of texts that are dissimilarly interpreted in different situations: Masonic texts proper intended for use within the order which are oaths, ceremonials, odes and hymns for performance during meetings, regulations; Masonic texts addressed both to the brothers in the order and the profanes, usually published in periodicals with propaganda goals; literary texts containing Masonic symbolism.

The interpretation of these texts by different readers can be diametrically opposite in different situations (in the circle of initiates or knowledgeable people and among those who are not such). In a situation of Masonic communication, all three types of texts can count on an adequate interpretation. On the contrary, outside the Masonic environment, the first type will not be understood at all, the second one is most likely to be perceived as moral and ethical reflections with unexplained confessional attribution, and the third one will be evaluated first of all from the point of view of their artistic merits regardless of the Masonic symbolism contained in them. In another way, this factor can be described as an addressee factor, orienting the interpreter towards the need to take into account to whom exactly the text is addressed. The consideration of this factor makes it essential to pay special attention to the artistic texts that one Mason devotes to another, as the potential possibility of the presence of Masonic symbols in it increases. The very fact of such a dedication can be one of the confirmations of the presence of Masonic symbolism in the text.

In general, the context confirmation mechanism, which includes the necessary set of interrelated procedures that allow identifying a symbol as belonging to the symbolic system of Masons, looks like this.

(1) It is indispensable to find out if the author of the analyzed work has real knowledge of the history, rituals and symbols of Freemasonry. This first stage of confirmation involves the mandatory recording and reproduction of extra-linguistic information of the most varied plan: data about the biography, the environment of the author, the history of the text, etc. Without substantiated reproduction of information of this kind, the evidence of specific conclusions can be significantly reduced.

(2) Having received a positive answer to the first question, it should be established if the analyzed text contains language units that correspond in form and value to Masonic symbols. It should be emphasized that the mere fact of the presence of a certain unit, which causes associations with the Masonic tradition, does not mean anything, no matter how legitimate and believable these associations may seem without contextual confirmation. The indefinite name "language unit" in this case is due to the fact that the Masonic symbol can be realized by a wide range of language means: from a specific use of the sign to a whole text.

(3) Having established that the text contains a language unit that correlates with the Masonic symbolism, it is necessary to find out whether in this text or in the context of creativity (apart from the noted fact hypothetically associated with the Masonic tradition) there are other facts that can be interpreted in a similar way.

(4) If it is determined that there are several facts, one should find out whether they interact with each other, that is, whether it is possible to trace between them some fairly well formalized relationship, which can be of a different nature: from several repetitions of similar examples to complementarity relations, intersections or participation in the creation of similar situations in micro or macro contexts. If several interacting facts are detected in the text, it is required to answer

the question whether their cumulative interpretation implies a reference to any other, non-Masonic (household, cultural, historical, and esoteric) objects. And only if there is an interconnected set of facts, the perception of which is coordinated only (!) with the Masonic tradition, can one say that the text contains Masonic symbolism.

(5) The presence of the symbolism of the Freemasons does not at all cancel the possibility of secondary layering of other associative fields on the Masonic symbolism and reading the text as referring not only to it or orientation of the text to several thematically different spheres. In addition, the Masonic symbolism performs a certain aesthetic function in the text. Therefore, at the final stage, after characterizing the symbols, one should answer the question what function the symbols perform in the text, how they participate in the implementation of the content structure and what kind of structure they implement.

It is needless to emphasize that the effective implementation of all these procedures is possible only if the metadata of the researcher contains a fairly complete and consistent view of Freemasonry and the rules for the semantic combination of language units. An ignorant spectator may encounter “the appearance of understanding where there is no true understanding” (Lotman, 1973: 6). When analyzing and interpreting symbolism in cinema, one should always have a clear idea the unit of which symbolic system is included in the text. It will prevent from mixing the units which are externally similar but semantically different and will save from arbitrary or incorrect interpretation of the text. The lack of a clear idea of the thematic affiliation of the sign in terms of the audience’s perception leads to the fact that any meaning no matter how far it is from the author’s intention is arbitrarily attributed to the films. This is especially pronounced when exploiting the Masonic theme, which the viewer or critic (professional or armchair) can see everywhere.

An example of the dual identification of Masonic symbols is the video *Masonic symbols in the Hollywood cinema* (<https://www.youtube.com/watch?v=cV4JaLpHFyU>) made by an anonymous author and having 12.315 views as of today. Paying tribute to the author for the large amount of work done, it should still be said that in 10 out of 30 films the symbols are not Masonic: *Monsters Corporation, Inc.* (2001), *A Clockwork Orange* (1971), *Back to the Future* (1985), *Gangs of New York* (2002), *Brazil* (1985), *Kids in the Hall* (1992), *South Park* (2000), *Halloweentown* (1998), *Anatomie* (2000), *Hard Core Logo* (1996). Another example is the active multi-voiced discussion around the film *Lermontov* (1986) by N. Burlyaev. Its participants discussed the artistic merits of the film in the plane of figuring out exactly how the author assesses the role of Masons in the history of Russian culture (<https://document.wikireading.ru/57950>). Finally, the list of “Masonic Films 2018” which includes *Westworld*, *Ready Player One*, *Lucy*, *Geostorm*, *The Humanity Bureau*, *Altered Carbon*, *The Handmaid’s Tale* (<https://evalinger.livejournal.com/>).

The author of this list considers Masonic any film with a secret meaning, preferably a post-apocalyptic type or catastrophe genre. An additional reason for attributing a film to this list is the presence of a line related to the search for unlocking the mystery. Any hint of conspiracy and the manipulation of individual or social consciousness is enough to find the film Masonic. Such an expanded perception of the word “Masonic” should alert a reasonable expert, because it is a way of disorientating public consciousness and outright playing on stereotypes.

The way the confirmation mechanism works is shown with the help of the shots and sequences from the film *Battleship Potemkin* (1925) by S.M. Eisenstein. None of the numerous researchers have previously paid attention to the presence Masonic symbols in it, although their conclusions appear to be reasonable and non-trivial.

T. Neff (Neff, 2017: 49) writes that symbols are an important component of propaganda and therefore the spoiled meat that the sailors were forced to eat for their meals symbolizes how the tsarist government treated its people. The same point of view is held by the author under the nickname briandiep7 (briandiep7, 2012), who asserts that the maggots in the meat and the doctor’s disregard of them represent the contempt of the rich for the poor. He quotes the words of a sailor about the better treatment of Russian prisoners of war by the Japanese, than that of their own sailors by the Russian officers. In addition, he quite correctly relates the inscription on the plate, which the sailor is washing, as belonging to the symbolism in the Christian faith. Bread symbolizes life as it is the nourishment that sustains life. According to the author, the greatest injustice is that the officers eat off these morally sound plates, agree with the quote, but do not share the same benefits to their sailors. E. Doise develops this idea, but clarifies that although some objects in the film, such as the crucifix and the paten destroyed by the soldier washing dishes, are associated with Orthodox practice, they are not actual Orthodox icons, known to anyone, even the laziest viewer.

This is because “the church is invariably portrayed in Eisenstein's films as immoral, corrupt, and obscurantist through withering cameos of its representatives that are often deliberately and provocatively blasphemous” (Doise, 2009: 56–57).

A.V. Fateeva (Fateeva, 2007: 39) considers the symbols of the revolutionary time, among which she marks the pince-nez, hanging on a yard, and the cross stuck in the deck, as symbols of the destruction of the tsarist era. The scientist considers the movement of the masses and the hand clenched into a fist as symbols of the dictatorship of the proletariat. According to E.A. Eliseeva (Eliseeva, 2011: 83), a pince-nez on a rope bent like a worm is a detail reminding not of the doctor, but of his crime against sailors. R. Taylor (Taylor, 2001: 65) claims that the doctor's pince-nez left hanging on the ship-side ropes testify to its demise. He claims that in the film pince-nez mean a middle-class person, which leads to the ambiguity of the signifier. They become an aid to blindness in the case of the doctor. They represent the clarity of vision for the woman on the Odessa Steps. So the Cossack has to slash not just her face, but her pince-nez as well to restore the “proper order of society”. H. Choubassi draws attention to the fact that during the execution of a woman with a child the shades from soldiers, falling on the Odessa stairs, symbolize prison bars that separate ordinary people from basic rights to survival and freedom (Choubassi, 2012–2013). H.A.V. Bulleid (Bulleid, 1941) also notes that in this scene the shadows are used to create a dramatic effect. He emphasizes the overthrown pram as “an unforgettable symbol of innocence, caught in the chaos of horror”. Another symbol highlighted by the researcher is a purely cinematic symbol of the lion jumping to life. In his opinion, this is a brilliant concept, emphasizing the battleships power. R. Taylor (Taylor, 2001: 10), in turn, interprets the image of three stone lions – asleep, half-awake, and leaping to its feet – shot by Eisenstein in Alupka and later included in the film as a symbol of “popular revolutionary awakening”.

So the mechanism of contextual confirmation of the symbol in the cinema language works as follows.

(1) In 1920 the director of the film S.M. Eisenstein was admitted to the Minsk lodge “Stella”, one of the provincial lodges of the Neo-Rosicrucian *Order of the Knights of the Spirit*. This fact is recorded by the director himself in a letter to his mother of 1920 (Nemirovsky, Ukolova, 1994: 97) and in memoirs of 1946 (Nemirovsky, Ukolova, 1994: 293–296). It does not matter whether this lodge was stagy or regular. It does not matter how the director himself treated his dedication at different times: his assessments in the letter to his mother and in his memoirs are different, and the events of life indicate that the incidents connected with the dedication were deeply experienced. What matters is that in fact S.M. Eisenstein for some time belonged to the Rosicrucians, and the lodge itself was a translator of Rosicrucian knowledge. That is, the author of the film has a certain amount of knowledge about the Masonic symbolism and is able to use the Masonic symbols, homonymous to the units of other symbolic systems or lexical-semantic fields, precisely in their order value.

(2) The first symbol under analysis is the sequel that has already been reviewed above (briandiep7, 2012; Doise, 2009), in which a sailor washes a black plate with an inscription on the rim “Khleb nash nasushchnyy dazhd' nam dnes” (Give us this day our daily bread), looks closely at this plate, and then breaks it. This plate contains images correlated with the Masonic tradition: the Eye of Providence or the all-seeing eye of God on the rim, a sheaf of corn in the center of the pate, a scythe and flail behind the sheaf of corn.

The all-seeing eye is “an emblem in the degree of Master Mason, reminding us of the superintending Providence perceiving the most secret things” (Mackenzie, 2012: 31). The eye was also the symbol of Osiris. His wife Isis “discovered and made known the valuable properties of wheat and barley as food” (Mackenzie, 2012: 345). The mysteries of Isis are peculiar interesting to the Dionysian Architects, “from whom so many symbolical rites have emanated, and of which not a few are perpetuated in the various degrees of Masonry” (Mackenzie, 2012: 346)

A sheaf of corn as a vertically set bundle tied up with a rope appears in many symbolic images (poverty, abundance, peacefulness, summer, the emblem of the Penza province) and according to the book “Emblems and Symbols” has three independent meanings: “A spike or a sheaf of ears of corn means the fruitful land, the bringing of bread from foreign lands, summer, harvest, and Ceres” (Emblems, 1995: 53); “He who does not reap, but sows, owns it” (Emblems, 1995: 90–91) and “A great bundle is made up of small pieces. A heavy sheaf is made up of small greenery” (Emblems, 1995: 174–175). Its last meaning is close to that given by Masons: a sheaf of corn is depicted in the

General Grand Chapter logo of Order of the Eastern Star (Mackenzie, 2012: 172) and “The Sheaf of Corn is part of the machinery of the second degree in Masonry” (Mackenzie, 2012: 152).

The symbol of the crisscross scythe and flail is not found in the collection of symbols which indicates the limited scope of its use. It is partially similar to the symbol of the crook and flail which can be commonly seen in depictions of Osiris crossed over the chest, where the shepherd’s crook stood for kingship and the flail for the fertility of the land. On the plate the shepherd’s crook is replaced by the scythe, tiller’s labor tool. It is most probable that the scythe alluded to Isis’s personification of Nature (Mackenzie, 2012: 345). The scythe reaps its harvest not only on the field. In Masonry it is an emblem of time as well. “Behold! What havoc the scythe of time makes among the human race; if by chance he should escape the numerous evils incident to childhood and youth, and with health and vigor arrive to the years of manhood, yet withal we must soon be cut down by the all-devouring scythe of time, and be gathered into the land where our fathers have gone before us” (Webb, Morris, 1859: 93). So, “since the time of Webb, the scythe has been adopted in the American system of Freemasonry, as an emblem of the power of time in destroying the institutions of mankind” (Mackenzie, 2012: 657). What leaps to the eye is that the scythe and flail on the plate are arranged in such a way that they create two horizontal triangles.

(3) In addition to this sequel, the film contains a number of functionally significant images that directly correlate with the tradition of Freemasonry, reflect it and have homonymous pairs. They function as accented details in the artistic whole. First, it is a bow in the form of two horizontal triangles which are visually similar to those made by the scythe and flail on the plate. No doubt that a triangle is important in Masonry as a symbol of Deity and as the most perfect of figures. “It constantly recurred in Craft Masonry as well as in the Koyal Arch” (Mackenzie, 2012: 743). There is a triangle of operational masons, each side of which symbolizes one of the three masters or the Great True (Churchward, 2013: 144). The Sign of the Grand Directory of Astrei (Sokolovskaya, Lotareva, 2007: 441), the Order of the lodge Neptun zum Hoffnung (Sokolovskaya, Lotareva, 2007: 439), the Sign of the lodge Trols Flambeaux (Sokolovskaya, Lotareva, 2007: 446) and many other lodges are also in the form of a triangle. Sometimes the triangles doubled and overlapped in various ways. Connected by tops, they designated the ancient Brotherhood, becoming the ideogram representing their “land of the spirits” (Churchward, 2013: 51). The Star of David (Churchward, 2013: 73) and the five-pointed star are formed from two triangles as well (Churchward, 2013: 144). Freemasons are directly named “the servants of a triangle” in the title of a book from the “National Missionary Library” series, published in Russia before the revolution (M.A.G., 1912). Besides, the bow is an element independently used in Freemasonry, in particular for fastening the Order as in the case of I.N. Nikitin’s portrait of Chancellor G.I. Golovkin (Sokolovskaya, Lotareva, 2007: 401) or the Order of the Neptun zum Hoffnung (Sokolovskaya, Lotareva, 2007: 439). In Eisenstein’s “Battleship Potemkin” there is a bow above the tent in which the dead Vakulinchuk lies, on the blouse of a young lady that passes by the tent and a young lady during the shooting on the Odessa Steps.

Second, the buckle on the dress of the woman with the pram; on the buckle there is a bird similar to a stylized pelican. Pelican is an image of philoprogenitiveness, fatherly love for children and the Sacraments of the Holy Supper (Emblems, 1995: 50). The single image of a pelican symbolizes “Life in death” (Emblems, 1995: 126–127), together with the chicks it means “For my own” (Emblems, 1995: 262). In Freemasonry, the pelican is the third symbol of the Rosicrucians, usually placed at the foot of the cross and rose. Pelican feeds its chicks on its blood and flesh and protects them with outspread wings. According to this sign, the Rosicrucians must not only comprehend secret knowledge, but also feed it with their spiritual substance (Nemirovsky, Ukolova, 1994: 6). The Degree “Prince of Rose Cross”, regarded as a distinction by all Masons, had a jewel: a compass between the legs of which was a cross with a full-blown rose in the center, together with the figure of a pelican wounding its breast to feed its young (Mackenzie, 2012: 610). In the film, the camera repeatedly shows the buckle close up, including the moment when the woman is being killed. The blood is sliding down the buckle, which directly indicates the sacrificial pelican, which is being washed with blood for the sake of the future generation.

(4) The context and semantic links do not allow interpreting the totality of these units other than as belonging to the Masonic tradition. Let us consistently relate to each other the totality of the meanings of the homonymous and polysemantic units; enumerate all possible variants of their combination among themselves. It turns out that only those meanings that are directly related to Freemasonry are added up in a consistent, holistic, logical syntagmatic series. It organically fits

into the overall communicative plan of the text and its semantics, while demonstrating the simultaneous implementation of a single, thematically clearly oriented complex. Other ratios give rise to conflicting or distinctly inconsistent series.

(5) All listed Masonic symbols are implemented in this case at the level of the frame–detail and appear in the meaning mentioned above. Symbols play a significant role in organizing the content and graphic structure of the film. They appear throughout the cinema narrative, they are represented in its various parts, and everywhere they are consistently associated with the semantics of destruction: the plate is broken, the bow hangs over the corpse, and the blood pours on the buckle. “The Rosicrucian Cosmo–Conception or Mystic Christianity” (Heindel, 1909) had a diagram which fixes the ratio of the visible and invisible worlds on the example of a projection lamp. It is quite possible that during the acquisition of Rosicrucian knowledge S.M. Eisenstein got acquainted with this diagram, which is made in the form of a projection apparatus (a primitive prototype of a motion picture projector relevant for the director) and includes as an example not only two horizontal triangles but also a schematic image of the ship – the main character of his future film. Thus, the symbolism of the sheaf of corn, directly and differently reflecting the semantics of the unity of the masses, the symbolism of the scythe cutting down everything on its way and the symbolism of the pelican denoting the sacrifice of innocent people for some worthy causes on the Odessa stairs merge with the symbolism of the unity of the different worlds and their mutual overflowing.

In its integrity, the mechanism of contextual confirmation of the symbol is a procedure for removing units from a weak semantic position to a strong one. Thanks to it, the possible set of readings of the text is narrowed down to its adequate perception. It turns out to be a structured, purposeful movement from the amorphous, indefinite perception of the text to the concrete one. At that it should be emphasized that the search and detection of a specific perception does not at all signify a statement of unambiguous perception. Even with a specific perception, in this case within the framework of the Masonic tradition, the text can be ambiguous, have several plans and semantics which is simultaneously correlated with Freemasonry and beyond its limits. In other words, a specific perception of the text within the framework of the Masonic tradition does not at all cancel the simultaneous realization of additional meanings in it. The mechanism of contextual confirmation can be used to identify and prove the presence of any symbols in the texts. The above procedures being applied, actions should be carried out with units of the symbolic system under analysis.

5. Conclusion

Thus, the semiotics of cinema is a sphere of knowledge that is necessary not only for those people whose professions are in one way or another connected with cinema or semiotics. Since we live in the age of audiovisual technology, the ability to correctly understand the information becomes a new kind of literacy. As V. LoBrutto accurately noted “The average adult has seen hundreds, if not thousands of films and yet many fundamentals of the cinema remain a mystery to the movie– going public” (LoBrutto, 2005). This is due to the fact that the language of cinema, like the language of any other art, must be specially studied. Only then will the viewer be able to separate significant components from insignificant and adequately perceive the artistic image. Print–oriented literacy wants recognizing words and the patterns of their combination, and film literacy wants recognizing cinematic methods. “Cinema semiotics provides the tools to better understand Visconti as well as a YouTube clip, inter–media installations as well as product advertisements, The Lord of the Rings as much as the nine o’clock news” (Waldén, 2012: 71). Mastering the mechanism of contextual confirmation of the symbol in the language of cinema can be another step towards the audiovisual media literacy.

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Social Work Profession in the Focus of Digital News Media

Marina Tselykh ^{a, *}

^a Anton Chekhov Taganrog Institute, Russian Federation

Abstract

One of the major goals of this article is to contribute in some way to enlarging the vision of the role of social workers in the coinage of their professional image through the collaboration with media. The examination of social work practice and professional image, as manifested in three Russian newspapers *Izvestiya*, *Komsomolskaya pravda* and *Gazeta.ru* over a three-year time period reveals that social workers are not proportionately portrayed according to their actual numerical representation in schools and that they are actually over-represented in negative manner. This kind of unfavorable media coverage leads to the construction of negative professional image.

In the light of real potential of social workers for influencing their public image a serious concern has been raised about the role of professional education. To promote positive professional image, social workers should be able to apply the knowledge and skills of interaction with a variety of modern media. This suggests that social work education should prepare students to use, manage, and shape their communication with mass media. The curricula and content of education should ensure future social workers to frame their professional portrait by gathering, reporting, and disseminating the news and views about the profession in media in an accurate and objective manner.

Keywords: news media, social pedagogues, social workers, professional image, professional education.

1. Introduction

We live in the era of digital media. It means that media play a dramatic role in different spheres of modern society. Media have multiple forms, including television, radio, newspapers, magazines, films, photography, cartoons, and the next generation of Internet (comprising of a large number of tools: online social networking, e-mail, Twitter, online chat rooms, Listservs, professional networking sites, news groups, etc.). They serve as key factors changing people's attitudes to socio-political, economic and cultural problems. The development of digital and electronic media forms in comparison with print ones gives more opportunities to recipients for obtaining information relevant to social realities and forming their own opinion and attitudes. This directly concerns the issues of professional activities.

The socio-pedagogical professions are in the focus of our attention: social work and social pedagogics (further in the article for the both professions we use one term 'social work'), which rise and growth in Russia over the past twenty-five years was dynamic, though not always progressively. And media has been crucial to this process for a variety of reasons, not least because they are capable to frame mass consciousness, meanings and ideals; create images and stereotypes.

* Corresponding author

E-mail addresses: m.tselykh@mail.ru (M. Tselykh)

With the advent of digital media we are exposed to urgent social problems more than ever before. We should acknowledge that news media prefer to select and publish shocking materials about social problems and the activities of social workers, which cause a negative emotional reaction in the public about this profession and professionals. This kind of unfavorable media coverage leads to the construction of negative professional image of social workers and what is most important inhibits the development of this profession as a whole.

It is true that social workers themselves often give reasons to criticism. There are a number of real problems, drawbacks and difficulties in everyday interactions of practitioners. Our experience and research show that social workers are quite indifferent to their public image; they pay little attention to PR actions: do not fully use news media to show the effectiveness of their work, to demonstrate the relevance of qualified social assistance, and therefore their own positive role in normalizing the social situation in society. Whereas the establishment of contacts with the public through press media means, regular and meaningful coverage of social work achievements, an objective, unbiased representation of information cannot but contribute to the formation of the positive image of a profession.

Recent sociological studies of the professional image of social workers and social pedagogues are very revealing. Sociological data show that the population in various regions of Russia does not fully appreciate this type of activity (Bukhtereva, 1999; Polukhina, 2009; Vartanova, 2014; Vishnevsky, 2009 and others). The researchers conclude that negative image of social workers is not only a consequence of media coverage, but also the fault of social workers themselves and the result of imperfection in professional education.

There is no doubt that in order to consolidate positive ideas about socio-pedagogical activity as an intellectual profession in our society, social workers should be more active and consistent in representation of their own practice, explaining the base values, high standards of professional behavior and the commitment to client well-being as a defining element of a professional ethos. To promote their positive professional image and their profession, social workers should be able to apply the knowledge and skills of interaction with a variety of modern media: information and news portals at the national and regional levels; news agencies; regular print and digital mass media; television and radio channels, etc. All this suggests that social work education should prepare students to use, manage, and shape their communication with mass media in order to create a positive professional image of social work in our society. It means that the aim of social work programs is to educate and socialize new members of the profession to the culture and knowledge base of the mass media – in other words – to mold media literacy of future specialists.

It is also very important for the professionals to have some understanding and awareness of the way in which social work and social workers are represented both *in* and *by* the media. That is why we undertook the analysis of the content of three Russian newspapers *Izvestiya*, *Komsomolskaya pravda* and *Gazeta.ru* since January, 2016 till December, 2018.

2. Materials and methods

A primary goal of this study is to examine the character of representation of the social workers' activity and the type of social work professional image that has been reported on through published articles in digital media. We have attempted to offer a systematic examination of social work practice and professional image, as manifested in three Russian newspapers *Izvestiya*, *Komsomolskaya Pravda* and *Gazeta.ru* over a three-year time period. Newspapers were selected for analysis on the basis of their size, importance and availability in the Internet. Our research focuses on the analysis of the articles retrieved through online databases of these newspapers. While this method was deemed appropriate for this study, future reviews may seek to find information in other media constructed discourses and online sources in order to include a wider array of opinions about social issues and their professional remedies in social work practice.

A search was conducted through the portals of these three newspapers using the method of continuous sampling by keywords "social work", "social worker" and "social pedagogue". In so doing, we try to highlight the complexities and challenges associated with facilitating change processes in formation of social work professional image.

In the newspaper *Izvestia* we have found 659 articles with the key words. Then we analyzed the content of all articles and found out that only a small part of the materials deals to some extent with social work and social pedagogy. In *Izvestia* we identified 82 objects for analysis, in *Komsomolskaya*

Pravda – 18, and in *Gazeta.ru* – 19. A number of serious issues arise from the analysis of the articles' content, and the results identified in this article were drawn from this analysis.

3. Discussion

The problem of “*image as it is*” became the object of scientific research in Russia relatively recently – in the 1990s. However, western and American scholars have conducted research in this field already since the 1930s. This problem was studied by philosophers, psychologists, sociologists, political scientists, and etc. Gradually, on the basis of discoveries in various scientific fields, a new scientific direction grew up – imageology.

Now a lot of Russian researches dedicate their works to the problem of image genesis, its structure and formation (Gavra et al, 2011; Konstantinova, 2011; Naumova, 2004; Semenova, 2009 and others). The analysis of the current literature shows that the interpretation of the image phenomenon is very diverse. It is explored from different perspectives and is applicable to a wide range of objects: a person, a profession, an organization, a company, a region, a city, a trademark, etc. A brief review of existing works suggests that one should distinguish between studies devoted to the image phenomenon itself (substantive status) and to the process of its formation (procedural ontological status). It is the second view that is more characteristic of the pedagogical approach. In this case, the authors often devote the main attention to the personal qualities of specialists, limiting themselves to the analysis of the individual level of a professional image. Assuming the importance of such studies, we note, however, that in some of them there is a simple replacement of the concepts “readiness”, “competence”, “professionalism” by the “fashionable” term “image” (Begidova, Daurova, 2017; Gluzman, 2017 and others).

It is also necessary to mention the works in which the necessity of coinage of social work positive image has come to the fore in connection with the development of digital media. Russian scientists have examined various aspects of the role of media in modern society. For example, N.A. Akopyan explores the role of media in shaping stereotypes of mass consciousness (Akopyan, 2008); I.V. Abakumova and A.V. Grishina reveal the special role of the media as a component of the development of civil society in the context of modern information society. They emphasize that the media play an important role in the construction of personal patterns of the reality (Abakumova, Grishina, 2011). T. Dubrovskaya examines the linguistic component of the discourse in printed mass media. She notes that journalists have a right not only to inform the readers but also to give ratings and evaluate this or that event. It is no coincidence that journalists are called representatives of the fourth power (Dubrovskaya, 2014). The research of I.M. Dzyaloshinsky and M.A. Pilgun is very informative (Dzyaloshinsky, Pilgun, 2017). The authors try to define the meanings and ideals that modern media construct and promote in the current circumstances of informatization of all social processes.

The problem of interaction between media and social work is explored in the work of O.S. Buhtereva. The author draws attention primarily to sociological methods and examines different aspects of the media and their relationship to social work as a multidisciplinary universal phenomenon of public life (Bukhtereva, 1999).

The analysis of the works of foreign authors (Boulding, 1956; Brosius, 2011; Bruyns, Jukema, 1990; Davey, 2013; Flint, 2015; Healy, 2014 and others) shows that the image of the profession develops in different cultures and countries in different ways. It is especially important in the case of liberal professions and in relation to shaping professional image of these occupation, to which socio-pedagogical activity belongs. The knowledge of historical, cultural, political and economic factors provides evidence for an account of how and why image of a profession evolved in one or another form (Lubove, 1965). The cultural context helps to explain the quite high public weight of such professionals in economically developed countries, which is reflected in their special mission in the society, high degree of demand in the labour market, decent wages and social status (data of Labour Office United States. <http://www.bls.gov>).

Such scholars Ali (Ali, 2012), S.R. Brady, J. Young, and D.A. McLeod (Brady et al., 2015), R. Kubey (Kubey, 2005) emphasize that media and social sciences have common goals: to create a more democratic society by educating informed, competent, and active citizens.

J. Cabbage, Ph. Gillians, C. Algood, and V.S. Ramsey (Cabbage et al., 2016) pay special attention to the role of media in shaping the image of the social work profession. They consider that the low public opinion of the profession should be changed by universities that “can begin to

provide media literacy training and media awareness within the curriculum to assist future social workers in stemming the tide of negative coverage and portrayals of the profession in the media”.

Since the media influence the audience’s view of history, politics, culture and science, as well as the nature, image and relevance of profession, scholars argue that media literacy education becomes a pedagogical imperative. In this connection it is not surprising that more than thirty states in the US have introduced media education components into their educational standards in teaching social sciences, including history, economics, geography, and civil society (Kubey, 2004; Kubey, 2005).

Researchers draw attention to the fact that modern social workers should take the opportunity to push the boundaries of the use of the media, bringing to notice the necessity of a holistic media education (Duran et al., 2008). And this kind of literature has been steadily increasing over the past decade (Bucher et al., 2013; Chan, 2016; Gelman, Tosone, 2010; Giffords, 2009; Joung et al., 2018; Perron et al., 2010; Reamer, 2013; Stanfield, Beddoe, 2016; Westwood, 2014). Scholars actively promote the concept of media literacy which should be incorporated into curriculum to prepare social work students to become competent practitioners in the modern digital world. Yet such kind of research is still few in Russia. Having in mind this fact we tried to observe the newspaper publications in order to draw attention to the necessity of promoting the positive image of social work profession with the help of media, as well as to the ways and resources which can be helpful in this effort.

There is no doubt that further detailed research of the relations between social work and news media is timely and may be very helpful not only for theoretical purposes but also for practical outcomes. Future of social work as a profession in Russia depends on its capacity to relocate itself in media space. Social work needs to position itself as a credible occupation with the technical capacities and vocational dispositions to critically engage and communicate with media.

4. Results

The issues of social work image which we discussed above are becoming more urgent and problematic in the context of dramatic development of the contemporary media. But it is still difficult to receive correct and precise information about the social work profession through news media. Our survey of three newspapers shows that the portrayal of social workers and their practice is not very frequent. None the less, a number of points can be made through the analysis of the articles.

We divided all the articles containing references to the issues of education, social problems, youth policy and so forth into 4 groups, according to the subjects they address: 1) accidents; 2) comments and views on social problems; 3) information and events; 4) activities of social workers and pedagogues. But sometimes it is quite difficult to identify correctly the main message of the precise article since the media coverage embraces the wider social contexts and processes. The content and style of presentations vary widely. Among 82 articles retrieved from the portal usvestiya.ru the general bulk (48) is dedicated to different social problems and reasoning on how to solve them. Amidst them are the following problems: teenagers’ suicides, juvenile delinquency, bullying, aggressive behavior and its prevention, work with invalids, inclusive education, links between schools and students’ families, organization of summer vacations for children, etc.

We examined the number of times social work or social workers were mentioned in 3 newspapers over a three-year time frame. We found out that the title “social worker” or “social pedagogue” hardly ever used. Instead we may read about pedagogues, teachers, psychologists, and other professionals, such as “mediators”, “tutors”, “defectologists”, and volunteers, public and political leaders, clergymen, experts, who answer the questions, discuss social and educational problems or take part in round tables with journalists.

As for social workers they are usually mentioned in news media in connection with violations and infringements of orphans’ and children’s rights in schools and correctional institutions. Among 36 articles selected for the year 2018, 14 articles in a varying degree were focused on multiple disadvantages and failures of teachers, educators and social workers. Journalists depicted cases of cruelty, aggression or neglect in the practice with at risk children and youth. Usually when the media gains control of the story following a tragic incident, the focus tends to be exclusively on what goes wrong without speaking about the strengths of educational practice or the limitations of the work. And this is not only our opinion. Different western scholars make the same conclusions (Chenot, 2011; Cherry, 2018; Choate, 2016; Niehaus, Krüger, 2016).

Although these data mainly concern teachers, it can be assumed that quite often it is social workers that are meant, since there is an indication of the type of institution where the case take place (educational organizations for problem adolescents, orphans, at risk children, etc.). For example, in gazeta *Izvestia A. Chipovskaya* writes about a criminal case which was opened in Tatarstan on the fact of bullying a pupil of a private school for at risk teenagers. It was found out that *people* (author's italics) with spots in the biography were involved in working with problem children: the director had a canceled conviction for drug trafficking. The teachers also had problems with the law and used unacceptable measures for children (Chipovskaya, 2018).

We may suggest that most of the negative and questionable remarks about particular social work cases originated from politicians and writers who did not know a lot about social work profession because main bulk of information is published in specialized and scientific journals.

The articles' analysis also shows the lack of active position of social workers in promoting their professional ethos, strategies and expertise.

Despite positive reports in dissertations and scientific articles about effective development of social work profession we see the decline of discourse around the practice of social work and cross-professional collaboration in digital media. For example, head of the Center for Analysis of Incomes and Living Standards of Higher School of Economics Alina Pishnyak believes that "strengthening friendly attitudes towards people with disabilities is the result of the work of the state and NGOs" (Berishvili, Kretzul, 2018). Nothing is said about social worker's role or their professional impact on this process.

In 1991 when the profession just appeared social work professionals were seen as the active actors promoting social change and empowerment of all disenfranchised members of society. However, over the 25 years, there has been a shift in the way social work and practitioners are viewed. Once seen as the profession created to offer a joined-up service for those in need (including children and their families), today's social worker is seen as bureaucratic and less effective actor in social and pedagogical interactions. Social work and its mission are presented in fragments and not as a multi-faceted activity. Social workers are not perceived as experts/professional helpers providing support during crises, and facilitating social responses to needs.

What is considerably more alarming is that social workers are withdrawn from the wider discourses about the ways and means of educational and psychological provision at schools and other educational institutes. This shift is very apparent when we analyze the content of the articles since 2016 till 2018: the frequency of using the term "social worker" falls, instead the term "psychologist" – rise. (Berishvili, 2018; Grigoryan, 2018; Kretzul, 2018; Kretzul, Nodelman, 2018 etc.).

This can be seen throughout the coverage of the articles about teenagers' suicides. According to statistics, every year in Russia 1.5 thousand children committed suicide and another 4 thousand attempted to commit a suicide. The authors of the numerous articles see the reason of this situation in a lack of specialists: primarily *psychologists, psychiatrists and child sexologists* able to work effectively with at risk teenagers and youths at schools and educational institutions. In the media context which we analyzed, there is no place for *social workers* as well as for social pedagogues. That is why we may conclude that their role is becoming quite peripheral.

Consequently, at the end of 2017 "The Concept of Psychological Service Development in the System of Education in Russian Federation" was signed by O. Vasilieva, the head of Ministry of education (The Concept..., 2017). In this document it is stated that the purpose of the Psychological Service should be professional (psychological, psycho-pedagogical, social) support of activities aimed at preserving and promoting the health of students at different levels of education, reducing the risks of their maladjustment and negative socialization. For this purpose staffing services at schools will be composed of psychologists.

The introduction of new working postings of psychologists at schools is supported in many publications (Chipovskaya, 2017; Filippova, 2017; Khetagurova, 2017; Kretzul, 2017, etc.). But is it realistic to expect so much from the structural change of social workers by psychologists? How the new specialist (psychologist) at school will become more effective than social worker? Will the status of social workers be further undermined following the introduction of Psychological Services in education?

Our analysis shows that the mission of social work as a profession coincides largely with the main goal of the Psychological Service stated in the "The Concept". It is as follows: "to promote the creation of conditions for the preservation and strengthening of psychological and mental health

and the development of students, providing them with psychological support and assistance in difficult life situations” (The Concept..., 2017).

According to Global definition of social work approved by the International Federation of Social Workers (IFSW) in July 2014 “Social work is a practice-based profession and an academic discipline that promotes social change and development, social cohesion, and the empowerment and liberation of people. Principles of social justice, human rights, collective responsibility and respect for diversities are central to social work. Underpinned by theories of social work, social sciences, humanities and indigenous knowledge, social work engages people and structures to address life challenges and enhance wellbeing. The above mentioned definition may be amplified at national and/or regional levels” (<https://www.ifsw.org/>). As such social work offers even wider contexts than psychology on people’s circumstances and the range of educational, group-based and organizational work tasks in which social workers are involved. All these helps us to conclude that the social work profession has to be seen as a force able to provide more accurate and earlier assessment of personal problems, and organize more effective intervention in collaboration with other professionals, improving the way they share information and dovetail their services.

Being impacted by negative opinions of political leaders, education officials and ministerial office-bearers, social work as a profession endures come-down. The profession may continue to decline without special efforts and active struggle to overcome these negative portrayals. That’s why we think that propaganda of social work professional mission is very important. We contend that social work as a profession has the ability to meet individual needs and become involved in change on different levels: educational, psychological, social, cultural, media and others. Members of the profession should continue to struggle to overcome in media means negative portrayals of social work and to reshape public opinion about the necessity of the services provided by social workers and social pedagogues to those in need.

5. Conclusion

The media plays an important role regarding the image of the social work profession. Continued criticism by the press and improper representation of social work have major consequences. The misguided media depiction of the profession impacts the morale of social workers, as well as their professional practice, facilitates in shaping negative public opinion and impacts social policy.

Our findings show that social workers and social pedagogues are not proportionately portrayed according to their actual numerical representation in schools and educational institutions and that they are actually over-represented in negative manner.

We are convinced that the digital media should be deliberately and persistently used by social workers to voice the mission and values of their profession or make claims about their functions as activists and civil actors. In the light of real potential of social workers for influencing their public image a serious concern has been raised about the role of professional education. The curricula and content of education can ensure future social workers to frame their professional portrait by gathering, reporting, and disseminating the news and views in media about the profession in an accurate and objective manner.

We remain optimistic about the opportunities for promoting the social work positive image with the help of media literacy content in social work training. And we argue that reputation of this profession may be regulated by social workers themselves.

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Scientific Reassessment of the Publishing Evolution: A Media–Archaeological Approach to Prospective Studies of Book as Medium

Milena Tsvetkova ^{a, *}

^a Sofia University St. Kliment Ohridski, Bulgaria

Abstract

Modern media are characterized by extraordinary diversification and derivatisation. Multimodality has become central to all factors of the communication process – sources, codes, messages, channels and networks, intermediaries and agents, as well as end recipients. The most serious collisions occur in the field of publishing and books. *Object of the research:* A formal reason for this article is the 550th anniversary from the death of Johannes Gutenberg (ca. 1400–1468) used to re-examine and re-define the book as the oldest and, at the same time, most promising media in the world of publishing. *Purpose of the research:* To revise the periodisation of the publishing evolution outside the four phases of the 560-year biography of the print format of the book: incunables or early-printed books, post-incunables or first-printed books, old-printed books, and new-printed books or contemporary printed books. *Methodology/approach:* The archaeological approach to the study of media reveals larger-scale reasoning behind the evolution of the book as a medium: Pre-Gutenberg, Gutenberg and Post-Gutenberg book. *Results:* Each of the three phases is governed by five principles that also pre-empt the future of the print medium in the 21st century: the principle of bureaucracy, the principle of antagonism, the principle of fanaticism, the principle of emancipation and the principle of “form follows function”. The perspective of media archaeology helps to correct the historical place and the evolutionary stance of the inventions pertaining to the Gutenberg Galaxy – the print medium, the printing press, the printed book, and paper as a printing resource. *Implications:* The conclusions may prove important for outlining the technological and ideological patterns affecting the invention and decline not only of the printed book but of every publication format before and after Gutenberg.

Keywords: media studies, media archaeology, publishing studies, education, book research, teaching, history of printing

1. Introduction

Book printing was invented twice – in China and in Europe. The movable type printing press was invented twice – in Korea and in Germany. Paper was invented twice – in China and in South America. These symmetries in the world of publishing and media constitute a finding obtained as a result of the X-ray view of the new scientific discipline known as “media archaeology”.

The interest in reassessing the publishing evolution stems from the revolutionary change in the publisher’s role during the past 20 years, which is in a state of transition from an artisanal (Kawasaki and Welch, 2013) to an intellectual or smart activity. This high-ranking form of social-economic activity already covers the processes of content production up to its multi-format realisation. At the

* Corresponding author

E-mail addresses: milenaic@uni-sofia.bg (M. Tsvetkova)

same time, though, the crisis in book publishing worldwide is looming as are conflicts between old and new media as well as the clashes of viewpoints among media pedagogues, academics and researchers on the new situation in the field of publishing, books, and reading.

We undertake the present research in support of the position of A. Belovitskaya that the reason for the said crisis lies in book experts themselves as well as in the publishing and book studies education that takes place on a non-scientific basis: “The wrongful pragmatic-commercial attitude to the book only as a commodity and to the publisher only as a “producer” of this commodity, inculcated in the mindset of publishing professionals as well as particular book theoreticians is enough to consider in more detail the nature, essence, form, and social purpose of the book.” (Belovitskaya, 2006: 42) One of the expected outcomes of this study is to confirm the hypothesis that the book did not appear in human society as a product for sale (Belovitskaya, 2006: 297). Books become commodities only in the economic value chain but they are not commodities outside it (Belovitskaya, 2006: 167–168).

The *purpose* of the present study is to revise the periodisation of the publishing evolution using the media-archaeological approach in order to formulate the stable patterns affecting contemporary relations among “print media – politics – readers”. The immediate research *subject* is the factual revision of several fundamental events in the history of publishing and printing offering the context to re-examine the civilising role of the book as a medium of reading, as a medium for the transmission of knowledge and emotions.

A large number of the artifacts and primary resources subjected to analytic and synthetic processing, albeit not part of the conventional history of publishing, media, and books, represent archi-books (with the Greek prefix of ἀρχι- meaning “proto-”) in our view because they comply with the definition of the book as medium. To ensure correctness with regard to the biography of printing, it is necessary to confirm that the printed book is not just the Gutenberg book. This process will be aided by an analysis of the key facts in the media history of civilisation:

Within the media-archaeological paradigm, it is reasonable to state that publishing has its roots in carving and stone-painting whereby, similar to the driving instinct, people made natural the impulse to record and make permanent the narratives of their personal experience (Schwartz, 2010).

The first “printer” was the Buddha. In its inception (2500 years ago) Buddhism comprised a single sheet of paper so its content could fit onto its creator’s sole. While listening to Jean-Claude Carrière’s account of the origins of printing, Umberto Eco assumed that the Buddha’s footsteps were a legendary prototype of footprints: “I’d like to show you an image from an auction catalogue that I received just this morning. It’s a footprint of the Buddha... One of the Buddha’s physical characteristics is that he has messages written on the soles of his feet. These messages are of course fundamental. When he walks, the Buddha makes an impression on the ground, as if each of his footsteps were a printing block. As the Buddha walks, he teaches. You simply read his footsteps. And, of course, this printing block is not just any old printing block. It contains the whole of Buddhist teaching, in other words the 108 precepts that represent all the animate and inanimate worlds encompassed by the Buddha’s wisdom. But this footprint also features other images: stupas, little temples, wheels of life, animals, trees, water, light, nagas, offerings – all of it contained within a single footprint. Printing before printing existed. A symbolic imprint.” (Eco, Carrière, 2011: 52).

According to French scholars, *book printing* was invented in China (Julien, 1847: 505–534; Pelliot, 1953: 11) in 581 while according to Chinese sources – between 936 and 993. J. Needham proves the Chinese authorship of the four inventions of the Middle Ages – the compass, gunpowder, paper, and printing. The technique for printing designs on cloth was applied in China before 220 BC. In the 4th century, the Chinese were already using seals for stamping on paper. The printing technology involving hieroglyphs carved on wooden boards was developed during the Tang dynasty (618–907) (the world’s first complete printed book “Diamond Sutra” dates back to this period). The onset of printing can be traced to the Song dynasty around 1040 and artisan Pi Sheng (990–1051) who first used the book printing technology with hieroglyph type made of roasted clay. This technology has set the principle of printing by means of lead type (Needham, 1986: 14, 201).

The world’s earliest dated *printed paper book* is the Buddhist *Diamond Sutra* printed in 868 in China using xylography. The Chinese used woodblocks with engraved lettering which were then inked to allow for multiple copies printed on paper or parchment. The colophon at the inner end of the scroll reads: “Reverently made for universal free distribution by Wang Jie on behalf of his two parents on the 13th of the 4th moon of the 9th year of Xiantong [11 May 868]” (British Library, 2018b).

The print letter was devised in China as early as 1041 but the invention was deemed irrational because of the numerous hieroglyphs in the Chinese language.

The first *sign of copyright* appeared in China on the book “Dongdu Shilüe” (history of the “Eastern Capital” Kaifeng) written between 1190 and 1194. The sign is a stamp bearing a note comprised of 15 hieroglyphs: “Published by Cheng from Meishan, already registered, unauthorized copying prohibited” (Yang, Xiao, 2010: 1–5). This fact disproves the assertion that the idea of copyright came after the Gutenberg printing revolution and was legitimized as late as the 17th century.

The first *movable metal type printing press* was invented approximately 70 years before J. Gutenberg by an anonymous Korean metallurgist. The Buddhist book *Jikji*, which was printed on it in South Korea in 1377, was inscribed in 2001 in the UNESCO Cultural Heritage Register “Memory of the World” and is stored in the National Library of France (Fig. 1). 1434 Korean book *Ch’unch’u* (Spring and Autumn Annals) stored in the British Library was printed using the same typesetting method. If we consider bound sheets with text to be a full-fledged codex book, the oldest printed book will be exactly the “Jikji” of 1377 (Fig. 2).

The new *method of copying (dissemination)* was invented long before the Age of Gutenberg; it involved dividing the volumes into separate sheets and then giving them to copyists. This took place in the 11– 13th century when the first European universities sparked a greater need for books. Thus the book production process accelerated long before the invention of the printing press.



Fig. 1. The earliest printed book produced using metal type – *Jikji*, 1377, Korea (Seoul Printing Center, 2015; BNF, 2015)

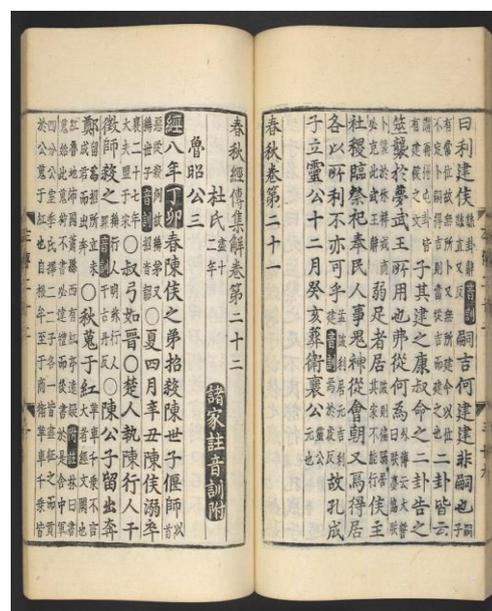


Fig. 2. Korean book “Ch’unch’u” printed using bronze movable type, 1434, Seoul (British Library, 2018a)

Undoubtedly, the Age of Gutenberg is associated with the most typical material host of the contemporary book – *paper*. However, the media chronotope of this printing resource continues to undergo revision even today:

The ancient origins of the *cloth printed medium* characterises paper printing as a more recent technology: “Archaeologists believe that the art of stamp has existed in Europe for at least a thousand years. However, in the East – in Egypt, India, China, and Japan printing on cloth was done in earlier epochs. Apparently, cloth was the first printing material”, according to Russian bibliologist and book researcher Evgenii Nemirovskii (Nemirovskii, 2010: 169).

The most widespread belief is that paper was invented in 105 by Chinese eunuch Cai Lun but in 1957 a fragment of paper dated to the 2nd century BC was found in a tomb in the Shanxi province in China (Tsien, 1985: 38). Apparently, the Chinese Emperor had ordered to keep the paper-making technology secret from the rest of the world for over seven centuries. It was not until the 6th century that the formula reached the Japanese.

When speaking of paper as a resource of the print medium, we need to take into consideration another little-known fact: as early as the 1st century BC, the Maya were producing fully

autonomously unique paper from *Ficus aurea* called “amatl” or “amate” on which they created their famous colour codex books in the “lepollelo” format (López, 2000: 52–53; Burns, 2004: 1999; Miller and Taube, 1993: 65).

2. Materials and methods

The main approach to the research is the interdisciplinary combination of historical analysis, system mediological analysis, and media–archaeological analysis. The research utilises the quantitative systematic review, the methods of the analytic and synthetic processing of primary and secondary resources, and the selective monographic method.

The theoretical basis of the study has been derived using P. Otlet’s documentary–descriptive analysis of the contribution of science to documentation (Otlet, 1909), the bibliology of R. Estivals (Estivals, 1987), the mediology of R. Debray (Debray, 1991, 2000, 2003), the media theories of M. McLuhan (McLuhan, 1962; 1964; 1988), N. Luhmann (Luhmann, 1997), H. Winkler (Winkler, 1996), the theory of mediatization of S. Hjarvard (Hjarvard, 2013), the transmedia theory of H. Jenkins (Jenkins, 2006; 2018), the visual book theory of E. Lissitzky (see: Johnson, 2015) and K. Smith (Smith, 2005), and M. Tsvetkova’s theory of the book as medium (Tsvetkova, 2012).

The reassessment of the publishing evolution, and in particular, the evolution of the book has been carried out using the media–archaeological approach developed and confirmed in terms of effectiveness in numerous recent scientific works (Huhtamo, Parikka, 2011; Huhtamo, 2013; Emerson, 2014; Carels, 2014; Vakoch, 2014; Elsaesser, 2016; 2018).

The perspective of the archaeological approach to the study of media is different from the one offered by the historical approach as the former is in–depth, vertical, and capable of identifying evolutionary trends and patterns, unlike the linear and horizontal approach aimed at representing a retrospective chronicle of events.

For the purposes of this study, therefore, the definitions set out below are used. “Publishing” as a scientific term is defined as placing into circulation an object of intellectual or artistic content for universal dissemination and use (ISO 9707:2008; ISO 5127:2017; ODLIS, 2004). The term “book” denotes a formatted medium (concept of “emplacement”) for perceiving long–lasting ideas and knowledge conveyed by a virtual image of a particular reality (concept of “text”) (Tsvetkova, 2012: 69). Hence, the category of “book as medium” represents a formatted “emplacement” for mediated communication and communication adherence between interlocutors in absentia. We expect that the media–archaeological approach will contribute to confirming the proposition that the explicit essence of the book is to provide an out–of–time emplacement for the adherence between writer and reader, source and recipient, as well as be the medium of the multiple and numerous reading; importantly, this essence is not affected by the technological transformations in publishing or by the book’s diverse material hosts and publication formats.

3. Discussion

It is an undisputed fact that the Gutenberg book has been the dominant knowledge medium for the past approximately 560 years. Its official media biography covers four evolutionary phases:

- I. Incunables or early–printed books (15th century)
- II. Post–incunables or first–printed books (16th century)
- III. Old–printed books (17th–19th century)
- IV. New–printed books or contemporary printed books (20th–21st century)

Each of the phases builds upon, or suggests a pattern that pre–empts the future of the print medium of the 21st century. Therefore it is expedient to re–examine and recapitulate historical facts from a present day perspective.

Incunables or early–printed books (15th c.). The “childhood” of European printing was legitimized in the period after 1452–1455 when J. Gutenberg printed a 42–line Bible in Mainz using movable type. Every book printed from the inception of book printing to the eve of 31st December 1500 is referred to as an incunable (from Latin *incunabulum* – cradle). In other words, all books printed in the 15th century were incunables. It is important to note that the boundary of the “cradle period” of book printing set at the last day of the year 1500 – the last year that belongs to the 15th century, has been artificially fixed for the convenience of historians and experts. Incunables are distinguished from first–printed books, which follow in the chronology, in that they still adhere to the standards of the handwritten book. The fact that approximately half of the incunables that have reached us were printed on vellum (Fr. *vélin* – fine tanned cowhide) – a type of parchment, along

with the steadfast imitation of handwritten fonts and decorations, reinforces the aspiration of the first printers to adorn the new book form with “seriousness” and non–conflict derivation from manuscripts. This trend can also be observed in today’s transition from printed book to e–book.

In Europe, it all started in 1440 when German inventor Gutenberg completed his work on the first printing press – the key to spreading print knowledge and education through books. Although the very first printing press is still contested – whether it was the work of Johannes Gutenberg (1400–1468) from Mainz or of Dutchman L. Koster (1370–1440) from Haarlem who devised a primitive printing technique (see, for example: [Marnix, 2012](#)), the period after 1452–1455 when Gutenberg printed the parchment Bible has been unanimously accepted in science as the “childhood” of printing.

There is sufficient evidence to refer to the 42–line Bible as the first book of the Age of Gutenberg. This fact is acknowledged in the UNESCO Cultural Heritage Register “Memory of the World” whereby a copy of the Gutenberg Bible was inscribed in 2001 along with the text: “The 42–line Gutenberg – Bible is the first book printed in Europe with movable types.” ([UNESCO, 2014](#)). UNESCO provides the following explanation. Of the original 30 Bibles printed on parchment, only four survived in full with all 1282 pages. The Göttingen copy is one of these four but its most distinctive characteristic is its unique contemporary documentary context – the Göttingen book model is a contemporary source of the colour illustration Bible, while the Notarial Instrument of Ulrich Helmasperger is the only surviving contemporary document that provides evidence on Gutenberg’s invention. No other institution can claim three additional interconnected documents focusing on the invention of printing in Germany. It is this connection that elevates the Göttingen parchment copy of the Gutenberg Bible to a rank that cannot be attained by any of the other full copies. Two representatives of PIRA (the Printing Industry Research Association of Great Britain) – Y. Gates and J. Maslin, also refer to the Gutenberg Bible as the first printed European book at the World Congress on Books in London in 1982 (organized by UNESCO), published in the symposium proceedings “The Future of the Book” in 1985. Their claim is as follows: “There is some uncertainty over the exact date of the invention, the country in which it occurred, and the actual inventor but it is generally agreed that the first European book was printed by Gutenberg at Mainz in Germany in 1454 or thereabouts. Interestingly, the pages of the Gutenberg Bible were illuminated to give the effect of a hand–copied manuscript” ([Gates and Maslin, 1982: 46](#)).

The official information about the “Gutenberg and the Slav World” exhibition of the Centre for Slavo–Byzantine Studies “Prof. Ivan Dujčev” at the Sofia University reads exactly: “marking the 560th anniversary of the first printed book – the Gutenberg Bible printed in 1453–1456 in Mainz.” The exhibition was also presented at the Biblioteca and Pinacoteca “Ambrosiana” in Milan (24 November – 8 December 2015). The same information can be found on the website of the Bulgarian Ministry of Foreign Affairs: “The ‘Gutenberg and the Slav World’ exhibition is dedicated to the 560th anniversary of the first printed book – the Gutenberg Bible, printed in 1453–1456 in Mainz.” ([Ministry of Foreign Affairs, 2014](#)) In their monograph “Crimes against Intellectual Property”, Bulgarian judges Plamen Datsov and Petar Petrov also write about the 42–line Bible as the oldest printed book: “Gutenberg is credited with the printing of the Gutenberg Bible, the oldest surviving printed book with 42 lines per page in the Western World.” ([Datsov and Petrov, 2011: 57](#))

According to an outdated claim still enjoying marginal support, the first Gutenberg book was “Sibyllenbuch” (“Book of the Sybils”), and the fragments printed in 1445 in particular ([Gergova, 2004: 136](#)). More recent research shows that these are only single sheets. In 1447, an astronomical calendar for 1448 (“Calendar for 1448”) was printed on Gutenberg’s printing press, while a sheet containing an excerpt from medieval German poem “Sibyllenbuch” known as “a fragment from Last Judgment” was printed around 1452–1453, the latter being catalogued on the British Library website as probably the earliest surviving European printed text ([British Library, 2018e](#)). American researcher John Klooster formulates a similar proposition: “In 1450 Gutenberg printed a sheet of a German poem (‘Sibyllenbuch’) – probably the first product of the printing press” ([Klooster, 2009: 8](#)). Due to the fact that the first products printed by Gutenberg comprise only sheets, they cannot be called “a book”.

Post–incunables or first–printed books (16th c.). The night of December 31, 1500 before 1 January 1501 marks the end of the incunable period and the beginning of the era of “first–printed books”. The term “paleotypes” is applicable to the books printed between 1501 and 1551 in the European book publishing history. 16th–century Venice is an incubator of innovations in publishing and printing ([Tsibranska–Kostova, 2013](#)). Venice is still referred to as “the city of books” or “the

cradle of printing”. The reasons for the prosperity of typography in Venice are objective and comprise the following:

1) Local paper production resulting from the economic upturn – a major prerequisite for successful publishing.

2) Market orientation of the printed output complying with the needs of consumption and quickly adapting to them.

3) The strong commercialisation and transformation of the book into a commodity required a reasonable correlation between the size and font of the carrier and its price and portability. Thus a trend to reduce the large *in folio* size appropriate for big solemn books and demonstrate preference for smaller 1/8 or 1/16 sizes was successfully established in Venice. The process was usually accompanied by the choice of a new, smaller font. Some publications are known to have been reprinted in two or even three different sizes and fonts (Richardson 1999: 126; Tsibranska–Kostova, 2013: 11).

4) An essential fact from the early days of first–printed books is the introduction of the *in octavo* format which replaces the big codex. Venetian publisher A. Manuzio, who was also the first to print in Greek, is credited with the invention in 1501. The new format made the book more compact, cheaper, and easier to carry, setting the stage for the emergence of the forerunner of the contemporary printed paperback book (Flogaus 2007: 203; Pettegree 2010: 57–58).

5) Printing as a fruit of Renaissance humanism and the interaction between enhanced production capabilities and social needs becomes part of the trend for setting a new cultural–information model whose most distinctive feature is its “mass demand for multiple copies of absolutely identical texts” (Liublinskii, 1959: 37; 1968: 159; Tsibranska–Kostova, 2013: 14).

6) The new cultural and information model inevitably leads to the nationalisation and democratisation of the book, which is facilitated by yet another trend. This is the possibility to print not only in Latin but also in vernacular Italian, especially the vivid Venetian dialect used in the works of the so– called *volgare lingua*. It is remarkable that such publications were not condemned by the Venetian Academia della Fama established in 1557, which endorsed a typically Renaissance principle – the book as a means of acquiring knowledge (Bolzoni 1995: 191).

Old–printed books (after 16th c.). Old–printed books are all Gutenberg books from the first day of the 17th c. There are numerous archetypal models of old–printed books from a mediological perspective. A *multi–format media* model of the old–printed book period in Europe is the first Bulgarian printed book containing new Bulgarian language elements, and the first printed Bulgarian amulet – “Abagar” by F. Stanislavov, printed in Roma on 6th May 1651. From a historical perspective, this is a standard old–printed book of the Italian book publishing of the 17th century. However, the edition has several peculiar characteristics. The printed text covers only one side of the paper (anopistographic) – on 5 large sheets measuring 44.5 cm in breadth and 33.5 cm in height. The text on each sheet is printed in four narrow columns measuring 28.5 cm x 7.9 cm, each placed in an ornamented frame so that if the columns were to be cut out and arranged sequentially, a strip of approximately 5.80 m would be formed. (Angelov, 1924; Izmirlieva, 2009) These are important prerequisites for the *publication’s programmed liberation* as the application of different media formats is permitted. The design using vertical text boxes allows the collection to be formatted as a scroll (Mincheva, Georgiev, 2011). The scroll can also be worn as an amulet around the waist or the left arm (Hristova, 2001; Hristova, 2004: 15). According to documentary data by P. Keppen in his own handwriting in a copy of the “Abagar”, the book was also used uncut, glued to the wall (Mincheva, Georgiev, 2011: 27). This form of use suggests that the magical impact occurs not only through the physical touch of the object but extends to the protection and control of a large enclosed space through exposure and oral reading of the text contained therein.

It is important to note that the toolbox of media archaeology is not sufficient to establish the truth about the *first works of each type of medium*, which is even more difficult in the age of the printed book. In order to accomplish this task, a follow–up study combining bibliographic, historiographic, and philological approaches is necessary.

The media archaeology approach demonstrates five permanent patterns as regards the role of the book in politics and the development of human relationships. These patterns may be established following five media archaeology and social psychology principles: the principle of bureaucracy, the principle of antagonism, the principle of fanaticism, the principle of emancipation, and the “form follows function” principle.

1) *The principle of bureaucracy*

The predominant media format of the book affects human organisation patterns. The spatial features of the medium recording the fundamental information determine the type of social structure – whether it is a static or a mobile society, and the type of psychological structure – whether it is a harmonious or an anxious society. If the material host is stationary, we observe a “temple” type of bureaucracy which is devoted to serving for the sake of stability in time. When the material host is replaced with a portable one such as a scroll or a codex from papyrus, parchment or paper, we see a “mobilized” type of bureaucracy whereby social structures establish expansionistic and aggressive agendas aimed at conquering new space.

2) *The principle of antagonism and cannibalism*

This principle legitimates the perpetuation and the inevitability of format wars between hegemonic and subversive media. According to A. Toffler (Toffler, 1981: 387), at a certain stage of social development there are always hegemonic and subversive media in the spectrum of media channels. They have antagonistic relationships ranging from media– format competition to media cannibalism (in the mode of “This will kill that!”, or “The book will kill the cathedral, the alphabet will kill images”). “Subversive” media are illegal channels for exchanging confidential information, used by entities engaged in unregulated or criminal activities or trying to circumvent regulations. Subversive media should meet two conditions – firstly, they should ideally appeal to literate and illiterate recipients alike and, secondly, they should be most difficult to control by official authorities. These conditions tend to be met by non–mass formats, which are positioned at the two extremes of the media spectrum, in other words, the oldest and the newest media. On the one hand, these are media channels that are no longer commonly used, and on the other–state–of–the–art media channels yet to gain popularity.

Today old media such as smoke, pictograms, signs and symbols, cryptography, leaflets, carrier pigeons, secret meetings and performances, as well as their media continuations (“extensions”) in the digital and the virtual world – satellite telephones, personal messengers, e–mails, intranet private networks, etc. are used as “subversive” media. For instance, modern people find smoke or fumes (Dertouzos, 1997: 433–435) to be one of the most attractive media channels alongside its use by the Vatican in the election of a new Pope. Carrier pigeons, leaflets and broad sheets are extremely attractive tools used in political, diversion or terrorist communication. Terrorist groups as well as marginal and criminal networks are known to use cryptography and the human body as “subversive media” (through tattoos on the skin or the shaved crown of the head). In 2007 it was announced that B. Provenzano, head of the Sicilian Mafia, who was imprisoned in 2006, ignored all technical means of communication and used the subversive “pizzini” instead (small paper notes with encoded messages containing numbers, letters and quotes from the Bible, which were exchanged only through two old mailboxes).

In the 17th – 18th century in France, especially during the reign of Louis XV, there was a very wide range of subversive media formats which are being reborn with unbelievable intensity today thanks to personal computers, home printing technology, and the Internet. Examples include mauvais propos, bruit public, pasquinade, canard, libelle, chronique scandaleuse, feuille volante, nouvelle à la main.

Today the printed book also serves as a subversive medium but mostly when it contains fewer than 30 pages, i.e. as a booklet (especially by sect organizations), because the format facilitates its fast production and dissemination. Furthermore, K. Goldsmith claims that *paper is the medium of the new radicalism*: “Right. Publish it on a printed page and no one will ever know about it. It’s the perfect vehicle for terrorists, plagiarists, and for subversive thoughts in general. In closing, if you don’t want it to exist – and there are many reasons to want to keep things private – keep it off the web.” (Goldsmith, 2005)

3) *The principle of fanaticism*

There is a little–known curious case from the “youth” period of the Western European printed book, which is symmetrical to today’s lack of understanding of the “baby” of the publishing evolution – the e–book. In *The History of the Devil*, Daniel Defoe tells of Gutenberg’s partner J. Fust (“Faustus”), arriving in 15th–century Paris with a wagon load of printed Bibles. When the Bibles were examined, and the exact similarity of each book was discovered, Parisians quickly demanded their money back. The printed Bibles were said to be a fraud. Pre–Gutenberg people believed that “a book” was a unique handwritten item, an original, a personal family tree board where the family itself wrote the history of their lives. The printing press which produced absolutely identical printed

Bibles was condemned as a creation of the Devil so Gutenberg's partner was sent away being accused of "selling" black magic. (Defoe, 1727: 378; Johns, 2010: 8; Wahrman, 2012: 64)



Fig. 3. "This will kill that." ("Ceci tuera cela."), i.e. the printed book will kill religion, the printing press will kill architecture. Illustration in the novel *The Hunchback of Notre-Dame* by Victor Hugo, 5th ed. (Lemud, 1889)

This episode illustrates the thesis shared by M. McLuhan and U. Eco that fanatics and orthodox guardians of the status quo always fear innovation and do their best to ostracize it instead of generating motivation to develop both the old and the new (Fedorov and Kolesnichenko, 2013: 80–81). However, the story described by D. Defoe is extremely important due to the moral that can be derived from it and developed into a *pattern*. The resistance to recognise the contemporary electronic book as "a book" owing to its text instability and susceptibility to manipulation is fully justified from a psycho-analytic perspective as a natural human fear of "the deeds of the Devil" – a byword for "the sudden", "the unusual", "the inexplicable", and "the abnormal".



Fig. 4. A Printer and his Devil. *Hartley's illustrated coaching guide to North Wales*, 1889, 41 (British Library, 2018d)



Fig. 5. A Printer and his Devil. *The Men in the Moon: or, the Devil to pay*, 1820, 25 (British Library, 2018c)

4) The principle of emancipation ("open format")

The remarkable aspect of the above-mentioned "Abagar" book published in 1651 in Roma is its unique multi-functional format – *its material host can be "converted"*. The publication contains all the prerequisites for transmedia use and can be defined as an "open format" medium. When claiming that "Abagar" had key prerequisites for the *programmed liberation of the publication*, we had the following facts in mind. The original publication is in a 5-sheet codex format; these 5 sheets can be glued to the wall as a wallpaper or poster; without its covers it looks similar to a

newspaper; when the columns are cut out and arranged sequentially one below the other, a scroll is formed; the scroll acquires the power of an amulet that guarantees magical contact protection for the person through the magical texts printed on it while if rolled on its owner's body, it also acquires the function of a clothing accessory. This derives yet another function of the "Abagar" book, namely its use as an accessory or piece of clothing supporting the validity of yet another mediologic pattern – *the relationship between the convenience of the media format for reading and the use of the medium as a piece of clothing or an accessory.*

Consequently, the contemporary print of a particular post–incunable or old–printed book such as the "Abagar" in a standard codex format (traditional printed book) *deforms* the function and point of the authentic publication. First, because its author F. Stanislavov created it strictly as a personal amulet – as a protective medium adapted for personalised preformatting. Second, the publication was created as a "subversive" medium for the official religion in Bulgaria – amulet texts (apotropaic) are unofficial, apocryphal, and heretical. Third, as it was important to observe the ergonomics of the material host, it had to be worn on the body, as a belt wrapped around the wrist, or on the left arm. This conclusion warns contemporary publishers and media producers about the importance of being familiar with the publishing evolution and complying with the principle of the emancipated publication formats.

5) *The FFF principle (Form Follows Function)*

The media biography of the book illustrates the major principle of human form creation in an excellent way – "form follows function" (the principle of L.H. Sullivan's three F's). The book is an integral civilisation project between form (material host) and function (reading). The form of the book always follows its purpose according to the circumstances of the particular civilisation moment. It is a convenience sought for both religious and political reasons.

Let us examine how function (reading) imposes the change in form (material host). The historical moment of introducing the book into the codex format will be used as an example.

According to facts, the codex–book replaces the scroll–book the earliest and most massively in the Christian world. While non–Christian traditions (such as Judaism) use scrolls, early Christians recognise the codex as their medium. The reasons for choosing the codex book format for the new religion do not comprise only ideological differences. It is very likely that the codex was brought from somewhere (to Europe) as a political instrument – as a "subversive" medium for the official polytheistic religion as well as being most convenient for the global spread of the new religion. The official medium during the first years of Christianity was the scroll but in 1st – 2nd century when the words, deeds, and evidence about Jesus had to be disseminated secretly, they wrote on alternative media – notebooks and codexes. Therefore it can be claimed that the codex spread due to the needs of the young Christian religion. The codex is a very convenient format for personal reading. Ordinary Christians always need the evangelical text or a list of biblical citations in a compact form to use readily in disputes and secret enlightenment gatherings. In brief, it was the convenience of fostering mass readership among Christians that elevated the codex book to the position of a dominant media format for the past 200 years. Apparently, the codex established itself due to purely functional reasons: *a highly convenient mass media format* to penetrate an alternative religion and circumvent censorship. Later book form in terms of composition was a reflection of the need for facilitating reading. The "octavo", which remains the most convenient reading format to date, was actually created out of *readability considerations*. It is for the same reason that paging was introduced, chapters or scenes were numbered, headings, sub–headings and summaries were inserted, the number of paragraphs and retreats increased, all of which marked "the final victory of the white fields over the black ones".

All efforts to liberate and adapt, e.g. shortening, simplifying, segmenting, illustrating print editions were subjected to the vision of contemporary reading as strategically and economically profitable for the publisher; the type of reading that is satisfied with minimal coherence and is maintained with maximum ergonomics. The key transformations and corrections in the "youth" period of the printed book arose precisely from practical motives and as a result of the excellent knowledge of the reader.



Fig. 6. Form Follows Function – reading is a long journey. The original of „On the Road“ by Jack Kerouac in a 120–foot–long scroll, 1951 (©Associated Press, 2005, undated photo)

4. Results

We assume that the root causes of the ongoing crisis in world book publishing, the conflicts between old and new media, and the collisions among the views of media pedagogues, academics and researchers are conceptual problems. We are convinced that it is important to undertake a scientific revision and reassessment of the publishing evolution and book evolution in particular, starting with a conceptual analysis.

We believe that the issue at the core of the collisions among scientists and academics is the notion of “*format*”. In other words, the problem of misunderstanding or non–acceptance of the new situation in the field of publishing, books, and reading stems from the limited, narrowly productive, and non–scientific idea of the book as a format. This mass belief requires the use of the term “book” only in Gutenberg projections and connotations, even in research discourse: “book in *written* format“, “book in *paper* format“, “book in *print* format“, “book in *codex* format“.

The problem stemming from the poor understanding of the new situation in the field of publishing, books, and reading is further complicated by the limited idea of the book only as a *paper product* and only as a *printed product*. That is, a “book” is thought and spoken of stereotypically, in the narrow Gutenberg sense – within the *stereotype of “book = paper”*. Equating the book only with paper is tantamount to short–sightedness with regard to its pre–paper and post–paper existence. This prejudice leads to an incorrect language substitution and the synonymisation of “book–based” = “paper–based” = “printed”.

The first step in reassessing the publishing evolution and, in particular, the evolution of the book as publication is the analysis based on the definition of format in the field of media and communications. The term “format”, in general, refers to the particular physical presentation of a resource (ISBD 2011: 327). We use the term “media format” to denote the physical packaging of content whose optimising characteristics guarantee its relevant arrival with the receiver. Such a definition allows the identification of a particular information resource in the system of recording mediums (Tsvetkova 2012: 11).

In this context, the modern printed paper book is only one of the representations of the historically established stable *codex format*. However, the book as a *codex* can be made not only from paper but also from wood, leather, cloth, resin, plastic, metal (gold, bronze, lead, aluminium), rock, gemstone, etc. That is, the physical composition of media formats can also vary. In turn *paper*, apart from its codex application, is the physical basis for three other media formats – paper book in the form of a scroll (vertical or horizontal), paper book in the form of “*leporello*” or “*concertina*” (Maya codices and Chinese bamboo books) and paper book in the form of sheets codex (the printed book of the Age of Gutenberg) (see Fig. 7).

In conclusion, it can be said that the printed paper book in codex format (the Gutenberg book) – the queen of the past five centuries of publishing and reading, today is only one of the available formats in circulation co– existing with multiple technology derivatives – talking books, audiobooks, visual books, e–books, cross–media books, hybrid books, augmented reality books, etc. Contemporary books have also taken paperless forms; they seek conversation as well as inform and speak with different codes. Today the book triumphs in the overall vortex of transmedia and the blending of all media into one.

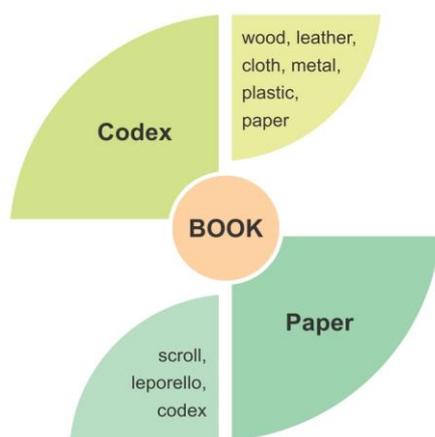


Fig. 7. Media diversification of the book – according to material and format

In order to continue with the revision and reassessment of the publishing evolution and, in particular, the evolution of the book from the perspective of the highly-technological 21st century, it is also necessary to clarify the term “*medium*”: the physical substance or material (paper, film, magnetic tape, optical disc, etc.) that carries or communicates information content (ISBD 2011: 331). For the purposes of this study, we suggest adhering to the formula of the book as medium. According to it, the book is an artifact bearing the characteristics of a communication trinity or meeting the three requirements of a medium: (1) content (information, text, narrative, story), (2) sign system (code, language), (3) form (carrier, host). This formula is derived by A. Grechihin (Grechihin, 2001) and is operationalised in the monograph *The book as medium* (Tsvetkova 2012: 42). For the purposes of this study, we will ignore the component of “content”, that is we are not going to analyse the content qualification and its sensory specification – presence or absence of movement, dimensionality and sensory essence of the resource published (ISBD 2011: 39, 46, 322).

$$\text{MEDIUM} = \text{content (text)} + \text{code (language)} + \text{form (carrier/launcher/host)}$$

Given this formula, we find that the notion of book should not restrict diversity or discriminate against any of the elements of the trinity. It is a fact that when someone says “a bird”, we do not always think of a penguin or an ostrich. However, that does not mean that the above species do not satisfy the generic definition. It is true that when someone says “a book”, we do not always think of a scroll or a tablet. Yet the book used to have, has, and will continue to have numerous different meanings.

The above formula shows that the scientific category of “book” encompasses the entire medium, while the formats it could take are as numerous as its material hosts. Consequently, the scientific discourse on the formats of the book as medium should be based on the general definition of medium as well as on an objective, media- archaeological classification of its material hosts (Table 1).

Table 1. Classification of the material hosts of the book as medium

MATERIAL HOST OF THE BOOK			
According to format		According to composition	
Static	Portable	Inorganic	Organic
rock	tablet	stone	wood
wall	block	clay	wax
column	cylinder	metal	leather
monument	scroll	lead	cloth
obelisk	leporello	resin	papyrus
stele	codex	plastic	parchment
			paper

Taking into consideration the 15th century invention of J. Gutenberg, which was a book of organic composition (parchment or paper) in a portable format (codex) that represented a revolution in publishing with a yet unexhausted potential, the name of the German inventor is to be granted word– formation status in a broader media archaeological periodisation of publishing and book formats (Table 2).

The media archaeological approach to the formats of the book as the oldest medium shows that it is necessary to conceive it in three new general stages: Pre–Gutenberg book (35 000 BC – 1455), Gutenberg book (1455–1971) and Post–Gutenberg book (after 1971). I consider this periodisation to be correct as books were in existence before the printing press, the codex format was in existence before book printing, and the deployment of computers ushered the era of the new formats of non–material books. Speaking of a Library of Alexandria in the 3rd century BC and a Library of Alexandria in the 21st century AD, likewise we can speak of an Alexandrian book of the 3rd century BC and an Alexandrian Book of the 21st century AD. Reducing the scientific category of “book” merely to the Gutenberg period of its biography would constitute disrespectfulness to its millennial history and short– sightedness with regard to its future.

Table 2. Media–archaeological periodisation of the publishing formats

PRE-GUTENBERG FORMATS	35 000 BC – 1 st c.	Stone Clay Metal	Rock, Wall, Tablet
	2400 BC – 8–9 th c.	Papyrus	Scroll
	1400 BC – 9 th c.	Wood	Tablet
	1250 BC – 3 rd c.	Bamboo strips and wooden slips	Scroll
	500 BC – 5 th c.	Silk	Scroll
	500–400 BC – 8–9 th c.	Parchment	Scroll, Codex
	200 BC – 21 st c.	Paper	
GUTENBERG FORMATS	1455 – 1500	Printing	Codex, printed (incunable)
	1500 – 21 st c.		Codex, printed (contemporary)
POST-GUTENBERG FORMATS	1971 – 21 st c.	Digitisation	Statics (computer screen)
			Portables (e-reader, tablet, smartphone)

It is important to note that it is hardly an attainable task to grasp the historical formats of publishing in their entirety insofar as organic material hosts are perishable and easily destroyable, and unlike inorganic media, they are almost impossible to preserve as artifacts obligatory to confirm the historical truth.

Nevertheless, applying the media–archaeological approach to the publishing evolution demonstrates that the book always takes the form offered to it by the “technological park” of the respective civilisation phase while at the same time looking for the most convenient format to inform and speak in comprehensible code. This is the reason why the book as medium in the beginning of the 21st century triumphs in the overall trans–media whirl and the merging of all media formats into a single one.

5. Conclusion

The present research challenges book publishing science which is still identified with the Gutenberg paradigm. According to it, the 560–year biography of the printed book develops over four phases: incunables, first–printed books, old–printed books, and contemporary printed books. Acknowledging the colossal nature of Gutenberg’s invention, the scientific discipline of “media archaeology” revealed larger–scale reasoning behind the evolution of the book as a medium: Pre–Gutenberg, Gutenberg and Post–Gutenberg book. Each of the three phases is propelled by

patterns also pre-empting the future of the print medium in the 21st century. The media-archaeological approach has made it possible to correct the historical place and the evolutionary stance of the inventions pertaining to the Gutenberg Galaxy – the print medium, the printing press, the printed book, and paper as a printing resource. The outcome of the study may prove important for outlining the technological and ideological patterns affecting the invention and decline not only of the printed book but of every publication format before and after Gutenberg. These are sufficient grounds to support the inclusion of media archaeology as a subject in the curriculum of proactive media education (Fedorov, Levitskaya, Camarero, 2016).

In conclusion of the reassessment of the publishing evolution, three important warnings are formulated to both producers and researchers of mass media, books, and print communications from the perspective of media archaeology.

Firstly, what has been said so far proves not only that the book has its own place in media evolution but also that this place is always key and revolutionary. In this sense, it is not far-sighted to speak of a “bookless” civilisation. Of “paperless” – yes, but not of “bookless”.

Secondly, effective publishing/book printing has always been in direct relationship to *the decisions of publishers as readers*. Such is the reasoning behind the anthropological principle of “form follows function”. This is also how the systematic approach in mediology works, i.e. that the convenience of reading plays a major role in media transformations. Hence, *the reader is the “dictator” of successful media formats*. Therefore in every historical age and in every individual society, dominance is exerted not by the cheapest or the most harmless mass media “book” format but by the most convenient one. The rehabilitation of the book in the media archaeology scheme contains sufficient basic arguments to denounce any neurotic and apocalyptic spells about “the end of the book”. “The end of the book” may occur if (hypothetically) the generation of ideas is declared “in liquidation”, the idea of “the book” is vetoed, declared reactionary or deemed a form of bioterrorism against the human brain.

Finally, media archaeology demonstrates that the printed book has been the dominant media technology for five centuries now despite the impact of information technology innovation. During its reign, albeit perfecting its functions, it has locked its physical form in an unchanged “interface”. We only need to hold a copy of any incunabulum in our hands, for instance, “The ship of fools” by Sebastian Brant, printed in 1494 so as to be able to feel its “modernity”. What is more, a permanent devaluation of the aesthetic and psychosomatic characteristics of the print form towards elementarisation and clichéing can be observed in the mass book market. The conclusion is that as far as the emancipation and humanisation of book formats are concerned, designers from the print and publishing industries remain indecisive and conservative, preferring to work in the comfort of their own personal book experience, which increasingly distances them from the needs of the radically new and ever more rapidly changing reader.

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Monitoring Indicators of the Developing Potential of Media Materials

Yuri Tyunnikov ^{a,*}, Marina Maznichenko ^b, Igor Kazakov ^b, Valentina Krylova ^b

^a Institute for the Strategy of Education Development of the RAS, Russian Federation

^b Sochi State University, Russian Federation

Abstract

The article presents the potential of media material developmental as a set of cognitive, informational, communicative, axiological, hermeneutic, emotional, activity-related resources, the purposeful use of which by the teacher and students in the educational environment allows stimulating the intellectual, emotional, mental, moral development of students and ensures the improvement of the quality of the educational process. The main factors of the development media potential are identified: the content of the media material, the resources contained in it; methods and conditions (environmental factors) of the use of media in the educational process by the teacher; methods and conditions for the use of media in self-cognitive activity, self-education of students. In relation to the listed resources, the monitoring indicators of the media material are defined, which allow assessing the developmental potential both of its content and the process of use by the teacher and students. Indicators have been identified to assess: (1) the content of the media material; (2) the process of its use by the teacher for didactic and educational purposes; (3) the process of its use by students for independent cognitive activity and self-education. The proposed indicators can be used to select media content as a component of educational content in the creation of educational standards and programs, calendar and thematic planning, solving learning problems, assessing the quality of students' independent cognitive activity, the effectiveness of electronic and informational-educational environments, educational computer programs, electronic textbooks, etc.

Keywords: media material, pedagogical selection, assessment, monitoring indicators, students, educational standards.

1. Introduction

The key trends in the development of modern society are informatization, digitalization, globalization, active dispersion of media resources, the ongoing process of technological development (information and communication, cognitive, etc.). Education is designed to respond to these trends and stimulate their further development, integrate new technology and media resources into the educational process. However, despite the avalanche-like progress of information and communication technologies (communication services, social networks, network games, virtual and augmented reality, etc.), their role in the school environment is immeasurably less than in the daily life of schoolchildren. "There is a clear contradiction: children live outside the school in the modern information society, and at school at the turn of the 20th and 21st centuries

* Corresponding author

E-mail addresses: tunn@yandex.ru (Y.S. Tyunnikov)

(the level of web pages and e-mail) at school. There is an obvious lag of 15-20 years!” (Dolmatov, 2017).

Wide distribution and use of social media (social networks, instant messengers) occur against the background of their disregarding by education system and even prohibitions. At the same time, the interest of young people to Internet resources is incredibly high. According to research conducted in Russia and abroad, 90% of American teenagers, 63 % of European children (9–16 years old) and 97 % of Russian high school students (Moscow sample) have a social network account (Polivanova, Koroleva, 2016).

In an extensive study of the use of mobile technologies and social networks by modern adolescents at home and at school, conducted by D. Koroleva, the situation is described as follows: “A regular school class today is a community of advanced Internet users who are constantly online and easily switch between learning, communication, entertainment. The school artificially immerses pupils in an environment completely alien to them, depriving them of all these possibilities” (Koroleva, 2016).

Thus, in education it is necessary to use media more actively, and therefore - to consider it as a significant component of educational content, to select it, to introduce appropriate methods and technologies, to create an electronic educational environment, to assess the quality of its use by teachers and students in teaching, educating and self-education.

Media, like any other component of educational content, requires *selection and evaluation of the results of its use by students*.

In modern conditions of “excess of information with a lack of meaning” (Bermus, 2018), teacher competition as a source of information with the Internet and Mass media, it is especially important for the media *to have a capacity building potential* – to stimulate the development of intelligence, mental abilities, problem-solving thinking, the ability to detect contradictions, formulate and solve problems, put forward hypotheses, ask questions, give definitions to concepts, classify, work with paradoxes, experiment, express and evaluate judgments. At the same time, it is important to consider the potential of the media in terms of the development of not only intellectual, but also other areas of the personality of a student: spiritual, moral, aesthetic, emotional-volitional, subject-practical.

Absolutization of didactic and ignoring of educational goals when working with media materials limits the capacity development for such materials. The main mission of education in modern conditions is the training and education of people in the long term, and not just the solution of tasks related to adaptation to the needs of the market (Medium-term strategy). In a crisis of values, which is characteristic of the modern stage of development of our civilization, education is called upon to play a crucial role in the moral and ethical development of young people, to promote the formation of the culture of peace, which begins with respect, taking into account the interests and desires of other people (World Declaration, 2000). The media cannot only contribute to the development of the cognitive and intellectual qualities of the student – with the proper selection and organization, media contributes to the formation of moral values, education of the citizen who is aware of the responsibility for the destiny of his country and of all human civilization (Traynev, 2008; Andreev, 2011 and others). In this connection, the researchers note: “The pedagogy of the information society is being shaped and formed in new socio-economic and technological conditions, when its main mission is to develop and enrich the human intellect, creative energy, spiritual and moral forces to successfully withstand the rapidly changing life conditions of sometimes negative direction” (Shirshov, 2008).

Thus, the problem arises of the teacher identifying and evaluating the development potential of media material, its selection on the basis of the identified potential and indicators for its assessment. The *purpose of this article* is to reveal the essence of the development potential of media material and to describe monitoring indicators for its selection and evaluation.

2. Materials and methods

To solve the problems, the following methods were used: analysis of media as a component of the content of modern education; system description of the development potential of media material; criterial analysis of the developing potential of media material.

The implementation of these methods was carried out based on the following methodological grounds: theories of pedagogical use of media resources, their impact on education and socialization of the individual (Baake, 1999; Blumeke, 2000; Bowker, 2000; Buckingham, 2003;

Fedorov, 2009; Gálík, Gálíková Tolnaiová, 2015; Gripsrud, 2003; Gura, 2005; Khlyzova, 2010; Konovalova, 2004; Kubey, 1997; Petranová et al., 2017; Ryzhykh, 2006; Toiskin, 2009; Tyunnikov et al., 2017 and others); theory of developmental education: D.B. Elkonin, V.V. Davydov (Davydov, 2001), L.V. Zankov, L.S. Vygotsky (Vygotsky, 1991), problem-based training (S.L. Rubinstein, N.G. Dayri, V. Okon, A.M. Matyushkin (Matyushkin, 2003), T.V. Kudryavtsev, I.Y. Lerner, M.M. Makhmutov, Yu.S. Tyunnikov (Tyunnikov, 1990); theories of education quality and its evaluation (V.L. Kalnei, O.V. Lebedev, V.P. Panasyuk, M.M. Potashnik, N.A. Selezneva, A.I. Subetto, S.E. Shishov and others).

3. Discussion

The concept of "potential" is widespread in various areas of science and social practice. In general terms, the potential refers to the qualitative characteristics of a particular natural or social system, reflecting the presence of any real capabilities (features) associated with the preservation (adaptation, reproduction), functioning and / or development (self-development) of this system (Timonin, 2008).

The essence of the development potential of media material also allows one to understand the approaches to the definition of the "personal potential" concept, the existing interpretations of the term: a set of real opportunities, skills and abilities that determine the level of their development (G.L. Pikhtovnikov, L.N. Moskvicheva); synthetic (integrating) quality, characterizing the degree of capability of an individual in the carried out activities (I.O. Martynyuk, V.F. Ovchinnikov); socio-psychological attitude towards non-traditional solution of contradictions of objective reality (E.V. Kolesnikova); a degree of the conformity of the individual's activity qualities to the social norm (social role) required for his self-determination as a subject of creativity (S.R. Evinzon); a characteristic quality of the individual, which determines the degree of his possibility in creative self-realization (M.V. Kolosova); a developed sense for new, openness to everything new, a high degree of development, flexibility and originality of thinking, the ability to quickly change methods of activity in accordance with new conditions (T.G. Brazhe, Y. Kulyutkin), etc.

By the *development potential of media material*, we will understand the totality of its resources (capabilities), the purposeful use of which by the teacher and students in the educational environment will allow stimulating the intellectual, emotional, mental, moral development of students and ensure the improvement of the quality of the educational process. This is a latent opportunity inherent to the media, ensuring the development of students' mental functions.

The development potential of certain media materials, primarily information and communication technologies, is the subject of study of Russian psychologists and educators, including developers of the concept of "electronic pedagogy" (Andreev, 2011; Davydov, 2001; Gershunsky, 1987; 1998; Izvozchikova, Simonova, 2006; Novikov, 2010; Polat, 2001; 2002; Soldatkin, 2003, etc.). The researchers note: "Information and communication technologies (ICT) allow to move from strictly regulated, algorithmized ways of organizing the educational process to developing, activating, intensifying and role-playing. ICTs make it possible to organize training as a collective, joint activity of students and at the same time differentiate and individualize the learning process, creating the conditions for the manifestation and development of the abilities of each students" (Andreev, 2011). The possibilities of ICT in solving the following pedagogical tasks are noted:

- the development of the student's personality: creative, constructive and search thinking; communication skills; the ability to make out-of-the-box decisions in complex role-playing situations (in the course of computer business games and use of training programs); research skills (when working with modeling programs and intelligent tutoring systems); general information culture, the ability to quickly process necessary information; moral culture (thanks to unrestricted access to socio-cultural and historical information, which allows, based on a comparative historical approach, to develop its own life position on a wide range of socially significant issues);

- the intensification of various levels and forms of the educational process: activation of the cognitive activity of trainees, taking into account their individual and personal characteristics; deepening of interdisciplinary communication in the educational process (based on computer modeling) (Andreev, 2011; Polat, 2001; 2002).

Scientists are interested in media evaluation issues from the standpoint of business objectives (for example, predicting indicators for social network performance in brand promotion

(Moro et al., 2011), using media in business (Edosomwan, 2016), and in the context of educational objectives (Kinchin, Hay, Adams, 2000).

There are examples of successful use of development potential at various educational levels (pre-school, school, secondary vocational, higher), as well as in the professional training of teachers. A successful example is the development computer aids Archicard and Magnematika as a means of implementing the concept of probabilistic education and “azartining” (thrill of the competition and mystery) A.M. Lobok (Lobok, 2018);

However, wrong selection and poor use of media material can have a destructive impact on the results of training and education;

- the emergence of various dependencies among schoolchildren (Internet, computer, gaming, electronic (gadget dependency), etc.);

- development of deformations of the emotional, intellectual and mental sphere, social deformations;

- the formation of a consumer attitude to information (Ostapenko, 2015);

- “mental debilitation and inculcating either aversion or indifference and tolerance to the repetition of meaningless actions” (Khagurov, 2015).

- deformations of oral and written communication, in particular, the loss of skills to create a coherent, structured and complete text: “the Internet destroys not only long reading, but also long writing. In social networks, writing becomes similar to oral speech. Being supported by the dialogue form (context), intonation (emoticons) allows one not to bother writing out a lot of detail. Texts fall into cues and interjections. Never in history have there been published so many drafts, sketches and unedited nonsense. A significant part of our daily writing, even letters from journalists, is now organized not in portions, for further editing when it is necessary to polish and finish, but for social networks, when you cannot polish and publish as it was written from the first call. Under these conditions, the skill of a coherent, structured and complete literary text turns out to be the same special feature as any ability to program” (Miroshnichenko, 2018).

4. Results

The development potential of media material can be revealed as a system of its *development resources*:

- *cognitive resource*: maximum implementation of the principle of clarity (3D-images, color and volume maps, charts, graphs, tables, photographs, reproductions, documentary photographs, etc.), specific computer effects (video, audio, animation, graphic fragments), the ability to combine various types of visibility in the necessary teacher and student combinations; An attractive form of media presentation (vivid pictures, animation, games) develops a cognitive interest in the subject matter; conditions for self-study of the material (self-test, video lectures, etc.);

- *information resource*: the possibility of a systemic and compressed presentation, storage of large volumes of information; providing free access to the database of domestic and foreign information centers, which allows one to fully explore the problem under study;

- *communicative resource*: the possibilities of media as a means of communication, educational, personal and other types of communication between students – expanding the range of pedagogical communication due to the possibility of diverse contacts with peers from other cities and countries;

- *axiological resource*: the values embodied in the media material (cognitive, moral, cultural);

- *hermeneutic resource*: meanings inherent in the media and meanings and that can be extracted by student;

- *emotional resource*: the impact on the emotions and attitudes of the individual;

- *activity resource*: the possibility of using media in various activities by students (educational, creative, labor, entertainment, etc.), in the implementation of joint educational projects (training in cooperation); stimulation of mutual creativity of the teacher and students by reducing the share of reproductive activity; a field for the application of new didactic technologies and means (situational (role) training, simulations, virtual experiment, case-technology, TV technologies and network technologies, video conferencing, computer testing, interactive textbooks, etc.).

All of these resources can carry a didactic load under certain conditions. The listed resources are in a latent state and become more active under necessary pedagogical conditions, the main

ones being the correct selection and effective organization of work with the media material both for the teacher and the students.

The development potential of media is determined by three main *factors*: the content of the media, the resources incorporated in it; methods and conditions (environmental factors) of the use of media in the educational process by the teacher; methods and conditions for the use of media in self-cognitive activity, self-education of students.

The analysis of the media as a component of the content of modern education and the criteria-based analysis of its content made it possible to determine and systematize the *monitoring indicators of the development potential of media materials*. Indicators are recognized to assess: (1) the content of the media material; (2) the process of its use by the teacher for didactic and educational purposes; (3) the process of its use by students in independent cognitive activity and self-education.

Monitoring indicators for assessing the development potential of the content of media material:

Cognitive resource: stating problems; degree of novelty – social and personal; the presence/absence of contradictions in the content of the information; fragmentation/integration of knowledge in different areas, the presence/absence of meta-subject knowledge; the level of difficulty for the learner; the degree of familiarity of the material to the student, compliance with the psychological and age factors, the focus of the content of the material on the zone of the nearest development of the student;

Information resource: the scope of the material, coverage of subject areas; the degree of diversity of information; the ratio of factual and analytical information; information density; availability of presentation, terminology used, its comprehensive representation in the material as a thesaurus;

Hermeneutic resource: dialectic – representation of different points of view; associativity of images; the ratio of visual and semantic attractiveness of the material;

Emotional resource: emotional coloring of information; the emotional background of presenting information in the media;

Axiological resource: social value of information (the ability to use for achieving socially significant goals); the personal value of information for participants in the educational process (the desire to obtain, the ability to use to solve a specific task, usefulness / harm);

Activity resource: incompleteness – the need for self-active and creative work of the student to refine the media material – layout, selection, combination, etc .; relatedness to the system of educational tasks, to student's cognitive activity tasks, to the educational situation; the possibility of structuring, combining to further create new tasks;

Monitoring indicators for assessing the use of media by the teacher for educational and teaching purposes:

Cognitive resource: the possibility of didactic processing (selection, structuring, combination for new tasks); the level of the problems, taking into account the topic being studied, the specific teaching situation;

Information resource: the correlation of the content of media with the content of the Federal Education Standards, specific educational programs; representation of the scientific picture of the world;

Hermeneutic resource: the quality of the possibilities laid down in the media for seeing implications, meaning-making and personal interpretation in the educational process; correlation with the personal meanings of the teacher;

Emotional resource: emotional perception of media by the teacher and students (interesting, boring, indifferent, etc.); the impact of media on learning motivation;

Axiological resource: compliance with universal spiritual and moral values; compliance with the values and strategic goals of educational development and the goals of specific educational programs; compliance with the pedagogical values and goals, the system of professional values of the teacher;

Activity resource: connection with a specific training or educational situation; possibility of modeling non-standard educational, cognitive, problem, role-playing situations; opportunities in organizing reproductive and productive learning activities; possibility of implementing effective didactic technologies based on media material; ability to customize the media for specific students

based on their current needs and the level of preliminary training, the individualization of the student's work with the media.

Communicative resource: possibility of organizing educational cooperation on the basis of media; a range of educational communications that can be organized on the basis of media material (class, school, city, region, Russian Federation, certain foreign countries, the whole world);

Monitoring indicators for assessing the use of media material by students in independent cognitive activity and self-education:

Cognitive resource: relevance, compliance with the interests of the student; availability of media material for the student, compliance with its capabilities; orientation to the zone of proximal development; problem awareness, the relevance of the problems for the student; representation of different ways of perceiving the media material: logical, sensual, figurative, receptor;

Information resource: degree of novelty of the information presented in the media for the student; completeness, lack of insufficiency and redundancy of information; temporal characteristics of the information provided by the media material for the student: early, timely, late; the degree of reliability of the information; expectancy and desirability of information by the student (desirable/imposed, expected/unexpected, usual/unusual); compliance with the scientific picture of the world; accessibility of educational resources;

Hermeneutic resource: the degree of dialectical information, the richness of the possibilities laid out in the media for sense-building, meaning-making, personal interpretation, the development of students' independence, reasoned opinions on the issues being studied; possibility of extracting new meanings from the content of the media;

Emotional resource: vector of emotional perception of media material by the student (positive, negative, neutral, balanced); richness of emotions caused by the media in students; vector of influence on educational and self-development motivation (stimulates or constrains, boring / interesting / indifferent);

Axiological resource: compliance of the values laid out in the media material with universal spiritual and moral values (good, truth, beauty, etc.); correlation of the values embedded in the media material with the life values of the student; compliance with the perspective life goals of the student and the goals of self-education; the orientation of the values laid out in the media material to the development of one's own life position, the learner's life values system; vector of influence on self-improvement: stimulates or constrains the learner's need for self-improvement in the intellectual and moral aspects;

Activity resource: the possibility of involvement in the activities relevant for the student; the possibility of self-selection and combination of media resources; the possibility of self-testing.

5. Conclusion

At the present stage of development of society, media should be a significant component of the content of education. It can have both constructive and destructive influence on the results of training and education. To prevent destructive influences, it is necessary to make the right selection of media material, choose adequate ways to use it in the educational process and self-education, create the necessary conditions. An important criterion for the selection of media material is its development potential in the intellectual and moral aspects. Development potential is represented by a set of resources of the developing media material: cognitive, informational, emotional, axiological, hermeneutic, communicative, active, which can have didactic features under certain conditions. The listed resources are in a latent state and become more active when the necessary pedagogical conditions are created, the main ones being the correct selection and effective organization of work with the media material both for the teacher and the students. The development potential of the media material is determined by three main factors: the content of the media material, the resources contained in it; methods and conditions for the use of media in the educational process by the teacher; methods and conditions for the use of media in self-cognitive activity, self-education of students.

The analysis of the media as a component of the content of modern education and the criterial analysis of its content made it possible to determine and systematize the monitoring indicators of the development potential of media materials. Indicators have been identified to assess: (1) the content of the media material; (2) the process of its use by the teacher for didactic

and educational purposes; (3) the process of its use by students in independent cognitive activity and self-education.

These indicators can be used when performing the following procedures:

- selection of media by educational authorities in the preparation of educational standards and programs;
- selection of media by the teacher in calendar-thematic planning, drawing up lesson plans and educational activities;
- selection of media material by the teacher to solve problems of training and education of a particular student;
- selection of media materials for students to perform educational tasks, tasks for independent work, cognitive and research activities, self-education;
- evaluation of the effectiveness of the electronic-informational and educational environment of an educational institution as a systemically organized set of information, technical and educational support, oriented towards the student as a subject of the educational process;
- assessment of the quality of the student's learning activities by the teacher;
- evaluation of educational computer programs, electronic textbooks and other teaching aids.

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Educational Media and Academic Attainment: Moving Toward a Suggested Vision for Saudi Arabia in Light of International Expertise

Hisham Saad Zaghloul ^{a, b, *}, Feras Mohammed Al-Madani ^a

^a Northern Border University, Saudi Arabia

^b Mansoura University, Egypt

Abstract

The goal of this article is to follow through global expertise in employing media as an instructional modality and to examine its relation to both academic attainment and quality of education in an attempt to develop a suggested future vision for educational media. The study adopted a descriptive, analytical approach to investigate the phenomenon. Data collection was carried out by means of a questionnaire that was administered to 380 participants. The results revealed that educational media can be used not only as an educational means but also as a way for students to acquire personal and academic skills, change behavioral patterns, and become inculcated with the values of teamwork and acceptance of the other. The study concluded by putting forth a set of recommendations for a suggested proposal for using educational media activities in the Kingdom of Saudi Arabia (KSA).

Keywords: educational media, academic attainment, international expertise, suggested vision.

1. Introduction

Education is the topmost priority of human rights that serves as a soft power to achieve development by promoting upward mobility and social integration, as well as maintaining human dignity and preventing extremism (UNESCO..., 2017). Many countries set future plans aimed at developing their education systems through enhancing educational practice and achieving desired goals. A well-developed vision for providing quality education would focus, inter alia, on educational media, which contributes to improving linguistic proficiency, increasing cultural awareness, raising academic achievement, and making school more interesting and motivating to students (Redecker, Punie, 2013). Westera (Westera, 2012) argues that positive attitude to educational media helps achieve educational goals by increasing the learner's motivation and reducing the boundaries between schools and the outside world, where teachers are no longer the only source of information.

Considering the significant advances in communication technologies, teachers would play major roles in implementing extracurricular media activities that go beyond textbook and rigorous curriculum requirements to help students learn through playing and practicing activities, thus encouraging lifelong self-learning and increasing their capacity to process any topic (Jolls, 2015). As a result, educational media should be commensurate with the rapid and revolutionary changes in information and communications and prime teacher-students' collaboration in order to help them

* Corresponding author:

E-mail addresses: hishamsz@yahoo.com (H. Saad Zaghloul),
fmabm@hotmail.com (F. Mohammed Al-Madani)

make the best use of these modalities in helping students acquire skills, ethics, and concepts (Cheung, 2010). The next section provides a brief description of international expertise in educational media.

2. Discussion

In this section, educational media in various international experiences are reviewed to highlight their place in the educational systems of the countries reviewed and to help develop a future vision for educational media practices in KSA.

Educational media in the USA aims primarily at helping students acquire skills related to knowledge introduced in the curriculum and marketable skills required for labor market by means of taking advantage of arts and technology education in improving the academic attainment of students (Cheung, 2010). The importance of appropriate integration between media technology and the curriculum is well documented in the literature (see, for example, Jolls, Wilson, 2014). Ramsey (Ramsey, 2017) argues that educational media in schools relies on students' willingness to become actively involved and that the practice extends beyond the school walls and curriculum to civil society services. Educational media creates a linkage between education and life skills, such as public speaking and activating communication and interaction with the outside world. Schmidt (Schmidt, 2015) adds that in the USA context, educational media is commensurate with the distinctive needs of each educational level. These needs are identified by teachers who are qualified to make a linkage between media and curriculum and to motivate students to engage in such media activities related to the curriculum.

In a study conducted by Neto, Golz and Polega (Neto et al., 2015) in Michigan State, it was found that loneliness and social isolation would diminish students' academic attainment and that educational media plays a significant role in alleviating these emotions by allowing students the opportunity to engage in cooperative school activities. Similarly, arts are used as a tool for school media in the Canadian education system, especially the educational theatre, music, and theatrical and visual arts. These media activities are elective for students, albeit most teachers do not receive adequate training on how to link the arts to the curriculum (O'Farrell, 2016).

A UIL Policy Brief report (2017) on the European Union countries 2030 Vision indicates that the use of educational media helps enhance literacy skills, and integrate academic skills with contemporary knowledge and technologies, as well as improve life skills, human rights, and citizenship values with the purpose of achieving sustainable development and enhancing lifelong learning opportunities. In their study that included a number of European countries, Zylka, Müller, and Martins (Zylka et al., 2011) highlighted the importance of the efficiency of using media for educational purposes and taking advantage of the recent developments and widespread of information and communication technology (ICTs). Moreover, according to Fedorov (Fedorov, 2008), Hungary is reported as the leading country in Europe to require pre-service teachers to pass compulsory courses in educational media, which are used as curriculum-integrated educational means to teach ethics, raise awareness, and create good citizens. In Germany, educational media is introduced at all educational levels, including university education, while in Australia, it is an integral component of arts and English language curricula (Neag, Anamaria, 2015).

Scholars have devoted a substantial amount of attention to investigating the role of educational media in the instructional process. With regard to the relationship between educational media and instructional, Gutiérrez and Tyner (Gutiérrez, Tyner, 2012) examined the role of media activities in Spanish schools in promoting independence and interpersonal initiative and helping students develop reading and writing skills and cultivate values through collaborative learning-based social situations, where they acquire linguistic communication, artistic, and cultural skills. The study also highlighted the negative influence resulting from focusing on digital technology at the expense of interactive activities of educational media that would deepen social practices, support values, and simplify the curriculum, together with their associated influence on academic performance. In a similar vein, a study conducted in Austria by Schipek and Holubek (Schipek, Holubek, 2012) documented the importance of the self-efficacy of the teacher who implements educational media with students, stressing the use of creative drama and role-playing activities to motivate and support students for independent learning. In the same context, Mages' (Mages, 2016) study investigated extracurricular theatrical activities as significant forms of educational media practiced in Austria, which can be easily integrated with language arts and social studies, history, and other curricula to promote students' thinking skills and deepen their understanding of the curriculum.

In Turkey, school media activities are based primarily on collaboration between teachers and students through exploring practical applications of the curriculum to increase students' academic attainment (Cakmak, Tuzel, 2015). Educational media in Turkish schools aims at promoting collaborative learning, especially since students use media with ease (Bozanta, Mardikyan, 2017). In this respect, a study conducted by Palavan (Palavan, 2017) on a sample of Turkish students revealed that educational theatre and drama were the prominent media activities that had positive effects on students' self-confidence and problem-solving skills. It was also found that dramatization of the curriculum helped in enhancing the learning process and raising students' academic attainment. Furthermore, in a study conducted on Serbian students, Ivanović (Ivanović, 2014) concluded that educational media should not be a secondary activity, but rather the main one utilizing audio and visual means, and he encouraged integrating educational media with the cognitive skills required for the curriculum.

Educational media in Russian schools serves as a resource for the development of academic efficacy of students by helping them improve their creative skills and cultivate human, moral, and political values such as democracy and social justice (Levitckaya, 2015). A UNESCO report (cited in Karpati, 2011) documents that educational media in Russian schools employ a range of techniques and makes use of many skills such as effective involvement in school community service, information exchange, and explaining the curriculum in an effective manner.

In some Asian countries such as Taiwan, Hong Kong, Japan, and South Korea, educational media depends on public support and establishment of strong partnerships with organizations beyond the formal education community to take advantage of the experts in technology and the arts. The purpose behind this is to use educational media activities in promoting students' active involvement in the production of educational media, as being a crucial component of education in these countries (Cheung, 2009). In Hong Kong, media communication capabilities have been drawn upon to achieve effective communication among students and between students and teachers. These activities are introduced in various educational levels through interactive electronic technologies that engage students in virtual learning environments that may be difficult to provide if students receive lessons in the traditional manner (Imaizumi, Seiji, 2008).

In Malaysia and Singapore, the entertainment feature of educational media is used for promoting students' learning and increasing their academic attainment. Educational media is a topmost priority in the educational practices in Malaysia. The Malaysian Ministry of Education devotes considerable attention to educational media by providing technical equipment and trained human resources, as well as recruiting professional experts help achieve the desired goals. School media activities include a range of modalities such as paper and electronic journalism, theatre, blogging, and social media, which are aimed at achieving goals of the curriculum and the values students should acquire at various educational levels (Reddi, Mishra, 2005).

In Singapore, a study conducted by Lin, Mokhtar, and Wang (Lin et al., 2015) pointed to the pressing need for a smooth integration of media activities into the curriculum through taking advantage of international expertise in this respect. In a similar vein, educational media in the Pakistani context has a considerable effect on motivating students to study in simplifying the curriculum and in improving students' achievement levels in some science courses such as physics (Dilshad, Saeed, 2015).

Zorofi (Zorofi, 2013) concludes that the use of media activities in Iranian schools promotes students' learning through supporting talent identification and developing capacities, as well as enhancing students' acquisition of social skills required for success in school. Engagement in school media activities significantly reduces aggressive behavior among students and increases their academic levels (Ostrov et al, 2013).

In a UNESCO report on some African countries, it was documented that educational theatre is a prominent activity used in schools to identify young talents. It employs popular arts in instruction and is considered as a tool for solving community problems, creating critical awareness, and building capacity for future challenges (Diedong, 2008).

In Nigeria, for instance, a study conducted by Omodara and Adu (Omodara, Adu, 2014) revealed that educational media activities are invaluable, and this finding highlights the importance of educating the local community about the favored position of educational media, especially in the primary and middle schools, along with the need to integrate visual and audio media technologies in maximizing the impact of using these means in teaching and learning. Taking advantage of educational media activities in Nigeria extends to university education as well. These activities are

used for enhancing students' academic attainment and organizing the relationships among the school administration, teachers, and students. Furthermore, these activities are aimed at avoiding the negative effects of media technology and academic relapse resulting from misuse, waste time, and violation of privacy (Peter, 2015). The results of a study conducted by Onyenemezu and Olumati (Onyenemezu, Olumati, 2014) revealed that lack of funding, schools' low-quality infrastructure, and lack of capacity can adversely affect the practical training required for media activities at Nigerian schools.

The extent to benefit from media activities and their applications in education would rely on the economic situation in any country. In Zimbabwe, for example, the economic situation, low salaries of teachers, the insufficient budget allocated for training, and the lack of audio and visual means required for effective educational media all affect teachers' job performance (Oyedele et al., 2013). These conclusions are consistent with the results reached by Rugut and Makewa (Rugut, Makewa, 2016) who stated that the provision of resources for educational media is a challenge the educational authorities in Kenya need to handle in order to guarantee access to its applications in education.

In parallel, a study conducted by Lundgren, Scheckle, and Zinn (Lundgren et al., 2015) recommended transforming classrooms in South Africa into a venue for media activities and allowing students to express themselves and to take advantage of available experience to support the curriculum and acquire necessary skills through group work. The study also highlighted the importance of professional development for teachers and increasing their ability to employ media for educational purposes.

Educational media is gaining a growing interest around the world. The Arab countries are no exception. Tayie (Tayie, 2008) stresses the need for educational media to draw on students' needs, interests, and expectations, along with providing proper training. According to Carlsson, Tayie, and Jacquinet-Delaunay (Carlsson et al., 2008), educational media in KSA is a non-curricular activity introduced occasionally rather than on a systematic basis, despite the fact that students' involvement in these activities enhances their self-confidence, develops character, improves academic attainment and problem-solving skills, and addresses the curriculum-related problems.

In Egypt, there are a number of challenges associated with implementing educational media, including lack of specialized personnel and the insufficient time to practice these activities during the school day (Kados, 2014). According to Abu-Fadil, Torrent, and Grizzle (Abu-Fadil et al., 2016), educational media in some Arab countries, such as Egypt, KSA, and Algeria, lacks qualified trained staff who use creative ways to practice activities for educational purposes. Similarly, the Commonwealth of Learning (2017) report that surveyed the Middle East countries and South Africa showed that the use of educational media can reduce the cost of education in these countries, especially those which do not provide sufficient support for education. This can be achieved by motivating students to use available resources in the educational environment in producing their own media activities under the guidance of their teachers. Finally, in a survey study conducted in 18 countries, Fedorov and Levitskaya (Fedorov, Levitskaya, 2015) concluded the need to integrate media into education for improving students' critical thinking skills and developing effective communications between them and their teachers.

Fig. 1 presents different forms of educational media adopted in various schools across the world. The use of these activities varies depending on a particular country, provided support, nature of society, and desired to learn outcomes targeted by using media as an educational tool. These activities can be divided into three patterns, which are the most common all over the world: first, art performance media that includes educational theatre, creative drama, role-playing, folk theatre, music and dancing, and theatre scenography used for educational purposes. In addition to printed forms of educational media such as paper and electronic press, and posters and brochures, digital media has emerged as a significant modality that has been instrumental in supporting the curriculum and priming communication between students and teachers such as educational television, educational broadcasting, blogs, and social networking.

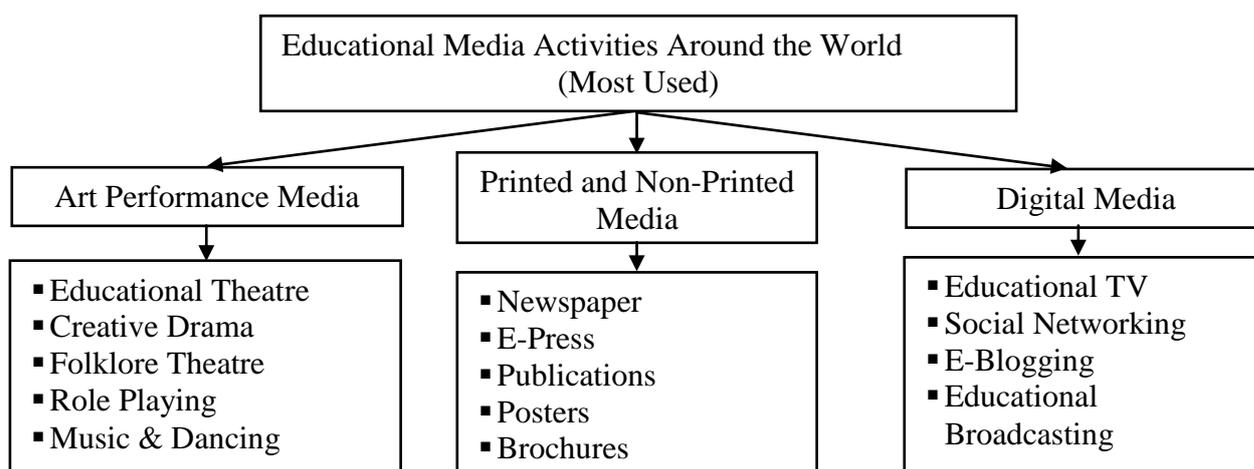


Fig. 1. The prominent forms of educational media

In light of the above, this study tried to identify the reality of the use of educational media activities at various educational levels in KSA by reflecting on global expertise in employing media as an instructional modality. The study also aimed at investigating the relationship between educational media activities and academic attainment and quality of education in these experiences in an attempt to develop a suggested future vision for educational media in KSA. Accordingly, the study addressed the following three questions:

1. How do various educational systems make use of educational media in supporting the curriculum and increasing academic attainment to meet the desired educational goals of their countries ?
2. What is the reality of the use of educational media activities in the field of education in KSA?
3. What is the suggested vision for using educational media activities in KSA for enhancing academic attainment?

3. Materials and methods

In light of this study's aims, published research and international reports for the period 2007–2018 have been reviewed to understand the experiences of using educational media in instructional institutions with the purpose of enhancing students' skill and academic levels. The study also adopted the descriptive, analytical approach to investigate the phenomenon under study by means of surveying a representative sample selected via a cluster sampling method in light of its appropriateness to the larger sample studies as well as its cost-effectiveness. Thus, a total number of 380 participants (190 males, 190 females) of teachers, principals, and communicators from five educational districts at KSA (Eastern Province, Riyadh Region, Northern Border Region, Makkah Region, and Asir Region) participated in the study.

Data was collected through a questionnaire that was administered in September and October 2018 after verifying its validity by presenting it on a set of expert specialists in educational media. Both paper and electronic forms (Google Forms) were utilized in collecting data. The questionnaire consisted of 40 items that aimed at identifying the reality of practicing educational media activities in Saudi schools, the experts and practitioners' perspectives regarding the future of educational media, and the best way to make use of its forms to enhance the academic efficiency of students.

The validity of the instrument has been verified by means of independent sample t-tests that compared the extremes of two heterogeneous groups; the first was the highest quadrant of the sample while the second was the lowest quadrant of the sample. The value of t amounted 34.018, which is a significant value at the level 0.01 of significance, thus verifying the validity of the questionnaire. Moreover, the reliability of the instrument was verified through the split-half method using the equations of correlation. The correlation coefficient was 0.913**, which is a significant value at level 0.01, thus ensuring the reliability of the questionnaire and relying on its results in answering the research questions.

4. Results

In order to examine the reality of the use of educational media activities in the KSA educational system, as well as the effect of the variables of job, educational region, and gender on the use of various forms educational media, this study utilized normative levels for judging the reality of indicators of educational media practices in KSA from the participants' perspectives. Using Diab (2009) conventions, if the magnitude of the indicator is approved by less than 50 % of participants, it indicates negligible availability; the number of participants greater than 50 % but less than 50.9 % indicates availability with small extent; that between 60% and 69% indicates availability with moderate extent; that between 70 % – 79.9 % indicates availability with adequate extent; that between 80 % and 89.9 % indicates availability with very good extent; and that of 90 % or more indicates availability with excellent extent. Table 1 presents the results from the form indicators on the availability of educational media.

Table 1. The Availability of Educational Media Forms Indicators

Educational media types	Percentage of acceptance	Magnitude
Educational theatre	51.2	Weak
School radio programs	74.4	Adequate
E-libraries	17.1	Very weak
Educational television	12.2	Very weak
Printed newspapers	13.4	Very weak
Electronic newspapers	11.0	Very weak
Electronic forums	9.8	Very weak
Blogs	6.1	Very weak
Brochures and posters	43.9	Very weak
Exhibitions and galleries	25.6	Very weak
Seminars and debates	28.0	Very weak
Website for the educational institution	62.2	Moderate
Educational forums on the Internet	32.9	Very weak

Results presented in Table 1 reveal the availability of educational media form indicators in KSA. It has observed that some forms barely exist or are negligible, and include e-libraries (17.1 %), educational television (12.2 %), printed newspapers (13.4 %), electronic newspapers (11 %), electronic forums (9.8 %), brochures and posters (43.9 %), exhibitions and galleries (25.6 %), seminars and debates (28 %), and educational forums on the Internet (32.9 %). Other forms like educational theatre (51.2 %) are used albeit very limited, while the website existence for the educational institution has been found to be at a moderate level (62.2 %). On the other hand, some educational media forms, such as school radio programs (74.4 %), were properly employed.

These results revealed that the educational community of the participants is still relying on traditional media methods (school radio for example). However, the movement toward employing modern technology in the educational media is very restricted, and so the development process of using educational media in education is lagging behind.

Table 2. The Reality of Educational Media Practices

Educational media practices	Percentage of acceptance	Magnitude
The staff that specializes in educational media is recruited in schools	37.8	Very weak
A qualified teacher who specializes in educational media is recruited in schools	58.5	Weak
A teacher or volunteer conducts educational media activities in the educational institution due to lack of a specialist.	71.6%	Adequate
Teacher's media activities guide is issued by the Ministry of Education	13.4	Very weak

There is an allocated place dedicated to the practice of media activities in the educational institution	34.1	Very weak
A supervisor recruited by the educational district periodically monitors the media activities in the educational institution	43.25	Very weak
There is ongoing communication with the Department of activities at the educational district of the school	40.35	Very weak
The practice of educational media activities promotes students' motivation toward learning and increases their achievement	82.7	Very good
Students are reluctant to participate in media activities at school	40.0	Very weak
The budget allocated for educational media is sufficient to implement schools' media programs	19.8	Very weak
Educational media in schools has a significant role in enhancing values and addressing extremist ideas	90.0	Excellent
Educational media activities in educational institutions contribute to adjusting and improving students' behaviors	77.1	Very good
I have already participated in courses and workshops on media activities and their applications in the educational environment	70.7	Adequate
I have previously responded to a similar questionnaire regarding this topic	12.2	Very weak

Results presented in [Table 2](#) show that some educational media forms are very poorly practiced, especially the recruitment of staff specialized in educational media (37.8 %), allocation of a place dedicated to the practice of media activities in the educational institution (34.1 %), the budget allocated for educational media to implement schools' media programs (19.8 %), ongoing communication with the department in charge of activities at the educational district of the school (40.35 %), the provision of a teachers' media activities guide issued by the Ministry of Education (13.4 %), recruitment of a supervisor recruited by the educational district who periodically monitors the media activities in the educational institution (43.25 %), students' reluctance to participate in media activities at school (40 %), and previous responses to a similar questionnaire regarding this topic (12.2 %). On the other hand, the only small but not negligible indicator was the recruitment of a qualified teacher specialized in educational media (58.8 %). These results demonstrate the lack of availability of educational media practices in schools. The absence of staff specialized in educational media made schools' principals appoint this role to non-specialists, whose lack of background in media can negatively affect these practices.

On the other hand, the indicators that point to conviction among school staff of the importance of using educational media to modify students' behavior were from adequate to high in their magnitude. For instance, a teacher or volunteer may conduct educational media activities in the educational institution due to lack of specialists (71.6 %) because educational media in schools has a significant role in enhancing values and addressing extremist ideas, and educational media activities in educational institutions contribute to adjusting and improving students' behaviors. In light of these results, it was concluded that there is a gap between convictions and real-world practices regarding educational media activities. This can be explained in terms of the unavailability of educational media activities.

Table 3. Attitudes and Future Vision of Educational Media

Attitudes and future vision of educational media	Percentage of acceptance	Magnitude
Educational media is simply a waste of time.	23.5	Very weak
Media activities may adversely affect the work of the school.	63.15	Moderate
The goal of educational media in school is obvious.	67.9	Moderate
There is a gap between the goals of educational media and the mechanisms of practice.	84	Very good
The exercise of educational media practices in school would increase students' motivation for learning and academic attainment.	80	Very good

I know some students who do media activities in school and are excelling in their studies.	39.6	Very weak
Parents encourage their children to engage in educational media activities in the school.	84.1	Very good
The overall impression on educational media activities in school is good.	41.5	Very weak
Academic achievement is the sum of the life skills acquired by students in the school along with their scores in examinations.	83.3	Very good
I am overall satisfied with the current status of educational media activities in my school.	27.5	Very weak
Educational media can extend its educational and academic implications for university education.	87.4	Very good
Educational media activities can cultivate the values of patriotism and alleviate the ideas of extremism and terrorism.	90.1	Excellent
Saudi Vision 2030 should include developing media activities in educational institutions within the development of the whole educational system.	90.2	Excellent

Results presented in Table 3 reveal the conviction that educational media activities play a significant role in the instructional process. This finding was evident in the high percentage of acceptance for items such as item (5) “the exercise of educational media practices in school would increase students’ motivation to learning and academic attainment” (80 %) and item (9) “academic achievement is the sum of the life skills acquired by students in school along with their scores in examinations” (83.3 %). Despite the parents and school administrations’ concerns that “media activities may adversely affect the work of the school” (63.15 %), or that “educational media is simply a waste of time,” (23.5 %) there was an overall consensus that the exercise of educational media practices in the school would increase students’ motivation for learning and academic attainment (80 %), and that educational media activities can cultivate the values of patriotism and alleviate the ideas of extremism and terrorism (90.1 %). The vast majority of respondents were called to recommend that Saudi Vision 2030 should include developing media activities in educational institutions within the development of the whole educational system (90.2 %).

- 1 Dramatization of the curriculum
- 2 Educational television
- 3 Website design
- 4 Writing the news and investigative report
- 5 Computer design
- 6 Photoshop and other software

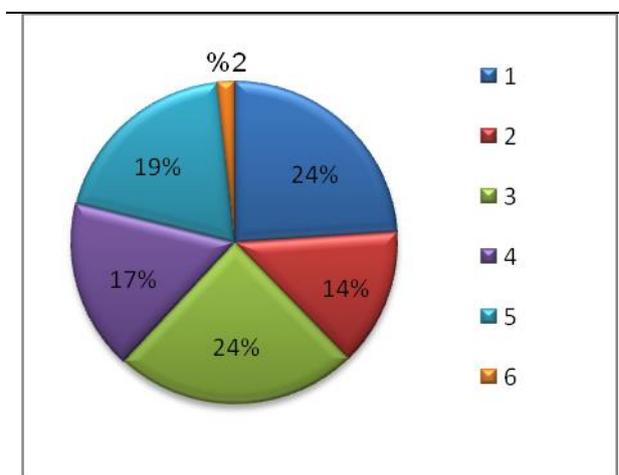


Fig. 2. Training needs of the research sample.

Fig. 2 depicts the specialized training courses needed in the field of educational media as reported by the participants. These results show that dramatization of the curriculum and website design were the most needed areas for training (24 % for each), followed by training on computer design (19 %), writing the news and investigative report (17 %), and educational television (14 %). Training on Photoshop software and other similar courses ranked last (2 %). These findings are consistent with respondents’ perspectives regarding the requirements for priming educational media in the school environment, especially dramatization of the curriculum, which is relevant to role-playing as a key element in active learning, attracting students’ attention, and facilitating high achievement of subject areas.

- 1 Educational Mobile apps
- 2 Online learning
- 3 Internet groups
- 4 Educational television
- 5 Virtual reality technology
- 6 Social networking
- 7 Others

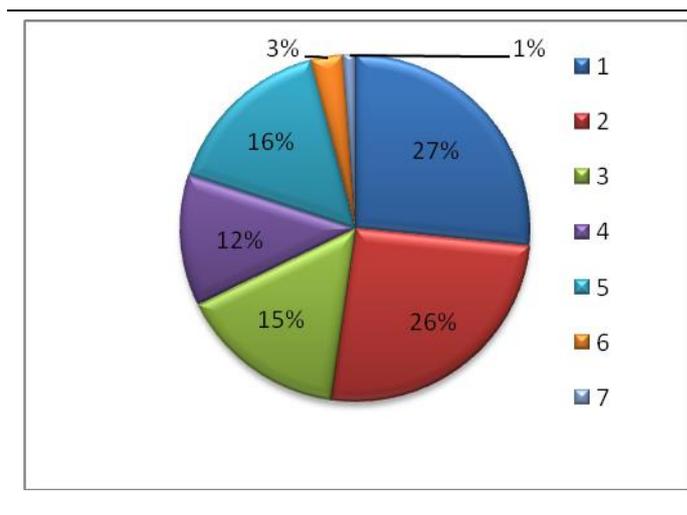


Fig. 3. The future of media activities in educational institutions

With regard to educational media instruments (i.e. modalities and tools) which are essential for the future of implementing educational media activities in the schools, results presented in Fig. 3 reveal that respondents perceive that educational mobile and online learning as the significant instructional tools (27 % and 26 %, respectively). Respondents also reported that virtual reality technology, internet groups, and educational television will also play roles in students' learning (16 %, 15 %, and 12 %, respectively), while training on the use of social networking and other tools came last in ranking (4 %). These findings are in line with the unprecedented transformation towards the reliance on ICTs in education.

- 1 Science
- 2 Arabic language
- 3 English language
- 4 Islamic education
- 5 Social and civil studies
- 6 Mathematics
- 7 Computer course
- 8 All courses

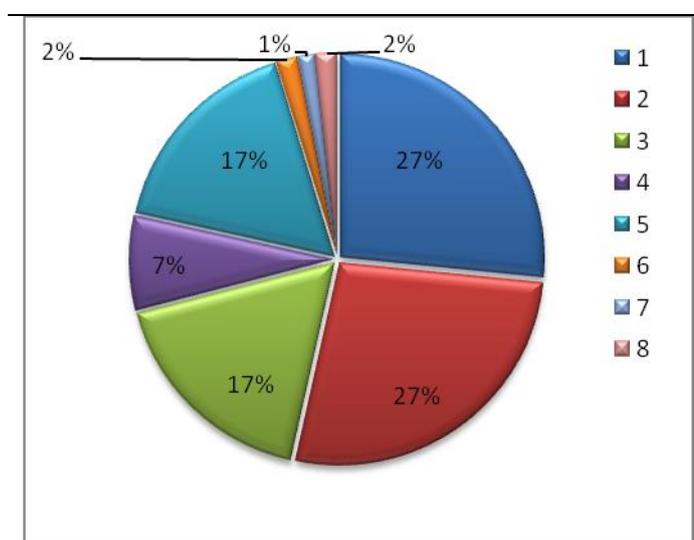


Fig. 4. The role of educational media in students' motivation and academic achievement in different curricula.

Fig. 4 depicts the role of educational media in motivating students toward learning and increasing their academic achievement in various content areas as perceived by the participants of the study. Results presented reveal that science and Arabic language are reported as the main subjects, in which educational media contributes to motivating students toward learning and increasing their academic achievement (27 % for each), followed by social and civil studies and English language (17 % for each), the Islamic education, mathematics, and computer courses (7 %, 2 %, and 1 %, respectively). On the other hand, only 2 % of respondents reported the vital role of educational media in supporting all content areas. These findings suggest that educational media is

not viewed by respondents as pivotal for students, and this perception can be explained by their resistance to change along with their fear of trying anything beyond what they already know.

Concerning the significant approaches for promoting the future of education in KSA, results revealed that developing the curriculum is the most important approach for the development of education in KSA (25 %), followed by teachers' professional development (20 %), the development of instructional activities and learning environment (16 % for each), development of textbooks and school administration (11 % for each), and other approaches (1 %). Moreover, results concerning human efforts required for educational media activities in educational institutions showed that the efforts of the different parties and stakeholders are important, according to the following ranking: subject area teachers (54 %), classroom teachers (16 %), students (13 %), staff responsible for activities and the school principal (6 % for each), and the Ministry of Education and the school owners (2 % for each).

In order to examine the effect of interaction among the variables of gender, nature of the job, and educational region on the reality of educational media from the participants' perspectives, the General Linear Model – with interaction was utilized given that collected data is not equally distributed within the Kolmogorov–Smirnov test (see Table 4).

Table 4. Results of General Linear Model – With Interaction for the Reality of Educational Media

Tests of Between-Subjects Effects					
Dependent Variable: Educational Media reality					
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	8233.964 ^a	6	1372.327	13.045	0.01
Intercept	376635.020	1	376635.020	3.580E3	0.01
Gender * Job * Area	390.594	3	130.198	1.238	0.29
Gender	.115	1	.115	.001	0.97
Job	2991.627	1	2991.627	28.438	0.01
Area	128.907	1	128.907	1.225	0.26
Error	39238.257	373	105.196		
Total	2188874.000	380			
Corrected Total	47472.221	379			
a. R Squared = .173 (Adjusted R Squared = .160)					

Results presented in Table 4 show that the F value of the job variable was 28.438, which is statistically significant ($p > 0.01$). This finding points to the heterogeneous variability of the reality of educational media as perceived by the participants. That is, there are statistically significant differences between the perspectives of teachers and non-teachers regarding the reality of educational media. These differences can be explained by the fact that, contrarily to other parties who may hold unrealistic convictions regarding the educational process, teachers would be more accurate in views of their teaching practices, thus being more helpful instrumental in improving the educational process. On the other hand, there were no statistically significant differences based on the variable of gender ($F=0.001$ & $Sig. = 0.97$) or in the interaction among the variables of gender, job, and educational region ($F=0.29$ & $Sig. = 0.29$) (see Fig. 5).

As shown in Fig. 5, there were no statistically significant differences between male and female teachers regarding their perceptions of the reality of educational media practices. The same finding was concluded for male and female non-teachers, which indicates the generality of ideas and convictions regardless of the gender of respondents. However, there were statistically significant differences between teachers and non-teachers in favor of non-teachers who obtained higher averages in the results of Fishers Least Significant Difference (LSD) test for post comparisons.

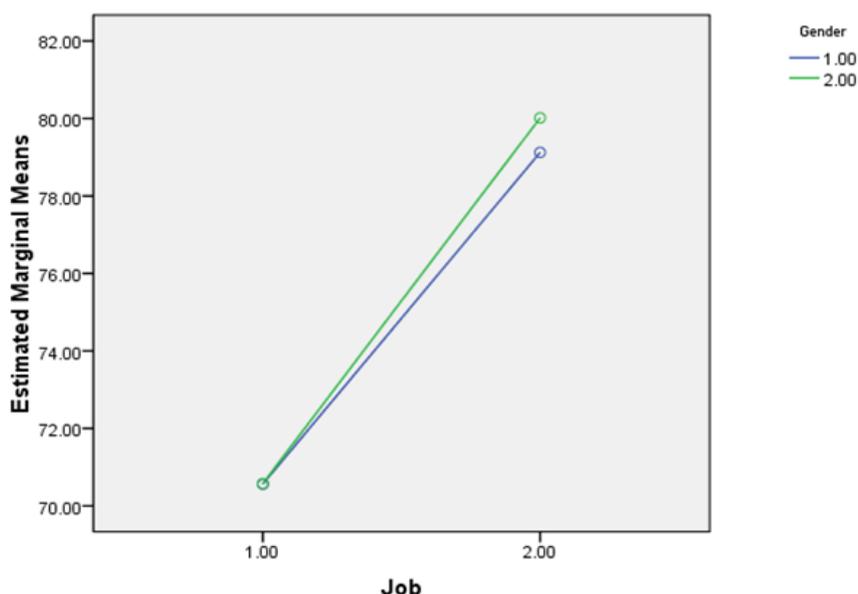


Fig. 5. Estimated marginal means of the reality of educational media

5. Conclusion

The purpose of this study was to investigate the use of media as an educational means in international expertise in order to develop a suggested proposal for the use of educational media in Saudi Arabian educational context. These experiences were extracted from the results of previous studies and international reports and based on them, the instrument of the study was developed to examine the reality of educational media practices in KSA.

The results of the present study extend the generalizability of previous results regarding the significance of educational media as an effective educational tool for the acquisition of personal and academic skills, behavior modification, and inculcating the values of teamwork and acceptance of the other. The results extracted are in line with the conclusions reached by Robb-Grieco and Hobbs (Robb-Grieco, Hobbs 2009), who maintained that educational media support talented students by encouraging active learning and promoting academic achievement in the classroom. In addition, students who commonly used media activities were the most academically accomplished compared to their counterparts.

The results extracted from the study are also consistent with those reached by Tornero and Varis (Tornero, Varis 2010) whose findings revealed that participants believe the educational system is influenced by cultural, intellectual, political, and religious attitudes of society. Thus the use of media for educational purposes can contribute to social peace and a better life for learners. Likewise, Seoki's study (Seoki, 2016) also concluded that students' motivation to participate in school media activities should be employed in motivating them for learning and increasing their academic achievement. The findings in the present study also showed some support for these reached by Wilson, Grizzle, Tuazon, Akyempong, and Cheung (Wilson et al., 2014) in highlighting the significance of the motivation component in practicing media activities in education, along with the importance of the direct integration of educational media into the curriculum by means of available technologies and modalities.

Furthermore, practicing educational media activities reduces variability among students, improves interpersonal relationships, promotes skills acquisition and sharing ideas, and activates collaborative learning. This result is in line with Fedorov (Fedorov, 2008) who concluded that media education has been a priority within cultural education in the 21st century.

Similarly, the results are in line with the conclusions reached by Fedorov, Levitskaya, and Camarero (Fedorov et al., 2016) in their investigations of the challenges facing educational media in schools. These challenges included the insufficient time allocated for implementing media activities during the school day, the inadequate training for pre- and in-service teachers, and the lack of a teacher's guide for implementing and linking media activities to the curriculum. Besides, the present study represents an empirical validation of recommendations by the World Economic Forum (2015) in terms of the need to assess students' abilities and identify their interests prior to letting them engage in media activities. Similar findings were reached by Lee (Lee, 2010) who emphasized the

importance of training teachers on the skills required for using media for educational purposes in the classroom, thus supporting students to engage in collaborative learning, along with enhancing their critical thinking skills.

Although the results reached in this study demonstrated support for media activities in Saudi schools, it is not sufficient especially in terms of experts and specialists. On the contrary to other contexts where financial resources would be the major challenges, there is a need in the Saudi context to adopt alternative approaches, such as motivating students to produce their own media means under the supervision of teachers, which would take the forms of educational drama, journals, magazines, and cartoons within the available possibilities. There is also a need to enhance the conviction of the educational role of media and the willingness of the school administration, teachers, and students.

The main objective of the study was to propose a suggested vision for developing educational media activities within the broader context of the education development in KSA. The main features of this vision include emphasizing the consistent need to develop assistive means of the curriculum and to search for the ways that inspire students' enthusiasm and imagination and enhance their skills. In this respect, educational media can make a difference if it is scientifically studied and planned (see, for instance, OECD, 2018).

Educational media in KSA still has a long way to go to empower its activities and practices. In order to facilitate this process, there is an urgent training need for offering for teachers and providing more resources. And most importantly, attention should be devoted to integrating media activities in the school day schedule with the purposes of achieving the curriculum goals and increasing students' skills and attainment.

In light of the results reached by the study that identified the reality of using media as an educational activity in Saudi schools, and considering the opinions of the participants, a set of recommendations can be put forth for the future of education in KSA with regard to taking advantage of media as an educational activity within the 2030 Saudi Vision in developing education:

1. Teachers should receive adequate preparation and training on the use of media as an assistive tool to support the curriculum .
2. Professionals experienced in various media forms, such as theater, web design, and other similar fields can be called upon to take advantage of their experience in the training of teachers and guiding the media arts to support education in schools and universities.
3. Academic specialists in media activity should be recruited at schools and provided the required infrastructure of educational information including equipped place and theaters and other elements required by the technical activities of educational media.
4. A set of guidelines should be developed for teachers and school media specialists to help them implement educational media activities.
5. Educational media activities should be integrated into a selective syllabus for “academic skills” and provide incentives to motivate students to enroll .
6. ICTs should be used in educational media activities such as virtual environments, computer designs, audio, and visual effects, and lighting technology and decoration that are constantly developing in our time.
7. The instrumental use of educational media in developing students' skills and its capacity to support the curriculum and improve the relationship between students and teachers and among students should be continuously assessed.
8. Countries should share with each other their expertise in using media as a powerful educational means in various educational levels.

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