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Fake News Shared on WhatsApp During Covid-19: An Analysis of Groups and Statuses in Pakistan

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Abstract

With the advancement of technology, the flow of information has increased many folds. With this, the spread of fake news has also increased. This has many objectives on part of its originating source. The panic criterion is one of it, which aims to create unrest and a distorted image of a situation prevailing around the readers. To consider the problem, this study analyzed the WhatsApp user's response to fake news concerning (Covid-19) in Pakistan. This study considered a quantitative survey research method. A Purposive sampling technique has been used to select respondents from the four provinces of Pakistan i.e. Punjab, Baluchistan, Sindh and Khyber Pakhtunkhwa. A total of 200 respondents were considered for the study, and only those respondents were included in the study who responded that they check the authenticity of news that is shared through the WhatsApp groups and statuses. The data has been analyzed through SPSS by extracting frequencies and percentages. The questionnaire was tested for reliability by applying a Chonbach's Alpha, the value came out to be .621 which is 62 %. Hence, the questionnaire is reliable in terms of measuring the main concept of the study.

Keywords: Covid-19, WhatsApp, Fake News, Groups, Status, Pakistan, media.

1. Introduction

Since the exposure of a deadly virus outbreak in Wuhan China i.e. Coronavirus (Covid-19) in December 2019, it has spread extensively worldwide. As such, Coronavirus has turned several countries around the world to enforce initial quarantine measures as the mandatory disease control tool (Waris et al., 2020). Similarly, the (Covid-19) is considered the third outbreak of the deadly virus which impacted more than 209 countries including Pakistan.

According to WHO (WHO..., 2020), during this scenario, World Health Organization (WHO) has initiated a dedicated messaging service in different languages, including Hindi, Arabic, Italian, English, Spanish and Portuguese with partners including Facebook and WhatsApp to keep individuals secure from this fatal virus. This convenient messaging service can reach out to two billion individuals and it enabled the World Health Organization (WHO) to get data straightly into the hands of the individuals that require it.

Moreover, the usage of WhatsApp has surged since the emergence of (Covid-19) as individuals growingly turn to the social media app to stay in touch with the updates (Coronavirs..., 2020). Generally, the platform of messaging has amused a 40 % increment in usage, increasing to 51 % of the states in the late phase of the outbreak.

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In the current scenario, huge interlinks via the online social networks can develop “real–time maps” which should be believed as significant tools for tracking the pandemic and for establishing interventional campaigns when required (Al-Garadi et al., 2016). But new “info media ecosystems” of today’s globe, famously named as social media can also have certain worst impacts on the control and results of an infectious disease pandemic.

According to the (Rathinaswamy et al., 2020), In today’s contemporary society, manipulation and dissemination of data are the activities that pervade several factors of our economic, social, and cultural life. As per the Pew Research Center of America in 2019, almost 2.95 billion individuals are consumers of social media which will be increased in the coming days that are quite influential and miraculous (Depoux et al., 2020). Although, false news and rumors in the shared content is the negative side of the e-media, such sort of fake news and rumors can be dangerous and could result in panic among the users.

In this regard, unreliable and false information is spreading around the world to such an extent, that some commentators are now referring to the new avalanche of misinformation that’s accompanied the (Covid–19) pandemic as a ‘disinfodemic’. The ‘disinfodemic’ has resulted in the sale of unproven herbal products and fake treatments and cures at large (UNESCO..., 2020). Such false claims may risk one’s life under such false believes while no vaccine has yet been discovered.

This research focuses on WhatsApp groups and Statuses Gauging WhatsApp users’ response to fake news concerning the corona pandemic in Pakistan. It will help us to identify the response of WhatsApp users in case of fake news and statuses about the corona pandemic. It is anticipated that the research shall bridge the gap and provide considerable results. Further, during the survey more insight into the Assessing WhatsApp users’ response will be taken and it shall give a concrete answer to many other related aspects.

Thus, this research is significant because The fight against (Covid–19) rages on across the globe, and a second crucial battle must be simultaneously fought to end another menacing phenomenon: misinformation in the shape of fake news on a different platform.

Therefore, this study has been planned to measure WhatsApp users’ response to fake news shared through WhatsApp statuses and groups. Moreover, it highlights the impact of fake news on their news reading behavior shared through the groups and statuses. Following are the key objectives of the study;

- i. Analyze the responses of WhatsApp users on fake news shared through Whatsapp groups and statuses.
- ii. Identify the platforms of social media where most of the fake news about Covid–19 has spread.
- iii. Identify provincial and gender–wise differences in responses of respondents concerning checking of the authenticity of news through WhatsApp groups and statuses.
- iv. Find out the impact of fake news on change in news reading behavior.

2. Materials and methods

According to the Theory of Reasoned Action (TRA), the behaviour of an individual is evaluated by their intention to perform the behaviour and that this purpose is, in turn, a key function of their behaviour towards the attitude and subjective ethics (Setterhall, Mikaela, 2015). Intention or instrumentality is considered to be the vital predictor of behaviour. Basically, three things evaluate instrumentality: their behaviour towards the particular attitude, their perceived behavioural control, and their subjective ethics.

Moreover, Khan’s (Khan, Idris, 2019) used the theory of reasoned action in their study “Recognize misinformation and verify before sharing: a reasoned action and information literacy perspective”. They considered the various factors of belief, attitude, self–efficacy and behavior in their study. They further elaborated the above factors in their questionnaire as, belief in the reliability of the information, Self–efficacy in recognizing misinformation, attitude towards verifying online Information and Behavior of sharing without verification. The current study demanded to focus on these factors. Therefore this theory has been opted. Thus, by taking wisdom from this theoretical approach, the researchers have drawn a conceptual framework for the current study demonstrated below.

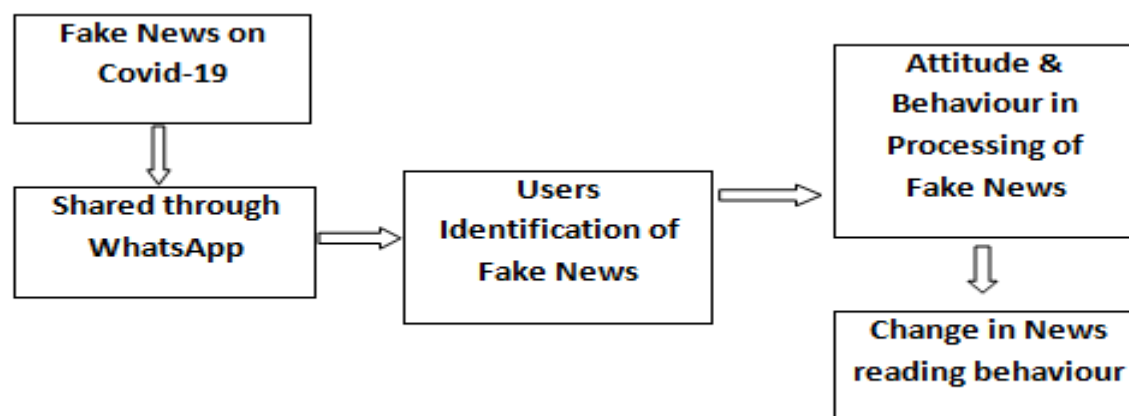


Fig. 1. Conceptual Model

The study is descriptive however, inferences have been surfaced through using inferential statistics. Primary data has been used to conduct this study. The study is Quantitative, where for data collection, the survey method has been used. Respondents from the four provinces of Pakistan i.e. Punjab, Balochistan, Khyber Pakhtunkhwa and Sindh who uses WhatsApp have been considered in this study. Their responses have been recorded through a questionnaire. Both demographical information and specific questions related to the variables of the study have been made part of the questionnaire. A five–point Likert scale has been used in the questionnaire. In this research, a sample size of 200 respondents were considered, in which, 50 respondents from each province were selected by using purposive sampling. Both genders are given equal opportunity to participate in the study; their ages have been grouped from 18-52. In a total of 50 respondents from each province, 25 respondents were male and 25 were female. In this way, this study will infer a rational analysis on gender basis regarding the study. However, the respondents that do not check the news for authenticity were asked to leave the questionnaire. After that, 167 users took part in the study.

3. Discussion

Nowadays, the primary focus of attention is being imparted on the pandemic (Covid–19) health emergency. The beginning of this deadly bug was first rooted out in the city of Wuhan, China on 31st December 2019. According to World Health Organization (2020), more than 170 countries, except Antarctica, have been affected by this deadly disease with almost 1436198 confirmed cases on the worldwide level reported on April 9th, 2020 (WHO..., 2020). On 11th March 2020, this fatal bug was termed as “Pandemic” due to its rapid spread and diagnosis (Livingston et al., 2020). Although, WHO has also labeled this situation as “Infodemic” due to the availability of the massive amount of information being shared and produced on this epidemic virus; hence regrettably made the entire scenario complicated to search out the truth from deceptive data as well (Culp, 2020). However, the diffusion of deceptive data on media is an old technique, but surely it is an increasing case on the worldly level. Furthermore, the presence of misleading information increases the possibilities of people to believe the data they come across.

According to Scheufele (Scheufele, Krause, 2019), false information’s circulation has become a threat to society. In 2013, the World Economic Forum gave such sort of remarks to a report entitled “Digital wildfires in a hyper–connected world” (Frey, Smith, 2014). Similarly, Resende (Resende et al., 2019) argued that this logic contains special attention as falsehood data refers to health since the attitude of practitioners, misinformed people and public leaders can have extreme impacts on the health of citizens.

Moreover, in Brazil, Resende (Resende et al., 2019) noted that family groups were responsible for 51 % of the spread of deceptive news on the social media app i.e. WhatsApp during the period of presidential elections 2018. Due to the end-to-end encryption, it is very tough to trace the spread of fake news on such type of apps (Bovet, 2016). Still, the latest attempts have accumulated and observed information from the chat groups of WhatsApp, concentrating on the textual interpretation in such groups (Garimella, Tyson, 2018). Our current effort offers a deep

insight into the message exchanged in the WhatsApp group, revealing other findings, the dissemination of fake campaigns via pictures on the platform.

In India, Khurana (Khurana et al., 2019) studies that, falsehood or rumor spreading is an increasing issue. The tradition of following social media messengers' type of WhatsApp to characterize deceptive information is leading the nation in an unsecured direction. There are two primary reasons for the flow of fake news. Firstly, a massive reduction in mobile prices for last few years. And secondly, the cheapest means of internet data services (Jr et al., 2017). Hence, this growing trouble of fake news will increase the problems more, and also being well aware of the fact that it won't be going to know conveniently (Pulido Rodriguez et al., 2020). In November 2017, so many of the deceptive news were heard during the period of demonetization of cogency notes in India. Through WhatsApp, lots of falsehood, images, and videos on the dispute of Muslims and Hindus are shared.

Banaji (Banaji, Bhat, 2019) found that peer-to-peer messaging services, file-sharing sites and in various cases the cross-platform app WhatsApp, have played a pivotal role in the lynching and other utmost violence resulting from the prevalence of false news in the state of India. They urged that messaging services and WhatsApp must be liable for stopping future crimes of this kind (Montesi, 2020). Moreover, the report argued about the proofs from the analysis of the messages forwarded by consumers and the consumers' justifications of and encouragement for passing on data that results out to be incorrect; in this way, while we locate that however the media and communication technologies' role has been overestimated and the other major roles i.e. government briefings, mainstream and electronic broadcast, speeches, and regional social contexts have been underestimated. Facebook and WhatsApp can yet contribute utterly in preventing the engagement of their products in continual lynching and the development of extremist mobs.

Social networking sites have a dark side to it which is getting larger over time and it is ruining the independence and wellbeing of societies and the public (Baccarella et al., 2018). Scholars discussed that these platforms motivate socially vindictive attitude e.g., narcissism, self-promotion, self-objectification, emotional coldness, and deception (Fox, Rooney, 2015). These adverse impacts of social media primarily affect social, cognitive, mental and emotional health results (Immordino-Yang et al., 2012). Moreover, adverse aspects of social networking sites are dangerous for society and firms. Few of the notable negative effects involve online firestorms and hostile propagative feelings of being lazy at work and work-life disputes and the prevalence of online gossips and falsehood, which is injurious to the survival of firms. Provided the significance of flourishing falsehood in affecting firms and users, this research aims to investigate these associations (Allcott, Gentzkow, 2017).

According to evolutionary psychology, gossips have been evaluated as techniques people utilize to affect others. With the passage of time, scholars have secured that gossip is beneficial in motivating data transmission and social cohesion (Talwar et al., 2019). The sharing value of gossips has achieved a more fascination connotation in the period of WEB 2.0. Social media owns participatory nature, whereby individuals make new acquaintances and reinforce the links with already existing companions via e-interactions (Khasawneh, Komreich, 1809). Social links, group securing, peer identification, status encouragement and feeling of being a member of group might be observed as factors that encourage the public to participate in the group.

Trust is indicated to the eagerness to believe someone deployed upon affirmative expectation from his or her previous attitude. In an e-environment, trust is developed as a result of the victorious exchange of beneficial data (Bitter et al., 2014). The Higher status of e-trust motivates the public to offer more social support and take risks in data sharing. As a result, e-trust has been evolved as a significant factor in the world where content is formulated by consumers independently (Grosser et al., 2010). Although trust hasn't been analyzed as yet in the aspect of deceptive information sharing attitude, the mere closely relevant research recommends that adverse gossip is commonly shared with someone that the gossiper trusts.

The higher level of e-trust is likely to cause consumers to get more support to the data sharing with them by sharing it more on their social media sites. As a result, the link between e-trust and deceptive news sharing attitude can be expected (Talwar et al., 2019). Kidwell discussed that social media consumers have greater trust in the data and news shared on WhatsApp is likely to share deceptive news with others and are less likely to check the originality of news before sharing (Grosser et al., 2010). Moreover, the greater e-trust can be expected to stop consumers

from authenticating news acquired from reliable sources since consumers feel comfortable sharing any news acquired from reliable sources, even if they sound deceptive.

The prevalence of deceptive information can cause irrelevant stress and confusion among users. The Falsehood that is intentionally developed to misguide and to cause harm to the users is termed as Digital Disinformation (Apleni, Smuts, 2020). Disinformation can cause problems within minutes for many people. It has been termed to disturb election methods, develop stress, conflicts and hatred among people (Report Digital Disinformation..., 2019).

Duplicate news offers a challenge to society because disclosure can impact the perceptions of users. Deceptive news can impact trust, shape up the people's views of others, and an impact crucial information and political arguments (Torres et al., 2018). Individuals exposed significantly to deceptive news might perceive it as more authentic in contrast to legitimate news. The study also indicates that even if readers are told data is untrue, a distinguished cognitive procedure governs either they select to believe it or not.

Plotnick (Plotnick et al., 2019) mentioned that it is highly anticipated that deceptive news and echo chambers maximize the threat of misinformed personal, social and political decisions making processes. While factors like underlying algorithms and design of social networking sites have been demonstrated to impact the development of echo chambers (Shu et al., 2020). Other studies have recommended that human cognition and biases outcomes in public accepting and making decisions deployed in deceptive information and concepts strengthened by echo chambers.

Therefore, existing literature recommends that FoMO has its roots in several psychological deficiencies incompetence and relevant requirements, as argued in the theory of self-determination. (Oulasvirta et al., 2012). To prevent these insufficiencies and seek relevancy, the public tends to turn to e-social media, as these give a continual flow of informational and social appreciations.

In this aspect, the utilization of social media might reach a compulsive level, hence connecting FoMO to greater use of social networking sites (Blackwell, 2017). FoMO can also be utilized as a psychological response like stress that people might face when they feel isolated from their peers and social groups (Baumeister et al., 1990). Hence, locating fame and feeling of belongingness are believed to be the significant drivers of FoMO (Talwar et al., 2019). FoMO has also been elaborated by scholars as continual anxiety or suspicion among the users of social media that others may have a much more rewarding event in comparison to others (Przybylski et al., 2013). Under recent research by psychologists, Nottingham Trent University has associated FoMO with the gossip sharing group and discovered that FoMO made individuals more careless online making them more susceptible towards the cases of gossips, harassment and crucial comments (Nottingham Trent University..., 2016).

According to the suggestion of Tice, social exclusion might be able to reduce self-regulation and aggravate unacceptable attitudes (Baumeister et al., 1990). To conclude, we explain that extreme utilization of social networking sites, exacerbated vulnerability and carelessness because of FoMO can be anticipated to cause consumers to share deceptive news. Moreover, reduced self-regulation is less likely to encourage them to make any attempt to authenticate information before the proposed sharing (Talwar et al., 2019). Thereby, it is expected that users with high FoMO might not think of authenticating information before sharing and share deceptive data.

Tambini (Tambini, 2017) concluded that several studies were utilized to recognize and study the primary factors and causes engaged in the sharing and spreading of rumours or deceptive news on social media. Upon observing numerous reasons for the prevalence of fake news, they were classified into key factors and sub-factors (Cinelli et al., 2020). These involve cognitive factors, economical factors, social factors, political factors and hostility factors. Taking into consideration of the expansion of social media usage, it conformity and peer effects; social competitions and satire and comical falsehood has a huge impact when deciding to share the proposed deceptive news.

4. Results

In data analysis, the researchers have analyzed the data through SPSS and to obtain some major findings.

Table 1. Reliability Statistics

Cronbach's Alpha	N of Items
.62	13

Interpretation

Table 1 explain the questionnaire was tested for reliability by applying a Chonbach's Alpha, the value came out to be .621 which is 62 %. Hence, the questionnaire is reliable in terms of measuring the main concept of the study.

Table 2. Description of Participants Characteristics

Variable Name Groups		Frequency	Percent
Gender	Male	100	50.0
	Female	100	50.0
	Total	200	100.0
Provincial affiliation	Punjab	50	25.0
	Balochistan	50	25.0
	Khyber Pakhtunkhuwa	50	25.0
	Sindh	50	25.0
	Total	200	100.0
	18-24	30	15.0
	25-31	65	32.5
	32-38	78	39.0
	39-45	12	6.0
	46-52	15	7.5
	Total	200	100.0
Education	Under Graduate	8	4.0
	Graduate	95	47.5
	Post Graduate	97	48.5
	Total	200	100.0
Occupation	Salaried	143	71.5
	Business	20	10.0
	Other	37	18.5
	Total	200	100

Interpretation

Table 2 this table shows that, in this study, an equal proportion of gender was considered. An effort was made to ensure that female participation in the study to know their responses as well as compared to males. Therefore, 50 % of each gender type participated in this study. A total of 200 respondents were considered for this study, in which 50 respondents from each province were asked to fill the questionnaire. 50 participants each from Punjab, Baluchistan, Khyber Pakhtunkhwa and Singh participated in this study. Considering the age-wise details of the respondents, 15 % of the respondents fall in the age range of 18-24, 32 % in the age range of 25-31, 39 % in 32-38, 6 % in 39-45, 7.5 % fall in the age range of 46-52. The education level of the respondents were, 4 % of the respondents were undergraduates, 47.5 % were graduates, and 48.5 % were postgraduate.

Table 3. Years using WhatsApp

	Frequency	Percent
Less than 1 year	8	4.0
1-2 years	9	4.5
3-4 years	32	16.0
4-5 years	48	24.0
5 years and above	103	51.5
Total	200	100.0

Interpretation

Table 3 explain the respondents were asked that for how much time they have been using WhatsApp, 4 % of the respondents are using WhatsApp for less than 1 year, 4.5 % use it for 1-2 years, 16 % are using it for 3-4 years, 24 % are using it for 4-5 years while 51.5 % are using it for 5 and above years.

Table 4. Occupation

	Frequency	Percent
Salaried	143	71.5
Business	20	10.0
Other	37	18.5
Total	200	100

Interpretation

Table 4 this table shows the occupation of the respondents, 70 % of the respondents were salaried, 10 % were doing their business while 18 % fall in the other category.

Table 5. Purpose of Using WhatsApp

	Frequency	Percent
Personal	174	87
Business	13	6.5
Other	13	6.5
Total	200	100

Interpretation

Table 5 this table shows the respondents' purpose of using WhatsApp, 86.5 % of the respondents use it for personal communication, 6.5 % for business while 6.5 % fall in the other category.

Table 6. How many news items on (Covid-19) you read through WhatsApp groups and statuses on daily basis?

	Frequency	Percent
1-3 items	114	57
4-6 items	56	28
6-9 items	19	9.5
10 or more items	11	5.5
Total	200	100

Interpretation

Table 6 this table shows that, 57 % of the respondents read 1-3 news items through WhatsApp group and status on daily basis, 28 % read 4-6 items, 9.5 % read 6-9 items while 5.5 % read 10 or more news items.

Table 7. Do you check news for authenticity that is shared through WhatsApp groups and status?

	Frequency	Percent
Yes	167	83.5
No	33	16.5
Total	200	100

Interpretation

Table 7 this table shows that respondents were asked to respond whether they check the news for authenticity that is shared through WhatsApp groups and status, in which a significant number of respondents 83.5 % says that they check the news for authenticity while 16.5 % says that they don't check the news for authenticity, hence they were asked to leave the questionnaire.

Table 8. Province Wise data of respondents on checking authenticity of news shared through WhatsApp group and Status.

Provincial affiliation		Frequency	Percent
Punjab	Yes	42	84.0
	No	8	16.0
	Total	50	100.0
Balochistan	Yes	40	80.0
	No	10	20.0
	Total	50	100.0
Khyber Pakhtunkhuwa	Yes	42	84.0
	No	8	16.0
	Total	50	100.0
Sindh	Yes	43	86.0
	No	7	14.0
	Total	50	100.0

Interpretation

Table 8 shows the provincial wise responses of respondents on whether they check the authenticity of news shared through WhatsApp Groups and statuses. In Punjab, 84 % say yes they check the news for authenticity and 16 % say no they don't check. In Balochistan, 80 % say yes they check the news for authenticity while 20 % say they don't check the news for authenticity. In Khyber Pakhtunkhwa, 84 % say yes they check the news for authenticity while 16 % don't check and in Sindh 86 % of respondents check the news for authenticity while 14 % don't check.

Table 9. Gender wise details of respondents on checking the news for authenticity that is shared through WhatsApp groups and status?

	Gender	Frequency	Percent
Male	Yes	83	83.0
	No	17	17.0
	Total	100	100.0
Female	Yes	84	84.0
	No	16	16.0
	Total	100	100.0

Interpretation

Table 9 Gender wise, this table shows that 83 % of male check news for authenticity while 17 % don't check. Likewise, 84 % of female check news for authenticity shared through Whatsapp group and statuses and 16 % don't check. After this question, only those respondents participated in the study those responded that they check the news for authenticity.

Table 10. Most of the news on (Covid–19) shared through WhatsApp groups and statuses is taken from

	Frequency	Percent
Facebook	127	76
Twitter	3	2
Youtube	18	11
News Websites	17	10
Blogs	1	.5
Other	1	.5
Total	167	100

Interpretation

Table 10 This table shows that most of the news on (Covid–19) is shared through WhatsApp groups and statuses are taken from, facebook 76 %, Twitter 2%, YouTube 11 %, news websites 10 %, blogs .5 % and other .5 %.

Table 11. I report the group admin of WhatsApp and my contacts about the news that seems to be Fake.

	Frequency	Percent
Yes	86	51.5
No	81	48.5
Total	167	100

Interpretation

Table 11 in this table, 51.1 % of the respondents say that they report the group admin of WhatsApp group and contacts about the news that seems to be fake while 48.5 % don't report the group's admin and their contacts.

Table 12. Descriptive statistics of items recorded on Likert Scale

Statements	SA %	A %	N %	DA %	SDA %
Covid-19 is a top news agenda after its outbreak in Pakistan.	70 (42%)	76 (45%)	10 (6%)	3 (2%)	8 (5%)
I am always in doubt about news items on Covid-19 shared in WhatsApp groups and statuses.	42 (25%)	101(60.5%)	21(12.5%)	3 (2%)	0
I prefer to browse newspaper and news channels website the moment I am in doubt about the news on Covid-19 shared through WhatsApp groups and statuses.	41 (24.5)	86 (51.5)	19 (11)	13 (8)	8 (5%)
Fake News items shared through WhatsApp groups and statuses create panic among the users.	69 (41%)	80 (48%)	10 (6%)	3 (2%)	5 (3%)
I respond to news items shared through the groups and status that the news is fake to aware them about its falseness.	24(14.5%)	75 (45%)	54(32.5%)	12 (7%)	2 (1%)
I have changed my news reading behaviour due to fake	30 (18%)	103(61.5%)	23 (14%)	6 (3.5%)	5 (3%)

news shared on WhatsApp groups and statuses.					
I prefer to leave the groups that share fake news.	29 (17%)	76 (45.5%)	38 (23%)	15 (9%)	9 (5.5%)
I prefer to mute the Status of those contacts that share fake news.	33 (20%)	78 (47%)	27 (16%)	20 (12%)	9 (5%)
I often advice my contacts and group members to check for news authenticity before sharing.	55 (33%)	93 (56%)	9 (5%)	8 (5%)	2 (1%)
Due to the presence of Fake News on WhatsApp groups and statuses, my news consumption behavior has changed.	35 (21%)	106(63.5%)	13 (8%)	6 (3.5%)	7 (4%)

Interpretation

Table 12 Note. SA= strongly agree, A=agree, N-Neutral, SD=strongly disagree, D=Disagree.

A descriptive analysis of the questionnaire items was carried out that was recorded on Likert scale. 42 % of the respondents strongly agreed that (Covid-19) is a top news agenda after its outbreak in Pakistan, 45 % agreed, 6 % remained neutral, 2 % disagreed while 5 % strongly disagreed. 25 % responded that they are always in doubt about news items on (Covid-19) shared in WhatsApp groups and statuses, 60.5 % agreed, 12.5 % remained neutral, 2 % disagreed and none strongly disagreed. 24.5 % of the respondents responded that they prefer to browse newspaper and news channels website the moment I am in doubt about the news on (Covid-19) shared through WhatsApp groups and statuses, 51.5 % agreed, 11 % remained neutral, 8 % disagreed while 5 % strongly disagreed. 41 % said Fake News items shared through WhatsApp groups and statuses create panic among the users, 48 % agreed, 6 % remained neutral, 2 % disagreed and 3 % were strongly disagreed. 14.5 % responded that they respond to news items shared through the groups and statuses that the news is fake to aware them of its falseness, 45 % agreed, 32.5 % remained neutral, 7 % disagreed and 1 % strongly disagreed. 18 % of respondents said they have changed their news reading behavior due to fake news shared on WhatsApp groups and statuses, 61.5 % agreed, 14 % neutral, 3.5 % disagreed and 3 % strongly disagreed. 17 % responded said they prefer to leave the groups that share fake news, 45.5 % agreed, 23 % neutral, 9 % disagreed and 5.5 % strongly disagreed. 20 % responded that they prefer to mute the Status of those contacts that share fake news, 47 % agreed, 16 % were neutral, 12 % disagreed and 5 % were strongly disagreed. 33 % of the respondents strongly agreed that they often advise their contacts and group members to check for news authenticity before sharing, 56 % agreed, 5 % remained neutral, 5 % disagreed and 1 % strongly disagreed. 21 % responded that Due to the presence of Fake News on WhatsApp groups and statuses, my news consumption behavior has changed, 63.5 % agreed, 8 % neutral, 3.5 % disagreed and 4 % strongly disagreed.

Table 13. Correlation between Fake news that create panic and change in news reading behavior among WhatsApp users (n=167)

		Fake News items shared through WhatsApp groups and statuses create panic among the users.	I have changed my news reading behavior due to fake news shared on WhatsApp groups and statuses
Fake News items shared through WhatsApp groups and statuses create panic among the users.	Pearson Correlation	1	.320**
	Sig. (2-tailed)		.000
	N	167	167

I have changed my news reading behaviour due to fake news shared on WhatsApp groups and statuses	Pearson Correlation Sig. (2-tailed)	.320** .000	1
	N	167	167

** . Correlation is significant at the 0.01 level (2-tailed).

Interpretation

Table 13 illustrated the Pearson's r for the correlation between the fake news items that create panic among users and change in news reading behavior is 0.320; it shows a moderate and positive correlation between these two variables. The results also show that there is a statistically significant correlation between the two variables. That means, increases, or decreases in one variable do significantly relate to increase or decrease in the second variable.

5. Conclusion

In the Pakistani context, it is a positive indicator that this study has surfaced that majority of the respondents are habitual to check the authenticity of news shared through WhatsApp. Moreover, an important issue for today's information consumers is that information on social media platforms relatively lacks professional gate keeping to monitor the content and evaluate. This study found that majority of the respondents monitor and evaluate the news for fake news.

Due to the extensive use of social media platforms nowadays, it is viewed that people do not check the news for authenticity. The same problem was taken up in this study and it was analyzed in detail whether the people in Pakistan who are using WhatsApp groups and statuses check the news for authenticity or not. Many other social media platforms are used however this study considered WhatsApp and groups. Surprisingly, the results of this study showed that most of the respondents check the news for authenticity while few do not check. It is a healthy sign that people have realized the need to check the news for fakeness before sharing. Almost everyone has a WhatsApp account and that is used daily for many purposes. It's a trend that people share news through WhatsApp groups and statuses, especially the news concerning Covid-19. This study found that 83.5 % of people check news concerning Covid-19 for authenticity. The other result of the study shows that most of the respondents find Covid-19 news as a top agenda of news nowadays. 63.5 % of respondents agreed that they have changed their news reading behavior because of the presence of fake news shared through WhatsApp groups and statuses. Finally, it can be well claimed that there was a strong agreement on all the items of the questionnaire, which means that the respondents are sensitive about the fake news shared through the platforms.

In the era of post-truth, social media could still be the best venues to disseminate information if the people on social network are transmitting news from credible sources (Hermida, 2010). Social media has led to ground-breaking phenomenon such as real-time citizen journalism (Vosoughi et al., 2018). Fake news spreads much faster than real news, and real people are to be blamed for this and not the devices or medium.

Further studies can consider other platforms of social media or other mediums of communications considering the fake news. Adding to this, the sample size can be increased and probability sampling can be used. Moreover, a case study can be conducted to give certain news items to groups of people that what ways they use to find fakeness of news.

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Technology of Teaching Future Radio Journalists in Publicistic Journalistic Broadcasting: Theory and Practice

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Abstract

The main attention of the article is focused on the development of an effective methodology for teaching future radio journalists the theory and practice of publicistic broadcasting. The need to introduce new knowledge of the theoretical and practical foundations of radio publicism into the educational process is due to the high demand of the media market for high-quality radio materials of publicistic orientation, as evidenced by the popularity of journalistic programs.

Within the framework of the study, a number of problems are, that hinder the introduction and implementation of individual courses in radio publicism in educational practice are considered. In particular, these ones are the lack of an up-to-date and accurate scientific definition of the concept of "radio publicism"; obsolescence of the existing format-genre structure of publicistic broadcasting; a low level of exchange of practical experience between student radio editions producing publicistic programs; lack of clearly defined competencies that a student must have for the production of publicistic programs.

The article develops a systematic scientific definition of the concept of "radio publicism", identifies the main criteria that allow defining programs as publicistic. The actual genre-format structure of publicistic radio broadcasting is represented. The main forms and genres of radio publicism dominant in the XXI century are studied. The practice of production of publicistic radio programs created by student editions of the Moscow State University named after M.V. Lomonosov (MGU) and St. Petersburg State University (SPbGU) are considered. The basic competencies required by students for the production of publicistic radio content are determined.

Keywords: media education, training, publicism, professional competence, radio, radio journalism, radio publicism, radio broadcasting.

1. Introduction

The publicistic potential of journalistic creativity is being successfully implemented in radio broadcasting. This tendency is due to the fact that the functional orientation of journalistic activity is characterized by the following important factor in the formation of the text of radio communication: "The author's principle, expressed in the selection of facts, their interpretation, compositional construction, personal (personified) approach to reflecting reality" (Poznin, Klyuev, 2017: 153).

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On the Russian radio broadcasting there is a variety of conversational radio stations of a socio-political and thematic orientation. This fact has largely determined the evolution of publicistic broadcasting. Author's publicism is becoming the hallmark of conversational radio channels, increasing their uniqueness and citation by other media. The evolution of publicistic broadcasting is taking place in a creative sense: new formats and genres appear problem-thematic horizons are expanding. The forms and methods of broadcasting are being transformed, new ways of interactive communication between listeners and the studio are being introduced, and there is a significant growth in the potential of radio programs using multimedia communication means.

One of the new trends is that a number of radio stations broadcast on the Internet using the potential of multimedia to attract audience. On the sites of radio stations, except audio materials, video materials, infographics, photographs, animation, text (including full transcripts of programs) are presented. The radio word is supplemented by other sign systems, thus the transmission acquires the property of polycode. Thanks to convergent technologies, the radio listener simultaneously becomes a listener, a viewer and a reader. It should also be noted that radio content is gaining momentum in the form of an audio podcast (audioblog) which, guided by the practice of modern radio broadcasting, can be defined as thematic author's programs on the network, distributed with the help of such technologies as RSS or Atom. According to the international auditing company Deloitte, the volume of the world podcast market is growing by 30 % annually, and this circumstance also determines the scientific interest in new forms of content marketing and in their genre variety.

Multimedia technologies are used to grab attention and retain audience. Digital technologies are used to study the content and target audiences of radio stations (Klyuev, et al., 2019).

The issue of teaching journalism faculty students the most complex form of journalistic creativity – publicism is relevant and necessary. The need to acquire the skills to create publicistic radio programs for future radio journalists is due to the growing demand for publicistic radio programs on Russian radio air. The production process of a publicistic product presupposes a high level of erudition, political literacy, a rich thesaurus of a journalist, analytical and at the same time artistic thinking, possession of technical skills and understanding of the structural features of journalistic genres, possession of multimedia technologies. These characteristics indicate that teaching future radio journalists to work in journalistic publicistic genres is of a complex, interdisciplinary nature. This experience is all the more valuable because Russia has “no national curriculum for media education, no standards or guidelines” (Fedorov, 2008: 51).

At the same time, the most significant factor is the awareness of the essence of publicism by future radio journalists as the highest form of journalistic creativity and understanding its difference from information and analytical journalism losing sight of the fact that this category. In this regard, we note that modern radio publicism (2000–2020) rarely becomes the subject of scientific study and discussion, and, as a consequence, the students' understanding of the very term “radio publicism” is poorly formed, as well as the criteria according to which the program can be labeled as publicistic.

The consequence of this scientific and pedagogical omission was that students are inclined to perceive publicism exclusively as a synonym for artistry. At the same time, the most important components of journalism, namely documentary characteristics of journalism, its appeal, transparency, the actualization of the most important social contradictions, the implementation in publicistic speeches of the totality of cognitive, communicative and informational, socially transforming, socio-didactic, socio-educational, socio-persuasive, ideological, aesthetic, linguistic functions fade into the background.

For the successful implementation of disciplines, that involve teaching students the basics of creating journalistic radio content, a number of measures are required: 1) develop the concept and criteria of radio journalism; 2) determine the genre-format structure of modern publicistic broadcasting (in particular, identify the prevailing genres); 3) to identify the leading student editorial offices producing high-quality journalistic radio broadcasts; 4) to identify the most demanded professional competencies necessary for the implementation of disciplines aimed at training authors of publicistic programs.

2. Materials and methods

Due to the fact, that this study is complex and multifaceted, a number of methods and methodological practices were used in its conduct: content analysis, methods of induction,

deduction, observation, classification, historical, descriptive, structural-functional and typological analysis; systemic and cognitive approaches.

To determine the criteria that allow developing a systematic scientific definition of radio publicism, scientific literature on the theory and history of Russian radio broadcasting was used, and modern publicistic programs were studied.

To update the genre structure of modern radio broadcasting, the methodology of content analysis of terrestrial and Internet radio channels operating outside of media corporations (*Moscow Says, City of Peter the Great, Radonezh*) and broadcasting as part of state and non-state media holdings was used. In the structure of VGTRK: *Radio Russia, Radio Russia. Culture, Vesti FM*; in the structure of Gazprom-Media: *Echo of Moscow, Children's Radio*; in the structure of Rumedia: *Business FM*; in the structure of the publishing house Kommersant: *Kommersant FM*; in the structure of Moscow media: *Moscow FM*; in the structure of OAO Television and Radio Company of the Armed Forces of the Russian Federation "Star": *Radio Star*; in the structure of JSC Azhur-Media: *Fontanka. Office*; in the structure of CJSC National Media Group: *Radio Petersburg*; in the structure of the publishing house *Komsomolskaya Pravda*: radio *Komsomolskaya Pravda*. More than 200 transmission cycles broadcast on these radio channels in the period from January 2010 to October 2020 were analyzed. The most popular (as a percentage of each other) publicistic genres and forms were identified.

The material of the research that was necessary to identify professional competencies in the preparation of student publicistic radio programs was scientific literature on media topics, lectures and practical classes in the following courses: "Fundamentals of the creative activity of a journalist", "Theory and practice of mass media", "Technique and technology Mass Media", "Professional Creative Studios" at St. Petersburg State University and Peter the Great St. Petersburg Polytechnic University.

3. Discussion

The phenomenon of publicism received a large-scale theoretical understanding in domestic science in the 1960s – 1980s. During this period, dozens of fundamental works devoted to the study of publicism as a scientific category were published (Berezina, 1971; Cherepakhov, 1973; Gorokhov, 1975; Prokhorov, 1968; Skulenko, 1986; Uchenova, 1989; Zdorovega, 1979).

In scientific research of this era, there is a variety of approaches to the designation of the categorical belonging of publicism. V.M. Gorokhov (Gorokhov, 1975) defined it as the highest kind of journalism and a kind of literary creation. E.P. Prokhorov (Prokhorov, 1968) understood publicism as a type of cognition of reality. V.V. Uchenova (Uchenova, 1989) viewed publicism as a kind of activity and type of texts, a special form of social communication. Broad understanding of the term "publicism" was offered by V.I. Zdorovega. According to his opinion, publicistic texts are "all public speeches on socially significant topics" (Zdorovega, 1979: 14).

Despite the diversity and some contradiction of approaches to understanding the categorical affiliation of publicism, scholars agree on its high social significance, educational potential, ideological and political orientation. These characteristics remain relevant for the publicism of the XXI century. B.Ya. Misonzhnikov speaks of it as "the basis of national spirituality" (Misonzhnikov, 2013: 181). One cannot but agree with the position of P.P. Kaminskiy (Kaminskiy, 2007: 97-105) that the rhetorical roots of publicism form its problem areas, such as ideology, politics, social activities.

Along with this democratization, informatization and digitalization of public relations presupposes a conceptual rethinking of the goal-setting of publicism in the 21st century. The functions of publicistic activity were identified by A.V. Polonskiy (Polonskiy, 2008): cognitive, communicative-informational, socially transformative, social-didactic, social-educational, social-persuasive, ideological, aesthetic, linguistic.

Note that the normative tasks of a publicist are due to the need for a significant author's presence in the text (be it a classic or polycode text). The author-journalist "not only states and broadcasts events, but becomes one of the key subjects of communication and even an independent political actor, actively shaping new interpretations and assessments of social and political events and influencing their assimilation and perception by the audience" (Klyuev, 2017: 30). The effectiveness of publicistic influence depends on the brightness of the rhetoric, oratorical skill of the speaker. The statement of V.V. Smirnov (Smirnov, 2006) that the publicistic word is capable of

uniting people, calling them to certain goals, and affirming ideals and spiritual values is very relevant today.

Along with these tendencies and despite the renewal of the system of forms and genres of radio journalism, the strengthening of the debate and the increase in the influencing potential of journalistic broadcasts and transformation of their structural and functional characteristics, in science of recent decades there has been a decrease of interest in publicistic broadcasting. In the 1970s – 1980s radio publicism was in the focus of active scientific interest during the period of its understanding as an independent integral phenomenon. Nowadays, such studies have more of a historical value (Baranevich, 1978; Gleyzer, 1965; Kudenko, 1979; Oleynik, 1978; Ruzhnikov, 1987; Sherel', 1993). One of the fundamental studies of radio publicism was carried out in 1992 by the St. Petersburg researcher T.V. Vasil'eva (Vasil'eva, 1992).

In foreign science there are no terms “publicism” and “radio publicism”. Foreign researchers touch upon certain aspects of local radio programs that are essentially publicistic (Lacey, 2018: 109-126; Mitchell, Stewart, 2017: 417-437; Perelló-Oliver, Muela-Molina, 2017: 3566-3586). In particular, C.B. Meyers (Meyers, 2018: 420-443) conducts an interesting study of the publicistic program “The March of Time” in the genre of “docudrama” (radio compositions) on *BBC radio*. Attention is paid to trends and prospects for the development of radio broadcasting in the global world (Jauert et al., 2017: 7-27; Mensing, 2017: 238-250).

In the most recent research, scientists from the USA and UK are studying personification in the evolution of radio broadcasting. They explore the individual style of conducting copyright programs of a publicistic nature. For example, A. Logan studies the individual authorial style of prison reformer Margery Fry during her years on *BBC radio* (1928–1958). He States that “Fry was somewhat exceptional as a woman who was able to establish a reputation in the period 1928–1958 as a broadcaster and pundit, which to some extent at least, transcended gendered boundaries” (Logan, 2020: 389). Personification in the evolution of radio is also studied by J. Cyzewski. In the article *Broadcasting Nature Poetry: Una Marson and the BBC's Overseas Service*, the scientist refers to the journalistic activities of Jamaican writer Una Marson in the program “Caribbean Voices” on the *BBC* (Cyzewski, 2018: 575-593).

In Russia works on a comprehensive study of publicistic broadcasting on the radio has practically disappeared in the 2000s. The term “radio publicism” is limitedly used in the works of modern researchers. The attention of scientists is focused on the study of individual forms and genres of radio publicism; the format, structural and functional characteristics of journalistic broadcasts on federal and regional broadcasting practically do not fall into the field of scientific interest. The exception is the works of some researchers (Bolotova, 2004: 6-20; Klyuev, 2015; Lebedeva, 2012; Prozorov, 2012; Raskatova, 2003; Sharikov, 2019; Smirnov, 2006; Smirnov, 2007; Smirnov, 2012; Smirnov, 2019; Zubko, 2019).

In recent years, foreign researchers have focused on the media education of future radio journalists and University radio broadcasting. A.M.K. Smallwood, B.L. Yates, and W.B. Tripp conducted a large-scale study of College Radio. They note that more than 30 College Radio stations stopped or reduced broadcasting in 2010–2015 due to funding problems (Smallwood et al, 2018: 22). This is an alarming trend, which leads to a decline in the level of journalism education, because College students do not have the opportunity to work on their own radio station.

In the context of the above problem, A.J. Narro & E.R. Hornsby propose in their article to expand the broadcasting of University radio stations by switching to live broadcasting. This highlights the need for better training of students in the basics of law, ethics and real-time work (Narro, Hornsby, 2020).

The methodology of teaching schoolchildren and students to work in different formats and genres is investigated. P. Pain, G. Chen, and C.P. Campbell studied coverage of the 50th anniversary of freedom summer by high school students. Scientists have concluded that immersing students in coverage of an important historical event can significantly improve the study of multimedia journalism, including podcasting (Pain et al., 2016: 400-412). M. Charles and A. Luce's article *US 2012 Live: when the classroom becomes a newsroom* examined experimental learning (media School at Bournemouth University in the UK's coverage of the US election). The authors concluded that “The fact that students involved in US 2012 engaged to such a large extent with the real world created a fulfilling and worthwhile experience for them. The extent to which this can be transformed into meaningful learning, however, is difficult to quantify” (Charles, Luce, 2016: 113).

Foreign researchers pay attention to training technologies for future radio journalists. F-Y.F. Wei offers the concept of a “hot-clock radio format”, a technology that trains students to interview and edit finished stories using smartphones (Wei, 2016: 11-16).

In Russian Science the problem of teaching future radio journalists to work in publicistic broadcasting is built into general courses on radio journalism. In modern media research, this topic is under consideration fragmentarily and focuses on the specifics of teaching radio journalism in general (in the last decade certain aspects have been studied in: Klyuev, 2015; Morozova, 2010: 73-76; Zorina, Zorin, 2012: 7-11). A.A. Morozova focuses on the ordering and classification of those skills that are required to be mastered by students studying radio journalism at a university – in essence, we are talking about professional competencies. (Morozova, 2010: 73-76). O.A. Zorina and K.A. Zorin state the existence of a direct relationship “between the decrease in the requirements for the level of qualifications of trained <...> journalists and the rapid stupidity of the audience. <...>... Modern listeners are not able to appreciate a truly complex, multi-component radio program” (Zorina, Zorin, 2012: 10-11). The methodology of teaching future radio journalists to work in various genres, including publicistic considered in detail in the textbook *Radio journalism: the basics of the profession* by Yu.V. Klyuev (Klyuev, 2015).

4. Results

To designate the program cycles as publicistic ones, based on the existing scientific developments of predecessors, as well as using the methodology of scientific observation of the state of modern domestic radio air, a system of criteria for radio publicism was developed and applied. In particular, the cycles of broadcasts, in which a set of special functional, content, structural and linguistic characteristics are realized to a high degree, were marked as publicistic. These characteristics are presented in the table (Fig. 1).

Publicistic radio broadcast		
Functional characteristics	Content characteristics	Language characteristics
A set of functions has been implemented: cognitive, communicative and informational, socially transformative, socially didactic, socially educational, socially persuasive, ideological, aesthetic, linguistic.	Personalized presentation of information, i.e. the coincidence of the roles of the author and the narrator, creative intimization of what is reported, actualization of the most important and urgent problems and phenomena for society, expressiveness, appeal, partiality, a high degree of evaluativeness, i.e. personal assessment of social phenomena by the author.	Conversation, targeting, expressive word formation, evaluative vocabulary, phraseological innovation, metaphoricity, imperativeness of verb forms, rhetorical questions and exclamations, deformation of precedent texts using quotations, allusions, reminiscences, references, paraphrases, parodies.

Fig. 1 Criteria for detecting publicistic radio broadcasts

In light of the above, modern radio publicism can be characterized as a special, extremely personalized and creatively oriented variety of works of radio journalism, in which the problems and phenomena of the highest priority for society are actualized and these categories have the properties of evaluativeness, expressiveness, invocation, and bias. With the help of digital and multimedia technologies, the effect of the publicistic influence of radio is enhanced.

Research of the genre-format structure of publicistic radio broadcasting is of scientific interest in the framework of training future radio journalists. When studying radio journalism, genre groups are usually differentiated according to the used methods and key functions of radio materials. According to this principle, groups of information and analytical genres of radio journalism are distinguished. Materials are classified according to their structural and compositional characteristics.

In the scientific literature on radio journalism, two approaches to the classification of genres are most common: according to their functional and substantive characteristics. V.V. Smirnov (Smirnov, 2007) and T.V. Lebedeva (Lebedeva, 2012) distinguish three genre groups:

informational, analytical and documentary with artistic elements which include publicistic radio materials, radio sketches, radio compositions, radio films, radio essays, radio feuilleton, radio stories. The genre-forming properties of documentary-artistic materials are their documentary basis and artistic presentation, manifested through a special careful selection of means of artistic expression of speech, carefully considered transfer scenario, active use of means of expression.

At Moscow State University named after M.V. Lomonosov (Sherel, 2005) proposed a different approach to the genre-format structure of radio journalism: information, analytical and artistic-publicistic genres. It should be noted, that presence of the word “publicistic” in the name of the last mentioned genre creates a conceptual dissonance in understanding publicism as a type of journalistic activity.

It is also possible to recognize as outdated the understanding of radio commentary and discussion on radio exclusively as analytical genres. Their assignment only to the analytical genres of radio journalism is controversial. Analytics in its pure form is not very emotional, its tonality is rather a strict affirming and factual rather than polemicizing character, its important properties are immediacy, impartiality in the analysis of current social reality. The main tasks of a journalist-analyst are the ability to accumulate and scrupulously analyze information, to conduct a conversation based on concrete facts. As a rule, the conclusions are based on the results of opinion polls, departmental reports, opinions of scientists and specialists. Thus, the structure of the analytical genres of radio journalism is made up of analytical interview, analytical correspondence, analytical report, analytical reportage, journalistic investigation on radio, analytical review, analytical report.

Publicism, however, presupposes the presence of an extensive and at the same time deep study of the problem. Publicistic materials are of a supratemporal and supraspatial nature, without losing their relevance in any era. The publicistic program is always provocative, emotional, categorical and addressed not only to contemporaries, but also to future generations. In addition to a vision of a public perspective, publicistic programs are distinguished by the emotionality of addressing the audience, an attempt to evoke its lively, not banal response and a clearly expressed intellectual polemic. Personalized beginning, bright expression, partiality prevail in the majority of modern radio commentaries and radio discussions; means of expression of evaluation are actively used in the speech of authors and program participants. The interactive features of radio discussions reinforce their similarity to talk shows. Radio comments are less and less aimed at thoroughly studying the situation, they are more and more biased, emotional, scandalous (Zubko, 2019).

Modern radio publicism accumulates in its structure the principles of analyticity, documentary and artistic quality. There are changes in the functional orientation of traditional forms of radio programs, the differentiation of forms and genres of radio journalism is increasing. Radio publicism is a dynamically developing independent genre group, along with information and analytical genre groups. At one time T.V. Vasileva (Vasileva, 1992) proposed to subdivide journalistic genres of radio broadcasting into two types: 1) materials dominated by documentary material, which manifests itself mainly in the speech of a journalist and participants in his program; 2) publications with a pronounced artistic component, the cornerstone of which is the imagery of speech of a radio journalist and a rich palette of expressive means of radio.

To update the format-genre structure of publicistic broadcasting, a study of federal and regional talk radio stations in Moscow and St. Petersburg for the period January 2010 – October 2020 was carried out. Based on the results of the study, the genres of the series of programs that meet the criteria of publicism were determined; the percentage ratio of publicistic genres relative to each other was established. One transmission cycle is designated as the counting unit. The results of the study allow us to determine the genres and forms of radio publicism and make it possible to identify trends and prospects for the development of publicistic broadcasting (Fig. 2).

Thus, the format and genre structure of publicistic radio broadcasting is as follows: round table – 26 %, publicistic talk show – 5 %, radio essay – 2 %, radio composition – 5 %, radio sketching – 2 %, conversation with listeners – 7 %, radio commentary – 41 %, radio feuilleton – 2 %, radio story – 8 %, radio movie – 2 %.

In radio broadcasting of 2010–2020 diversified publicistic discussions became widespread. These ones are: “round table”, radio talk with listeners, publicistic talk show; radio comments on socially significant topics. The main property of these forms and genres is factual (documentary). Documentary accuracy is a formative property of radio publicism in general. Documentation

becomes the main characteristic of radio commentary, publicistic talk show, “round table”, radio talk with listeners.

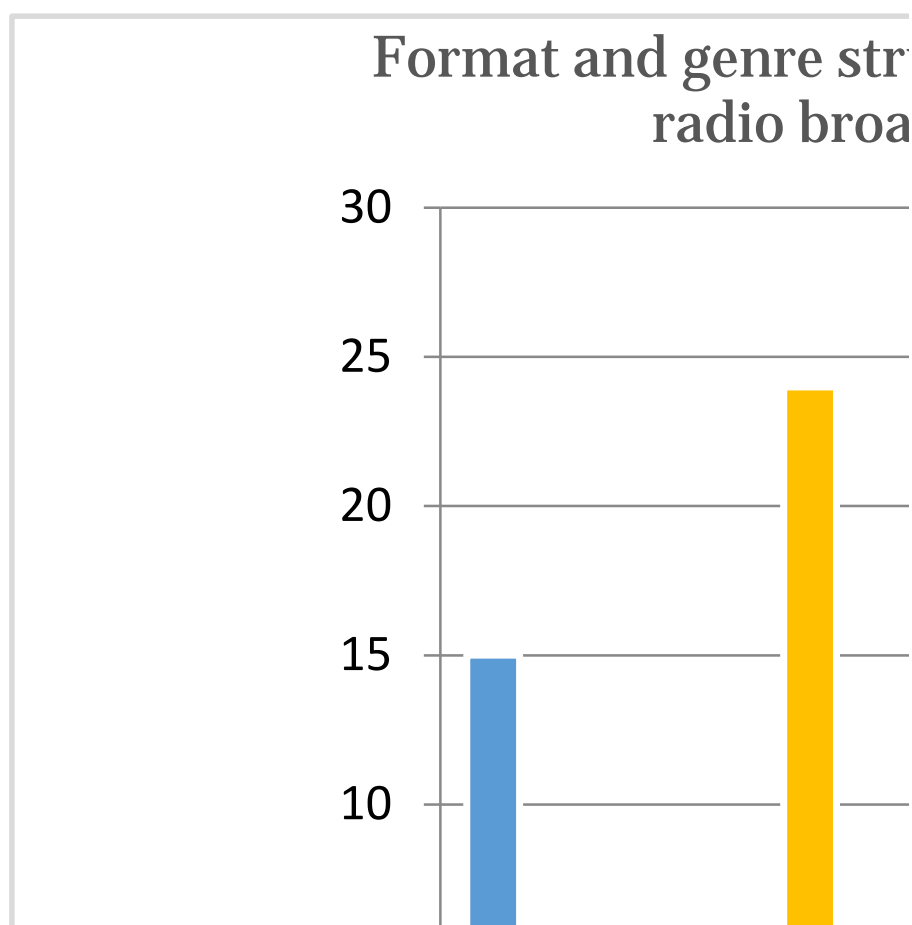


Fig. 2 Format-genre structure of Russian publicistic radio broadcasting (2000–2020)

Debatable documentary programs are more in demand in the planning and preparing of programs by radio editorial staff than programs with a pronounced artistic origin. Radio commentary occupies the leading positions on the air (24 program cycles, that is, 41 % of the total number of journalistic programs). These are, for example, the programs: “Orekh's replica”, “Ganapolsky's replica” (*Echo of Moscow*); “Our commentary”, “About everything” (*Radonezh*); “Look of Maxim Kononenko” (*Vesti FM*), “Results of the week with Andrei Konstantinov” (Internet radio station *Fontanka. Office*, etc).

Slightly less common are “round tables” on radio - 15 program cycles (26 % of the total number of journalistic programs). These are, in particular, programs: “Full Albats”, “Looking for a way out” (*Echo of Moscow*), “Picture of the week”, “Radio room”, “I do not believe! Conversation of a priest with an atheist” (*Komsomolskaya Pravda*), “Principle of Operation” (*Vesti FM*), “Truth and Life” (*City of Peter the Great*), etc. The decrease in radio listening can be explained by the fact that only 3 radio stations (*Echo of Moscow*, *Vesti FM*, *Moscow FM*) broadcast programs in the format of conversations with listeners (4 cycles of programs, i.e. 7 % of the total number of publicistic programs; these programs: “Without intermediaries”, “Only one” (*Echo of Moscow*), “Interactive” (*Vesti FM*), “Moscow Dadaist” (*Moscow FM*). Publicistic talk shows (3 program cycles, i.e. 5 % of the total number of journalistic programs) are less popular (probably due to the greater complexity of preparation and recording.) These are the talk show “Full Contact” (*Vesti FM*) and programs with elements of journalistic talk shows: “Radiomost” (*Radio Russia*), “The essence of events” (*Echo of Moscow*).

The genres of radio publicism with a pronounced artistic component (radio essay, radio feuilleton, radio story, radio composition, radio movie) are less often than documentary publicistic programs. Broadcasts of these genres are on the air of radio stations: *Radio Russia* (radio stories: *Time. Events. People, Time to Remember, History from History*; radio compositions *Key Signs*;

radio compositions with elements of the radio theater *Europe. Great Names*; radio movie “Documentary project of Leonid Varebrus”), *Vesti FM* (the cycle of radio feuilletons *Talking*), *Children's Radio* (travel radio sketches and radio stories in the programs *ABC of Travel* and “Street Faces”), *Radio Star* cycle of radio compositions *Historical Notes*; radio sketches “There was a history”; radio stories *My Russia. Radio travel*). In the subgroup of artistic and journalistic forms and genres, radio narration is leading as a percentage (5 cycles of programs, or 8 % of the total number of programs studied). Radio compositions are slightly less common (3 cycles of programs, or 5 % of the total number of publicistic programs). Radio editions are little used genres: radio sketching, radio movie, radio essay and radio talk (i.e. 2 % for each specified genre of all publicistic radio air).

Summarizing the above, we can conclude that in the genre group of publicistic materials documentary-publicistic radio materials can be distinguished as a separate subgroup, based mainly on the speech of a journalist and program participants. Such programs are completely based on real events and facts, vividly dialogical, analytical, polemical. These are “round table”, conversation with listeners, publicistic talk show, radio commentary.

The second subgroup is artistically-publicistic forms and genres. From a technical point of view, it is important in such programs to have documentary noises, music, special editing techniques. This group includes such genres as radio essay, radio feuilleton, radio story, radio sketch, radio film. This classification clarifies the features of the existing genre system of radio journalism and reveals the characteristic properties of its evolution and functioning (Fig. 3).

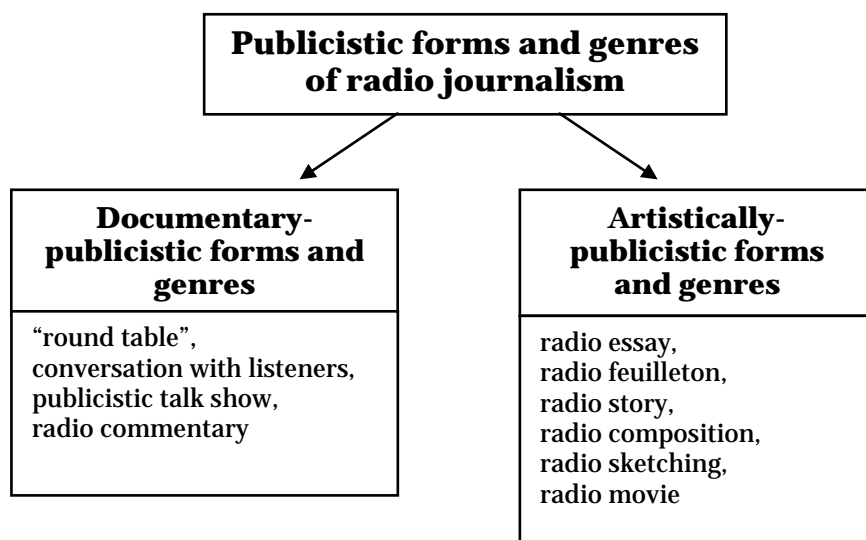


Fig. 3 Publicistic forms and genres of radio journalism

It seems productive to analyze the practice of successful implementation of journalistic broadcasting in two leading Russian universities – Lomonosov Moscow State University and St. Petersburg State University.

Publicistic broadcasting is successfully implemented through the joint efforts of students and teachers of the Lomonosov Moscow State University. Publicistic programs are posted on the website of the student radio channel *Mokhovaya, 9*. The site contains multimedia colorful publicistic longreads and podcasts under the headings: *Audio guide to the journalism department*, *Chronicles of the Time of Troubles*, *Bedtime Story* (headings: *Literary scandals*, *Secrets of Castles*) – radio stories, *Reports* (social journalistic reports), a series of special projects *To the Victory Day: Radio during the Great Patriotic War*, *Hero Cities*, *Front letters. Special Project*, *Voices of Children of War – Voices of Victory!* These are the programs in the genres of radio compositions, radio stories, portrait sketches.

At St. Petersburg State University, publicistic broadcasting is studied by student groups of specializations (radio / TV and radio journalism) within the framework of the courses: “Fundamentals of the creative activity of a journalist”, “Theory and practice of TV and radio journalism” and “Professional creative studios”. Students prepare, as compulsory assignments, publicistic radio material in the genres of radio commentary (2nd year), special publicistic radio

reporting (3rd year), portrait essay (4th year). In addition, students have the opportunity to prepare a graduation creative diploma project at the radio studio. A student editorial staff consisting of interested students constantly operates at the radio studio. Audio materials are prepared under the supervision of teachers, then, if necessary, are recorded at the educational studio of St. Petersburg State University (*MOST TV and radio channel*), and then posted on the website of the Higher School of Journalism and Mass Communications of St. Petersburg State University in the appropriate sections. In particular, in recent years, the following publicistic projects have been implemented on the radio of St. Petersburg University: "Those who are not indifferent" (discussion program), "Let's play in the cities" (travel essays), "Essays", "Open test" (curriculum in the genres of special publicistic radio reportage, radio commentary, portrait sketch), "University Addresses" (radio stories).

The results of the work of the student editions of Moscow State University and St. Petersburg State University can be examples of successful teaching of students in publicistic radio broadcasting in higher educational institutions. Defining the criteria and content of the concept of "radio publicism", updating the genre-format structure of publicistic radio broadcasting, identifying the leading genres of modern journalistic radio broadcasting and focusing on the practice of creating radio broadcasts by student editions of Moscow State University and St. Petersburg State University makes it possible to determine the competencies that future radio journalists need to master in order to work in publicistic genres.

Future radio journalists need to master the following general and professional competencies:

- Ability to create media texts, and (or) media products, and (or) communication products in demand by society and industry, in accordance with the norms of the Russian and foreign languages, the peculiarities of other sign systems (GPK-1).

- Ability to take into account the development trends of public and state institutions for their comprehensive coverage in the created media texts, and (or) media products, and (or) communication products (GPK-2).

- Ability to use the diversity of achievements of domestic and world culture in the process of creating media texts, and (or) media products, and (or) communication products (GPK-3).

- Ability to respond to the requests and needs of society and the audience in their professional activities (GPC-4).

- Ability to take into account in professional activity the development trends of media communication systems of the region, country and the world, based on the political and economic mechanisms of their functioning (GPK-5).

- Ability to use knowledge in the field of legal regulation of the domestic media communication system in the implementation of professional activities (GPK-6).

- Ability to take into account professional ethical standards in the implementation of their activities (GPC-7).

- Ability to use modern technical means and information and communication technologies in professional activity (GPK-8).

- Ability to take into account the effects and consequences of their professional activities, following the principles of social responsibility (GPC-9).

- Ability to carry out author's activity, taking into account the specifics of different types of media and other media and the available world and domestic experience (PC-1).

- Ability to participate in the development and implementation of an individual and (or) collective project in the field of journalism (PC-3).

- Ability to organize the process of creating a journalistic text and (or) product (PC-4).

- Ability to participate in the production process of publishing a journalistic text and (or) product using modern 10 editorial technologies (PC-5).

- Ability to take into account universal human values in the process of creating journalistic text and (or) product (PC-7).

In the process of drawing up work programs on the theory and practice of radio publicism, it is necessary to take into account a number of competencies, a significant part of which involves mastering the technologies for producing journalistic materials, focusing on the development of the principles of civic responsibility and civic consciousness of students.

5. Conclusion

Thus, the necessity of in-depth training of future radio journalists in the theoretical foundations of radio publicism and the processes of preparing publicistic radio programs was revealed. This article gives a systematic detailed definition of the concept of “radio publicism”, defines the criteria and properties of radio publicism, identifies its basic characteristics and development trends. The genre-format structure of publicistic radio broadcasting has been determined. This structure includes two format-genre subgroups: documentary-publicistic and artistic-publicistic. Publicistic programs of a documentary nature predominate in the radio air: “round table”, radio commentary. Artistic-publicistic programs are presented to a lesser extent. At the same time, radio story cycles occupy a significant place in this subgroup.

In a large number of discussion programs and radio commentaries that promptly respond to socio-political changes, an increase in the discussion element is observed. At the same time, despite the general tendency to strengthen publicistic broadcasting, there is a refusal of radio editions to produce technically complex cycles of programs with a pronounced artistic origin, which may indicate a shortage of qualified personnel and the focus of radio editions on fast responsiveness of program release. These factors can lead to the loss of a number of genres and forms. The reason for this is also insufficiently effective training of students in knowledge and skills of working in publicistic broadcasting.

In order to modernize the sequence and technology of training future radio journalists in publicistic broadcasting, within the framework of academic disciplines, higher education institutions are invited to focus on the practical work of student radio editions of Moscow State University and St. Petersburg State University.

Results obtained from the study made it possible to determine the most important theoretical knowledge and professional competencies required by students for the production of publicistic radio content. These definitions and competencies are proposed to be used by universities in the development of courses on the theory and practice of modern publicistic broadcasting.

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The Use of Teacher Blogs in Educating Students – Future Teachers at Universities in Russia and Poland

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Abstract

The problem of the research was finding the answer to the question about the scale of using teacher blogs by students of universities in Russia and Poland and learning their opinions on the educational opportunities that teacher blogs have. Efforts were also made to discover the expectations of respondents related to the inclusion of teacher blogs in the academic education process. The aim of the research was to formulate directives to better integrate blogs into the process of educating future teachers. Empirical data was collected on the basis of a survey addressed to students educated in teaching faculties. Research results indicate a low level of use of teacher blogs in the process of educating future teachers. Students had little knowledge about the existence of such blogs, about the content they contain, and therefore used them occasionally. They pointed out the lack of information about the possibility of using blogs by academic teachers who carry out educational activities. At the same time, the analysis of research results indicates that the respondents see great educational opportunities that lie in this form of contact between students and practitioner teachers. They also have high expectations of a more intense inclusion of teacher blogs in the academic process of preparing them for school work. The research indicates the need for greater dissemination of the opportunities offered by blogs in the process of academic education. This applies to both academic teachers who should include them in the process of teaching of their educational subjects and students who should use them more often.

Keywords: teacher blogs, teacher education, academic education, information and communication technologies in education.

1. Introduction

The modern world is replete with information and communication technology tools that cause dynamic changes in many aspects of human life. In the age of digital society, education can be enhanced with the use of innovative and effective solutions, such as e-learning platforms, educational websites and mobile applications that facilitate the learning process. Blogs are increasingly frequently employed as a tool for improving social communication, including in the area of education (Kim, 2008; Top et al., 2010). The use of IT tools enables the development of students' skills related to creating, storing, reorganising, using and transferring information, and assessing its value and utility. This, in turn, allows for the formation of students' creativity, cooperation skills, ability of applying innovation in practice and, most importantly, comprehension of progress-related phenomena.

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2. Materials and methods

The research problem of the study was to find the answer to the question about the scope of use of teacher blogs by students at universities in Russia and Poland and to gather their opinions on the educational opportunities offered by teacher blogs. Another aim was to learn the respondents' expectations related to the inclusion of teacher blogs in the academic education process. Furthermore, the researchers' intention was to present similarities or possible discrepancies between the results obtained in the educational environments of two different countries: Russia and Poland. The aim of the study was to formulate directives to better integrate blogs into the process of educating future teachers.

The study, carried out using the diagnostic survey method, was based on a questionnaire aimed at students pursuing teacher education degrees. The questionnaire consisted of questions regarding:

- the knowledge of blogs and potential use of blogs in education,
- the scope of use of teacher blogs by the respondents in their university education,
- expectations related to integrating blogs into the professional formation process of teachers.

The study was conducted in Russia and Poland with the participation of 94 Russian students from Omsk, Tula and Tver, and 223 Polish students from Kielce and Rzeszów. In both countries, the majority of respondents were female students (Russia – 90.4 %, Poland – 91.5 %). The respondents were mostly undergraduate students (Russia – 85.3 %, Poland – 53.8 %) at the age of 20 (Russia – 35.4 %, Poland – 22.8 %). The vast majority of respondents were full-time students – 98 % in Russia and 68 % in Poland, respectively.

3. Discussion

Innovative communication and information solutions are employed by both students and teachers. Blog-aided learning is performed via interaction between the student and the community they belong to (Wenger, 1998). Teachers' and students' relationship within the educational environment functions as a "community of practice", understood as a group of people who share a common concern or passion and who improve their skills in this area by interacting on a regular basis (Wenger-Trayner, 2015; Cuddapah, Clayton, 2011). It is increasingly common for a teacher to create their own blog, i.e. a particular type of website hosted by a blog service. A blog consists of chronologically sorted posts (entries) written by the author, and a comment section for the readers. Written content is usually complemented with images, animations, videos and hyperlinks to other websites. Characteristic features of blog entries include: use of common language, first-person perspective, mix of both opinions and facts, and informal character (Ciesielka, Osmenda, 2017). The teacher can use the blog to create new content, communicate, and engage in discussions via comments (Stover et al., 2014).

The thematic scope of blogs is considerably varied and includes such subjects as fashion, travel, music, sport, video games and cuisine. Many blogs focus on important aspects of everyday life (love, family, work, education), which allows their authors to express their emotional states – happiness, sadness, love or loneliness (Polcyn-Matuszewska, 2014). Internet blogs fulfil a number of functions: informative, entertaining, communicational, opinion-forming, advertising, integrational and educational (Wawrzak-Chodaczek, 2008).

Blogs are interactive, as shown by their capability to allow for maintaining contact with readers, dialogue and exchange of opinions. This type of website is well-equipped to respond to the ever-increasing need for sharing one's life experiences with others. Creating and reading blogs is an appealing and commonly available form of exchange of information on the Internet and a means of emotional expression. The blog has a spatially branched structure which is owed to the use of hyperlinks to other blogs or websites. Another distinguishing feature is the attractiveness of content, which significantly impacts the blog's popularity and has decisive influence on the number of visitors. Blogs can be characterised as heterogenous (as they collect various types of texts), fragmentary (as they contain large amounts of disordered information) and multicoded (as they allow for adding images, sounds and videos) (Witosz, 2005).

There are multiple reasons for teachers to create blogs. Many teachers use them mainly as an aid to the traditional learning process by providing additional educational materials. Some teachers use them mostly to communicate with students and their parents. Other treat blogs as information

boards where they can post class schedules, assignments and evaluation criteria. The majority of teachers, however, use blogs for all of the above purposes.

A teacher blog is undoubtedly an appealing learning tool that enables students to visit it at any time and thus deepen, revise and consolidate their knowledge. This serves not only to develop content creation skills, but also to enhance the ability of conscious reception and processing of information. Due to their simplicity and flexibility of form, blogs can be used as a teaching aid at all levels of education (Popiel, 2014).

Writing a blog is an excellent opportunity to build a creative, inspiring and effective learning environment. A teacher who skilfully employs modern technologies, follows new trends and looks outside traditional learning models, is frequently considered by the students to be more interesting and worthy of respect.

The professional formation of teachers at universities is also to a greater or lesser extent carried out with the use of modern technologies. Universities educating future teachers should, therefore, enable their students access to these technologies and encourage their use. Universities must have at their disposal the means that would ensure a didactic base that is well-equipped in latest technological solutions. Teachers in formation should have continuous access to information technology so that they get accustomed to using it on a regular basis. In this way, they can better prepare for their role as guides to the complex modern world, a blended reality of the physical and the digital, where they already live themselves. It is worth mentioning that blogs run by teachers working at schools of different levels may be of particular importance for the professional formation of teachers. The school is the place where teachers present their professional experience, opinions on the educational process and practical proposals of methodological solutions, and lead discussion forums. With the aid of blogs, students pursuing teacher education degrees can broaden their knowledge and skills, and form their attitudes (Caldwell, Heaton, 2016). Studies have shown that teachers in formation use blogs as a platform for critical reflection on learning processes and for the assessment of blogs' impact on their professional development (Killeavy, Moloney, 2010; Leigh, 2018; Luik et al., 2011; Yang, 2009). In this way, students gain the opportunity to contact the people involved in school education. Communication between teachers in formation and teaching practitioners, conducted in digital environment, comfortable and familiar to young people, can be a proper introduction to the reality of the education system. Many positive results can be linked to blogs run by students preparing for teaching careers. Their use of blogs contributes to creating an environment of cooperation, knowledge sharing, shared responsibility and increased socialisation during the professional formation process (Daza, Eizaguirre, 2019). Using blogs to enhance and complement traditional learning methods can bring positive results, however, it should not be regarded as a substitute of direct education (Dandashly et al., 2019).

4. Results

As shown by the survey's results, about one third of the students reported not having been aware of the existence of teacher blogs aimed at people interested in education issues. This comes as a surprise, as the respondents' generation spends the majority of their time online. Although almost every second respondent learned about teacher blogs by browsing the Internet, it is evident that effective use of online resources demands appropriate direction and support, especially from teachers. In the sample group, for every fifth respondent, it was an academic teacher that encouraged them to use teacher blogs as a learning aid.

Table 1. Respondents' answers to the question "How did you learn about teacher blogs?"

	Russia (%)	Poland (%)
From the Internet,	45.8	45.3
From a friend,	5.3	6.7
From a university teacher,	19.1	20.6
I did not know they existed.	29.8	34.5

The study has revealed that students pursuing teacher education degrees rarely benefit from the materials published on blogs authored by teachers working in the education system. Both in Russia and Poland, only about 13 % of students visit teacher blogs on a regular basis, i.e. at least once a week. This is, however, where the similarities between Russian and Polish students end, as

the Russian students much more frequently pointed out to rare but regular, sporadic and occasional visits. In turn, the Polish students much more frequently (37.2 % compared to 10.6 % of the Russian students) declared not visiting teacher blogs. Low percentage was observed on the part of the Russian students, non-corresponding to the data presented in Table 1 where 29.8 % of them pointed out to the lack of prior knowledge of the existence of teacher blogs. There is, however, an explanation for this. The Russian students often chose the answer “occasionally” if they happened to visit a website without applying gained knowledge in practice or being aware that the blog was authored by a teacher.

Table 2. Respondents' answers to the question “How often do you visit teacher blogs?”

	Russia (%)	Poland (%)
Frequently on a regular basis (at least once a week),	12.8	13.0
Rarely on a regular basis (at least once in a month),	14.9	9.4
Sporadically (less than once in a month),	29.8	12.6
Occasionally,	31.9	27.8
Never.	10.6	37.2

Low use of teacher blogs by students is confirmed by the data presented in Table 3. Over 37 % of the respondents did not find anything useful for their education among the resources published by teaching practitioners. The remaining respondents especially valued the access to exemplary syllabuses; this concerns almost half of the Russian students (47.9 %) and 45.7 % of the Polish students. Every third Russian student (33 %) and 29.6 % of Polish students reach for advice and read comments on the education process. The knowledge gained helps them adapt to the reality of the education system, become familiar with the challenges faced by teachers, and explore the pros and cons of the teaching profession. It is likely due to the students' prior lack of experience that they rarely benefit from the exchange of views taking place on discussion forums (17 % of the Russian students and 15.2 % of the Polish students).

Table 3. Respondents' answers to the question “What elements of teacher blogs did you happen to use?”

	Russia (%)	Poland (%)
Author's remarks (suggestions) on the education process,	33.0	29.6
Author's remarks on legal provisions,	6.4	7.2
Exemplary syllabuses,	47.9	45.7
Presented (discussed) literature,	35.1	23.8
Discussion forum,	17.0	15.2
Other,	2.1	3.6
None.	37.2	37.7

Low visit rate of teacher blogs is further reflected in low use of acquired information during university classes. It would seem that the knowledge gained from teaching practitioners should find application in the professional formation process of future teachers. This is, however, not the case. Almost half of the respondents (43.6 % of the Russian students and 46.6 % of the Polish students) declared never using the information obtained through teacher blogs during university classes. Among the remaining respondents, the Russian students were more frequent to declare applying gained knowledge in practice (17 % of the Russian students and only 10.8 % of the Polish students). 27.7 % of the Russians and 13 % of the Poles pointed out to using acquired information sporadically. The latter group was more frequent (29.6 %) to report occasional use of blog content as an educational aid.

Such low level of use of blog content in the academic formation process has its basis in the university teachers' attitude. Over half of the respondents declared that their instructors did not encourage them to use teacher blogs as a source of knowledge useful in the educational process. It would seem that academic teachers either do not recognise the educational value of blogs, are not convinced of this form of transferring knowledge by teaching practitioners, or are not familiar with this type of websites.

Table 4. Respondents' answers to the question "Did you apply the information obtained through teacher blogs in your university education?"

	Russia (%)	Poland (%)
Yes, frequently,	17.0	10.8
Yes, sporadically,	27.7	13.0
Occasionally,	11.7	29.6
No.	43.6	46.6

The study has revealed that it was mostly the Russian academic teachers who suggested the use of teacher blogs as an educational aid. The Russian students were almost four times more likely (8.5 %) to receive frequent and regular encouragement from their teachers than their Polish colleagues (2.2 %), and almost three times more likely (21.3 % in Russia and 8.5 % in Poland) to receive sporadic encouragement. This indicates the Russian teachers' greater openness to innovative, largely unexplored knowledge sources.

Table 5. Respondents' answers to the question "Were you informed about teacher blogs by your academic teachers?"

	Russia (%)	Poland (%)
Yes, frequently (regularly),	8.5	2.2
Yes, sporadically,	21.3	8.5
Occasionally,	17.0	33.2
No.	53.2	56.1

Teacher blogs provide students with the opportunity to become familiar with the practical side of the teaching profession. Direct contact with teaching practitioners allows them to become acquainted with the realities of the education system before beginning practice in a particular educational institution. Over half of the respondents from Russia (54.3 %) and almost half of the respondents from Poland (48 %) stated that they found teacher blogs beneficial for gaining practical knowledge related to the teaching profession. Over 21 % of both the Russian and Polish respondents viewed this way of acquiring information as significant.

Table 6. Respondents' answers to the question "Did using teacher blogs help you gain knowledge on the teaching practice?"

	Russia (%)	Poland (%)
Yes, significantly,	21.3	21.1
Yes, somewhat,	33.0	26.9
Rather not,	11.7	13.9
Not at all,	3.2	0.9
I did not use teacher blogs.	30.8	37.2

It should not, therefore, come as a surprise that students hold a favourable opinion on the role of teacher blogs in the academic formation of future teachers. Such an opinion is shared by the vast majority of the respondents (90.4 % in Russia and 97.8 % in Poland), whereas the appreciation for the use of blogs as an educational aid is higher on the part of the Polish students (58.3 %) than their Russian colleagues (41.5 %).

Table 7. Respondents' answers to the question "Do you consider teacher blogs significant in the professional formation process of teachers at universities?"

	Russia (%)	Poland (%)
Definitely yes,	41.5	58.3
Yes, to a small extent,	48.9	39.5
Rather not,	5.3	1.8

Definitely not.

4.3

0.4

In the students' opinion, all common elements of teacher blogs can be used in the professional formation of teachers at universities. The Russian respondents attached the greatest importance to author's remarks (suggestions) on the education process (64.9 %) and the least importance to discussion forums (29.8 %). The Polish respondents found exemplary syllabuses to be the most useful (81.6 %) and author's remarks on legal provisions to be the least useful (22.9 %).

Table 8. Respondents' answers to the question "What elements of teacher blogs could be used in the professional formation of teachers at universities?"

	Russia (%)	Poland (%)
Author's remarks (suggestions) on the education process,	64.9	63.2
Author's remarks on legal provisions,	30.9	22.9
Exemplary syllabuses,	45.7	81.6
Presented (discussed) literature,	43.6	52.0
Discussion forum,	29.8	35.0
Other.	1.1	0.9

5. Conclusion

The problem of the research was finding the answer to the question about the scale of using teacher blogs by students of universities in Russia and Poland and learning their opinions on the educational opportunities that teacher blogs have. Efforts were also made to discover the expectations of respondents related to the inclusion of teacher blogs in the academic education process. Furthermore, the researchers' intention was to present similarities or possible discrepancies between the results obtained in the educational environments of two different countries: Russia and Poland.

The study has revealed a low level of use of teacher blogs in the professional formation process of teachers. The respondents showed to have limited knowledge of blogs and their content, and thus only visited them sporadically. About one third of the students reported not having been aware of the existence of teacher blogs aimed at people interested in education issues. They also indicated the lack of encouragement on the part of their teachers. Such low level of use of blog content in academic formation process has its basis in university teachers' attitude toward this type of educational aid. Over half of the respondents declared that their teachers did not encourage them to use blogs as a source of knowledge useful in the educational process. It would seem that academic teachers either do not recognise the educational value of blogs, are not convinced of this form of transferring knowledge by teaching practitioners or are not familiar with this type of websites.

The analysis of the survey's results shows that the respondents recognise educational opportunities offered by this form of communication between teachers in formation and teaching practitioners. Teacher blogs provide students with the opportunity to become familiar with the practical side of the teaching profession. Direct contact with teaching practitioners allows them to become acquainted with the realities of the education system before beginning practice in a particular educational institution. Those of the respondents who happened to use teacher blogs underscored the positive impact of this type of educational aid on their knowledge of their future profession. These students showed to have high expectations related to the integration of teacher blogs into the academic process of preparing them for work. The study has revealed a need for the students' familiarisation with the opportunities offered by blogs in the academic formation process. This concerns both university teachers, who should consider the use of blogs for the purposes of classes, and students, who should visit blogs more frequently.

The use of teacher blogs in the professional formation process of teachers depends also on the blogs' authors themselves. They mostly aim their content at their own students, parents and other teachers, and are not completely aware that their blogs can be of use for students pursuing teaching education degrees. Inclusion of this group and its needs would certainly increase the use of blogs by teachers in formation.

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Empiricism of the Medium of Photography and the Interflow of Realities of Vision

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Abstract:

The study is a scientific essay on the current position of the medium of photography that is perceived as one of the basic communication means of media education and disciplines of art, combining technology and intention. Each chapter addressing a contextual touch of this medium with the central photographic themes and genres. The empirical research of the medium of photography is founded on the creative and pedagogical experience of authors who systematically deal with analysing the ontological nature of photography, its overlap into genres of conceptual art with a specification in the photographic documentary. The interflow of realities of vision in the creative process and the postmodern approach analogically forms itself into an ideal of visual purity, where *the touching* of the photographic layer becomes a bearer of causal relationships within the apprehension of contemporary art as well as the analysis of human existence. These aspects are the bases of our thoughts on current position of the medium of photography within media studies and media culture, its variations forming visuality, aesthetic and cultural predisposition, sociological reflections, and critical thinking in the creative process students of mass-media communication, especially emphasizing the necessity of acquiring visual competences, creative strategies and information literacy.

Keywords: causality, conceptual, media education, medium of photography, postmodernism, creative process

1. Introduction

Touches of Technology and Intention

If we are debating the current position of the medium of photography, we explicitly need to have a specific image (technical, abstract) as a presumption of a meaningful and deeper process of examining history and the present. “The photographic ideal of visual purity in modernist, straight photography must be understood against the development of the photographic vision formed by the scientific use of photography during the nineteenth century. In his study ‘The Techniques of the Observer’, Jonathan Crary points out how touch and vision were in the eighteenth century perceived as two co-joint entities that complemented each other in the gathering of knowledge, and how touch was decisive in the concept of vision. The idea of the natural objects (non-figurative objects) touching the photographic plates, present in Talbot’s formulation (‘Some Account of the Art of Photogenic Drawing, or, to the Process by Which Natural Objects May Be Made to Delineate Themselves without the Aid of the Artist’s Pencil’ (1839), linked photography early to the concept of indexicality” (Goysdotter, 2013). Creative process and the moment of touch that ensures the present – the connection between the image and reality, is thus a natural concept of vision as a

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combination of *touching* and *seeing* the notion of the symbol of the inner reality and the processes of materialization and dematerialization, construction and deconstruction of reality. “Representatives of the cognitive school of psychology believe that the basis of the effectiveness of cognitive actions and behavior is the ability of an individual to shape and capture the cognitive schemata (models, scripts) in personality structures – i.e. the universal meta-tools of knowledge, which, when compared with the observed, allow an individual to experience and reflect upon and evaluate not only reality, but also oneself and one's actions” (Aleksandrov, Levitskaya, 2018).

To photograph means to open up a dialogue. These are the historical standard-setting elements of *the story of photography* consisting of several interconnected hypotheses related to the identification of mutual relationships between the reality, truth, and vision that have been formed within the Western epistemological tradition (“Western visualism”) informed by science and converted into the direct photographic theory. This implies the fact, that “it has become a vital skill for an individual to survive in modern digital environment: ‘media literacy education is the key to understanding the modern information society’” (Fedorov, Mikhaleva, 2020).

Contemporary photographic concepts represent a program of communication with *the historical time, people, objects*, while the historical methodology of vision (observation) is not only the basis for materialization of an archive, but also generates abilities (of the medium of photography – the mediator of reality) to enter – as a significant nonverbal means of communication – into intergenre and intermediary relationships, with a capability of *clear vision* with the so-called *naked eye*, in an ever-existent diction of *anthropomorphization* of the photographic apparatus. The character and its features give a clear assumption of international comprehensibility. From the platforms that recycle new forms of vision (coding), these are the forms of subgenres and topics of light painting, urbanism, or portraiture. In the context of international media literacy “analyzing the ‘habits of thought’ in media presentations can provide insight into cultures in transition from one stage of cultural sensibility to another” (Fedorov, Mikhaleva, 2020).

2. Materials and methods

The main sources have been expert studies in scientific publications and academic journals, dictionaries of terms from history of art, scientific conferences proceedings, photographic publications, and monographs of photographers. The study uses analysis and synthesis, methods of comparison and generalization. Authors' arguments are based on discourse and content analysis of individual photography genres and specific examples of topics assigned to students. Comparative method defines the differences, individual characteristics, and the essence of these topics, which we have consequently, in a form of synthesis, brought together in homogeneous units based on inner semantic and visual contexts, relationships, and developmental stages in the history of photography, using examples of various author's concepts, with particular emphasis on their application within media education. Within this research, we focused on current position of the medium of photography. Our main goal was to find out how the realities of vision interflow in the creative process of mass-media communication students, but also how their critical thinking contributes to their acquisition of visual competences and formation of creative strategies.

3. Discussion

The Touch with Light

The dominant and main techniques, when a photograph gets outside its matter, constitute the light painting and the projection. *Light painting* “is defined as a subgroup and the most frequently used technique of manipulated photography. Its main specificity is recording reality through a long opening of the shutter that has expanded since the late 1970s; while resulting in magical images based on the transformation of real light source into dynamic light trails recorded directly to the negative or digital chip” (Geržová, 1999).

In Slovakia, authors such as Ján Krížik, Jozef Sedlák, Judita Csáderová, Lubo Stacho, Vladimír Kordoš, Lubomír Ďurček, Luba Lauffová, Robo Kočan, or several representatives of the Slovak new wave, mainly Kamil Varga, Peter Župník, and Jano Pavlík, in Czechia Jan Pohribný or Jiří Šigut, thematically address this technique in their work. It is not only about the visual touches through the lines of lights, but mostly the contexts of casting doubt, irony, criticism, aesthetics, and intentional anti-aesthetics. Whether it is the multiplication of lines forming 3D associations of drawings in Altamira, minimalistic work with neon tubes and primary colours referring to the light

art of Dan Flavin, narrative and grim shots of loneliness, schizophrenic and “in vitro” compositions of hands and portraits evoking decomposition, intimate multiplied images, outdoor mysterious night scenes in the no man’s land, or the EKG graphs and allegories of being. Students in their art works equally intentionally and complexly achieve surprising visual results and contexts that outreach the technological essence of the light painting (Cepková, 2011).

Image projection onto reality stems from the classic method and technology of “camera obscura”, where the reality is projected through a small aperture onto a wall in a room or a surface in the interior as either a static image or moving images. Currently, in parallel to classic production of projection technologies, more significant manifestations exist mainly in the conceptual art that uses instruments and visuality of postmodernism. In the 1960s, the method of projecting various structures in a form of classic diapositives on female body was used by Czech photographer and pedagogue Ján Šmok. Classic usage of this principle, the appropriation of light layering through a process of projecting onto reality is used by Finnish author Jutta Strohmaier. These are difficult installations of projecting onto a wall from several slide projectors, the most well-known being her installation of projecting Manhattan onto a gallery ceiling (Sedlák, 2011).

Another example is the work of American artist Jenny Holzer, who projects various aphorisms and slogans in public spaces of cities using giant data projectors. There is also a linguistic level in Holzer’s work, as she explicitly explores words as an artistic medium, making the text the image itself. Among the Slovak conceptual artists, projection is used by, for example, Vladimír Kordoš, Ladislav Čarný, Milota Havránková, Robo Kočan or Peter Rónai, who enriches static image by video. The multiplication ability of multiple exposure, exposure time, linear distortion, scale distortion, etc. is not represented solely by the dimension of purity of expression of the medium of photography, but extends the aspects and interpretational methods of projection by the space of experiment. In the students’ works, we are able observe gradual loosening of working with human body; however, their works reflect a sense of play, irony, spiritual messages, and figurativeness of light (Sedlák, 2011).

The Touch of the Vision of Space

After the distinctive footprint left by pictorialists, the photography of the 1920s is characterized by pragmatism, everyday commonness, and the poeticism of banal reality. Nowadays, it is the virtual reality that evokes a strong memory of the theory of “communicating vessels” represented by French surrealist André Breton. According to him, there is a strong connection between reality and the ghost of memory of reality, where being awake and dreaming flow from one shoulder to another and vice versa.

Shop windows as a theme represent a clear entrance to the world of magical realism. According to surrealists, the world “outside” (exterior) automatically rewrites the world “inside” (interior) and vice versa. The search for magical reality in reality (of shop windows) was conceptually and systematically developed by Eugène Atget. We can also observe the interflow of realities and worlds of associations in the work of this renowned representative of living photography. In his sequential stories from the streets of Paris, he photographed the world outside through a shop window. In a form of hidden camera, he was capturing subtle reactions of the passers-by and their reactions to the world of things inside the shop windows.

Within the Central European context in the 1980s, Ľubo Stacho started an extensive cycle of photographs of shop windows from Obchodná ulica in Bratislava. Bearing witness to ideological propaganda and control of the former regime of socialist Czechoslovakia is replaced by consumption desire for fast fulfilment of needs in the form of fast-foods, sex shops, or cheap Chinese clothing shops in the post-revolutionary years. In 2015, the author conducted a presentation of the project in the public space of Obchodná ulica and the spectators were able to watch a thirty-year-long record of changes (1984-2014). “On screens directly in the shop windows were running different eras and past times that were confronted with the present of the shop window and this led to an emergence of varying diptychs of two different political systems” (Stacho, 2016). “The frequent absurdly comical contrast between the name of the shop and the poster in its window, a motif of long lines of shoppers or the topic of looking into the window as a symbolic link between the street and the shop interior, a person with a matter of commodity that is presented as an exhibit through the shop window.” (Kralovič, 2016).

An important educational presumption of the topic of shop windows is a perception of content contrasts, sources, relationships and meanings, creation of opportunities in the areas of art and communication to perceive the cultural, sociological, and environmental application of the

medium of photography (Sedlák, 2011). *Environmental documentary*, within the visual contexts, systematically addresses housing estate and periphery as a social-spatial organization of human communities. Periphery often finds itself under less social control, resulting in a more frequent occurrence of socio-pathological phenomena, concentration of problematic people, and low standard of housing. Within the context of images and from the aspect of theory of photography, photographing such assignments requires adherence to the principle of content representation. These characteristics of marginalized areas of cities are also transformed into societal understanding and visual depiction of human body, where iconographic shifts of its topography occur. Similarly to a city, a body and identity as social constructs are a result of the economic and media impact of the devastated place for life.

Among the Slovak authors, this topic is addressed by Jana Hojstričová, who records a body in its natural form. “She is drawing its parallel to the so-called territorial body, which is on the periphery of large housing estate agglomerations, and hence on the periphery of general interest in such a kind of housing. The aesthetic dislike for an imperfect body or dehumanised housing estate becomes an ethical issue, which reverses the scale of values in the society” (Koklesová, 2013).

Example of a deeply sociological documentary is a cycle entitled ‘3x1’ (2001) by Danish photographer Nicolai Howalt. The periphery of a city becomes a synonym for the periphery of family relationships, with an impact on existential needs of an adolescent (Cepková, 2009).

Students’ works were dominated by a need to portray decay and destruction of social relationships in the receding world of an industrial zone. Details of banalities that are transformed into artefacts characterize the world that exists in reality; the world that, however, paradoxically fulfils its role of inverse beauty and poeticism. “It should be emphasized that T. Dridze justly considers any kind of sociocultural communication (certainly including the education process) as a type of textual activity. Thus, the subjects of interaction not only perceive and store the author’s (primary) text in memory structures, but also understand in a certain way, interpret, rethink, analyze, systematize, reproduce, compile and comment the information” (Aleksandrov, Levitskaya, 2018).

Industrial architecture. Photography’s nature to archive reality has influenced not only the history of architectural photography itself, but has also established the conditions for the emergence of substantial photographic documents capturing the state, development, or termination of city urbanism. Paris of the turn of the 19th and 20th century on the photographs by Eugène Atget is nowadays accepted not only as a record of individual architectural structures of urbanism, but as a visual artwork based on an attempt to grasp “objective” reality. At first, such informative images were not considered a form of artistic expression (Bull, 2010). Technological progress during the interwar years constituted a major turning point for architectural photography (Sedlák, 2011).

In the United States, photographers Andreas Feininger and Berenice Abbott, inspired by *New Objectivity*, have documented urban transformations and decline of Manhattan districts. While Feininger, fascinated by the ferocity and monumentality of the construction of skyscrapers, perceived the city through a metaphor of a dynamic, living and breathing organism, Abbot was more subjectively-stating, leaving behind for other generations a strong documentary testimony of the city’s changing face.

In the second half of the 20th century, Bernd and Hilla Becher, also referring to *New Objectivity*, in a spirit of the Düsseldorf School, reduced urban aesthetics to cold and descriptive conceptual forms. Their approach was based on a strict set of formal rules: standardized format of negatives, frontal photographing from the same perspective, identical lighting conditions, absence of people on the photographs, same framing, centre composition, and the effort to reach the highest possible technical level (Lančarič, 2017).

This aesthetic approach, popular among and frequently cited by students, has led artistic photography out of sentimentality, exaggeration, and subjectivity, later covered by the term *deadpan aesthetic* (Cotton, 2014). However, a significant role has been played by post-conceptual artists working with photography, such as Ed Ruscha or photographers Lewis Baltz, Stephen Shore, and others (see Lančarič, 2017: 107-118).

In connection to the public function of art to control the development of the society, to judge ethically, aesthetically, and morally, the term “*urbicide*”, or genocide of the city, appears in sociological studies of sociologist S. Graham. He describes urbicide as an intentional destruction of heterogeneity in order to impose homogeneity that, similarly to genocide in a form of war,

represents the factor of destroying historical cultural layers (similar to eradication of ethnic groups in genocide), elimination of the memory, i.e. destruction of the spirit of the city and its degradation to a colourless homogeneous unit (Graham, 2004). The concept of photographing industrial buildings represents a program of the positive definition of a relationship between a human and an evidently disturbed space and content that, at the same time, becomes crucial for postmodern visuality in authorial concepts of many students, what is very accurately defined by Aleksandrov and Levitskaya: “This understanding of the question can be expressed through a verbal formula: while creating texts, a person is simultaneously creating him/herself” (Aleksandrov, Levitskaya, 2018).

The Touch with Human Identity

Portrait. Within the context of semantics, portrait is connected mainly to the idea of likeness. Portraits are not only about the outer likeness, they are also artworks that address complex notions of identity. From the psychological point of view, personal identity is based on perception of one’s selfsameness in time and the simultaneous perception of the fact that others also recognize one’s sameness and continuity (Eriksen, 1994). The term identity is being analysed on three levels. On the intra-personal level, identity represents the core of personality. It is self-realization of one’s authenticity and stability towards one’s internalized values and norms. On the interpersonal level, identity is defined through social roles. By naming the roles, we are able to answer the question of who I am. On the level of social self-definition, identity is derived on the basis of one’s identification with specific social groups (Bačová, Kusá, 1997).

These aspects of identity cannot be literally expressed by portraits. It resembles some half-clear contours of the character, personality, uniqueness. The concept saying that a portrait should also show something about psychological state, the so-called “inner world” of the portrayed subject, has been evolving gradually. Portraiture has significantly contributed to formation and articulation of modern individualism (West, 2004). With the changing human experience and technological transformation of society, limits of this genre also move forward. According to sociologists Michael Emmison and Philip Smith, the body, unlike the soul or the self, is inherently visual and, therefore, constitutes a rich source of facts (Emmison, Smith, 2012).

The external appearance of the portrayed subject also reveals a portion of their psychological identity. On the basis of the subject’s visual features, we are able to at least estimate their social role or the social groups they belong to. Portrait is thus also a representation of time, era, and society. Therefore, many portraits are regarded as historical documents (Jonisová, Lančarič, 2020). In the 1970s, there were significant discussions about a shift of the primary interest from the issue of what a portrait means to what it socially does and brings. It is an outlook on a portrait as not only the primary product of a single (mythicized) creator – individual, but mainly a product of a specific social situation in which it has been made and in which it functions (Sedlák, 2011). “The fact is that in life and career virtually the majority of interactions are carried out in the form of short-term interpersonal contacts. But, despite the narrow time frame, each such contact should be interpreted by its participants ‘stereoscopically’, that is, through the prism of past, present and future” (Aleksandrov, Levitskaya, 2018).

Visual representation of a human being in the 21st century changes alongside the notable transformation of their ontological status. Complex questions related to postmodern identity and their interpretation by the medium of photography leads students to understand the psychological relevance and difficulties of communicating social and ethical messages. The dramaturgy of the image is a parallel of the sentence syntax, from which literacy explicitly follows – a critical reading of the image message. The process and context of the cognitive properties of the medium of photography is not only in the social (sociological) settle of the image at a given time “period eye”, but reading the image is a system of image sentence, where work with image components (main theme, secondary story, rhythm, gesture, sign, metaphor) is compared to the structure of a developed compound sentence. If we think of photography as about “media texts, so they can not only represent and model reality, but also concurrently perform anthropomorphic and sociomorphic functions” (Aleksandrov, Levitskaya, 2018).

Family circle and generations. Proximity of these two topics predicts the motifs that allow us to observe private moments of a family, to watch physiognomic and psychological similarities and differences (Cepková, 2011). The historically most significant milestone would be the exhibition and publication entitled *The Family of Man*, curated by Edward Steichen. The exhibition was presented to the public in 1955 in the New York City Museum of Modern Art. Max Horkheimer

considers this exhibition a symbol illustrating a common bond between all people. He places emphasis on the photographs' ability to sustain a mutually supportive dialectic of difference and sameness, not on its erasure (Hurm et al., 2018).

Photography of the second half of the 20th century starts to focus more on everydayness, family and relationships within it. "Families are containers for both loyalty and cruelty, altruism and selfishness: in short, for all our best and worst characteristics" (Howarth, McLaren, 2016).

In authorial works, we see grim themes, consequences of alcohol or drugs on family development, as well as the view of how the economic, political, and cultural circumstances influence the upbringing of children and contribute to the destruction of the basic social unit. In the 1970s and 1980s, family is depicted mostly within the context of a clear and direct photographic documentary (Štreit, Sally Mann more subjective), photography observes relationships within family in a form of time-lapse (Stacho, Saudek, Hoffman, Nixon), conceptual tendencies appear in the depiction of generation on the work of Jiří Hanke and others.

Authors increasingly draw on their private lives; reveal painful topics leading to family disintegration (Richard Billingham, Nan Goldin, Jessica Dimmock, Chris Verene, Anna Fox). However, we also encounter ironizing in depiction of banal spectacles, when authors closely monitor the habits of family members that evoke humorous contexts (Martin Kollár, Lucia Nimcová). Media language and media representation analysis mainly concerns present-day social contradictions and ills (i.e. gender stereotyping, racial discrimination, intolerance, culture or religion conflicts, consumerism, etc.) (Fedorov, Mikhaleva, 2020; Gálik, 2019; 2020; Kačínová, 2018; Šupšáková, 2016). In a form of still lifes and emptiness taken to the point of absurdity, the students outline the unbearable tension in a family (Cepková, 2011).

4. Results

The results of the analyses show, that the concept of vision (touch) in media photographic texts has balanced the one-sided line through complementarity of genres and super-quality of hybridization of subgenres. When we think about the current position of the medium of photography, we explicitly need to have a specific image as a presumption of a meaningful and deeper process of interpreting the coding of *what has been* and examining the meta-image of the present. Each segment that appears in the cut-out of reality, whether it is of a figurative or non-figurative character, is a bearer of representative content – a symbol.

On the other hand, time revaluation and bridging between the development of society and aesthetics, where a descriptive document, besides its archiving value, also assumed artistic value, have become important factors.

It is important to note that to photograph means to open up a dialogue, share the seen; communicate unconditionally with *the touch* of causality and the idea. Furthermore, the results of the research pointed to the causality, which is aptly defined by Fedorov and Mikhaleva: "There is an opportunity here, but it should not involve abandoning the traditional critical imperatives of media education – which are about much more than practical skills, or the sentimental appeal to 'creativity'" (Fedorov, Mikhaleva, 2020).

It is also interesting to note that formal features of the photography can be described as a means of expressing the scientific and systematic methodology. The photographic image operates with similar functionalities as a text message (media text, etc.). It is also a path from the general to the specific, from the objective to the subjective, from the public to the private. But dimension of the photography can be demonstrated in particular from "data of cognitive psychology, which suggests, that textual activity forms the basis of cognitive processes, and its result is the foundation of cognitive schemata used by an individual while perceiving, institutionalizing, understanding and evaluating reality" (Aleksandrov, Levitskaya, 2018).

In pedagogical process, it is important to update changes in the perception of the photographic medium and its overlaps into the media sphere with an emphasis on the growing sociological contexts of the present. Transposition of motifs within intermedia overlaps and media studies provides unlimited amount of means of expression; the boundaries of genres and the established methods of expression are being torn down, leading to an aesthetic revaluation of new visuality. Discourse in the area of theory of photography is increasingly directed towards various mutations of an image and deconstruction of the traditional concepts. However, what remains inherent to photography is its need to share and judge. Photography is a means of expression that mainly reflects a state of mind (Cepková, 2011).

5. Conclusion

Photography as a Program of Communication

To photograph means to establish a dialogue, to share what has been seen, to communicate and participate in a process, to be a torch between a pedagogue and a student. Photography reflects values of the society and the era; it teaches us to judge in a sociological, political, ethical and aesthetical way. Students' ability to visually decode and consequently transform and apply their findings in their own work confirms the need for complex analysis of the postmodern approach. Moreover it turns out, that are needed "discussion forms of reflexive and analytical practices about media texts contributing to the interiorization of a dialogue into the intrapersonal space for the expansion of students' social and professional competencies" (Aleksandrov, Levitskaya, 2018).

The development of students' cognitive abilities and critical thinking within visual portrayal confirms the empirical basis of such kind of studies, as well as "reflexive analytical practice involving media texts (both in classroom and independent work) provides enrichment of cognitive schemata, the development of students' social and professional competence, especially if a media text's characters find themselves in situations of external or internal conflict, at the crossroads of existential or moral choice" (Aleksandrov, Levitskaya, 2018).

From the dialectic aspect, we can thus presume that authors are aiming to approximate untraditional forms of depiction, which provides a wide platform for postmodern way of thinking and, at the same time, is the reason for the need to constantly acquire visual competences and creative strategies through media education. De facto, the knowledge and skills, acquired through media education, allow students to apply personal reflection and critical thinking in a variety of media products, that "create excellent opportunities for students to discuss, reflect, analyze and evaluate different perspectives and construct their own meanings through the feedback of their peers in the blog. Feedback can even be extended to participants in other schools or learning institution and even on a globalized level" (Fedorov, Mikhaleva, 2020).

Students in a visual dialogue often pose questions, challenge aesthetical norms and societal attitudes or play with gestures. This moves the educative dimension of photography towards empirical learning about the inner structures of the medium (Cepková, 2011). "Philosopher Etienne Tassin, in his study, 'Images of the Invisible – Photography and Temporality' suggests that the moment of photographing removes time from an event. It brings it to a standstill. It embalms the past to make it present today. In case of documentation, photography is rather a vector pointing outside of itself" (Kralovič, 2016). This results in a significant sociological and philosophical dimension of as human being, as well as in the fact that photography, not only the documentary, liberates from the nothingness of oblivion.

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Programs and Projects for Fostering Interethnic Tolerance Among Youth: Foreign and Russian Experience

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Abstract

The further development of the information society, the inclusion of media in all life spheres of modern youth allows us to consider media education as one of the productive means of fostering interethnic tolerance in the contemporary younger generation which opens up new opportunities for integrating media education technologies with multicultural education, thus forming a true culture of interethnic tolerance. This article presents the analysis of flagship programs and projects for promoting interethnic tolerance among young people through media education. The comparative analysis of the program content of Russian and foreign approaches to fostering interethnic tolerance in student youth by means of media education has enabled us to define the media education methods, forms, technologies and approaches aimed at fostering interethnic tolerance that can become a basis for further successful development in Russian conditions. The main materials for studying the issues of interethnic dialogue, the culture of different peoples and ethnic groups are feature films and documentaries, websites, social networks, television programs, articles in newspapers and magazines. Development of analytical skills and critical thinking skills, comprehension and interpretation of media production of various types and genres, media creative and media project activities of students are of fundamental importance for studying and comprehending interethnic tolerance by student youth.

Key words: media, media education, interethnic tolerance, students, curriculum, university.

1. Introduction

The challenge of contemporary higher education based on the ideas of humanism is to help individuals to develop and improve in the awareness of their needs and interests. The university education should be subordinated to such upbringing aims as altruism, openness, respect for the other, solidarity and involvement in events that take place both within the walls of an educational organization and beyond. This trend is of particular importance in the context of educating future citizens who will have to be responsible for the state of affairs in the country and the world in the near future. Meanwhile, “the existing interethnic tension in the student environment reflects a certain social section of Russian society, and the conceptualization of these issues allows us to give a balanced assessment of the national-state policy currently implemented in the Russian Federation, including state program acts, managerial decisions, Russian legislation regulating ethnic relations in modern Russian society” (Garunova, Prosenyuk, 2018).

The media provide information about the events taking place in the world and largely determine the public opinion and value priorities of the younger generation. Acting as an

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important agent of socialization and inculturation, the media space contributes to the expansion of interethnic ties, communication of people belonging to various nations and cultures. In this sense, it is difficult to overestimate the capabilities of media education which educational and upbringing potential is increasingly being actualized in present-day education, including higher education.

The analysis of modern studies of the issues has shown (Chelysheva, Mikhaleva, 2020) the constantly growing interest of the younger generation in media culture (television, press, cinema, Internet, radio, etc.), a significant impact that modern mass media have on students' worldview, life priorities and interests, and at the same time – wide opportunities that media education opens up for developing critical thinking, social adaptation in the context of a rapidly growing information flow.

In this article we attempt to analyze the flagship programs and projects for promoting interethnic tolerance among young people by means of media education based on the best Russian and foreign practices.

2. Materials and methods

The core materials of the article are the findings of the analysis and synthesis of modern curricula and projects for promoting interethnic tolerance among university students in Russia and abroad (using the example of some English-speaking countries). Research methods include analysis and synthesis of scientific sources on the research problem, generalization and classification.

3. Discussion

A number of programs have been developed to foster students' interethnic tolerance in modern Russian education. For example, the program developed by S.V. Alekhina and I.A. Anikina (Alekhina, Anikina, 2019). The authors of the program pay special attention to creating a multi-ethnic educational environment in a modern university that will act as a model for promoting tolerant relations among representatives of different nationalities and provide “a spiritually rich atmosphere of business and interpersonal contacts which determine the outlook, style of thinking and behaviour of people, motivate them to familiarize themselves with national and universal spiritual values; an institution with a multicultural contingent, including multi-age, multinational and multi-confessional faculty and students. The educational environment acting as a socio-cultural factor promoting tolerance creates conditions for broadcasting culture, developing a new culture” (Alekhina, Anikina, 2019: 20). The program comprises a complex of activities for students including panel discussions, workshops, training exercises, group and team work, etc.

Also, we should mention some recent monographs devoted to the problem under study. For example, S.A. Domracheva, L.V. Lezhnina and N.S. Morova (Domracheva et al., 2017) have recently carried out a comprehensive study including the theoretical and practical issues of promoting intercultural tolerance among university students. The authors designed and implemented a number of university courses aimed at fostering intercultural tolerance among university students training for teachers and psychologists on the basis of the Mari State University.

The project of organizing a multicultural centre for continuing education at the Siberian Federal University is presented by A.K. Lukin (Lukin, 2015). This centre is an interactive space that carries out a number of activities aimed at promoting intercultural competence among university students by “teaching youth; developing integration strategies, creating opportunities for interaction and mutual understanding among indigenous people and migrants through various intercultural events (courses, exhibitions, conferences, seminars); conducting discussions, analytical seminars, panel discussions on issues related to civil values; promoting citizenship courses that help indigenous people and migrants learn about the environment in which they live; suggesting possible strategies for interaction between institutional and non-institutional services, schools and centres at the local level, nationally and internationally” (Lukin, 2015: 236-237).

Promoting interethnic tolerance among university students is also carried out in Russian clubs and volunteer organizations. Thus, I.V. Tolstoukhova (Tolstoukhova, 2019) describes the activities of the student interclub opened a few years ago at the Tyumen Industrial University. She emphasizes that interethnic tolerance can be fostered in a university through various forms of activities: these are classroom sessions relating about diversity and values of cultures, group lessons (in the form of a game where students get acquainted with different cultures), discussions,

talks (for example, how to properly conduct an equal dialogue among ethnocultural representatives), elements of social and psychological training in the classroom. In terms of content, promoting interethnic tolerance can also be realized through university youth organizations providing support and cooperation in solving the problems of students belonging to different nationalities.

M.A. Kolokoltsova describes her experience in promoting university students' interethnic tolerance in the context of socio-cultural activities implemented at the Astrakhan State University (Kolokoltseva, 2017).

L.A. Apanasyuk analyses a number of regional programs for youth to overcome extremism and xenophobia and singles out several major directions, among which the author stands out: "the development of a harmonious state ideological concept of promoting tolerance and strengthening friendship of peoples as well as socio-cultural programs based on it; widespread use of educational technologies of social and cultural activities for emigrants to learn the basics of the Russian language and culture; active use of information and education technologies in social and cultural activities for intercultural communication and a positive image of migrants; use of socio-cultural communication technologies for the intercultural dialogue between the indigenous population and newcomers through meaningfully adequate cultural and leisure programs; use of recreational and cultural-creative technologies for the equal interethnic dialogue and cooperation through festivals of national cultures, national holidays, educational programs telling about ethnocultural traditions, folklore, rituals and crafts; raising the status of national diasporas and communities in complex socio-cultural activities to overcome xenophobia" (Apanasyuk, 2013).

Media literacy education of citizens in the social context is aimed at protecting people from negative media effects and at creating a tolerant mood in society: "Working with media texts of different types and genres contributes to the development of students' analytical skills in dealing with media information, activates creative skills of all the participants, improves their argumentation skills. Moreover, it improves the ability of the audience to take collective decisions by analysing the problem from different points of view which, no doubt, acts as an important means of promoting interethnic tolerance of the student audience" (Chelysheva, Mikhaleva, 2019: 388). Another, no less important trend is practical media work which in the present format stands for active participation and media production by citizens, especially young people. The content of such videos or films is based on real stories of people who suffered from social injustice, fought against discrimination, defended their rights, helped other people in trouble, gained success in professional life, etc. (Fedorov, Mikhaleva, 2020).

In present-day Canada, media education centres organize education activities for schoolchildren and university students aimed at promoting interethnic tolerance both in the legislative sphere and in issues of racial and interethnic discrimination. In this regard, media experts are developing programs to acquaint students with the state laws applied in the rights of citizens belonging to interethnic minorities and aborigines are violated.

Moreover, publications of scientific and methodological literature on media education and media culture, including manuals on promoting interethnic tolerance, master classes and advanced training courses for teachers are held in Canada. Media educators from different provinces is coordinated by the Canadian Association of Media Education Organizations (CAMEO) founded in 1992. The education and social-cultural activities of the association are aimed at developing critical thinking of the audience: "The skills of thinking critically about mass communication are essential survival skills in a technological, consumer society such as ours." (Worsnop, 2004: 1).

A special role in Canada's media education belongs to another media education organization – Canada' Centre for Digital and Media Literacy – *MediaSmarts* which contributes to promoting media literacy in educational establishments, families and society. They bring together the various concepts and competencies that define what it is to be literate in today's complex media culture, and explore digital literacy and media literacy, their underlying aspects and principles. The issues of racial and interethnic tolerance are a separate area of work of this media education centre, including the analysis of racial and ethnic stereotypes on television, in cinema and in the press; fight against racism and hate speech on the Internet.

To this end, in recent years, a number of programs have been developed by this centre for media educators. The most famous of these are the media education programs *Exploring Media & Race* and *Deconstructing Online Hate*. They include professional development workshops for teachers and students, lesson plans with discussion guides, interactive activities and student

handouts. These programs are aimed at assisting teachers in mastering media education methods and technologies related to critical thinking in the context of racial or ethnic identity and diversity, analysing the language of media. These programs were designed to provide educators with powerful teaching tools to combat racism, interethnic and interethnic intolerance. In particular, the *Exploring Media & Race* program was supposed to help the audience explore the role that mainstream media play in shaping perceptions about race or ethnicity and understand that all aspects of media production are created with a specific purpose and lobby for a specific point of view. The program also teaches youth about the impact that the representation and portrayal of visible minority groups and aboriginals on TV, in films, videogames, music videos and advertising can have on their perceptions about others in society. The *Deconstructing Online Hate* program teaches students learn to recognize subtle bias, racism and hate by showing them how hate mongers operate on the Internet. The program examines hateful content on Web sites, bulletin boards, chat rooms, blogs, e-mail, games and in music. The programs were produced and developed by MNet (Media Awareness Network) with the financial support of Canadian Heritage, Multiculturalism Program.

MNet is a non-profit Canadian organization whose mission is to support and encourage media and Internet education. Its aim is to help children and youth to develop an informed and critical understanding of the nature of the media, the techniques used in creating media products and the media's role and influence within society. In 2012, MNet launched a new suite of digital and media literacy resources to help educate young people about how media representations can negatively influence how we view certain groups in society. *The Diversity and Media Toolbox*, a web-based program for teachers, students, law enforcement representatives and the general public, looked at issues relating to stereotyping, bias and hate in mainstream media and the Internet. The program was broken into two distinct but complementary topic areas: online hate and media portrayals of ethnicity and race, religion, disability, sexual orientation and aboriginal people. "What young people see and hear in media helps them to understand the world, and who and what are valued in our society. The Internet, in particular, presents challenges to a tolerant, diverse society with its easily accessible messages of hate", said Jane Tallim, former Co-Executive Director of Media Awareness Network. "These new resources will help young people – who may lack life experience and critical development – to recognize and challenge stereotyping and hateful messaging in the media they consume" (Media Awareness Network, 2012). *The Diversity and Media Toolbox*, which comprises online tutorials, lessons, interactive student modules and background articles, provided teachers and students with free manuals and educational aids.

One of the worldly recognized leaders in media education is the British Film Institute. The support programs and initiatives for talented youth launched by the British Film Institute, together with the Department for Education and other partner organizations for young people aged 16-19, help to provide not only the technical training of future professionals, but also give them a unique opportunity to expand their knowledge in the field of media culture and cinema. In order to promote interethnic tolerance in the younger generation, specialists from the education department of the British Film Institute regularly hold workshops and seminars related, among other things, to the issues of racial and ethnic discrimination. For example, in October-November 2019, Dr Rona Murray conducted several workshops for teachers and students aimed at teaching the technologies of critical analysis of the cinema language. During the seminar on the topic "Representation – Critical Techniques: an A Level Study Day", the audience had an opportunity to identify the relationship between the genre specificity of the media text and its representation in historical, cultural and technological aspects. Using a range of film and television, the speaker explained to the audience some examples linked directly to gender, race, ethnicity, disability and regionality, and taught to consider how issues of representation interact with genre and authorship. The students used clips from films including: *Get Out* (2017), *A Quiet Place* (2018), *Straight Outta Compton* (2015) and the Marvel franchise and TV series including: *The Bridge*, *Life on Mars* and *Atlanta* to explore specific interactions such as horror and race, crime drama and gender, superhero and disability. This event was designed to support students' critical skills' development.

The method of critical analysis of media texts in the British tradition is based on such key concepts of media education as "media language", "media representation", "media categories", "media technologies" and "media agencies" (Bazalgette, 1992). This critical approach involves the

analysis of genre stereotypes in media texts, the study of the historical, social, political and cultural contexts of media narration, etc.

Currently, promoting interethnic tolerance in the younger generation does not lose its relevance in the United States either. The constant growth of interethnic intolerance as one of the leading and still unresolved challenges in the country's internal political space forces the state to act more actively and introduce social rules of tolerant coexistence of citizens of different ethnic groups. This process is carried out at different levels of education and is aimed at fostering interethnic tolerance of American schoolchildren and university students. For example, in addition to the course on the general history of America, educational establishments throughout the country regularly hold the so-called "black history month", also known as "African-American History Month" when every schoolchild or student is required to study facts from the life of famous historical figures of African American descent. The event has received official recognition from governments in the United States and Canada, and more recently has been observed in Ireland, the Netherlands, and the United Kingdom. It began as a way of remembering important people and events in the history of the African diaspora.

Alongside with supporting free, pluralistic and independent journalism, it is becoming clear in American society that promoting media and information literacy can help address today's challenges of radicalizing violent extremism. Since media literacy is inevitably connected to social, political and cultural life in the modern media environment, a great number of present-day scholars and researchers focus on studying human behaviour in social computer-mediated interactions and challenges of global cross-cultural communication (Buckingham, 2014; Frau-Meigs et al., 2017; Frau-Meigs, Torrent, 2009; Gálik, 2020; Livingstone, 2018; Mikhaleva, 2019; Ranieri, 2016; Reineck, Lublinski, 2015).

In this regard, more attention should be paid to promoting media and information literacy in a social sense, including the fight against intolerance and violent extremism through education in society. It is required to unite governments, educators, media, Internet companies, civil society and media users to create or improve systems, mechanisms, programs related to the media sphere to achieve this goal. In this regard, an increasingly important role in fostering interethnic tolerance of schoolchildren and university students in the USA is assigned to mass media education. The cornerstone in the upbringing and education of young people in matters of violating the principles of interethnic tolerance is, first of all, their discussing and analysing media content inciting intolerance with parents and teachers. In English-speaking countries, there are professional websites offering online media education resources for critical analysis of hate speech and the ideology of intolerance to help educators, parents and young people create a tolerant community.

4. Results

The potential of media education in fostering interethnic tolerance in modern youth is obvious. It is clear that among the challenges facing modern education is students' critical thinking, creative production and analysis of media texts. We agree with I.Z. Chimitova that "it is urgent to give a person the widest opportunities for an informed choice: a person should have the right to make a choice in favour of more positive, but no less interesting and exciting information than negative information about different peoples and cultures, about great works and their creators, about friendship, love, devotion, generosity, talents of people of different nationalities and citizenships, happy international families, etc. Of course, to realize this right, a person must take a more meaningful action than in the case when he or she is required to simply mindlessly consume information and succumb to suggestion, moreover, certain intellectual efforts are required from a person" (Chimitova, 2011).

Indeed, the possibilities of media education in promoting interethnic tolerance in the student audience have already firmly established themselves in Russian media education as an important factor in education, upbringing and development of the younger generation.

The research findings and the model for fostering students' interethnic tolerance through media education (Chelysheva, Mikhaleva, 2020) have enabled us to launch a university course for students – "Promoting interethnic tolerance through media education". The purpose of the program is to form the attitudes of interethnic tolerance in the student audience.

The main goals of the program include: analysis of theoretical issues related to interethnic tolerance; study of forms and media education activities for fostering interethnic tolerance (1992-2020); teaching students the basic forms, methods and techniques of media education activities in

the context of promoting interethnic tolerance on the material of media culture of different types and genres.

The course program for university students has a modular structure and includes two main sections: "Theoretical foundations of promoting interethnic tolerance through media education" and "Methods and technologies of media education in fostering students' interethnic tolerance".

The study of the theoretical material involves teaching students the essence and characteristics of the basic concepts of the program: ethnos, nation, interethnic tolerance, intercultural dialogue, national identity, intolerance, extremism, interethnic intolerance, "hate speech", etc.; study of the importance of promoting interethnic tolerance in the upbringing of the younger generation.

As a separate topic, the program helps students to examine the methodological foundations of fostering interethnic tolerance, including the issues of tolerance in the philosophical views of Russian and foreign researchers; cultural aspects of interethnic tolerance in scientific approaches; major psychological and pedagogical approaches to fostering interethnic tolerance; sociological and political science foundations of interethnic tolerance; methodological principles of studying interethnic tolerance. Of particular importance for the study of interethnic tolerance is given to the legal foundations of interethnic tolerance in the program content: the issues of interethnic tolerance in the documents of the world community and regulatory documents and resolutions of Russian legislation.

Another important aspect of studying interethnic tolerance is to acquaint the student audience with the history of promoting interethnic tolerance among student youth in Russia. The genesis of the main approaches to the problem under study includes considering the prerequisites for fostering interethnic tolerance laid down in the Soviet era: international education, its significance for further development of the intercultural dialogue, the genesis of interethnic tolerance in the years of "perestroika" and, finally, the current state and main prospects for promoting interethnic tolerance in Russian society (Chelysheva, Mikhaleva, 2019). Studying the history of interethnic tolerance within media education would be incomplete without addressing the historical aspects of interethnic tolerance abroad, in particular, in English-speaking countries. Hence, students have the opportunity to get acquainted with the main development stages of interethnic tolerance in Great Britain, Canada, the USA and other English-speaking countries, as well as with the modern trends in promoting interethnic tolerance.

Learning about the potential of media education in promoting interethnic tolerance, key theories of media education (aesthetic, sociocultural, development of critical thinking, semiotic, etc.), the main approaches to Russian and foreign media education, its trends and prospects is an important aspect of the training course for university students.

No less important for future teachers and psychologists will be the study of methods, forms, technologies of integrated media education aimed at fostering interethnic tolerance in young people in Russian and foreign media education. Media culture (fiction and documentary films, television programs, photography, advertising, websites, social networks, etc.) is the main material for studying.

The British model of media education has had a great influence on the content components of the program which involves developing critical thinking and applying a media creative approach based on the key concepts: "media agencies", "media categories", "media language", "media technologies", "media representations", "media audiences", etc.

We included such media education techniques as "sound and image", "spot the shots", "top and tail", "attracting audiences", "generic translations", "cross-media comparisons", "simulation" (Bazalgette, 1992; Chelysheva, Mikhaleva, 2020; Gálík, 2019; 2020; Kačínová, 2018; Petranová et al., 2017; Šupšáková, 2016).

When studying the issues of interethnic tolerance, ethnic identification and interethnic relations of representatives of different nationalities and cultures within the program, students learn to analyze and interpret the works of media culture of different types and genres: printed media, feature films and documentaries, photography, websites, social networks, social advertising, television programs related to interethnic relations.

Storytelling technology can become a very productive type of media education for the audience to identify themselves with the characters, authors, or even inanimate objects of a film about interethnic tolerance. This technology, which originates in media education in the United

States and Canada, is already quite actively used in Russian media education. This method found its application even in film education in the study of literary film adaptations.

The program also reflects some methods of developing media and information literacy used by foreign media educators in the context of promoting interethnic tolerance. Among them, the most promising are: the issue-enquiry approach (an example of this approach can be the study of interethnic and racial issues based on the analysis of media texts, the study of cyberbullying in the course of ethnographic research, etc.); problem-based learning which develops students' interdisciplinary knowledge and skills, as well as critical thinking and problem-solving strategies; scientific enquiry which involves making observations, posing questions, investigations, using tools to gather, analyze, and interpret data, proposing explanations and communicating the results (an example of using this method in the context of teaching interethnic tolerance is the study of the social consequences of hate speech in media texts); case-study which involves an in-depth examination of a single instance or event; cooperative learning; textual and contextual analysis including the analysis of conditional codes, representations, stereotypes, semiotic analysis of media texts of different genres; media text "transformation" that allows learners to "translate" a media text, such as a documentary, news release or commercial into one of the print genres, such as a newspaper article or a short story; role-playing and simulation methods when students create their own reports using the programs "iMovie" or "Moviemaker" on the topic of ethnic discrimination and intolerance, etc.

5. Conclusion

The comparative analysis of Russian and foreign approaches to promoting interethnic tolerance among university students through media education have enabled us to define the media education methods, forms, technologies and approaches aimed at fostering interethnic tolerance that can become a basis for further development in Russian media education:

- as our research has shown, the main material for studying the issues of interethnic dialogue, the culture of different peoples and ethnic groups are feature films and documentaries, websites, social networks, television programs, articles in newspapers and magazines. Development of analytical skills and critical thinking skills, comprehension and interpretation of media production of various types and genres, media creative and media project activities are of fundamental importance for studying and comprehending interethnic tolerance by student youth;

- when studying and analysing media culture about interethnic tolerance, the main goals of education are promoting students' civic responsibility and citizenship, developing their legal culture. To this end, students are taught the legal framework for ensuring interethnic tolerance: the main provisions of the State National Policy of the Russian Federation, the role of interfaith and interethnic dialogue in ensuring cultural diversity. The methods of case study, social testing, discussions, debates and reflection are actively used to develop students' media competence;

- the analysis of media production of different types and genres is one of the leading approaches in fostering university student's interethnic tolerance. This process is traditionally based on the key media education concepts related to defining the source, typology, perception, topics, and representation of media texts. Reliance on the concepts of media agencies, media categories, media technologies, media languages, media audiences, media representations;

- the research findings and the model for fostering students' interethnic tolerance through media education have enabled us to launch a university course for students "Promoting interethnic tolerance through media education" which can be used in teaching students the attitudes of interethnic tolerance.

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Social Media Political Campaign in District Hyderabad, Sindh, Pakistan

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Abstract

Since decades, a new era of the election campaign has grown in Pakistani politics by shifting the purpose of consideration from the streets to Social media. This undertaking can be called as social media political campaigning. Political communication is a very huge and fascinating part of Social media. For about 2 decades, the domain of World Wide Web has transformed the globe and developed by what means information is kept, circulated, explored and used. Each political party is trying to make its full and extreme struggle to cover the cyberspace better than its rivals do. In this way, this study hence, is an attempt to know that what level of social media Political campaign offers the opportunities and prospects to the voters to know about their leaders, party thoughts, ideology, and party manifestos. These help voters to decide who is the best party or candidate for the nominated position. In this research study, there are three main Political Parties of Pakistan, having most of the public affiliation. These political parties are “Pakistan Muslim League Nawaz (PML N), Pakistan People’s Party (PPP), and Pakistan Tehreek e Insaaf (PTI) The data was collected by applying a purposive non probability sampling technique. Whereas, the finding are presented in tabular form and then the data findings in table have been described. The key finding showed those respondents were frequently users of social media specifically Facebook and Twitter. They have enough exposure to political content through social media. Finding shows that users consume knowledge regarding party manifestos and have much knowledge of political content through social media political campaign.

Keywords: Social media, political campaign, political content, voters perception

1. Introduction

Traditionally, the most prevalent means to carry out campaign strategies and policies is the mass media. Whether it be newspapers, radio or television, mass media have subjected for election campaigns for over a hundred years. Since last two decades, Election results were suffering from social media in a very large portion of the country that using voting system and it's obvious to visualize that almost all the winners in election campaigns are those that put more resources on online campaigns comparing with their opponents. To find out the core impact of social media into the context of political communication, Media and communication scholars, political scientists, sociologists, and international relations scholars have conducted hundreds of studies on various aspects of social media usage (Golan et al., 2019). Researcher also observed this political attitudes and engagement in the case of individuals on digital platforms in Spain. Study findings show significance difference between cognitive and effective components of attitude (Marco et al., 2017). Pakistan is a democratic country in which people elect a legislature by casting their vote (Ahmed et

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al., 2014). The citizens who cast their vote to elect a legislature are above the age of 18. Discussing political viewpoint, we see that political parties regularly reinforce their voters to boost their vote bank and political power utilizing social media forums in Pakistan. The idea is to attract young community that is elderly 18 to 24 age have not ever cast their votes in any elections previously. This lead to poll for their party in the forthcoming elections in Pakistan 2013 (Udayakumar, 2005).

In election 2013, all major political parties of Pakistan had also used Social media for this purpose. In this research study, there are three main Political Parties of Pakistan. These parties are those who are having most of the public affiliation. These political parties are “Pakistan Muslim League Nawaz (PML N), Pakistan People’s Party (PPP), and Pakistan Tehreek e Insaaf (PTI)” headed by Imran Khan. Pakistan Muslim league (PMLN) has a very powerful, popular, and analytical page on Social media sites like Facebook, Twitter, and Orkut. However, the utilization of social media into the context of politics and election campaign during the time of General Election in Pakistan can be traced back in 2008, when a new era of the election campaign has evolved in Pakistani politics by shifting the aim of attention from Social median (Globalization..., 2013).

Writing for Thought Co. (Murse, 2019) reveals that “the utilization of social media in politic significantly transformed the way election campaigns are run.” In politics the use of social media is a new sensation in communications studies. Similarly, political campaigns now use social media networking sites to create the candidate’s political identity, to inform and appeal voters, and to spread information regarding party manifestos. Gosman (Gosman, 2016) describes that social media “has come to be a effective tool for political campaigns to employ their communiqué plans” leading to the formation of content that candidates and their supporters can practice to enhance understanding, involve publics, and attract them for votes. Together with traditional party affiliation and exit polls, social media sites are being effective in forecasting voter behavior. In 21st century’s politics it is essential to understand the various social media platforms, their reach, resources, and procedure.

2. Materials and methods

For this research, survey method has been designed to collect data from the target population. The data was collected using questionnaire in this study researcher simply used Krejcie and Morgan Table (Krejcie Morgan, 1997). This is the simplest and reliable way to determine sample sizes to conduct a survey. For this purpose, a sample of 384 out of 1049586 respondents from district Hyderabad has drawn from the four main taluka of Hyderabad (Latifabad, Qasimabad, Hyderabad city, and Rural Hyderabad). Where 96 respondents had selected from each Taluka for the data collection. The data was collected from the age group of 18 to 35, years old respondents because the voter of this age group usually uses social media frequently. The data for this research study is collected with well-designed questionnaire. This questionnaire was consisting of close-ended questions according to needs and desires of researcher. Finally, the data was analyzed using data analysis software SPSS version 20 software.

3. Discussion

As a fifth estate, Social media is also having a characteristic of democratic. According to A. Elahi (Elahi, 2013) people normally communicate their opinions and decide after peers’ views also. Individuals know how to modify or establish a belief or conviction after taking into concern peers’ opinions and views spread over social media web sites. Similarly, a strong democracy is the essence of the role and contribution in government of its citizens. Some would claim that SNS has now improved the nationwide democratic system, by means of offering a platform over which public to be able to link and connect along with the representatives of our government. This characteristic of democratic system remains to be challenged more over in our consequential sections devoted to how established agenda and creating of public opinion is influenced by social media. Hence political expression on social media can affect young people’s engagement in political life (Lane, 2020).

According to study was done by PEW research centre, around 20% of the users in social media changed their views on political issues by the contents of social media (Pew..., 2016). Globally Netherlands is on the topmost standing in the usage of Social media throughout the globe. 63.5% inhabitants of Netherland are almost using Social media often on daily basis. Social media has appeared as a crucial influential means in recent years and likes of the many politicians and parties have used it to their advantages. With the phase of local elections around the corner, the

parties and candidates had taken up social media like Facebook, Twitter, and YouTube to transmit across their messages (Brichacek, Andra, 2017). Political candidates on social media communicates with their audiences to boosted campaign participation and can be a mechanism for young population's experience to campaign news (Marquart et al., 2020).

In 2008, elections a new era of the election campaign have grown in Pakistani politics by shifting the purpose of consideration from the streets to Social media. This undertaking can be called as social media political campaigning. For about 2 decades, the domain of World Wide Web has transformed the globe and developed by what means information is kept, circulated, explored and used. The immense influence propagated that much that it effects not just trades and industries but cross over into politics, medication, mass media and openings geological positions, socio-cultural boundaries and eventually, alters people's lives day to day (Jennifer, Alejandro, 2010) However, the performance of the mass media, which are driven by power and money to select and form information, fosters Work in media effects has measured for years the extent to which the media inform and update and also notify the public what to think about and how to think about it (Lippmann, 1922). If we examine at the effect of social media had over political decision making of a country, we will find that everywhere in the world every major country to some level or the other have been realised by it. For example, the 2008 US Presidential Election, when Barack Obama became the President for the first time, had been called by various critics as a win by social media. It is now an acknowledged fact that Barack Obama cast-off social media to its full potential (Moldovan, 2013).

Hence since last two decades social media shift political communication and campaign from traditional media to new media. Within the 2012 US President Election, Barak Obama spent around \$47 million on the digital side of the campaign which is 10 times of his rival Mitt Romney (McMahon, 2016). In 2016 US election, Trumps had the foremost followers and subscribers on Facebook, Twitter, and Instagram among all the candidates (McMahon, 2016). Apart from the prevalence of social media in Western elections, recently some researchers investigating the Indian general elections 2014 and according to the research investigation, BJP remained highly successful and popular in digital campaigning which was a main party and therefore the final election winner (Baishya, 2015). These examples show that social media affect the choice of voters. Presidential elections 2008; Barrack Obama government make realizes the public in what way they make use of social media and immediate communication as a component of their campaign to win the presidential elections 2008. Foremost, Obama created a social networking site as a backbone of Obama's campaign of social media 'My.BarackObama.com' which set variety of social media channels. Meanwhile, considering the Trump campaign strategy and tactic is of important substances of both perspectives of politics and communication. Several scholars advocate that Twitter employed by Donald Trump was one of the most significant aspects among those that preceded him to the presidential office (Morris, 2017).

Moreover, the 2008 US Presidential Election was the primary example of in what manner social media is able to use to gather popular votes and prompt popular feelings and sentiments. Later the massively effective social media campaigns of the 2008 election and Arab Spring 2011.given new approach to public. Social Media networking sites played a fundamental part in determining political debates in the Arab Spring. This research tries to investigate this tendency in political communication especially into the context of Pakistan general election 2018.The new usage pattern of Social media in Pakistan seems to be no different than the United State and UK (Metzgar, Maruggi, 2009). This will lead to cast vote for their respective party in the upcoming elections in Pakistan (Udayakumar, 2005). This is only because, on social media immediate response systems such as retweets or likes indicate to politicians which messages are in trend which make them politician to run their SNS political campaign according to the trends. Research indicates that negative dialect rises the number of retweets of a particular tweet obtains, showing likings for negativity among the Twitter audience (Mueller, Saeltzer, 2020). Thus Social media can open channels for political expression, engagement, and participation for both candidates and voters simultaneously (Tucker et al. 2017).

These Political parties are trying to establish political communication between voter and political party to develop their party ideology as well as providing day-to-day report revisions about their authority and party efforts (Carty, 2010). On the Social media, active and regular participation in Pakistan has become a political norms and attitude for the leading political parties.

Moreover, it also tries to comprehend how social media sets the agenda for election campaigns amongst people (Karamat, 2016).

Study of literature reveals that politicians, particularly in the United States and Europe, have accepted social media broadly, as instruments that can boost communication with their voters (Gattermann, Vreese, 2020). Hence provide opportunity for voters to understand more about party manifestos and platforms (Fazekas et al., 2018).

4. Results

The objective of this study was to assess respondents level of utilization of Facebook and Twitter, to what extent exposure to various content and political parties manifestos of social media, assess political information by social media and to what extent change party affiliation by social media political campaign.

Table 1 the respondents were asked about their gender where result shows that, more than half 58.3 % of the respondents were male while 41.7 % of the respondents were female. Moreover, the result regarding age indicated table 1 that 45.1 % of the respondents age was 18 to 22 years, 23.7 % of the respondents age was 23 to 26 years, 16.1% of the respondents age was 27 to 30 years and 15.1 % of the respondents' age were 31 to 25 years old. However, the respondents were inquired about their education level where result revealed that 1.8 % of the respondents were illiterate, 3.1 % respondent's education level were primary, 11.2 % of the respondents education were Matriculation while 26.3 % of the respondents were intermediate, 47.1 % of the respondents education level were graduation and rest 10.4 % of the respondents education level was Masters. The respondents were also asked about their marital status most of the respondents 65.9 % was Single while rest of the 34.1 % were married. The result regarding profession indicated that majority 39.6 % were students, 15.6 % were government employed, 19.5 % were private employed, 14.6% have their own business, while rest of the 10.7% were unemployed. Overall 55 % earn approx. 10,000 to 20,00/ month while 45 % earn above 20,000 approximately.

Table 1. Demographic Profile

Variables	Frequency	Percentage
<i>Gender</i>		
Male	224	58.3
Female	160	41.7
Age		
18-22	173	45.1
23-26	91	23.7
27-30	62	16.1
31-35	58	15.1
<i>Education</i>		
Illiterate	7	1.8
Primary	12	3.1
Matric	43	11.2
Intermediate	101	26.3
Graduation	181	47.1
Masters	41	10.4
Other	0	0
<i>Marital status</i>		
Single	253	65.9
Married	131	34.1
<i>Occupation</i>		
Govt. employed	60	15.6

Private employed	75	19.5
Unemployed	41	10.7
Own Business	56	14.6
Student	152	39.6
<i>Monthly Income</i>		
10000-20000	211	55.0
21000-above	173	45.0
<i>Resident</i>		
Hyderabad city	96	25.0
Latifabad	96	25.0
Qasimabad	96	25.0
Hyderabad	96	25.0

n=384

Table 2 respondents inquiring about the frequencies of social media utilizing where result indicated that (27.6 %) Are those respondents who answered as very much in use of Face book (33.3 %) is those who responded as much. In the somewhat category of Facebook (19.3 %) respondents provided their response. In rarely category, total (19.5 %) respondents gave answers, while (3.0 %) responded as they didn't use Facebook at all. Twitter was the second popular location for respondents who are utilizing and visiting this site. (20.3 %) of respondents provided a response as they are using Twitter very much. Furthermore, (19.5 %) are following that they are utilizing twitter in much categories. (19.8 %) respond as somewhat. (14.3 %) as rarely and (26.0 %) answered as not at all. The mean and standard deviation of Facebook is 2.3 and 1.0 respectively. Meanwhile twitter mean is 3.0 and standard deviation is 1.4.

Table 2. How frequently do you use the following social media

Variables	Very Much	Much	Somewhat	Rarely	Not at all	Mean	St. Deviation
Face book	106 (27.6 %)	128 (33.3 %)	74 (19.3 %)	75 (19.5 %)	1 (3 %)	2.3	1.0
Twitter	78 (20.3 %)	75 (19.5 %)	76 (19.8 %)	55 (14.3 %)	100 (26.0 %)	3.0	1.4

n=384

Table 3 it displays the exposure of Social media contents on the respondents. The analytical outlook shows that a total of (27.6 %) are revealing from informative education contents very much. (26.5 %) answered as Much exposing to this category (18.8 %) answered as somewhat (9.4 %) are rarely and (17.7 %) of respondents are granted response as not at all. The mean of education category is 2.6 and standard deviation is 1.4. In answer to exposing from Social media entertainment contents, most of respondents responded as very much and much. (37.8 %) responded as very much and (28.9 %) granted answer as much. (14.1 %) Responded as Somewhat, (10.1 %) as rarely and (9.1 %) of overall feedback as not at all. If we look at the political content's category, we preview than a very large no of respondents who are utilizing Social media to gratify their desires. The mean and standard deviation of entertainment category is 2.2 and 1.3.

A total of figure of (25.3 %) is revealing to political contents of Social media very much. (20.8 %) of respondents are revealing to political contents, and they responded as much. (20.5 %) responded as somewhat and (14.6 %) conveyed their eager as rarely, and Figure of (18.8 %) responded as not at all. If we investigate much and somewhat category on the respondents, then we can observe that there is a little difference on both categories with difference of 0.3 percent. This appears that respondents are approximately identically revealing from political contents of Social media. However, the overall view shows that respondents are very strongly revealing from political contents of Social media but not in the comparisons to entertainment and education category as

the frequency of the both category as much higher than political category. The results also reveal that the political category's mean is 2.8 and standard deviation is 1.4.

In the religious contents, the (21.4 %) of respondents answered that they are exposed from devout contents very much and total of (22.4 %) responded as much. (25.5 %) answered that they are revealed as somewhat and (14.6 %) are revealing rarely in religious contents of Social media. (16.1 %) of respondents responded there will as not at all. The mean and standard deviation of this category is 2.8 and 1.35 respectively. Sports content's category shows that a total of (24.5 %) respondents responded very much on the exposure of sports contents, while (18.5 %) of respondents are granted their answer as much exposure from sports contents of Social media. (19.3%) of respondents of responded that they are revealing from sports contents as somewhat. (9.4 %) responded that they are revealing rarely and (28.3 %) responded as not at all. The mean of sports category is 2.9 and standard deviation is 1.5.

Table 3. To what extent do you expose to the following contents of Social media

Variable	Very much	Much	Somewhat	Rarely	Not at all	Mean	Std
Education	106 (27.6 %)	102 (26.5 %)	72 (18.8 %)	36 (9.4 %)	68 (17.7 %)	2.6	1.4
Entertainment	145 (37.8 %)	111 (28.9 %)	54 (14.1 %)	39 (10.1 %)	35 (9.1 %)	2.2	1.3
Politics	97 (25.3 %)	80 (20.8 %)	79 (20.5 %)	56 (14.6 %)	72 (18.8 %)	2.8	1.4
Religious	82 (21.4 %)	86 (22.4 %)	98 (25.5 %)	56 (14.6 %)	62 (16.1 %)	2.8	1.35
Sports	94 (24.5 %)	71 (18.5 %)	74 (19.3 %)	36 (9.4 %)	109 (28.3 %)	2.9	1.5

n= 384

Table.4 displays the frequency of information about the political party's manifesto through official pages of political parties utilizing Facebook. The first political party is Pakistan Muslim League (N) (5.5 %) respondent responded that they are having very much manifesto information of Pakistan Muslim League (Nawaz). After that (14.8 %) of respondents who responded that they are having much information about the Pakistan Muslim League (Nawaz) manifesto utilizing Facebook. In third category (23.4 %) responded as somewhat, (20.8 %) in rarely and at the end (35.4 %) of general respondents responded as not at all for the manifesto information of Pakistan Muslim League (N). The mean and Std of this category is 3.65 and 1.26 respectively.

In the second party evaluation which is Pakistan People's Party (13.5 %) of respondents responded that they are having manifesto knowledge very Much. (10.9 %) of respondents responded as having PPP's manifesto information as much and (20.8 %) of respondents gave a response as somewhat. (19.3 %) of total respondents responded that they are having manifesto information rarely. Furthermore, (35.4 %) answered as not at all. This category's mean and Std is 3.5 and 1.4 respectively. In the third-party comparison, manifesto knowledge from the official page of Pakistan Tehreek E Insaaf in a very much category is (21.6 %) after this (22.7 %) respondents answered as they are having much knowledge about Pakistan Tehreek E Insaaf Manifesto. (15.1 %) answered as somewhat and (13.0 %) answered as rarely. There are furthermore (27.6 %) respondents in not at all categories. The mean of this category is 3.0 and Std is 1.5. In the other party comparison, manifesto knowledge from the official page in a very much category is (4.2 %) after this (6.8 %) respondents answered as they are having much knowledge about other party Manifesto. (14.6 %) answered as somewhat and (26.0 %) answered as rarely. There are furthermore (49.4 %) respondents in not at all categories. Moreover its mean is 4.0 and Std is 1.1.

Table 4. To what extent do you know about the following parties 'manifesto on social media

Variable	Very much	Much	Somewhat	Rarely	Not at all	Mean	Std. deviation
PML (N)	2.1	57	90	80	136	3.65	1.2

	(5.5 %)	(14.8%)	(23.4 %)	(20.8 %)	(35.4 %)		
PPP	52 (13.5 %)	42 (10.9 %)	80 (20.8 %)	74 (19.3 %)	136 (35.4 %)	3.5	1.4
PTI	83 (21.6 %)	87 (22.7 %)	58 (15.1 %)	50 (13.0 %)	106 (27.6 %)	3.0	1.5
Others	16 (4.2 %)	26 (6.8 %)	56 (14.6 %)	100 (26.0 %)	186 (48.4 %)	4.07	1.1

n=384

Table 5 there is information about the use of Social media's Political contents helps us in understanding Political parties. Here are (20.8 %) of those who are responding very much, (26.3%) are those who responded as much. (22.3 %) of respondents answered that as somewhat. Only (11.7 %) respondents responded as rarely, (18.8 %) responded as not at all. The mean and Std is 2.8 and 1.29 respectively.

Table 5. Social Media helps in understanding political parties

Do you understand that, use of Social media's Political contents helps us in understanding Political parties	Frequency	Percent	Mean	Std. deviation
Very much	80	20.8	2.8	1.39
Much	101	26.3		
Somewhat	86	22.3		
Rarely	45	11.7		
Not at all	72	18.8		

n=384

Table 6 reveals the use of political contents and through this usage increase of information level of Social media regarding political issues of Pakistan. An analytical outlook interprets that (25%) responded as very much with this question and (26.6 %) responded as much. (17.4 %) responded as somewhat from this question and (16.7 %) are responded as rarely from this question. At the last (14.3 %) answered as not at all. Its mean is 2.68 and Std is 1.38.

Table 6. Social Media increase information level regarding Political issues of Pakistan

What do you understand that, use of Social media political content can increase your information level regarding Political issues of Pakistan	Frequency	Percent	Mean	Std. deviation
Very much	96	25	2.68	1.38
Much	101	26.6		
Somewhat	67	17.4		
Rarely	64	16.7		
Not at all`	55	14.3		

n= 384

Table 7 inquired by the researchers about the satisfaction from Social media than electronic and print media of respondents considering government. We can glimpse the above table 7 and investigate that (12.2 %) of respondents responded as very much upon this question, and they are democratically persuaded from Social media as a contrast to electronic Media. (34.6 %) of respondents are responded as much from this inquiry. A Figure of (18.4 %) respondent as somewhat from this inquiry. In this question (12.0 %) of respondents are rarely and (22.7 %) are granted their answer as not at all. The mean of this inquiry is 2.98 and standard deviation is 1.36.

Table 7. Politically influenced from Social media Political Party official pages than Electronic Media and Print Media

How much you politically influenced from Social media Political Party official pages than Electronic Media and Print Media?	Frequency	Percent	Mean	Std. deviation
Very much	47	12.2	2.98	1.36
Much	133	34.6		
Somewhat	71	18.4		
Rarely	46	12.0		
Not at all	87	22.7		

n=384

Table 8 categorization of the response given by the respondent by taluka vise the figure in terms of party affiliation by utilizing social media as YES, are for Hyderabad is (20 %), Hyderabad city is (25 %), the figure (33 %) is for Qasimabad while the rest of the (22 %) is for Latifabad. In category NO, Hyderabad response is (27 %), Hyderabad city is (21 %), Qasimabad is (29 %) while (23 %) is for Latifabad respectively.

Table 8. Using a social media, have you change your party affiliation during the election campaign of General election 2018

Variables	Hyderabad	Hyderabad city	Qasimabad	Latifabad
Yes	40 (43.75 %)	54 (56.25 %)	36 (37.5 %)	46 (47.9 %)
No	56 (58.3 %)	42 (43.75 %)	60 (62.5 %)	50 (52.08 %)
Mean	48	48	48	48
Std. deviation	8	6	12	2

n=384

5. Conclusion

Social networking sites are popular tools to engage citizens in political campaigns, social movements, and civic life (Boulianne, 2019). Researchers realized that traditional campaigns in the form of rallies and town hall meetings were no longer enough to win elections. In order to win elections, garner support and spread information, politicians will now require combining new media as well as some of the traditional campaign tactics to win elections as different political candidates themselves have different uses and gratifications of online media (Hoffmann, Suphan, 2017).

This General Election has seen a major change with respect to the marketing actions done by significant national as well as local/regional parties. The existence of social media has significantly impacted the democratic scenario of the country. As many as 70% first time voters (12 crore) of the age group between 18-23 years were supposed to be using social media platforms. And henceforward to capture this significant amount of the voters, political parties geared up their efforts to fit themselves into the communication behaviors of such people. Political workers remained active on social media as part of their party's election campaign. Recently, Social media sites have become the utmost mighty and vigorous source of political news and information. Social media is a very substantial means for the political mobilization and application of political ideology all around the globe (Hindman, 2009). In carrying political and social changes, social media has been instrumental by providing possibilities. Social media has performed a substantial part in the political and social revolts in the recent political dominance of political parties (McChesney, 2004). Through social media political parties also can transform the insight of common people by images, voice mails and video clips.

Typically, users of the social media are the youngsters, according to explanations professionals acknowledge as true that youngsters that seem impassive in government will play more significant in elections. Furthermore, Pakistan is part of this international networking of

Social media mesh. The youth of Pakistan is also getting evolving in developing attitudes considering social and political matters. Debating political perspective, we perceive that in Pakistan political parties regularly and frequently reinforce their voters to boost their vote bank and political power employing social media forums. The idea is to appeal young community that is aged up to 18-24, who have not ever cast ballots in any elections previously.

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Media Manipulation and Movies

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Abstract

The media world cannot escape a kind of the "introspection", showing the ways mass media function, how they influence the audience, and, in so doing, what methods and techniques are used. Therefore, for almost a hundred years, cinema has repeatedly addressed the storylines related to the work of the press, television, radio, film studios (and now also Internet agencies), to the stories of journalist investigations, election campaigns, etc. Meanwhile, the work of the employees of media agencies is often portrayed in a rather negative light, revealing many ulcers associated with media manipulations, information wars, direct forgery, etc.

The article analyzes the ways cinema, to a large extent, presents the media (press, television, Internet) as a source of media manipulation and fraud, and the work of journalists as a technology for deceiving and managing the mood of the mass audience just to please the mighty. Materials of our research are academic books and articles on media manipulation and the topic of media manipulation in movies, films about media manipulation, as well as Internet sites. 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. The research is based on a content analysis and comparative approaches. The following methods are used: data collection (films, monographs, articles, reports) related to the article's theme, analysis of the films and academic literature, theoretical analysis and synthesis; generalization and classification.

Keywords: media manipulation, disinformation, movie, film, society, media, audience, analysis.

1. Introduction

The media are prone to reflection, showing the ways mass media function, how they influence the audience, and, in so doing, what methods and techniques are used. Therefore, for almost a hundred years, cinema has repeatedly addressed the storylines related to the work of the press, television, radio, film studios (and now also Internet agencies), to the stories of journalist investigations, election campaigns, etc. Meanwhile, the work of the employees of media agencies is often portrayed in a rather negative light, revealing many ulcers associated with media manipulations, information wars, direct forgery, etc. (Ehrlich, 2005; 2006; Good, 2008; Lonsdale, 2016; McNair, 2010; 2011; 2014; Milan, 2010; Saltzman, 2002; Shaffer, 2009; Tambini, 2017; Tandoc Jr. et al., 2018; Van Dijk, 2006).

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2. Materials and methods

Materials of our research are academic books and articles on media manipulation and the topic of media manipulation in movies, films which plots relate to media exploitation (the list of films is presented in the Appendix) and the Internet sites. 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. The research is based on a content analysis and comparative approaches. The following methods are used: data collection (films, monographs, articles, reports) related to the article's theme, analysis of the films and academic literature, theoretical analysis and synthesis; generalization and classification.

3. Discussion

In recent decades, numerous studies have been published on the film's portrayal of the work of media staff, mainly journalists (Ehrlich, 1997; 2004; 2005; 2006; Good, 1989; 2008; Khalilov, 2007; Lonsdale, 2016; Manvell, 1978; McNair, 2010; 2011; 2014; Milan, 2010; Saltzman, 2002; Shaffer, 2009; Zynda, 1979).

Partially, these were the studies of the heroic film images of journalists as fighters against Evil. Nevertheless, there were researches of the ways films represent media agencies and specific journalists as providers of deliberately false sensational information, with their main task being to manipulate public opinion in favor of the "powerful" (Good, 1989; Ehrlich, 2006; Milan, 2010; Rowe, 1992; Saltzman, 2002).

For example, it has been noted that "Hollywood has given us reporters corrupted by cynicism, ambitions, and drink, careless of others' lives and reputations, and ever reluctant to let the truth stand in the way of a good story" (Good, 1989: 9), and journalists in the movie "are hard-drinking, foul-mouthed, dim-witted social misfits concerned only with twisting the truth into scandal and otherwise devoid of conscience" (Rowe, 1992: 27), "bad journalist' characters actually have helped shore up the press's preferred self-image, either by seeing through lies and pretense to the truth or by paying the price for not telling the truth" (Ehrlich, 2006: 502), journalists "can lie, cheat, distort, bribe, betray, or violate any ethical code as long as the journalist exposes corruption, solves a murder, catches a thief, or saves an innocent" (Saltzman, 2002: 146).

Thus, "most ethical situations presented in journalism films often focused on negative characteristics, actions or decisions of the journalists. The majority of the journalists depicted are corrupt or unethical in some way, while the protagonist is usually either the only ethical reporter in a sea of unethical ones, or an unethical reporter who rises above the rest to become a heroic and honest journalist. ... Three types of ethical situations were most often presented in the films - deception or unethical reporting practices, most often involving relationships with sources, and questionable choices in personal relationships and home life" (Milan, 2010: 53).

4. Results

In one of the previous articles (Levitskaya, Fedorov, 2020), we, based on the analysis of a variety of studies (Bakir, McStay, 2018; Born, 2017; Bradshaw, Howard, 2018; Dentith, 2017; Derakhshan, Wardle, 2017; Farkas, Schou, 2018; Fitzpatrick, 2018; Flintham et al., 2018; Gelfert, 2018; Janze, Risius, 2017; Lazer et al., 2018; Levy, 2017; Marwick, 2018; Nielsen, Graves, 2017; Rushkoff, 2003; Sadiku et al., 2018; Tambini, 2017; Tandoc Jr. et al., 2018; Van Dijk, 2006 and others) distinguished a number of the main manipulative techniques used by modern media.

It should be noted that the mechanisms of such manipulative media techniques have been frequently demonstrated in feature films (*15 Minutes*. USA-Germany, 2001; 1984. UK, 1984; *State of Play*. USA, 2009; *All the King's Men*. USA-Germany, 2006; *House of Cards*. USA, 2013-2019; *Il Mostro*. Italy, 1977; *The Newsroom*. USA, 2012-2014; *The Front Page*. USA, 1974; *The Last Debate*. USA, 2000; *Natural Born Killers*. USA, 1994; *Network*. USA, 1976; *The Morning Show*. USA, 2019-2020; *Wag the Dog*. USA, 1997; *The Truman Show*. USA, 1998, etc.).

For example, the content analysis has shown that in Luigi Zampa's 1977 film *Il Mostro*, about the work of a daily newspaper and a journalist trying to make a career out of sensational stories about a killer maniac, one can find almost the entire set of our generalized classifier of media manipulation techniques.

Thus, the main character (with the support of the newspaper's management) effectively uses the following media manipulation techniques:

- *preemptive impact*: that is, the fastest (significantly ahead of competitors) news message (in this case, this is another murder committed by a maniac) in the (sensational) manner necessary for the communicator; prompt message about the possible negative consequences of this or that phenomenon (in the film it is the newspaper's forecast of further murders);

- *plain folks, maximum simplicity, rubbing into trust*: deliberately simplifying ideas and working to maintain trusting relationships with a mass audience, its support under the pretext that the most simplified ideas, the communicator's suggestions have a positive meaning, since they are supposedly close to the common people. In *Il Monstro* this is manifested, first of all, in the fact that the newspaper publishes on the front page a "sincere" and "confidential" letter from a journalist to a murderer, allegedly aimed at making him surrender to the hands of justice;

- *multiplication, crushing, chaos*: mosaicism, chaotization, flowing information at high speed, its redundancy, high tempo, which allows, on the one hand, even important (political) events to be embedded in the general machine-gun-speed news presentation, and on the other hand, creates the need for interpretations, explanations, since people need to make sense of the world they live in. Mosaic and chaotic nature of the presentation deprive the audience of a sense of orderliness and predictability of life. In Luigi Zampa's film, the newspaper editorial staff creates a whole series of "machine-gun" news series, daily stirring up the interest of the mass audience in the murders and the alleged plans of the maniac.

- *disabling, blocking critical and rational perception*: disabling, blocking critical and rational perception of the message by appealing to the elementary emotions, to the subconscious in the atmosphere of a show, scandal, accentuation of shocking, traumatic and paranormal phenomena. In *Il Monstro*, the main character, together with the newspaper editorial staff, relying on the natural human instinct of fear, fear of death, does everything so that the audience does not reflect and analyze, but only trusts the editorial policy of interpreting "hot facts" and conjectures.

- *reiteration*: constant, obsessive repetition (including the reception of the initial and secondary information waves) of certain statements, regardless of the truth. This technique is also actively used in the film by the main character in relation to the income-generating "hot topics".

- *exploitation of slogans, myths and stereotypes*: In L. Dzampa's film, it is made clear that journalism is capable not only of exploiting myths and stereotypes, but also of deliberately constructing them.

- *rumor creation and exploitation*: Throughout the story, the authors of *Il Monstro* show in detail how the newspaper purposefully creates, spreads and exploits rumors.

- *Trojan horse*: fragmentation and gradual introduction of necessary information between neutral and/or true information. This manipulative technique is also used by the main characters of the film in newspaper publications about a maniac killer.

- *selection, card stacking, concept change*: selection, cheating, substitution of concepts, biased selection of information, selection and unbalanced emphasis on only positive or only negative facts and arguments, while marginalizing or suppressing the opposite; using assumptions as reasoning; replacing the positive (or negative) qualities of some phenomenon with others (sometimes opposite), which are necessary for the manipulator at the moment. In *Il Monstro* it is clearly shown how newspapers from the whole variety of daily information flow do select the information about murders for the front page.

- *transfer, projection, associated chain*: the transfer of positive (or negative) qualities associated with established positive or negative concepts in society to certain phenomena, organizations, countries necessary for the manipulator at the moment, nations, ideas, personalities, etc. In case of L. Dzampa's film, it is the transfer of the popularity of the journalist and his coverage of murders, to the extended business sectors: the publication of detective books, merchandising including perfumery, toy production, popular songs, TV shows, etc.

- *appeal to authority, to opinion leaders, testimonial*: real and fictitious statements of famous (or notorious) people. In *Il Monstro* this role of a "mediator", "authority", an "expert" is promptly played by the main character - the journalist, since it is to him that the maniac sends letters announcing the next murder prepared by him.

- *name calling, labeling*: negative labeling, demonization. In the film, the maniac is deliberately demonized by the journalists, he is given the features of "Invincible Evil", capable of keeping a big city at bay.

- *promotion and self-promotion*: advertising and self-promotion of an individual, group, party, organization, company, etc. In the film's case it is both self-promotion of a newspaper and the journalist reporting on a series of murders.

- *straightforward lie*: falsification, forgery, fake in media texts. At the end of the film, it turns out that the entire media story of the maniac (although all the murders were really committed) was initially based on forgery and falsification.

5. Conclusion

To conclude, although “every year brings yet more journalists to the screen, sometimes to play the hero, sometimes the villain, and sometimes something of both” (Good, 2008: 5), cinema is largely portraying the media (press, television, Internet) as an agent of manipulation and fraud, and the work of journalists is often shown as a technology of deceiving and managing the mood of the mass audience for the benefit of the certain powerful groups.

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Selected filmography of feature films and TV series on media manipulation

15 Minutes. USA-Gernany, 2001.
1984. UK, 1956.
1984. UK, 1984.
99 francs. France, 2007.
Absence of Malice. USA, 1981.
Ace in the Hole. USA, 1951.
All the King's Men. USA, 1949.
All the King's Men. USA, 1958.
All the King's Men. USA-Germany, 2006.
All the King's Men. USSR, 1971.
Breaking News. Hong Kong - China, 2004.
Brexit: The Uncivil War. UK, 2019.
Confessions of a Dangerous Mind. USA-Canada-Germany, 2002.
Fifth Estate. USA, 2013.
Free Rainer. Austria-Germany, 2007.
God Bless America. USA, 2011.
Good Advice. USA, 2001.
Good Night, and Good Luck. UK-USA-France-Japan, 2005.
Hot News. Russia, 2009.
House of Cards. USA, 2013-2019.
Il Mostro. Italy, 1977.
Kill the Messenger. USA, 2014.
La grande lessive. Franc, 1968.
La Mort en direct. France-Germany, 1980.
Lions for Lambs. USA, 2007.
L'odeur des fauves. France-Italy, 1972.
Mad City. USA, 1997.
Mad Men. USA, 2007-2015.
Manipulation. Germany-Switzerland, 2011.
Meet John Doe. USA, 1941.
Morning Glory. USA, 2010.
Mr. Smith Goes to Washington. USA, 1939.
Natural Born Killers. USA, 1994.
Network. USA, 1976.
Nightcrawler. USA, 2014.
Nothing Sacred. USA, 1937.

Quiz Show. USA, 1994.
Shattered Glass. USA-Canada, 2003.
State of Play. USA, 2009.
Sweet Smell of Success. USA, 1957.
Thank You for Smoking. USA, 2005.
The Front Page. USA, 1974.
The Last Debate. USA, 2000.
The Morning Show. USA, 2019-2020.
The Newsroom. USA, 2012-2014.
The Paper. USA, 1994.
The Rum Diary. USA, 2011.
The Truman Show. USA, 1998.
Wag the Dog. USA, 1997.
Winchell. USA, 1998.

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Using Media Technologies in the Theatre Process and Media Education Training for the Future Theatre Directors

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Abstract

The article provides an insight into the role of media technologies in the process of theatre virtualization as a problem of professional media education. The use of multimedia technologies in the theatre is shown on the example of Omsk theatre productions, the teaching of acting skills and theatre studies in Dostoevsky Omsk State University. Substantiating of innovative application of media technologies in educational training of students is made on the basis of international concepts and approaches, implying a number of creative effects and practices in art. For researching separate aspects of the problem there were used pedagogic methods of theoretical and comparative analysis, content analysis of social networks sites. Innovative forms of using media technologies in the contemporary theatre space and relevant media education are established. A number of modern media are revealed allowing to use multimedia art. Special attention is put on performance art, cyber theatre and happening which make possible different levels of interaction with the audience. On the example of Galyorka Theatre character features of using media technologies are substantiated in the immersive performance which creates the effect of full absorption of the audience into the plot. The value of lecturers and students' flexibility is established which is directed to self-training individual readiness in changing media educational environment. Recommendations are given for strengthening educational training of theatre experts, for training specialists in audio and audiovisual engineering in theatre, for preparing subjects some of which are the part of training of audio and multimedia engineers, other subjects may be inserted into curricula of actors and theatre experts as additional option courses.

Keywords: media technologies, multimedia theatre, performance art, media educational training, interactive media art.

1. Introduction

Using media technologies in the process of performance production is the most important means in the training of modern theatre directors. A technology of virtual worlds which innovative directors are focused on, allows to utilize all sides of human psyche contributing to the synthesis of arts in a theatre process.

The actuality of researching the problem of media educational training of future theatre directors with the use of media technologies in a theatre process is doubtless because active interaction between traditional and innovative styles in the work of theatre directors is evident.

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Imagination, motor and sensory capabilities promote synthesis of traditional arts and multimedia. Due to that integration of implementing media technologies into the practice of production process is becoming more and more progressive. The information technology era made the radical transformations in traditional theater and cinema possible. Thus, the composition of communication technology has also changed. Anis and Fahad came to similar conclusions: “This is the era of technological revolution and it was believed that emergence of Information Communication Technologies (ICTs) made communication process simple, easy and fast by converging all the function of other mediums” (Anis, Fahad, 2020: 34). Multimedia technologies in the theatre are the means of interaction between the audience and visual production decoration where text, graphics and sound blend with acting, music and live synchronization of the performance. Seamless blend and mutual contribution allows these forms to be more lively and extensive. Projection onto stage background may turn the performance into virtualized action, overcome plain screen background, create effects of water, snow, rain and so on. Materials of movies and documentaries are often inserted into performances. Using multimedia technologies allows audience’s view to combine stage and screen image which becomes one.

2. Materials and methods

For researching the problem the following sources are used: practical experience of experimental activities of Omsk theatres; scholar’s researches published in journals *Theatre Research International* | *Cambridge Core*, *Media Education* and *International Journal of Media and Information Literacy*. Research methods are based on fundamental approaches of Fintan Walsh with the factors studding of the figurative theatrical problem’s solution: “Theatre’s value in reckoning with injury – by observing, enacting or tending to it in the present. This is not solely a psychological or emotional task. h theatre and performance’s response to different forms of trauma – both personal and cultural – and the ways and means by which the unbearable is exposed, represented, memorialized, processed and aggravated” (Walsh, 2020: 3). In the field of media stage images development, various models of staging the performance space are reflected in T. Brejzek and L. Wallen study. “The Model as Performance (TMP) is a contribution to discourses – things said and thing done – conserning the “pre-performance” of scenography and the practices of both architectural and scenographic exhibitions” (Brejzek, Wallen, 2020: 93).

The use of the provisions of media literacy education comes in addition to the previous research of A. Demidov, T. Syrina, A. Tretyakov from the standpoint of a competence-based approach for educators. “The era of globalization and media presents new opportunities for a comprehensive study of various aspects of social life, including a large field of social sciences as education and pedagogical sciences. The mentioned factors and a number of discrepancies served as the starting point for studying the problem of developing a system of digital skills and media education within the organization of environmental education ... and the formation of ICT competence of teachers” (Demidov et al, 2020), development of digital (Syrina, Tretyakov, 2020).

In addition, the current situation has a significant impact on the use of pedagogical methods M. Tselykh on the presence of specific media literacy technologies among students. She believes that “new digital technologies give a variety of opportunities to enhance the preparation of students for this kind of professional activity. The use of new generation of communication and information technologies helps to shape and develop basic knowledge and skills, which are important for adequate research work in education in a fast-changing world” (Tselykh, 2019: 13). Pedagogic methods of theoretical and comparative analysis, content analysis of social networks sites are used for researching separate aspects.

3. Discussion

Multimedia technologies allow to form multifunctional character of performances, turning them into the picture of full view of the performance image, its director’s idea. According to A.T. Wellington, “Modern means of virtual technologies’ demonstration and their informational provision allow to implement them into the technical stage of creating a performance, already in the process of rehearsal” (Wellington, 2016). At the same time we cannot but agree with S.V. Aronin that “in main categories of theatre culture changes happen– in reinterpretation of the notions of “dramatic”, “conflict”, “action”, in reinterpretation of the audience and the actor roles in a fact of a cultural dialogue” (Aronin, 2012: 16).

T.V. Astafyeva is also right in this sense that “innovative technological decisions in light, sound, scenery and costumes not only provide spectacularity of images but in the first hand they help to create and to maintain emotional environment of the performance which seamlessly surround actors and audience” (Astafyeva, 2011: 45).

Therefore it becomes clear why “lighting design is acquiring more and more artistic expression. In this case the psychological aspects of the communication problem in the theater are also important, which are similar in a global sense as a compilation of psychological methods that involve “conventional accounts of social reconstruction and of the history of the “social” as an analytical category” (Aitken, 2019: 320).

Directors, competing on the “theatre market” use video projections, electronic scenery with multimedia screens, LED costumes and curtains, many light visual effects, constructive elements and stages with remote control” (Astafyeva, 2011: 128). But as we think some spontaneity, vividness of acting and interaction with the audience may disappear, therefore there needs to be special sensitivity in using media technologies.

We may ask a question: in which forms media technologies are used in modern theatre space?

At first we must note, as E.G. Rostovsky states, that theatre space in its modern meaning is a “multicomplex place of interrelated functions which contains in itself both narration and the elements of performance art combining together to form an artificial place (artificial space)” (Rostovskiy, 2014). These kind of transformations give birth to a new kind of synthesis in the theatre – a virtualized synthesis.

We have to admit that media educational training of future directors of the modern theatre is impossible without using the experience of media education. A.V. Fedorov is quite right saying that “a capacity of media culture in the modern educational process is determined by the wide spectrum of human personality development: emotions, intelligence, independent creative and critical thinking, worldview, aesthetic consciousness (perception, skills of art analysis etc), activation of knowledge obtained in the process of studying traditional subjects of human sciences” (Fedorov, 2001: 6).

At the same time, unfortunately, these wide opportunities most often stay unused. But lately it becomes more and more obvious that Russian media educational tradition, by I.V. Chelysheva and G.V. Mihalyova’s opinion, implies a number of “theoretical approaches such as the semiotic, culturological, aesthetic, ethical, sociocultural and critical thinking development conceptions” (Chelysheva, Mihalyova, 2017).

4. Results

The modern theatre using media technologies, sudden opportunities appear for creative discovering the idea and the new drama. For example materials of documentary film and photo documents allow to feel reality and truthfulness of the theatre action (for instance performances of Omsk Lyceum Theatre). Absolutely unbelievable for the motion picture interaction of an animated character and an actor allows to feel the atmosphere of action. It needs to be said that actors in this case are in the immediate interaction with animated fragments. These performance properties allows to use soundtracks, as L. Yeung believes, “to engage spectators ... in the light of a philosophical framework of emotion” (Yeung, 2016: 85).

In this case actors are in the immediate interaction with animated fragments. Color and light decoration of the performance with media assistance in its turn allows to control the audience perception in various forms of light and color images. Video sequence, computer projections and 3D computer graphics combined into one structure often interfere into the stage description space. An artist can substitute an actor now, sometimes even a spectator acts as an actor – a player for himself. According to M.J. McNamara and K. Sheldon, “this unusual combination for the theater includes the phenomenon of history image preserving of the place an archive founded in 1984 with the aim of preserving New England’s moving image heritage” (McNamara, Sheldon, 2019: 181). The viewer’s imagination push the usual limits and becomes effective. In this case, the image is exceptional interesting and based on “exploration the material substratum of the house on-screen is exemplified in his brief discussion of the fictional town” (Rhodes, Conn, 2019: 181).

A problem appears of correlation between multimedia elements and traditional theatre art. Therefore it becomes clear why “due to the unique opportunities of synthesis of various “environments” and multimedia interactivity’s characteristics it becomes possible to model all

spectrum of human feelings, allowing computer user a possibility to co-participate in the process of creation the audio visual space, interacting with diverse data and interactive structure in a dialogue mode” (Dvorko, 2005: 6).

According to S. Dixon, these forms are realized the stage by means of a number of modern media: By the means of multimedia (slide-show, video presentation, recorded and online videos) actor’s group is directed on solving creative tasks.

1. Due to interactive digital media (video projections, 3D effect) the interaction with the audience is increased.
2. Animated, graphic and video content increases and original startling spectacularity of the performance.
3. Technical opportunities for forming theatre images are enhanced by multimedia scenery, light and sound effects, untraditional screens for projections (Dixon, 2007).

Apart from that one has to understand that multimedia theatre is far from being autonomous and it is not just a synthesis of digital technologies with the traditional theatre. There is no doubt that “multimedia format works ... while also generating new patterns of persuasion tied to new visual technology” (Chiao-I Tseng, 2018: 45). New aesthetics implies harmonies, combination of various directions of multimedia art. One of them is the cyber theatre which appears as a “sequence of undetermined action without known ending.

D. Galkin believes that «this kind of art may be seen as a formalized, measured system of communication, balancing on the edge of chaos (entropy) and order... The birth of artificial objective casualty, a source of novelty unpredictability, is becoming possible in this kind of environment” (Galkin, 2009). These features develop also by means of the performance art. In our opinion the traits of multimedia performance art as a form of a modern theatre art, combining classic theatre basics and innovations are its openness, live flow of the circumstances and the very performance. Also as V.O. Petrov writes, “performance implies synthesis of arts in one separate piece of work” (Petrov, 2015: 206). Herewith the level of synthesis, spontaneity and interaction with the audience reaches the highest extent of theatre action in the happening. The proof is in the saying of M.V. Reshetova who thinks that “performance action are planned beforehand and take course following some program. This is their difference from a more spontaneous... happening where the artist is just an initiator of the action involving the audience. Performance art may be called the theatre of visual arts because elements of pantomime, dancing, music, poetry, video, motion picture are included in it” (Reshetova, 2012: 65).

As a result of increased communication with the audience certain multimedia characteristics of performance art appear, distinguished by N.M. Pchelkina:

- “1. By uniting of the forms of different kinds of arts including multimedia with the aim of actualization conceptual playwriting ideas, the audience is involved into the theatre performance;
2. using general images, conditionally personified ... as co-authors of the inner world of the main character;
3. transformational metaphoricalness of the meanings of theatre action, interactivity of the theatre performance, involving the audience;
4. the interaction of actors and digital substitution of real actors by virtual ones;
5. concurrency of the action on the stage in a real time mode;
6. complexity of media elements: during the performance they are revived and pictures-images sound with tunes; video images are intertwined into the action, spirits-allegories who express the feeling of eluding time;
7. shock value and ideas influencing the sensuality of the audience, evoking strong emotional response” (Pchelkina, 2017: 201).

It can be said that it is necessary in the media educational process to provide moderate use of multimedia and performance in the structure of theatre action.

It needs to be noted that a special place in a multimedia art for theatre has the multimedia theatre where stage action, light and sound, various projections, music are closely intertwined in one whole picture. In this case, the main focus is on the Internet. It is assumed that “the Internet not only as a conduit for audiovisual texts and their related discourses but also, regardless of its "content," as a system of technical affordances of media” (Kompore, 2019: 136). These Internet features are also used in the education system, what is claimed by M. Frey as “But none of these prior innovations enjoyed the internet's do-it-yourself generation-and-dissemination dynamics to promote and revile itself, at least since the late 1990s (Frey, 2019: 165).

In modern performances, the main focus is on the expressions of modernism, which position is conformed to N.M. Elcott, B.R. Jacobson and L.I. Serna: “A series of arguments about the critical role that darkness played in early cinema and modernism follow” (Elcot et al, 2019: 175).

The top of this way of using media technologies is the immersive performance, which creates the effect of audience’s full absorption into the plot, this is the theatre of involvement where the audience is a legitimate participant of what is going on. This phenomenon implies the audience going through a number of objects having the form of architecture environment of the action. Herewith as White writes: “extensive environments which audiences explore in order to find the performance, and sometimes to give performances themselves” (White, 2012).

An interesting experiment in this regard was a performance “Promenade” of the “Galyorka Theatre” in 2019. The action of the so called audio performance which could be heard in the headphones of participants-users was accompanied by moving the audience in the space of Lubinskiy avenue and interaction with characters. The latter were actual heroes for Omsk: Egor Letov, F.M. Dostoevskiy, Lubochka and others who helped to get immersed into the 19th century. Historical truth is important in this kind of performance. This suggests an analogy with documentaries based on the reliability of facts. These occurrences are contained in scenarios that are “historical and contemporary texts related to key trends that trace the evolution of documentary history and form” (Goldman, 2018: 162).

Internet theatre provides even more creative opportunities where the TV screen is changed by the computer screen. The combination of the actual physical space and virtual space takes place then and the basis is the interactive multi-screen “scenery”. At the same time audio engineer makes “editing the tracks of any complexity including multi channel mixing and sound mixing of the music data” (Dvorko, 2002: 29-44). A question arises how media educational training of the future theatre directors should be done to make possible using all above mentioned media technologies?

At first there is a question of lecturers and students’ mobility, directed to the self-training of self-learning individual readiness in a changing media environment.

S.V. Akhmanova and others are right noting that “the growth of teachers and students’ mobility, the increase of online educational forms, the active penetration of media technologies... and, as a result, the continuous growth of new knowledge in all areas of science and technology the issue of developing lifelong self-learning individual readiness in a changing media environment becomes topical” (Akmanova et al., 2019: 12).

In the media educational training of theatre experts of the culture and arts faculty of Dostoevskiy Omsk State University in 4-year degree program there is a training in the following disciplines: computer science (1 course year), internet journalism (2 course year), theory and practice of mass media (3 course year), informational and law provision of culture and arts (4 course year).

Media educational training of the actors of musical theatre of the culture and art faculty of Dostoevskiy Omsk State University is far weaker, there are only two such disciplines: information technology (1 course year) and multimedia technologies in the theatre (2 course year).

At this phase positive and optimistic attitudes in the learning process give good results. This triggers a feature that has been stated by K. Pozsonyi and S. Soulsteinas “teaching with humor has tangible—and intangible—benefits, and media scholars are well positioned to use it” (Pozsonyi, Soulstein, 2019: 152). It is needed to enforce media educational training of theatre experts and to add a number of special disciplines. Also it is important to raise a question about training on the faculty of the experts in the theatre sound and audiovisual direction. Therefore it is needed to make and offer for application in the educational process the following disciplines, a number of which are a part of the training of audio and multimedia engineers. Others may be implemented into the curricula of actors and theatre experts as an additional optional courses (see Table 1).

Table 1. Correlation of media educational disciplines of basic specialty “audio engineer” and “multimedia director in the theatre” and disciplines of specialties of actors and theatre experts

№	“Audio engineer” and “multimedia director in the theatre” specialties disciples	Actors and theatre experts specialties disciplines
1.	Psychology of colour perception	—
2.	Direction of the multimedia theatre	Direction of the multimedia theatre
3.	Direction of the radio theatre	—

4.	Multimedia art	Multimedia art
5.	Animation art in the theatre	–
6.	Multimediascenerymaking	–
7.	Cinematography and online acting on camera	Cinematography and online acting on camera
8.	Virtual stage property making	–
9.	Multimedia and audio display of documents in the theatre	–
10.	Modern arts and installations display in the theatre	Modern arts and installations display in the theatre
11.	Audio and audiovisual effects in the theatre	Audio and audiovisual effects in the theatre
12.	Cyber theatre and sound performance	Cyber theatre and sound performance

5. Conclusion

1. Multimedia art allows to realize any author's idea, any fantasies of a playwright successfully. Multimedia technologies, accompanying director's activity on the stage of preparation of the performance, allow to create lots of unusual techniques and digital effects on the stage helping to absorb into the world of fantasy or another age, as if helping to get into the future.

2. So 12 media technologies are used in the theatre process: animation fragments and animated characters, video clips, projections on unusual surfaces, soundtrack and light effects, computer effects, multimedia scenery, online acting on camera, photo and video documents display, virtual stage property, installations, 3D-effects, multimedia theatre. Often the audience don't see it on the whole but they get an opportunity to perceive dynamic light installation, to take part in acoustic performance, to discover the plot of the fancy dress action. The effect of the synthesis of various means of synthesized theatre language is expressed in a certain form of multimedia interactive manipulation.

3. Consequently full set of 13 disciplines of media educational specialization also covers the specialty "multimedia director in the theatre" and only three of them (Direction of the radio theatre, Multimedia and audio display of documents in the theatre, audio and audiovisual effects in the theatre) apply to the audio engineer's competence. Here we can also speak about combination of these two specialties. One have to keep in mind that six disciplines (Direction of the multimedia theatre, Multimedia art, Cinematography and online acting on camera, Modern arts and installations display in the theatre, Audio and audiovisual effects in the theatre, Cyber theatre and sound performance) in brief review may significantly update education process of "acting skills" and "theatre studies" specialties.

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The World of Media Literacy Education in the Focus of Alexander Fedorov's Scientific School

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Abstract

The empirical basis for this article is five monographs by A.V. Fedorov and his colleagues published in 2013-2015. All of them are devoted in one way or another to the history and contemporary features of media literacy education development in Russia, near and far abroad countries. The author draws attention to some, in his opinion, the most relevant and important subjects touched upon in the works under consideration. Among other things, we are talking about models and trends in media education, about the prospects for the recent synthesis of media criticism and media education, and about the possibilities and obstacles of integrating the media education component into school and university curricula. The thesis that in modern conditions the necessity of developing a sociopolitical direction of media education becomes more and more evident is substantiated. The author concludes that, given the relatively slow introduction of media education components in the process of schoolchildren and students, it is precisely wide public outreach efforts to spread the principles of media literacy among the population, which becomes almost the main way to improve the overall media culture of citizens.

Keywords: media education, media literacy, media competence, mass media, media studies, Fedorov scientific school.

1. Introduction

The intensive development of technology and the dynamic penetration of the Internet in people's everyday lives have become key factors in the transformation of mass communication. For example, according to the We are social agency and the Hootsuite service, eleven people access the Internet for the first time every second ([All Internet..., 2019](#)). In this way, there are almost a million more Web users per day. From 2012, when there were 2 billion people, the number has doubled to the current 4.9 billion (data as of September 30, 2020 ([World Internet..., 2020](#))). It means that if the current growth rate is maintained, already in 10-12 years the coverage of mankind by the World Wide Web will be close to 100 %.

A similar picture to the global one is observed in our country. According to research by Mediascope, in 2020, 95.6 million people older than 12 used the Internet at least once a month on average in Russia, which amounts to about 78.1 % of the country's population. Meanwhile, Internet penetration exceeded 90 % among the younger population (under 44) in Russia in 2020, and came close to 100 % among the youngest Russians (12-24 year olds) ([Internet Audience..., 2020](#)).

It is quite natural that the more Internet users become, the more information they produce. According to IDC's "Data Age 2025" report, by 2025 the amount of all data in the world will reach

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163 zettabytes, ten times more than in 2016, and more than a thousand times more than in 2006! (Data Age..., 2020). It turns out that the amount of information on Earth is increasing exponentially. However, it is obvious that the human brain's ability to process it is not developing at the same rate (if it is not deteriorating at all due to the current information overload).

In this regard, the already important role of media literacy education increases significantly. How not to drown in this constantly replenished ocean of data and information? How can we find in it what is necessary and weed out the unnecessary, unreliable, and harmful? How do you correctly understand and interpret what you find? Finally, how do we protect ourselves and those around us from fakes and manipulation? In our opinion, it is quality media education that can offer qualified answers to these (and many other!) questions.

A clear leader in the development of media literacy education in Russia is the academic school headed by A.V. Fedorov. It is important to note that the primacy of this research center is recognized internationally: in 2019, Alexander Fedorov was the first Russian educator to receive the honorary international *Global Media and Information Literacy Award*, awarded annually with the participation of UNESCO for outstanding achievements and leadership in the field of information and media culture.

Over the past thirty years, A.V. Fedorov and his team have published dozens of monographs and hundreds of articles in scientific journals, included in the prestigious databases Scopus and Web of Science. Various aspects of media literacy education have been thoroughly researched and practical recommendations have been formulated for its development at schools, universities, and institutions of further education. In many respects, it was through the efforts of A.V. Fedorov that the "Media Education" specialization was introduced into the Russian Federal State Educational Standards of Higher Education for the first time in Russian history.

The experience, accumulated by this scientific school, undoubtedly requires some reflection. In this regard, it is difficult not to agree with A.V. Fedorov and his colleagues, who believe that "one cannot successfully and effectively develop media education without systematization and generalization of its existing trends and processes in the European and global context" (Fedorov et al., 2014: 7). We can only add that the Russian context is at least as important. It is encouraging to see that separate attempts to creatively generalize the ideas, models, and concepts formulated by the representatives of this school have already been made (Hazanov, 2020). However, the body of research works and works prepared by the representatives of the Fedorov's school of media literacy education is so extensive that it allows (and in a sense – even obliges) to analyze various aspects of their creative arsenal separately.

2. Materials and methods

The empirical basis for our analysis is five monographs by A.V. Fedorov and his colleagues published in 2013-2020 (Fedorov, 2014; 2015; Fedorov et al., 2013; Fedorov et al., 2014; Fedorov, 2015; Fedorov, Novikova, 2014; Fedorov et al., 2018; Fedorov et al., 2020; Fedorov, Mikhaleva, 2020). All of them are devoted in one way or another to the history and contemporary features and models of media literacy education development in Russia, neighboring and far-abroad countries. In addition to their thematic orientation, what unites these publications is the fact that they contain not only a thorough theoretical analysis of the subjects under consideration, but also a very substantial practical component: dictionaries of terms related to media literacy education, curricula, collections of publications, addresses of specialized websites, questionnaires, variants of tests and assignments that can be used in media education classes.

Of course, the purpose of this article is not to present the main content of these works. All of them are publicly available at the corresponding Internet resources (and this, incidentally, can also be considered an unqualified achievement of A.V. Fedorov's school), so anyone interested in media literacy education will certainly find in them something that is of interest to him (<https://www.mediagram.ru/library/>). Rather, we will draw attention to some important points that we believe to be especially relevant or controversial at the moment.

3. Discussion

In the last few years, there have been more and more attempts in science to comprehensively understand the current state of the communication sphere in terms of the influence of the media on the audience. The analysis of the related subjects often leads scientists, in one way or another, to

the problems of media education. After all, in the final analysis, it is media education that can become, in a sense, a panacea for most of the vices of the media sphere that are widespread today.

The phenomenon of post-truth is most often referred to as one of the negative manifestations of modern media reality. The Oxford Dictionary defines it as an adjective for circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion or personal beliefs ([Word of the Year, 2016](#)). M. Temmerman and his co-authors point to such an inherent attribute of post-truth as semantic distortions within political communication: "a shorthand for strategic constructions and distortions by all parties in political communication" ([Temmerman et al., 2019: 1](#)). R. Garland notes that "facts are deemed as malleable and subservient to beliefs, and indeed, can be strategically deployed to serve beliefs" ([Garland, 2018: 347](#)). One could even say that, in a sense, the proliferation of post-truths has marked a crisis of political communication, manifesting itself in a growing public distrust of government and democratic procedures in general.

Attempts have also been made to place post-truth in a broader context. K. Sengul examines it through the prism of populism, democracy and political style ([Sengul, 2019: 88-101](#)). D. Buckingham emphasizes the importance of teaching media literacy in the context of post-truth dominance ([Buckingham, 2019: 213-231](#)). We would only like to add that it is not only learning in itself that is fundamentally important, but also the adjustment of media education programs to the new, very much changed realities of the modern world compared to the recent past.

Quite often the focus of research is on the impact that post-truth has on public life. In the vast majority of cases, this impact is considered detrimental ([Deligiaouri, 2018: 313-315](#)). As for the reasons for this situation, the scholarly community is almost unanimous that the fault lies with those who are actually passing off false or fabricated facts as true ([McDermott, 2019: 220-222](#)).

In addition to the authors of fake news, the general political atmosphere in the world (especially ideological and financial polarization), technological platforms, and social networks (e.g., Google and Facebook) are also involved in the perpetuation of post-truths ([Tandoc et al., 2019: 680-684](#)).

At the same time, it should be recognized that, in addition to the factors noted above, universal psychological characteristics of the audience also play a role. Thus, according to R. McDermott, people often weigh emotional feelings more heavily than abstract facts in their decision making ([McDermott, 2019: 218](#)). In other words, not only those who disseminate false information, but also those who, for various reasons, become susceptible to it, directly or indirectly contribute to the assertion of post-truth.

In our view, it is here – where the fields of inaccurate media messages and audiences intersect – that the role of media education is especially significant. It is not surprising, therefore, that contemporary scholarship is quite active in studying various aspects of media consumer behavior. Among other things, the role that people under the influence of unreliable facts play in society has been analyzed ([Nelson, Taneja, 2018: 3720-3721](#)), what effects the discourse of elites regarding fake news has on society's attitude toward the media institution ([Van Duyn, Collier, 2019: 29-31](#)), and how viewers, readers or listeners try to level out the negative consequences of false information ([Wenzel, 2019: 1987-1990](#)). In the context of media education issues, the latter seems particularly important. How people balance verification of information and alienation from it in order to deal with the consequences of the cognitive dissonance inevitable in such cases is perhaps one of the most pressing and relevant questions of the entire segment of research devoted to it.

One of the simplest (but unlikely to be very effective) options for solving existing problems is to rely on government intervention in terms of holding the producers and distributors of fakes accountable. However, there is an opinion that the public support and effectiveness of such measures would be much more tangible if it were not for the so-called "third-person effect" – when people believe that others are much more vulnerable to media manipulation than they are ([Baek et al., 2019: 301-302](#)).

In this sense, it seems to us much more effective in the fight against post-truth effects to spread fact-checking as much as possible, including, incidentally, a more active incorporation of this procedure into the media-educational practices in use today. It should be noted that fact-checking has recently been increasingly attracting the attention of researchers. In some cases, it is considered in the context of media literacy and fake news as one of the most serious challenges of the current Internet era ([Loterio-Echeverri et al., 2018: 295-316](#)). The perception of fact-checking

by journalists themselves (Mena, 2019: 657-672) and exactly how fact-checkers verify the credibility of information broadcast in the media (Lim, 2018) have also been studied.

According to our observations, one of the least scientifically developed problems in this field is the ability to quantify media effects. For example, A. Manoliou and F. Bastien made an attempt to measure the impact of popular TV serials in the West (*House of Cards*, *The West Wing*, and *The Big Bang Theory*) on the political cynicism of their viewers. According to their results, "series recognized for their intense negativity increase people's level of cynicism, while those portraying politics in a positive way do not have any impact" (Manoliou, Bastien, 2018: 547).

The very attempt to compare the nature of the impact of various works of mass culture on public sentiment is certainly worthy of respect. However, in this case, only the terms "more" or "less" apply to the assessment of manipulative potential; no specific measuring units have been proposed.

However, we believe that all of this is of direct relevance to media literacy education as well: if scholars have tools for objectively recording the manipulative potential of media texts, this would greatly facilitate the development of the audience's counter-manipulative arsenal.

In addition to the lack of adequate means of comparing and evaluating media effects, there are also separate methodological difficulties. In this case, J. Potter is probably right to say that "authors of these studies commonly select weaker design options over stronger ones" (Potter, 2018: 5-6;) and that "designers of most tests of media effects ignore the many theories already available when designing their studies" (Potter, Riddle, 2007: 96). M. Scharkow and M. Bachl (Scharkow, Bachl, 2017) also point out similar methodological difficulties. Most likely, such problems are typical not only for this rather narrow field, but also for the entire field of communication and media studies.

From time to time, attempts are made to measure people's exposure to media materials (Bartels, 1993; Liu, Hornik, 2016; Prior, 2009) or the various effects of advertising (Freedman, Goldstein, 1999; Taylor et al., 2013). It is absolutely clear that research into the level of audience receptivity to media content is extremely important (albeit extremely difficult!) for all communicativism. The main obstacle to this is probably the unprecedented complexity of media space itself. As De Vries and P. Nijens, "today's media landscape, in which individuals are exposed to a diversity of messages anytime, anywhere, and from a great variety of sources on an increasing number of different media platforms, has complicated the measurement of media exposure even more" (De Vreese, Neijens, 2016: 74). As a result, all this has created additional challenges for media education that were not previously of such serious importance.

And here it must be said that Fedorov's scientific school pays a great deal of attention to the problem of media manipulation and fakes (Fedorov, Levitskaya, 2020; Levitskaya, Fedorov, 2020).

4. Results

A number of issues that are very relevant to the current state of media literacy education are also raised in the works of A.V. Fedorov's school.

First of all, we would like to draw attention to certain terminological nuances. Since a certain moment A.V. Fedorov prefers "media literacy" to "media competence", considering it "more accurately defines the essence of an individual's skills in using, analyzing, evaluating and transmitting media texts in various types, forms and genres" (Fedorov, 2015: 332-333). We believe that, in general terms, both of these concepts are largely synonymous. Yes, if one delves deeply into the lexical nuances, one can indeed find certain differences between them. In the works of representatives of A.V. Fedorov's scientific school they are clearly spelled out. On the other hand, there are also arguments in favor of media literacy. In our opinion, there are at least two of them.

The first is that in Western science (at least in transoceanic science), *media literacy*, rather than *media competence*, is more common and customary. To be sure of this, we can, for example, compare the number of publications that have been queried in the Web of Science database: *media literacy* appears in the titles of scientific papers much more frequently than *media competence*. In a sense, following the scientific mainstream (in a good sense of the word) can facilitate the integration of Russian scientists into the global academic space.

The second argument is more abstract and perhaps even subjective: it seems that being "competent at something" is usually perceived as something desirable but not absolutely necessary, while being "literate" (even if applied to a specific media sphere) sounds like something self-evident. We believe that thereby the importance of forming the analyzed skills in each person is

emphasized already at the level of subconscious perception of words. Besides, the very notion of literacy, in our opinion, has been significantly transformed in the last half a century. If earlier it was understood only as the ability to read and write, now it includes a wider range of social communication skills, including the ability to effectively process information obtained from the mass media. It is a kind of "extended literacy" only with which one can fully participate in modern society (Cappello et al., 2011: 68).

However, in the vast majority of cases, let us repeat, the use of *media literacy* and *media competence* is, by and large, equivalent.

The undoubted merit of the research team headed by A.V. Fedorov should be acknowledged to be the identification of the most typical theories (cultural, aesthetic, semiotic, sociocultural, ethical, ideological, environmental, protectionist, religious, practical and some others), directions and models of media literacy education. Especially relevant at the moment we see the analysis of the latter. They include such media literacy educational models as educational-informational (the study of theory and history, the language of media culture, etc.) and educational-ethical (the study of ethical problems of media culture, etc.). The models include educational and informational (study of theory, history, language of media culture, etc.), educational and ethical (study of moral and philosophical problems using media materials), theological (study of religious, moral and philosophical problems using media materials), practical and utilitarian (practical study and application of media technology), aesthetic (oriented, first of all, on the development of artistic taste), on the development of artistic taste and analysis of the best works of media culture) and socio-cultural (socio-cultural development of a creative person in terms of perception, imagination, visual memory, interpretation, analysis, independent, critical thinking in relation to media texts of all kinds and genres) (Fedorov et al., 2013: 167).

Obviously, the highlighted models include almost every possible focus of media literacy education. The proposed list is the result of a scrupulous long-term analysis of the practices used in different countries to cultivate media-related skills and abilities. Meanwhile, the realities of the modern world (primarily the challenges and vices of post-truths noted above), in our opinion, dictate the need to develop and implement an additional or synthetic model. Conventionally, it can be called sociopolitical. In our understanding, it should be focused not so much on cultural, semiotic, aesthetic or ethical theoretical foundations, as on the specific characteristics of the socio-political basis that influence the nature of interaction between the media and their audience.

In other words, this model should provide students with a basic understanding of how the media can be used for political purposes and how they can be protected from the manipulation associated with it.

Moreover, we believe that the proposed sociopolitical vector may be present in one form or another in at least five of the six areas of media literacy education proposed by A.V. Fedorov and his colleagues. These include 1) media literacy education for future professionals – journalists, cinematographers, editors, producers, etc. 2) media literacy education of future teachers at universities, teacher training institutes, professional development courses; 3) media literacy education as a part of general education for schoolchildren and students at schools, colleges, universities; 4) media literacy education in additional education institutions and recreation centers (cultural centers, centers for extracurricular work, aesthetic and art education, clubs in the community, etc.); 5) distance media literacy education for schoolchildren, students, and adults through television, radio, press, and the Internet; 6) independent/continuous media education (which theoretically can be carried out throughout a person's life) (Fedorov et al., 2014: 8). Perhaps only the fourth direction can be "freed" from the socio-political component, while in the other five, in our opinion, it is necessary today.

Actually, speaking of the importance of the political perspective, we do not argue with A.V. Fedorov and his colleagues. In one of their works they themselves quite rightly write the following: "modern media all over the world, including Russia, often use so-called manipulative techniques to influence the audience. Living in a democratic society means, among other things, being able to make informed choices, including in relation to media texts. Teaching students to recognize the ways and forms of the manipulative influence of the media, and how to navigate the modern information flow, are the most important tasks of media education" (Fedorov, Novikova, 2014: 68). Rather, in this case we are merely trying to adapt the focus of critical thinking development in the process of media literacy education to contemporary Russian (and, unfortunately, global, too) conditions.

It is important to note that, unlike L. Masterman, the master of media literacy education worldwide, we are not inclined to contrast the aesthetic and ideological approaches to media pedagogy. Both are important in their own way. Moreover, we are convinced that in most cases they can be organically combined.

For example, wherever possible, what prevents one from simultaneously analyzing the purely artistic, aesthetic merits of, say, films or newspaper publications and the specific historical conditions under which they were created, their political context and subtext? In some cases, this seems to be absolutely necessary. Is it possible to do without considering the political component when discussing, for example, *Burnt by the Sun* or *Salvation Union* with viewers (whether they are schoolchildren or adults)? In our layman's view, it would be wrong to leave such stories out of the media educator's attention in such cases.

We think that, having touched upon this question, we have been convinced of the truth of several other points outlined in the works of Fedorov's scientific school. First of all, we have in mind the thesis about the outlined trend of synthesis of media literacy education and media criticism in recent years, as well as about the potential ability of the latter (addressed not only to media professionals, but also to a wide audience), "to implement media education for the widest social strata throughout life" (Fedorov, 2013: 183).

The second point concerns the role of the authorities in forming the media culture of the population: "In principle, it is clear why the development of media education and media criticism did not receive official support in Soviet times. The authorities were interested in ensuring that the mass audience (both adults and students) thought as little as possible about the goals and objectives of a particular (especially "state-significant") media text. The absence of a media-literate/media-competent public has always opened a wide space for manipulations in the press, on radio and TV, naturally, in the direction beneficial to the authorities (Fedorov, 2013: 188). Has much changed since then? It is difficult to answer this question unequivocally.

It is our deep conviction that, along with legislative regulation of the circulation of fake information, one of the most important ways in which the state can promote media literacy principles is the introduction of appropriate practices into the educational system.

The question of formats and levels of media education also occupies an important place in the scholarly writings of A.V. Fedorov and his colleagues. Speaking about the school, they pose absolutely fair questions: "Could media education still be successfully integrated into traditional compulsory school disciplines? And in addition to that, could we introduce optional courses?" (Fedorov et al., 2014: 5). Obviously, the sooner a young person is immersed in media literacy education, the sooner he or she can become immune to the manipulations, fakes, and other inherent attributes of post-truths that fill the world today. Moreover, in a number of countries (Canada, Australia, Hungary) this has already been successfully implemented – media culture is studied there starting from the first grade.

We are not, of course, saying that it is absolutely necessary to introduce mandatory media literacy education courses in schools. In this case, we can quite agree with those who believe that the school curriculum today is already overloaded. However, at the level of elective disciplines or as one of the subsections of social studies, we believe that a media-educational component should be introduced.

Naturally, in such a format, it is impossible (and unnecessary!) to examine the theory and history of the issue in depth. It is sufficient to simply acquaint children with the most common techniques and goals of manipulative influence through the media, to tell them about the basic social and psychological mechanisms used by the authors of media texts to influence their audiences, to teach them to identify the author's logic and intent, and to demonstrate all of this with specific examples. In this sense, the sequence proposed by the team headed by A.V. Fedorov to develop "anti-manipulative" analytical thinking of the audience on media material (Fedorov et al., 2014: 7) seems perfectly reasonable and – most importantly – implementable in practice. If you wish, all of this can easily fit into a few lessons.

While the voices against the introduction of a media literacy education component in school education can still be heard, it seems that almost everyone agrees that it should be taught in higher education institutions. Moreover, as of relatively recently, the academic council of any Russian higher educational institution may independently decide to introduce media education as a variable (specialized) part of instruction in virtually all pedagogical baccalaureate and master's

degree programs. In many ways, incidentally, this was also made possible thanks to the efforts of A.V. Fedorov.

Moreover, there is a growing consensus that media literacy education courses or seminars are necessary for both student teachers and current educators (Baranov, 2002: 18; Considine, 2003: 28; Sapunov, 2004: 31; Semali, 2000: 70). For our part, we would like to add that this need is felt not only by educators (established or just preparing to become such) but also by representatives of other professions. In this respect, we can only regret that the practice of teaching media literacy education disciplines at Russian universities is still spreading rather slowly.

Finally, another level of media literacy education, which is also touched upon in the works of Fedorov's scientific school and other scientists, assumes a deployed long-term public educational activity focused on "the continuous development in society of a culture of adequate rational and critical perception of the content of media texts and independent evaluation of media activity – a culture of information based on democratic and humanistic ideals and values, on respect for the principle of cultural diversity". It appears that in conditions where the introduction of media education components into school and university curricula is "stalling", it is precisely broad public educational work to disseminate the principles of media literacy among the population that is becoming almost the main way to increase the general media culture of citizens.

5. Conclusion

These are the main points that seemed to us worthy of special attention among the wide range of media-educational subjects touched upon in the five monographs mentioned above by A.V. Fedorov, his colleagues, associates and students. We emphasize once again that the choice of these aspects was dictated largely by subjective factors – by what we ourselves (including our own research interests) found important, relevant and in some ways, perhaps, even debatable. In reality, however, these works contain a much broader layer of problems concerning the history, current state, theory and practice of media education in our country and beyond.

There is no doubt that a person who wants to understand the peculiarities of Russian or foreign media literacy education, or a scientist studying this sphere, cannot do without analyzing the works of Fedorov's scientific school representatives.

In the sixties of the last century, glorious city on the Azov Sea – Taganrog – "made a splash" all over the Soviet Union thanks to the so-called "Taganrog Project" by B.A. Grushin, which, among other things, assumed the search for ways to increase the effectiveness of information work in society. It is quite symbolic that several decades later Taganrog again made itself known in a similar field of science, only this time as a center of media literacy education research, one of the goals of which is just to protect citizens from the consequences of not always bona fide methods of this very informational activity.

It is well known that the leader of media literacy education research center, A.V. Fedorov, is also a recognized expert in the field of cinema art. Moreover, he often uses cinematography as an empirical basis for his research. Taking this into account and considering the contribution of his works to the development of national and European media literacy education, we can safely say that the academic school of A.V. Fedorov is a kind of "magic lantern" that illuminates the path of all those who are moving in the same direction.

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Educational Value of Mobile Games Using Augmented Reality in Urban space – Participatory Observation of the "Pokemon Go!"

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Abstract

AR technology creates the possibility of overlapping two realities. It is a space used, among others, in education. AR increases the visual attractiveness of the game and the involvement of its users. However, some applications were not created with the intention of using them for this purpose, although they have the potential not only to entertain but also to teach. One of such games is "Pokemon Go!". The following research methods were used in the study: 1) in-depth interview to learn about the specifics of the game "Pokemon Go!" and its potential educational opportunities; 2) observation allowing to write down the behavior of players while using the game; 3) a survey to find out the motivations and thoughts of the players. It was attempted to determine whether there will be any interaction between the players and the physical locations used in the game, using the format of the game chosen for the study, which was the passage along the proposed route. It turned out that thanks to the players' suggestions, a potentially optimal way of using the game was determined, which could be used in further research on the phenomenon of the educational dimension of the "Pokemon Go!" game.

Keywords: AR, media literacy, media education, mobile games, Pokemon Go, geolocation games.

1. Introduction

One of the foundations of media education is the use of modern technologies in didactics (Drzewiecki, 2010). The aim of their application is to increase the attractiveness of the message, and thus to achieve higher assimilability of the presented material (Dejnak, 2012; Bougsiaa, 2013). This is how AR (Augmented Reality) technologies have already been adapted, which rely on the imposition of virtual text, graphics and video on physical reality (Yuen et al., 2011). These technologies can use all sensors of the devices on which they operate, including location systems to determine position, locations and movement (Padel, 2009). As a result, virtual elements are superimposed on the existing world, complementing it and increasing the amount of information available.

This article will test the educational potential of one of the games designed for smartphone mobile devices – "Pokemon Go!". It uses the overlapping of virtual reality with physical reality and works on the basis of GPS location. An important aspect of the game under examination is its main subject. It is not an educational game. However, it has potential that can be used as an educational element. It is the possibility of visiting real locations, which may have their description and picture in the game.

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What exactly is "Pokemon Go" game? The game takes advantage of the popularity of the animated series aired since 1997 entitled "Pokemon". The game was made available by Niantic in 2016, which already had experience in creating games based on geolocation, e.g. Ingress (Colley et al., 2017). It allows for the display of virtual pokemons in the real world and the use of real-world locations as part of the game – called PokeStops (Clark, Clark, 2016; Colley et al., 2017; Paavilainen et al., 2017) and Gyms, which have a similar but significantly expanded function. These places, called PokeStops or Gyms, will be the focus of the research described below.

PokeStops are points in the virtual world that are established in places of historical, sacred, sports, natural sites marked with a plaque or sign, cultural, important points of public transport and all others relevant to the local community (Niantic, 2020). PokeStops cannot be: educational establishments, private locations, places with no pedestrian access or dangerous, obstructing services, i.e. police and fire brigade, with variable location or time, without cultural importance (Niantic, 2020). For a location to become PokeStop, it must be reported by participants with high seniority. Once these locations are accepted by the community of players by voting, they become Pokestop (Niantic, 2020). What role does it play in the game? When it comes within its reach, the player displays a picture of the object, its name and any description, and the object itself becomes interactive. By activating the object, the player gains items to facilitate the game and additional tasks.

Gym is a marked location with PokeStop capabilities and additional functions. You can delegate your Pokemon there, which will accumulate the earned coins over time. No more than 50 coins can be accumulated. The Pokemon will also defend the Gym from other players who want to acquire this location and place their Pokemons there to collect coins. Occasionally there is an opportunity to take part in Raids in Gym in order to earn a unique Pokemon or to accomplish this task (Niantic, 2020).

The aim of this study is to determine if and what educational potential the game 'Pokemon Go!' has. For this purpose, the interaction of the players with the places marked as PokeStops will be investigated. The following research questions can be quoted: Q1: Do players show interest in the real locations marked as PokeStops or Gyms in the game? Q2: What is the level of interaction with real PokeStops or Gyms locations? Q3: Is there any interest in locations marked as PokeStops or Gyms after the game is over? All these questions will be addressed in relation to the chosen format of game use described in the next section.

2. Materials and methods

In order to obtain answers to the research questions asked, a three-stage research process was prepared. Each of the stages uses qualitative methods which have been selected in order to first get to know, then observe and finally understand the behaviour of the players and possible opportunities of using the game in education.

1) At the beginning, in order to be able to formulate research questions and design the study, an in-depth interview (Kvale, 2010; Creswell, 2013) was conducted with a person who has been playing "Pokemon Go!" for 4 years. (started in the year the game was launched on the market). This person was also responsible for introducing the researcher into the secrets of the game and explained the rules of the "Pokemon Go!" application. The effect of this stage was to prepare a selected format of game use and focus on the potential educational function of the PokeStops or Gyms visited.

2) After collecting 2 groups of players, a study was conducted to observe them (Łobocki, 2007). Researchers indicate that the most frequent number of people playing 'Pokemon Go!' in one group is 3-5 people (Colley et al., 2017), so there were 3 players in both studied groups. Both groups were examined in the same proposed format of game use. The format consists of observation of players on the route proposed by the researcher and prepared for the purpose of this study. Before the start of the study, the researcher determined the proposed route of the study, prepared maps with the route marked and prepared a list of places marked in the game as PokeStops and Gyms - 44 locations in total. Players were informed about the possibility of any change of route, shortening, extending or total change depending on their decisions. Both groups received printed maps. The suggested distance was 3.5 km and included a passage through the city and forest areas.

3) After each of the observations, the players received a questionnaire in which they defined their motivation and thoughts about the format of the game. The questions concerned the

experiences and thoughts directly related to the time of the game, as well as the reflections that followed. The open questions allowed for a better understanding of the motivation, behaviour and feelings of the players.

3. Discussion

So far it has been proven that 'Pokemon Go!' has a positive impact on, among others, building human relations, promoting the region and improving the condition and thus the health of players (Althoff et al., 2016; Clark, 2016; Wagner-Greene et al., 2017; Rasche et al., 2017). Risks include problems with the privacy policy (Delello et al., 2018), payments made in the game and the possibility of physical injuries.

At the beginning of the discussion on the educational function of "Pokemon Go!" it should be noted that the game itself is not primarily an educational game, but can only perform such a function. The game uses the real world to place in it the fantastic realities of the plot known from the series "Pokemon" (Reeves et al., 2021). This article attempts to determine the level of the educational function based on a specific format of use of this application.

The game "Pokemon Go!" uses locations that are special, unique in terms of history, culture or because of their role in the local area. The possibilities offered by the game seem to suggest that this form could encourage and motivate players to visit and become familiar with the locations used by the game (Oleksy, Wnuk, 2017).

Researchers have also shown that during the game, not only interpersonal attachment may be created, but also players may feel attached to the place where they play (Oleksy, Wnuk, 2017; Woods, 2020). The use of "Pokemon Go!" in tourism can increase the positive experience of visiting a location. The players themselves show interest in using this game as a tourist guide (Aluri, 2017). The game "Pokemon Go!" seems to be a good tool for popularizing outdoor movement (Hamari, 2019), which defines the direction of using this application in tourism.

An area of great interest to researchers is the impact of "Pokemon Go!" on the physical activity and health of the players. Researchers have found that physical activity related to walking while gaming affects reducing noncommunicable diseases and impaired quality of life (Barbieri et al., 2017). This is because the game has an attractive form that encourages movement through play. It is seen as a new strategy to encourage people to a healthy lifestyle (LeBlanc, Chaput, 2017). There is also an immediate danger to the health or life of players. This danger is the careless movement in social communication and road traffic (Barbieri et al., 2017).

AR technologies are successfully used in education (Walker et al., 2017), e.g. in biology (Reeves, 2021), physics, mathematics, geometry (Lee, 2012) and history (Dejnak, 2012; Frania, 2017; Kęsy, 2017). The educational function can also be realized through mobile games using AR technologies (Molnar, 2018). There is a tendency to treat new technologies as an extension or supplement to traditional education (Frolova et al., 2018). It is noted that the use of an attractive visual form may increase the cognitive abilities of users, including students (Makarova, 2019). However, the challenge will be to involve and implement teachers in the proper and willing use of new technologies in education (Leahy et al., 2019).

The aim of this study is to determine if and what educational potential the game 'Pokemon Go!' has.

4. Results

The results of the study were divided into two subsections relating to the observation of the beginner group and the advanced group. The recorded observations come from observations of behaviours, actions taken on smartphones, dialogues heard and conclusions formulated on the basis of questionnaires sent to the respondents after the observation. Declarations and opinions of the participants were formulated on the basis of messages collected orally (during the observation) or sent through a form after the observation.

Beginner group

The beginner group, starting the game on a certain route, had no experience in the game "Pokemon Go!". Those who took part in the group described as "beginners" belonged to one group of friends. From the very beginning the main topic of conversation was private and professional life. The conversations did not concern individual places marked as PokeStops or Gyms.

During the walk, the main focus was on learning the secrets of the game and catching Pokemons. The game "Pokemon Go!" itself turned out to be very interesting for the beginner

group, they treated it as a one-time entertainment whose main goal was to spend time with friends. During the game there was a competition to catch a particular Pokemon or another time to discover a new feature of the game. There were unsuccessful attempts to confront the captured Pokemons. Catching new and new Pokemons became the main activity performed by players. The participants of the study, learning the possibilities of playing Pokemon Go, tried the possibility of catching Pokemons using AR. They decided that switching off the AR allows for easier catching of Pokemons, therefore, despite its more attractive form, they preferred not to use it. The activities performed in the game required players to concentrate. Sometimes, with bigger challenges, they stopped for a while and concentrated on activities such as catching Pokemon. The game was so addictive that there was an incident affecting the safety of players - they entered the pedestrian crossing at a red light.

The players went through part of the planned route according to the proposal marked by the researcher on the map. However, they decided to shorten the final section. After the end of the route they did not stop playing, still treating the game as a form of fun. They described the route as too long. They declared that they would prefer to focus on a shorter route or a smaller area which would allow them to take advantage of the game.

Beginner players clearly noticed the difference when changing from urban to forest environment. First of all, they experienced fewer PokeStops and Gyms. They felt a decrease in the possible interactions offered by the game. They also devoted more time to one of the Gyms located at some distance from the proposed route in the forest section - the historic Old Collector Fan. Despite devoting the most time to it, they did not try to find it in the real world, but only used it in the game environment.

Throughout the study, interaction with locations marked as Pokestops or Gyms was limited to interaction in the virtual world. Occasionally, there were moments of looking for them in the real world, as declared by the players themselves. None of the locations have aroused such curiosity as to make players devote their time outside the game.

Advanced group

The members of the advanced group, like the beginner, knew each other before. In this case, the basis for their acquaintance was a joint game of "Pokemon Go!". Before, during and after the tour, the main topics discussed by the participants were the events related to the game elements. During the interviews they used specialist terms related to the game and shared their experiences and plans of developing their achievements in the game world. The players focused on recalling achievements from the past, which may be regarded as outstanding or exceptional in the reality of the game. None of the players took advantage of the additional opportunities offered by AR.

During the walk, players focused on aspects of the game concerning catching Pokemons, virtual interaction with PokeStops and Gyms, performing tasks, hatching eggs (hatching takes place by passing a certain distance). The skills of the game were noticeably higher than in the case of the beginner group. They allowed for faster and more efficient use of the application. These activities seemed to be trained to such an extent that they were probably performed reflexively, in the shortest possible time. This reduced the time of interaction, also with locations marked as PokeStops and Gyms.

The players went through the whole proposed route. They described the distance covered as short in relation to the distances covered during the regular game. The optimal area for the game was indicated as having a large number of PokeStops or Gyms and acting as a respawn for the unique Pokemon type. The desired area would be a short looped route, which could be travelled many times in order to maximise the profit in the game and reuse the elements of the game that occur in high density.

Advanced players have negatively assessed the forest space of the proposed route. It did not allow for quick replenishment of items necessary to catch Pokemons - such a feature is offered by PokeStops or Gyms. One player used one of the Gyms (Old Collector Fan) to place Pokemon in it. He was accentuated by a lack of professionalism by choosing an inefficient Gym. It was noticed that this is probably a rarely visited place, so Pokemon will not return to the owner quickly after collecting the maximum amount of coins. The result was that he would not be able to use these resources quickly. What is important, however, is that it is the only Pokestop or Gym that players have sought information about on the Internet after completing their route.

The study did not observe any physical interaction in the real world with the locations marked in the game as PokeStops or Gyms. Similarly to the beginners, the advanced group did not

look for physical locations marked in the game, including those distant from the proposed route, such as the Old Collector Fan. One of the players, when passing one of PokeStops located in Academy of Physical Education in Warsaw, associated that he had already been there before. The association was made because this place was already marked as visited in the game. Moreover, he remembered that together with a friend, they had caught a certain type of Pokemon in this place in the past.

Players of both studied groups paid attention to pictures of locations marked as Pokestops or Gyms placed in the application. They also got acquainted with their names. They pointed out that in most of the locations there was no exhaustive or even basic description supplementing the name. They assessed that it would significantly increase the possibility of gaining knowledge about the visited places. However, not every location was of interest to players. They declared that they would have demonstrated a greater commitment to learning about the places placed in the game if they were unique, visually appealing and unusual. The locations on the proposed route did not meet these expectations in their opinion.

5. Conclusion

The game "Pokemon Go!" does not lose its popularity. Its creators adapted it to the requirements related to the covid-19 epidemic. Thanks to this, this mobile game is still gaining new players, which translates into higher and higher income of its creators (km, 2020).

Many researchers emphasize the positive effect of the application on physical health and increasing motivation to exercise outdoors (Althoff et al., 2016). However, this does not have to be the only advantage of the game. The game has the potential to use its attractive form as an educational tool (Dejnaka, 2012). This is facilitated by the use of geolocation, which allows interaction with real areas or objects in the real world. It can become a tool for tourism or education (Frانيا, 2017). It can also be used to promote the region by local communities.

After the survey, it is not possible to clearly determine the optimal way to use the game "Pokemon Go!" for educational purposes. This study can be treated as a pilot - looking for answers to research questions that were asked while observing a specific format of using the application. As the next stage of the research, it is planned to use the format proposed by the players. In order to increase the educational dimensions of the game, it is necessary to consider the area more saturated with game elements and more attractive in terms of tourist attractions. It should also be clarified what is the impact of the quality level of location descriptions on the level of obtaining information about the place visited. Pokestops or Gyms descriptions are created and accepted by the players themselves, who have reached a maximum level of – 40 in the game. This aspect of responsibility for the educational dimension of the game therefore lies with the community of players who have the opportunity to contribute to the content of the game.

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Linguolegal Expertise of Advertising and Media Criticism as a Means of Manipulation Countermeasure in the Media Space (In the Light of Laws "On advertising" and "On protection of Consumer Rights")

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Abstract

The article is devoted manipulation in advertising as an important component of the media space, its difference from honest persuasion. Manipulation is considered to be a sharply negative phenomena that violates ethical norms of communication. With honest persuasion, language means work to achieve the most important quality of speech – clarity, while manipulation under any circumstances does not seek to achieve clarity. In contrast to the manipulation persuasion is implemented and verified with consciousness. In two types of discourse – advertising and political ones – manipulation is most often used. If manipulative techniques in commercial advertising are generally well identified, but it is rather difficult to identify manipulation in social advertising. Legislative measures are not always confirmed in advertising practices.

The advertising process should be managed and controlled by specialized state regulatory bodies, the area of responsibility includes the improvement of the national legislation in the relevant field, but the complexity of the advertising process determines the need for control, taking into consideration the special Code of the advertiser ethics. Such a code is naturally based not only on a set of rules of social behaviour, but also on a special professionally determined axiological system. The quality of advertising should be inseparable from the level of the civil society development. It is necessary to develop linguistic and legal expertise of advertising and media criticism, which will answer the following questions: whether advertising texts comply with the Laws "On advertising" and "On protection of consumer rights". It is very important to check advertising for compliance with ethical parameters.

Keywords: media, speech influence, persuasion, verbal manipulation, legal culture, advertising, linguolegal expertise.

1. Introduction

The problems of speech influence in the domestic linguistics began to occupy an important place only in recent decades, but abroad it is a subject of scientific interest since ancient times. Nowadays, all the investigations about such implementations of the impacting language function as persuasion and manipulation are very urgent and important.

The terms "persuasion" and "manipulation" are understood ambiguously. For example, manipulation is considered to be a universal property of any communication (Andrienko, 2017).

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Manipulation is a hidden influence carried out by means of communication, which aims to change the emotional and psychological position of the interlocutor. Manipulation is harmful, but sometimes it is considered to be ambivalent.

In the most investigations (see works by G.G. Khazagerov, I.V. Belyaeva and others), manipulative influence is considered to be destructive, an antipode to the persuasion.

Impact on a person through the language aimed to accept consciously the sender's point of view, make a conscious decision about any action, the transfer of information is honest argumentative persuasion (Kharlamova, 2018). The order as a means of influence is possible only in limited situations. The purpose of the article is to analyze advertising presented in the modern media space in terms of legal culture.

2. Materials and methods

The investigation occupies the macrolevel and microlevel. According to the macrolevel it is connected with the global communicative strategies, uses theory of speech acts and according to the microlevel it concerns linguolegal analysis of the language units: lexical units, expressions, phrases, sentence, texts).

3. Discussion

Manipulation as a type of influence implies a change of the recipient's reaction to manipulation in someone's interests (both society and the individual) with not obvious to him ways and means.

Hidden, implicit essence of manipulation is considered to be its main distinctive feature (Belyaeva, 2009; Cavaliere, 2018; Chulkina, 2018; Gornostaeva, 2018; Guinda, 2018).

According to the criterion of implicitness / explicitness of manipulation, persuasion is opposed, at the same time it is subject to obligatory conscious verification. In the process of persuasion, the addressee intentionally does not choose ways and means that the addressee cannot control. As a rule, persuasion in classical rhetoric is considered to be a process, resulted in a conscious, voluntary choice of the proposed solution by the addressee. For persuasion as a type of influence, it is necessary to base on a syllogism, as well as to use methods and means contributing to the realization of the clarity maxim in speech, while manipulation does not seek to achieve it (Alba-Juez, Larina, 2018; Arévalo, 2018; Borisova et al., 2018).

A damage (moral or material) for the object of manipulation is considered to be an important feature of manipulative influence. P.P. Lobas is quite right when he uses for this the term "simplification" because even direct deception is not necessarily harmful to the addressee; compare the famous *a white lie* (Lobas, 2011: 18). However, it is clear that when manipulating, the addressee (recipient) personality of the manipulative text is belittled.

Manipulation is more frequent in politics and advertising (Deligiaouri, 2018; Kharlamova, 2018). According to A.K. Michalskaya (Michalskaya, 1990: 52), the «passive role of the addressee is considered to be a typical feature of advertising discourse»

Social advertising is a quite different thing, pursuing goals for the common good (Kulikova, Brusenskaya, 2019; Kulikova et al., 2019).

Russian media lost their "leading and guiding" functions of the Soviet period, and commercial advertising began to play a similar role, aggressively promoting consumerism and hedonism. Social advertising in this respect is the antipode of commercial advertising. Advertising is aimed at getting additional profit. Advertising plays the role of a speech activity stimulator: it caused "new manners of speech – highly emotional, assertive, suggestive ones..." (Kara-Murza, 2001: 165). No doubt that advertising is the "fifth power" after the power of the media, which is considered to the "fourth" one.

A special communicative intention is the main feature of the advertising text (Ramos-Soler et al., 2018), the impact of the advertising text (in commercial advertising) encourages the recipient to purchase goods, to vote for a certain candidate, to form through political advertising the image of a political leader and as a result a positive attitude to this leader, in addition, the impact of the social advertising text contributes to changing behaviour and habits.

Printed advertising includes reference information – requisites of advertising – into its message) and its own expressive means for meanings (Thorson, Wells, 2016; Tully, Vraga, 2018).

The most important strategies of advertising are a unique offer and the appropriate image construction, while the second strategy is even more important than the first one. Advertising text

should be highly visual and expressive (Duskaeva, 2020; Ivanova, Borisova, 2018; Khazagerov, 2018), and the Federal law imposes restrictions on the actions of the advertising addressee, and the general concept characterizing improper advertising, and the terms in which this general concept is concretized – *unreliable, unfair, unethical* and *knowingly false advertising* are the most important one.

Advertising that contains information not corresponding to reality (Harcup, O'Neill, 2017; Rueda et al., 2017) is false. For example, recommendations of legal authorities or some persons-in-charge. These recommendations should be proved. The superlative degree of adjectives without documentary confirmation ("*Ariel*" is detergent No. 1 in Europe) in advertising are prohibited by the Law "On advertising" from 18 July 1995. Because of its unreliability, such advertising is considered to be inappropriate.

Normative legal acts, including one of the Law "On Advertising" versions, define the criteria for using information about the competitively significant characteristics of a product in comparison with other elements of the same system of the so-called product line by the same or other manufacturers. If this information is not true in any parameters, the law determined it as actually unreliable (see paragraph 1, part 3, Article 5 of the Law "On Advertising" from March 13, 2006).

At the same time, normative legal acts, including legislative ones, do not regulate the principles prohibiting such information, as well as the criteria defining the rules for mandatory verification of data on the distinctive properties of an advertised product, which should ensure its competitiveness and success in sales.

According to M.V. Baranova (Baranova, 2007: 29), such effective methods are used by not enough law-abiding advertisers of a low level of legal culture. Thus, a recipient receives distorted ("improved") information, which, in turn, violates his/her rights. "This raises doubt about the absence of legal prohibition of "praises" in advertising without appropriate proof" (Baranova, 2007: 29). Advertising with an argument, a description of the attractive consumer properties of the product, is considered to be true. Common language and occasional superlatives (Kronstad, 2016; Marlangeon, 2018) actively used in advertising texts are the "signal of reference implication to competitors" (Livshitz, 1990: 102). For example, comparisons that have already become typical and that are created using definitions such as *ordinary*:

This is an ordinary detergent, but this is Ariel. At the same time, the quality of this product which does not differ this product from other products in this category is presented in the form of a unique: *Cosmetics "Green Mama" – what is unique?*

E.E. Schubert (Schubert, 2006: 21-22) notes that "the manipulation of phrases such as "to save longer", "created specifically", and quasi-scientific expressions such as "environment", "adverse factors" help the manipulator to create the illusion that the manufacturer has deeply studied everything related to the phenomena of skin aging, and "to return youth is in our power".

It must be admitted that the legislation defining the principles and rules for the implementation of the advertising process in the field of law enforcement ensures the consumer's protection from manipulation. Specific normative legal acts and articles of the Law "On advertising" determine the legality of the use of some audio-visual text or other type of images in commercial advertising. This mainly concerns the ban to use certain gender, age, generation, and professional characteristics outside of advertising products of the corresponding group, for example, images of children, representatives of socially significant professional groups (doctors, teachers, etc.) in advertising products. The use of external image details that cause stable predictable associations of a particular professional sphere (for example, a person in a white coat) is prohibited in advertising of pharmaceutical or medical products, but they can be used in advertising of hygiene products or services related to the health sphere, however, a white coat seems to be an attribute obligatorily associated in the addressee's mind with a fixed association (doctor, medicine, etc.), which means that it initially provides an appeal to authority and can be used as a means of manipulation.

Taking tablets without consulting a doctor may be a damage for health. Advertising of baby food is limited to exclude manipulation aimed at forming a false views about the necessity or advantages of such a method to feed a baby (see Part 2 of Article 25, according to which baby food cannot be presented as an equivalent substitute for natural feeding). At the same time, the advertising must indicate specific age restrictions on the product use, as well as the need for specialized advice.

The introduction into the Federal Law from March 13, 2006 of new points are very reasonable (into part 1 of Article 25), for example ban to disturb biologically active and food additives in advertising (Baranova, 2007: 30).

The rule aimed at "advertising information cannot benefit from the reputation of the individual." This should ensure that the influence of the authority, the media person as opinion leaders on the potential consumer of the advertising product is impossible. The use of a recognizable face in advertising, even without mentioning the name, can lead to a predictable impact on the consumer, who belongs to a certain society, for example, age group (commercials with the famous actress T. Semina, dedicated to a specialized product such as Korega cream). As a rule, the advertised product is intended primarily for such an addressee. The advertising process and its results should be regulated, and such regulation should be dual: first, at the state level it is regulated in the field of law and law enforcement, and secondly, at the level of the manufacturer of this kind of product, that is, the advertiser's ethics should act as a regulator.

Professional ethics of the advertiser means rules of behaviour based on a professional system of values should adjust the advertising process. International Code of advertising practice of the International Chamber of commerce (last edition was in 1986) and the Advertising Code of the Russian Federation (2000) regulate professional ethics in the system of informing about some innovations in the sphere of consumption.

Advertising complies with ethics if procedure and methods of spreading comply with ethical standards as well as its form, content and time.

According to E.S. Kara-Murza (Kara-Murza, 2008: 629-630), advertising products somehow justifying or promoting behaviour not approved by society (aggressive, rude, or even not enough polite one in the presented communication situation) should be considered to be unethical. In such cases, both verbal and non-verbal ways and means of influence should be evaluated (see, for example, the situations presented in advertising such as *Red bull*, *Mentos is Red grapefruit*).

Unethical advertising also can be associated with the addressee's personal space violation, that, of course, increases the psychological component of the impact. This is realized as a result of the choice of stylistically coloured and to a certain extent cliched units obligatorily connected with linguistic culture stereotypes. For example, *Even a hedgehog understands*, *Time-tested quality, the best choice*. Cliches focused on a certain universal stereotype of an advertising product (*Our product is the best*) are typical, not linguoculturally determined means connected with the manipulation sphere.

L.I. Bogdanova (Bogdanova, 2019: 848) in her review of the reference dictionary "Media Linguistics in Terms and Concepts", edited by L.R. Duskeyeva writes about the issues raised in the dictionary article "Naming in advertising" in which E.S. Kara-Murza discusses successful and unsuccessful names.

4. Results

Scientific understanding of many problems of advertising discourse still lags far behind the rapidly developing advertising practice. At the same time, it is said about the emerging interdisciplinary science, the subject of which is advertising.

Advertising study offers a set of criteria that makes it possible to describe the specifics of social advertising. see: Belyanin, 2007; Meshcheryakova, 2012; Nikolaishvili, 2008; Shapovalov, 2012; Gornostaeva, 2018, etc.). But it is necessary to pay special attention to methods, techniques and means of manipulation in such advertising, since the format of such advertising itself should not imply manipulation. But we can talk about the regular use of tools combining the properties of both persuasion and manipulation in their pragmatic potential. Such linguistic units include specialized forms of the imperative (both direct and indirect ones). According to the researchers, the imperative is much less frequent in other types of advertising and it is about 17 %. And infinitive constructions in the meaning of motivation are never used in advertising (because an addressee is considered to be a person who determines his/her own actions).

It is possible, that the predominance of various imperative forms is due to the purpose of social advertising, since the necessary changes in social behaviour imply the representation of the actual semantics of the urge.

Linguistic legal expertise of various types of texts or discourses imply the development of criteria for evaluating the object, in particular, advertising, as well as the principles of qualification of a particular advertising text / discourse not only with linguistic parameters, but also with

extralinguistic ones (Grachev, 2016). In our view these parameters should include legal, law enforcement and ethical, as well as ethical-linguistic ones. According to most researchers techniques mandatory for each advertiser (focused on the rapid acquisition of the advertising object) are considered to be in the sphere of manipulation.

Advertising with so-called "umbrella brands" is incorrect (see: paragraph 3, part 2 of Article 5). It is necessary for advertising to be recognized as such without special knowledge (Baranov, 2007: 238).

Borrowings is one more linguistic tool, the use of which is regulated to a certain extent in the sphere of law.

I.V. Nekrasova (Nekrasova, 2007: 87-97) notes, advertising "*You will find a great shopping*" is considered to be a violation of the Law "On Advertising" (paragraph 1 of Article 5). This paragraph defines a ban on the use of borrowings more or less distorting significant to consumers information about a product / service.

According to this law foreign words and expressions cannot be used if their use can lead to misunderstanding. However, foreign brands (names) in a foreign language, for example – LG (name in the language of the manufacturer) are not considered as violation of the law.

In discussions about possible regulation of advertising processes there are two main directions: 1) the advertising process is regulated and moreover it is regulated by its participants; also there is provided evidence of necessary additional measures of legal regulation (proposals to introduce the law that will regulate the information-psychological security (Krivko, 2006: 22-25). Advertising ban in mourning days corresponds to moral standards (part 14 of Article 14, part 13 of Article 15).

The researchers note: "Complete indifference with which advertising refers to any political or social events, breaking into the transmission regardless of what is at stake, reduces any social phenomena to the level of nothing significant incidents" (Schiller, 1980: 62); "Classic is on a par with advertising chewing gum or hygiene products" (Polukarov et al., 2004:76). Or: "Advertising is always as an "uninvited guest" and without the right of the owner to ask it culturally to "get out" can effectively work on the worldview...» (Mishulin, Glushakova, 2007: 34).

Advertising can significantly influence the world view of both society and the individual. Reliability and integrity are considered to be important criteria for advertising, as well as a concept of the sphere of law and law enforcement. Unfortunately, there are examples in domestic advertising that do not fit these criteria (advertising MMM, various dietary supplements or medicines). The perception of a modern person has such a feature as mosaicity, many researchers note a special phenomenon of mosaic culture. This perception determines the consumer's inability to separate newly appearing products from advertised one by their significance.

5. Conclusion

The ability to interpret is determined by the variety of paradigmatic and syntagmatic relations of different-level units of the language system, and this ability implementation forms the specifics of modern speech.

Media criticism is another tool capable to provide counter manipulation. It is media criticism that makes it possible to determine the aspects of law, law enforcement and legal regulation of the advertising process. A certain system of federal and international regulations has been developed to ensure the advertising sphere regulation. One of the main documents is the International Code of Advertising Practice, its current version was adopted in 1986. Sometimes commercials are wedged into TV programs, accompanying the main transmission with a running advertising line absolutely not related to the content.

These restrictions are certainly important, but problem is not solved, for example, when a classic feature film is broadcast. The idea of obligatory, forced nature of manipulation is reflected in many works. The idea of the equivalence of persuasion and manipulation is based on the assumption that any speech has a universal feature – the ability to interpretation, inseparable from variation, alternations. Ability to interpretation is "to say in different ways about the same objects". Since verbal interpretativeness occurs in all the spheres of social consciousness, the impression of universal subjectivity and partiality is created.

In our opinion the greater the difference between two types of word meaning (the nearest / the farthest meaning), the more opportunities for manipulation can be represented. The manipulativeness degree determines the quality of the advertising sphere. First of all it is

determined by the extralinguistic factors of the society development, the degree of the civil society formation, its axiological scale specifics, affecting the sphere of law and law enforcement.

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Print Media Production Perception of University Students in Pakistan

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Abstract

Accurate knowledge about newspaper production stands as one of the key elements of media literacy among readers. The newspapers have a greater role in enhancing the skills of young people. The newspaper helps students, particularly, to improve their writing and reading skills. The purpose of this study to assess the perception of students in the public sector universities of Sindh province, Pakistan about print media production. In the context to achieve the purpose of the study, the data is collected through a cross-sectional survey from the students of three leading public sector universities in Sindh province, Pakistan. The findings showed that university students have accurate perceptions and knowledge regarding newspaper and magazine production. knew that in the field of journalism and news media who writes features, editorial page represents to the policy of newspaper, layout staff is responsible for newspaper or magazine layout, and the lead story is placed on the front page of a newspaper. Summarily, it was deduced that the university students were found to have news media literacy of the specific variables assessed and tested in this study, in the context of having correct perceptions related to newspaper and magazine production.

Keywords: newspapers, production, perception, universities, students, media literacy

1. Introduction

The authentic and accurate knowledge about newspaper production stands as one of the key elements of media literacy among readers (Oyeniya, Okike, 2019). Who and how newspapers are produced remain one of the significant questions among the readers? The whole process of producing content of the newspapers, content categories, page layout, and editorial policies inspire readers and build the credibility of the paper.

Though newspapers' role is to inform, aware, educate and entertain the public. However, the newspapers have a greater role in enhancing the skills of young people. Although, students are also potential readers of the newspapers. The newspaper helps students, particularly, to improve their writing and reading skills.

The state of newspaper production perception in Pakistan generally is supposed at a lower level. Most often people do not know or realize that news messages are constructed. It is also observed that readers in Pakistan mostly read the front page of the newspaper at first. The literature suggests that there is a gap in the studies regarding the university students' perception regarding newspaper production in Pakistan. Thus, the purpose of this study to assess the perception of students in the public sector universities of Sindh province, Pakistan about print media production.

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2. Discussion

Accurate knowledge about newspaper production stands as one of the key elements of media literacy among readers. The newspapers have a greater role in enhancing the skills of young people (Oyeniya, Okike, 2019). The newspaper helps students, particularly, to improve their writing and reading skills (Ambika, UthiraSamy, 2018). Phelps and Pottorff (Phelps, Pottorff, 1992) argue in their study that the newspaper plays a key role in improving the skills of students. Students who read the newspaper and contribute in terms of writing are active than the students who do not do so (Nongmaithem, 2018). They emphasize that newspaper production should be part of the classroom. Stenberg (Stenberg, 1997) adds that newspaper production perception has changed and will likely change as time passes. Due to the developments in technology, communication modes and tools are changing as well and the process of newspaper production also changes continuously. Though, students are one of the active content contributors of the newspapers. Their perception about newspaper production is necessary to know.

Moreover, the layout of the newspaper is one of the factors that determine its popularity and readership (Shehata, Ali, 2020). The designers always try to make the layout different so as the readers can be attracted. In this regard, Wartenberg and Holmqvist (Wartenberg, Holmqvist, 2005) state that designers change the reader's behavior. They influence the readers through their professional techniques (Tattersall, 2008).

Whereas, regarding editorial pages, it is considered that they represent the policy of a newspaper (Firmstone, 2019). Additionally, these pages make the opinions of the people. As Coppock, Ekins, and Kirby (Coppock et al., 2018) found in their research investigation that editorial pages influence people generally. They further reveal that the mindset of the masses usually molds easily as compared to the elites.

Generally, editorials show the attitude of the press towards the issues (Marques et al., 2020). The journalists who write editorials are not bound like other journalists who care about the objectivity of the news. Related to this Richardson and Lancendorfer (Richardson, Lancendorfer, 2004) reveal that editors straightforwardly write in their editorials what they think and understand.

As far as the front-page is concerned it is considered the most important page of the newspaper. It is mostly preferred for lead stories. As it is found that usually, the readers start to read the front page and then go through the further pages. Another significance of the front page is that it is perceived as the most current space of a newspaper; big news is often found on that page (Ihlström, Lundberg, 2004). Whereas Taiwo (Taiwo, 2007) regarding the significance of the front page of the newspaper illustrates that headlines are created in a way that sensitizes the readers. The author further states that headlines make up the minds of the people about the issue and motivate them to be part of the discourse.

Print media Production Perceptions in Pakistan

The state of newspaper production perception in Pakistan generally is supposed at a lower level. Most often people do not know or realize that news messages are constructed. It is also observed that readers in Pakistan mostly read the front page of the newspaper at first.

Regarding editorials, it is added that they show the behavior of the newspaper. Tabassum, Shah, and Bilal (Shah, Bilal, 2013) state that editorials make the opinions and pass on the agenda of the media organizations. Results of their study express that editorials promote dominant discourse. The research scholars conclude that awareness should be raised among the people about media communication as only critical readers can challenge the ideologies being promoted by the media. Moreover, Jan, Ali, Siddiq, Noshina (Jan et al., 2013) conducted a comparative study of newspaper editorials on US attacks on Afghanistan. They argue that newspaper owners promote their policy through editorials.

It is further noted that some media groups have not still changed their editorial policies since their inception. Nawaz (Nawaz, 2015) found that on the issues of "Most Favored Nation", the Daily Jang changed its policy over time, but Daily Nation did not. The results prove that the newspapers set their editorial policies on political issues.

3. Methods and methods

The purpose of this study to assess the perception of students in the public sector universities in Sindh province, Pakistan about print media production. Hence, the data has been collected and

analyzed about four variables. The first variable asks about the knowledge of the participants regarding who writes feature, and the second variable tests their perception about which page of the newspaper represents the policy of the newspaper. Then the remaining two variables assess the perception of the students about layout design and the placement of the lead story in a newspaper.

A cross-sectional survey was conducted for data collection. Among others, one of the characteristics of this method is that it is considered fit to elaborate on the distinctiveness of a large population. Additionally, it is put (Wimmer, Dominick, 2013) that this method also gives space to the authors and academicians to search a link between various variables of the research.

The population of this research has consisted of students at the public sector universities in Sindh province, Pakistan. In this way, ten out of the total of 23 universities have faculties of the subjects of social sciences. Therefore, for this study 3 largest universities having the department of media/journalism, international relations, political science, and sociology were chosen to sample the students of the said departments for conducting the survey. The names of those largest universities are the University of Karachi, the University of Sindh, Jamshoro, The Shah Abdul Latif University, Khairpur. Finally, just the students of the final year were included in the survey.

A pre-designed questionnaire was applied for data collection. The construction of that questionnaire was based on literature reviews and the objectives of the study. It was administered among the sampled students of the above-said universities and departments, with the help and necessary permission of the concerned faculty members in classrooms during lectures, whereas the collected data were analyzed having entered in SPSS statistical software.

4. Results

Demographic profile of the surveyed university students

Table 1. Composition of the respondents by demographic variables

Demographic variables	Number	Percent %
<i>Gender</i>		
Male	211	54.2
Female	178	45.2
<i>Marital status</i>		
Single	366	94.1
Married	23	5.9
<i>Age categories</i>		
21 years	66	20.3
22 years	111	34.2
More than 22 years	148	45.5
<i>Mother language</i>		
Sindhi	172	45.0
Urdu	154	40.3
Other	56	14.7
<i>Class</i>		
M.A Final	209	53.0
B.S Part -IV	169	42.9
<i>Department</i>		
Media and Communication	135	34.3
International Relations	78	19.9
Political Science	67	17.1
Sociology	111	28.4
<i>University</i>		
University of Sindh, Jamshoro	168	42.6
Shah Abdul Latif University, Khairpur	43	10.9
University of Karachi, Karachi	183	46.4

See Table 1 that shows data about the demographic variables of the study. According to data in table 1 regarding demographic variables first, subject to gender it was found that the proportion

of over fifty percent (54.2 %) was male; and the remaining higher than two-fifths (45.2 %) was of a female. Hence, it was found that most of the respondents (54.2 %) were male. Secondly, regarding marital status, it was seen that almost all the respondents (94.1 %) were unmarried, as just 5.9 % mentioned themselves as married. Thirdly, in the context of age, the first highest proportion of the respondents (45.5 %) was above 22 years old; and the second-highest bigger than one-third (34.2 %) said they were 22 years old. Whereas the last proportion that is a bit higher than one-fifth (20.3 %) of the respondents was just 21 years old. Fourthly, about the mother language of the respondents, the first highest proportion of more than two-fifth (45.0 %) was Sindhi speaking; and the second-highest proportion that was slightly over than two fifths (40.3 %) was Urdu speaking, whereas the last proportion of higher than one-tenth (14.7 %) spoke 'other' various languages. Those 'other' languages are in descending order, Punjabi (4.3 %), Balochi (2.5 %), Pashto (1.0 %), Hindko (1.3 %), Kashmiri (1.3 %), Gilgit 1.0 %, Shina (1.0 %), Saraiki (.5 %), Dhatki (.5 %), Gujrati (.3 %), Burjshaski (.3 %), and Khowari (.3 %).

Finally, in the perspective of education, the proportion of larger than fifty percent (55.3.0 %) of the respondents was studying in class M.A Final. Whereas the remaining fraction that was higher than two-fifth (44.7 %) was studying in class B.S. Part – IV year. Thus, most of the students were in M.A Final. Further, about education, the data mentioned that the first highest proportion higher than one third (34.3 %) were students of the Department of Media & Communication (M&C). And the second-highest that was more than a quarter (28.4%) were students of the Department of Sociology. However, the third greatest proportion of about one fifth (19.9 %) was studying in the department of International Relations (I.R.). Whereas the last proportion of 17.1 % studied in the Department of Political Science (P.S.). Finally, in the respect of university, the highest quantity that was greater than two-fifth (46.4 %) were students in the University of Karachi (KU), and the second greatest proportion that stood higher than two-fifth (42.6 %) was studying in the University of Sindh (SU), Jamshoro. However, the last fraction that was higher than one-tenth (10.9 %) studied at Shah Abdul Latif University, Khairpur (SALU).

Print media production perception

Table 1. Print media production perceptions of university students

Newspaper/magazine production perception variables	Number	Percent (%)
<i>Who writes features?</i>		
Feature writer	292	(77.5)
Beat reporter	33	(8.8)
Feature editor	52	(13.8)
<i>Page representing newspaper policy?</i>		
Editorial page	186	(48.8)
Opinion page	55	(14.4)
Frontpage	140	(36.7)
<i>Newspaper/magazine layout is the responsibility of ?</i>		
Editor	135	(35.7)
News editor	83	(22.0)
Layout staff	160	(42.3)
<i>The lead story in a newspaper is found on</i>		
Frontpage	254	(66.7)
Back page	68	(17.8)
Editorial page	59	(15.5)

The purpose of this question-set was to assess the perception of the students regarding the newspaper and magazine production that is whether they have corrected knowledge or not. In this way, according to [Table 2](#) about writing features for newspaper or magazine, it was known that the proportion of greater than three quarter (77.5 %) of the students said that someone who writes feature is called 'feature writer'. However, the second-highest proportion of over than one-tenth (13.8 %) mentioned that feature is written by feature editor. As far the remaining proportion of 8.8% percent of the respondents expressed that feature writing is the job of a beat reporter. Thus, it was deduced that overall, the great majority of the respondents had corrected knowledge and

perception that feature writing is the responsibility of a feature writer rather than a feature editor or beat reporter.

Moreover, regarding the page that represents the newspaper policy, it was observed that the proportion of slightly little than two quarters (48.8 %) of the respondents viewed that it is the editorial page that represents the policy of any newspaper. Against it, however, the second-highest proportion of over one third (36.7 %) of the respondents said that it is the front page of the newspaper that shows its policy. Whereas the remaining proportion of 14.4 % percent was of the view that it is the opinion page of the newspaper that represents its policy. Hence, it was found that overall, the first highest proportion of almost two-quarters of the students had a correct perception about the page that represents the policy of any newspaper.

Additionally, as far as the responsibility of the designing of the layout of any newspaper or magazine is concerned, then it was found that the proportion of higher than two fifths (42.3 %) of the students expressed that it is the responsibility of layout staff to design the layout of any newspaper or magazine. However, the other proportion of higher than one third (35.7 %) said that it is an editor who must be responsible for the design of the layout of the newspaper or magazine; whereas the remaining proportion of over than one fifth (22.0 %) was of the view that the design of layout for any newspaper or magazine is the responsibility of any news editor rather than layout staff or editor. As result, therefore it was deduced that overall, the highest proportion of the students had correction perception and knowledge that who is responsible for the design of any newspaper or magazine layout.

Finally, concerning the placement of a lead story in the newspaper, it was observed that the proportion of two thirds (66.7 %) of the respondents said that the lead story is placed on the front page. And the other proportion of less than one fifth (17.8 %) expressed that the lead story is published on the back page. However, the remaining proportion of 15.5 % percent viewed that the lead story is rather placed on the editorial page. In this way, it was deduced that overall, the majority proportion of the students had correction perception and knowledge regarding the placement of lead news story in any newspaper.

In this way, overall, it was found that the typical university student has accurate perception and knowledge regarding newspaper and magazine production. As the majority proportion of them had accurate knowledge that who writes feature, editorial page represents to the policy of newspaper, layout staff is responsible for newspaper or magazine layout, and the lead story is placed on the front page of a newspaper. Summarily, it was deduced that university students have a higher level of media literacy in the context of having accurate perceptions about newspaper and magazine production.

Moreover, when newspaper/magazine production perception was further analyzed in the context of gender then according to [Table 3](#) first, about who writers feature it was observed that those students who said that feature is written by feature writer among them the fraction of female students (80.2 %) was greater than the fraction of the male students (74.8 %). Whereas, against it those who said that feature is written by beat reporter among them the proportion of male (10.2 %) was greater than the proportion of the female (7.2 %). Similarly, those who said that feature writing is the job of a feature editor among them as well the fraction of the male (15.0 %) was bigger than the proportion of the female (12.6 %). In this way, it was found that on average the correction perception about who writes feature is higher among the female students than the male students.

Table 3. Distribution by print media production perceptions and gender

Gender			
Newspaper/magazine production perception variables	Male (%)	Female (%)	Total (%)
<i>Who writes features?</i>			
Feature writer	154 (74.8)	134 (80.2)	288 (77.2)
Beat reporter	21 (10.2)	12 (7.2)	33 (8.8)
Feature editor	31 (15.0)	21 (12.6)	52 (13.9)
Total	206 (100)	167 (100)	373 (100)
<i>Page representing newspaper policy?</i>			
Editorial page	107 (51.7)	77 (45.3)	184 (48.8)
Opinion page	30 (14.5)	68 (40.0)	138 (36.6)
Front page	70 (33.8)	68 (40.0)	138 (36.6)

Total	207 (100)	170 (100)	377 (100)
<i>Responsible for newspaper/magazine layout</i>			
Editor	87 (42.2)	46 (27.4)	133 (35.6)
News editor	43 (20.9)	40 (23.8)	83 (22.2)
Layout staff	76 (36.9)	82 (48.8)	158 (42.2)
Total	206 (100)	168 (100)	374 (100)
<i>Placement of lead story</i>			
Front page	135 (64.6)	118 (70.2)	253 (67.1)
Back page	39 (18.7)	28 (16.7)	67 (17.80)
Editorial page	35 (16.7)	22 (13.1)	57 (15.1)
Total	209 (100)	168 (100)	377 (100)

$$^1X^2 = 9.209, p < .010, DF = 2$$

Second, regarding the page that represents the newspaper policy, it was seen that those students who said that the editorial page of the newspaper reflects the policy of that newspaper among them quantity of the male (51.7 %) was greater than the female's proportion (45.3 %). However, against this those who said that the opinion page and the front page of the newspaper reflects the policy of newspaper among them on average the proportions of the females (40.0 % and 40.0 % respectively) were higher than the proportions of the males (14.5 % and 33.8 %). Hence, it resulted that on average the correct perception regarding the page that reflects the policy of any newspaper is higher among the male students than the female students.

Third, regarding the perception of the layout of any magazine or newspaper the data shows that those students who viewed that layout designing is the responsibility of layout staff of any newspaper or magazine among them the fraction of the female (48.8 %) was higher than those of male students (36.9 %). Whereas, against it those who mentioned that layout designing is the responsibility of an editor among them the quantity of the male (42.2 %) was greater than the proportion of the female (27.4 %). As result, it surfaced that the correct perception regarding the layout designing of any newspaper or magazine was higher among the female students than the male students.

Finally, regarding placement of a lead story in a newspaper, it was observed that those who said that lead story is published in front of the newspaper among them the fraction of the female students (70.2 %) was greater than the fraction of the male students (64.6 %). Whereas, against it those who expressed that the lead story is put on the back page and editorial page among them on average the proportions of male students (18.7 % and 16.7 % respectively) were bigger than the proportion of the female students (16.7 % and 13.1 % respectively). In this way, it was deduced that on average the correct perception about the placement of a lead story in a newspaper was higher among the female students than the male students.

Table 4. Distribution by print media production perceptions and age

Age categories					
Newspaper/magazine variables	production	perception	22 years and less (%)	Above 22 years (%)	Total (%)
<i>Who writes features?</i>					
Feature writer			129 (75.9)	109 (74.7)	238 (75.3)
Beat reporter			17 (10.0)	12 (8.2)	29 (9.2)
Feature editor			24 (14.1)	25 (17.1)	49 (15.5)
Total			170 (100)	146 (100)	316 (100)
<i>Page representing newspaper policy?</i>					
Editorial page			76 (43.9)	79 (54.1)	155 (48.6)
Opinion page			27 (15.6)	17 (11.6)	44 (13.8)
Front page			70 (40.5)	50 (34.2)	120 (37.6)
Total			173 (100)	146 (100)	319 (100)
<i>Responsible for newspaper/magazine layout</i>					
Editor			64 (37.4)	50 (34.5)	114 (36.1)
News editor			36 (21.1)	26 (17.9)	62 (19.6)

Layout staff	71 (41.5)	69 (47.6)	140 (44.3)
Total	171 (100)	145 (100)	316 (100)
<i>Placement of lead story</i>			
Front page	113 (66.1)	100 (69.0)	213 (67.4)
Back page	35 (20.5)	24 (16.6)	59 (18.7)
Editorial page	23 (13.5)	21 (14.5)	44 (13.9)
Total	171 (100)	145 (100)	316 (100)

Analyzed data about newspaper and magazine production perception in the context of age according to Table 4 it was observed first, about who writes feature that those respondents who answered that feature are written by feature writer among them the fraction of those who mentioned themselves just 22 years old or less (75.9 %) was bit greater than the proportion of those who were above 22 years old. On the contrary, those who said that feature is written by feature editor among them the quantity of those who were above than 22 years old (17.1 %) was higher than the proportion of those who were just 22 years old or less (14.1 %). Thus, it surfaced that the correct perception regarding who writes feature is greater among those who were just 22 years old or less compared to those students who were above 22 years old.

Secondly about the representation of newspaper policy those respondents who expressed a view that the editorial page is the representative of any newspaper's policy among them the fraction of those who were above 22 years in age (54.1 %) was greater than the fraction of those who were just of 22 years or less (43.9 %). Whereas conversely those who said that opinion page and front is the representative of the policy of any newspaper among them the proportions of those who were just 22 years or less in age (15.6 % and 40.5 % respectively) were greater than the proportions of those who were above than 22 years old or less in age (11.6 % and 34.2 % respectively). In this way, it was deduced that on average the correction perception about the representative page for the policy of any newspaper was bigger among those who were above 22 years than those students who were just 22 years in age.

Thirdly, regarding the responsibility of layout of any newspaper or magazine is concerned then in this regard it was observed that those students who said that editor and news editor are responsible for the design of layout among them the proportions of those who were just 22 years or less of age (37.4 %) and 21.1 % respectively) were bigger than the proportions of those who were above 22 years old (34.5 % and 17.9 % respectively). However, against it, those who expressed that layout staff is responsible for the design or layout of any newspaper or magazine among them the quantity of those who were older than 22 years (47.6 %) was higher than the fraction of those who were just 22 years old or less (41.5 %). Hence, it was deduced that the correct perception regarding who is responsible for the layout design on average is bigger among those who were older than 22 years than those who were just 22 years or less of age.

Finally, regarding placement of the lead story in a newspaper, it was seen that those students who said that lead story is placed on the front page among them the fraction of those who were older than 22 years (69.0 %) was greater than the quantity of those who was just 22 years old or less of age (66.1 %). Whereas, on the contrary, those who said that lead story is published on the back page and editorial page among them the proportions of those who were just 22 years old or less (20.5 % and 13.5 % respectively) were greater than the proportions of those who were older than 22 years old (16.6 % and 14.5 % respectively). Therefore, as result, it was found that the correct perception regarding the placement of the lead story in a newspaper was greater among those who were older than 22 years than those who were just 22 years or less in age.

Table 5. Distribution by print media production perceptions and department

Department					
Media production perception variables	Media (%)	I.R (%)	Political Sc. (%)	Sociology (%)	Total (%)
<i>Who writes features?</i> ¹					
Feature writer	117 (87.3)	51 (69.9)	44 (67.7)	78 (75.7)	290 (77.3)
Beat reporter	13 (9.7)	6 (8.2)	10 (15.4)	4 (3.9)	33 (8.8)
Feature editor	4 (3.0)	16 (21.9)	11 (16.9)	21 (20.4)	52 (13.9)

Total	134 (100)	73 (100)	65 (100)	103 (100)	375 (100)
<i>Representing newspaper policy?</i> ²					
Editorial page	101 (75.4)	23 (31.9)	30 (47.6)	31 (28.2)	185 (48.8)
Opinion page	6 (4.5)	16 (22.2)	11 (17.5)	22 (20.0)	55 (14.5)
Front page	27 (20.1)	33 (45.8)	22 (34.9)	57 (51.8)	139 (36.7)
Total	134 (100)	72 (100)	63 (100)	110 (100)	379 (100)
<i>Who Newspaper/mag layout responsible?</i> ³					
Editor	50 (37.3)	23 (31.5)	28 (44.4)	34 (32.1)	135 (35.9)
News editor	14 (10.4)	18 (24.7)	21 (33.3)	30 (28.3)	83 (22.1)
Layout staff	70 (52.2)	32 (43.8)	14 (22.2)	42 (39.6)	158 (42.0)
Total	134 (100)	73 (100)	63 (100)	106 (100)	376 (100)
<i>The lead story in the newspaper is on</i> ⁴					
Front page	113 (85.0)	39 (54.9)	36 (55.4)	66 (60.0)	254 (67.0)
Back page	9 (6.8)	18 (25.4)	14 (21.5)	26 (23.6)	67 (17.7)
Editorial page	11 (8.3)	14 (19.7)	15 (23.1)	18 (16.4)	58 (15.3)
Total	133 (100)	71 (100)	65 (100)	110 (100)	379 (100)

¹X²= 27.70, p < .000, DF = 6; ²X²= 66.63, p < .000, DF = 6; ³X²= 25.49, p < .000, DF = 6; ⁴X²= 31.99, p < .000, DF = 6.

According to [Table 5](#) when newspaper and magazine production perception was analyzed in the regard of the discipline of the respondents in which they studied then first, about who writes feature it was observed that those who expressed that feature is written by a feature writer among them the fraction of those who studied media discipline (87.3 %) was greater in comparison to those who studied I.R. (69.9 %), political science (67.7 %), and sociology (75.7 %). However, those who said that features are written by beat reporters among them the quantity of those who studied political science (15.4 %) was higher than the proportion of those who studied media (9.7 %), I.R. (8.2 %), and sociology (3.9 %). And further, those students who viewed that feature is written by feature editor among them the fraction of those who studied I.R. (21.9%) was higher than the proportion of those who studied media (3.0 %), (21.9 %), political science (16.9 %), and sociology (20.4 %). Hence, it was deduced that on average the perception regarding 'who writes feature' average was more correct among media students compared to those students who studied I.R. political science, and sociology.

Secondly, about the representation of newspaper policy, it was seen that those who said that editorial page represents to the newspaper policy among them the fraction of those students who studied media (75.4 %) was bigger compared to those who studied I.R. (31.9 %), political science (47.6 %), and sociology (28.2 %). Whereas those who said that newspaper policy is represented by opinion page among them the proportion of those who studied I.R. (22.2 %) was higher compared to the proportion of those who studied media (4.5 %), political science (17.5 %), and sociology (20.0 %). However, those who expressed that the front page of the newspaper represents its policy among them the quantity of those who studied sociology (51.8 %) was greater compared to the proportion of those who studied media (20.1 %), I.R. (45.8 %), and political science (34.9 %).

In this way, it was found that the perception regarding the representation of newspaper policy was more accurate among the students of media than those who studied I.R., sociology, and political science.

Third, in the perspective of the layout of the newspaper or magazine the data showed that those who said that editor and news editor is responsible for the design of layout among them the fractions of those who studied political science (44.4 % and 33.3 % respectively) were higher than the fractions of those who studied media (37.3 % and 10.4 % respectively) I.R. (31.5 % and 24.7 % respectively), and sociology (32.1 % and 28.3 % respectively). However, those who expressed that layout designing is the responsibility of layout staff among them on average the proportion of those who studied media (52.2 %) was bigger than the fraction of those who studied I.R. (43.8 %), political science (22.2 %), and sociology (39.6 %). Thus, it surfaced that on average the perception regarding layout designing is more accurate among media students than the students of I.R. political science, and sociology.

Finally, about the placement of the lead story in a newspaper, it was observed that those respondents who expressed that lead story is published on the front page of the newspaper among them the quantity of those who studied media (85.0 %) was higher than the proportion of those

who studied I.R. (54.9 %), political science (55.4 %), and sociology (60.0 %). However, those who said that lead story is placed on the back page of the newspaper among them the fraction of those who studied I.R. (25.4 %) was higher than the proportion of those who studied media (6.8 %) political science (21.5 %), and sociology (23.6 %). And those who viewed that editorial page is the placement of lead story among them the fraction of those who studied political science (23.1 %) was higher than the proportion of those who studied media (8.3 %), I.R. (23.1 %), and sociology (16.4 %). Thus, it was found that the perception regarding the placement of the lead story in a newspaper was more accurate of those students who studied media than those who studied I.R., political science, and sociology.

5. Conclusion

This study was conducted to assess the perceptions of university students about print media production. In this way, overall, it was found that university students have accurate perceptions and knowledge regarding newspaper and magazine production. As the majority proportion of them knew that in the field of journalism and news media who writes features, editorial page represents to the policy of newspaper, layout staff is responsible for newspaper or magazine layout, and the lead story is placed on the front page of a newspaper. Summarily, it was deduced that the university students were found to have news media literacy of the specific variables assessed and tested in this study, in the context of having correct perceptions related to newspaper and magazine production.

Moreover, it was probed that about feature writer, the staff responsible for layout design, and the placement of the lead story in a newspaper on average the quantity of accurate perception of the female university students was higher than male students. Whereas the proportion of accurate perception regarding the page that reflects the policy of newspaper on average was higher of the male university students. In the context of age, it was found that the proportion of accurate perception regarding the representative page of newspaper policy, the staff responsible for newspaper layout design, and the placement of the lead story in any newspaper on average was bigger of those university students who were older than 22 years. However, about 'who writes features' the accurate fraction of those university students who were just 22 years old was comparatively higher. In the regard of the department, it surfaced that about feature writer, representative page of newspaper policy, staff responsible for newspaper layout design, and the placement of the lead story in a newspaper the quantity of accurate perception of those university students who studied in the department of media was comparatively higher than those who studied in the department of I.R. Sociology, and political science.

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An Approach of the Current Cuban-Russian Relations in the Content on the Online News of the Russian Information Agency "RIA Novosti"

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Abstract

This study has been developed on the basis of the current scenario between Cuba and Russia where the relationship has been strengthened. It is an important requirement that would help to form a positive image and contributes to the development of the two countries, based on a long-term relationship, it is also the presentation of reliable content in the official media on the current relationship. The content expressed in the official digital media of both countries helps to create a favorable international image and opinion for both governments in the current geopolitical conditions arena. In the framework of this research, the content approach of the Russian news agency "RIA Novosti" is analyzed to find out the current reflection of Cuban-Russian relationship in this official media. Some evaluation criteria were defined as same as the analysis dimensions on the texts published by the RIA Novosti news on Cuba and it was done systematically from March to June 2020, an intentional sample (N = 273) was taken, corresponding to the news published from January to December 2019 on the RIA Novosti website. The methodology used allowed to carry out the thematic content analysis and the semantic content analysis of the "RIA Novosti" texts, combining qualitative and quantitative techniques, which showed that on the media agenda of "RIA Novosti", during 2019, it was given higher priority to issues on politics, related to Cuba, than to some issues on economy and society. Thus, it is inferred that, the "RIA Novosti's" language used, presents the political facts, economic and social news on Cuba, some the linguistic resources are used to influence positively the audience.

Keywords: Cuban-Russian relations, content analysis, digital media, media text, RIA Novosti, political discourse, image of states.

1. Introduction

Digital media are spaces for discussion that promote open access to information, debate among audiences, exchange of opinions and criticisms. However, the digital media community has generated what could be called "mass digital journalism", where consumers themselves have become, at the same time, producers of all kinds of content available to the masses. Such autonomy does not exactly guarantee the correct practice of journalistic ethics in digital media, and it has been the subject of research in different disciplines such as Psychology and Sociology, and more recently the Theory of Communication. Interdisciplinary studies on these fields particularly focus on the content of media texts in the constant search for the effect of digital media on audiences, expanding theoretical knowledge on the subject from different points of view.

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Nowadays, it is very important the study of the content approach reflected in digital media and multimedia resources on Internet in general is of the great importance, as it is well-known, today digital media are the most common tool to develop good reputation to States, built, fundamentally, on the basis of the statements of influential national personalities and of political and public leaders. Thus, digital media have acquired importance in the political processes.

According to Carey (Carey, 1997: 241) and taking into account the role of the media in political events "one of their functions is that of builders / spokespersons for public opinion from which politicians shape their agendas and make their decisions". Studies in relation to digital media also focus their attention on the analysis of political discourse.

In this context, the online content of the official and internationally recognized news agencies becomes relevant, basically dedicated to the promotion and dissemination of operational, objective and current information on international political, economic, social and cultural events.

This study analyzes the reflection of current Cuban-Russian relationship, taking into account as a reference the news content on the official website of the Russian information agency "RIA Novosti". This agency publishes updated, relevant and reliable information on the bilateral relationship between Cuba and Russia under current conditions.

The perspective of this research on both foreign and national theoretical conceptions about the influence of digital media texts in the formation of the political image of governments are taken into account, mainly and specifically the role of the official media.

2. Materials and methods

The content analysis that requires the interpretation of texts is not an easy task, although it may seem so. A super task is to study the texts of the information media, to: a) know the effect they cause on people and, b) know how these texts are created, which produce a great influence (Fedotova, 2017: 95).

In his studies on propaganda H. Lasswell implements content analysis as a systematic method for the study of the media and its effect on audiences. Content analysis works from the perspective that verbal behavior is a characteristic of human behavior, that the flow of symbols is part of the flow of facts, and that the communication process is an aspect of the historical process ... content analysis is a technique which focuses on describing with optimal objectivity, precision and generality, what is said about a given topic, in a given place, at a given time (Lasswell, 1938).

Nowadays, content analysis remains as one of the most used methods for studying content published in the media. "Content analysis is a research technique to formulate inferences by systematically and objectively identifying certain specific characteristics within a text" (Hostil, 1969: 5).

It is relevant in this proposal, first, the fact that content analysis does not necessarily have to be "quantitative" and "manifest" and, second, the idea of "formulating inferences". León opines that inferences form the core of human understanding, interpretation and explanation (León, 2001: 114).

In our sphere of research — the media — inferences can be considered to be as the message implicit in the text that the communicator wants to convey to his audience. The importance of analyzing the manifest content (explicit, obvious) aimed at studying the values clearly shown in the text that expresses the meaning of what the author wants to communicate and the latent (implicit, hidden) in search of the implicit values in the semantic nuances of the message that the author intends to convey.

This research aims to analyze and interpret the content approach of the online messages of the "RIA Novosti" agency published during 2019 to reach conclusions about the reflection of the relations between Cuba and the Russian Federation under current conditions.

For this, an empirical research model framed in the qualitative paradigm is used (Andréu Abela, 2001; Berelson, 1952; Fedotova, 2017; Hostil, 1969; Lasswell, 1938; Macnamara, 2005; McQuail, 1994; Shoemaker, 1996) focused on descriptive aspects, specifically through content analysis. However, the research is also supported by the use of the quantitative method, using statistical techniques to count the variables defined for the analysis of the texts.

It should be highlighted that in this research two key types of content analysis are carried out: 1) thematic content analysis and 2) semantic content analysis.

According to Andréu Abela (Andréu Abela, 2001: 20) "the thematic content analysis only considers the presence of terms or concepts, regardless of the relationships that have emerged

between them. The most used techniques are frequency lists, thematic identification and classification, and the search for words in context” and he emphasizes that these themes must be selected and defined before starting the analysis.

The semantic content analysis studies the internal structure of the text, composed by the topic (the central idea of the news), the argument (the development of the topic and the presentation of secondary ideas) and the structure (description of the ideas that are developed in each of the parts), for which the following types of analysis were carried out: 1) morpho-syntactic analysis; 2) lexical-semantic analysis; and 3) semantic-stylistic analysis.

Content analysis is used as the main technique. The sample selected to collect the relevant information is intentional. The researcher performs a theoretical sampling to analyze and encode the data, and also relies on personal knowledge about the subject of study to select the evaluation criteria. The coding was developed on a corpus of N = 273 news items, systematically analyzed during the months of March to June 2020.

The author determines his own analysis process (relying on the procedure proposed by [Andréu Abela, 2001](#)) for content analysis: 1) determining the object or topic of analysis; 2) determine the encoding rules; 3) determine the category system; 4) check the reliability of the coding-categorization system; 5) inferences.

To study the phenomenon "the content approach that reflects current Cuban-Russian relations in RIA Novosti" an explanatory model supported by Cantril's theory ([Cantril, 1965](#)) is built. In this model we rely on the value of the orientation for the search of the dimensions selected for the content analysis ([Yadov, 1995](#)) and the aspirations are measured in the continuum: "strong", "medium", "weak", where the topics with the highest percentage of publication are "strong" and those with the lowest percentage "weak".

Analysis units

Three types of analysis units are determined ([Andreu Abela, 2001](#); [Krippendorff, 1990](#)):

Sampling units: these are the portions of the observed universe that will be analyzed (“RIA Novosti” agency website).

Registration unit: the part of the sampling unit that can be analyzed in isolation considering (the headlines, the sentences, the texts of the “RIA Novosti” news).

Context unit: it is the portion of the sampling unit that has to be examined in order to characterize a recording unit (the news in its entirety).

Variables and the analysis category system

To measure the reflection of current Cuban-Russian relationship in the content of RIA Novosti messages, the indicator to be measured is “content”, which the classification criterion of thematic categories is used. In this case, the analysis variables are the news topics about Cuba.

In the thematic content analysis, the following news classification schemes are taken into account: 1) the number of news per month on each given topic, 2) the repetition of the same headline in the month, 3) length of the news and, 4) the enhancement of the letter or the text within the content of the news.

Taking into account the selection of registration units, the following category system is defined to carry out the content analysis in our research. Some dimensions were chosen from the categorization system proposed by [Andréu Abela \(2001\)](#).

1. Politics

a. International relations: topics on diplomatic relations, political and military interaction, governmental collaboration between Cuba and Russia, mutual political and military support between Russia and Cuba in the face of political conflicts, unilateral sanctions.

b. Institutional functioning: government actions towards the country's national institutions, decision-making in crisis situations.

c. International political conflict: participation of Cuba in diplomatic or military conflicts involving the Cuban government, bilateral political conflicts, unilateral sanctions; support or accusations from other countries and international organizations (USA, UN) regarding Cuba in the face of international political conflicts.

d. National conflicts: internal conflicts of power, internal political conflict, political crisis or internal power in Cuba.

e. Political debate: news about elections, parties, constitutional reform, polls in Cuba.

f. Political corruption: all kinds of news about political corruption or scandal about Cuba.

g. Terrorism and espionage: news about terrorism and espionage in Cuba.

h. International news: news that mention of Cuba linked to other issues of international repercussion (diplomatic relations with other countries, involvement of Cuba in political conflicts of other governments).

2. Economy

a. Economic policy: economic actions of the Cuban government or administrations to improve the national economic situation.

b. Economic bonanza: news about studies or economic surveys that show positive data regarding the internal economic situation of the country, growth of the national economic production "GDP".

c. Economic crisis: negative economic data.

d. Economic conflict: economic conflict between the Cuban government and social agents; economic conflict between Cuba and Russia, or towards Cuba. Criticisms or social complaints regarding the Cuban national economy. News about threat, demand or economic conflict in Cuba, or regarding Cuba, strikes, demonstrations, economic fraud.

e. Collaboration: news about Russian aid to Cuba or vice versa, about collaboration agreements in the economic, energy, educational sectors. Financing of collaborative projects, financial loans, and foreign investment.

3. Society

a. Social events: recognition, awards, invitations, cooperation, national and international events on education, health, environment. Favorable news on food, on life quality, social security, and means of public transportation in Cuba.

b. Science and technology: recognition, awards, patents, national and international events of science and technological innovation on Cuba.

c. Culture: news about awards, recognitions, exhibitions, festivals, events on the different cultural manifestations, which mention Cuba.

d. History and heritage: news about historical events, customs and traditions of Cuba, or about the history experienced between both countries. Recognition, acknowledgment on history and / or heritage that reflects Cuba.

e. Sport: news about sports (events, exchanges, recognition.)

f. Tourism: all kinds of information on tourism, statistical analysis showing the level of Cuban tourism in Russia.

g. Social problems: news about scandals or problems that affect Cuban society, about the environment, racism, communication, food, health, public transportation, life quality, social security, national security, accidents, natural catastrophes.

Coding system

The coding system is defined, where a numeral encoder (1, 2, 3) is assigned to each variable and an alphabetic encoder (a, b, c, d ...) to each semantic unit. For the coding of the recording units, the enumeration and the counting rules referred to by Andréu Abela are taken into account.

- *The presence or absence* of certain topics in the "RIA Novosti" news. For example, we code the dimension "national conflicts" as strong (more than 15 holders), medium (from 8 to 14 holders) or weak (from 1 to 7 holders) according to the presence or absence of holders per month in "RIA Novosti" on this theme.

- *The frequency of appearance* of a registration unit determines the ranking of the most relevant topic to be published. In this case, the sum of the news published about Cuba in 2019 for each of the 3 categories gives us the ranking of the variable with the greatest relevance, taking into account the following measurement scale: strong (≥ 50 news), medium (from 20 to 49 news) and weak (from 1 to 19 news).

- *The intensity of the content* where the opinion of a certain topic is shown. For example, the repeated use of adverbs of manner, qualifying adjectives, verbal combinations: "Russia supports Cuba", "The government of Cuba thanks Russia for its support." In this way, we can catalog the degree of intensity of the reflection of current Cuban-Russian relationship in the official digital media, where 1 is intense (from 5 to 14 repetitions) and 5 (≥ 15 repetitions) is very intense.

- *The length of the news* is measured according to its structure. The author determined his own measurement parameters: from 1 to 4 texts – normal, from 5 to 7 texts – not very extensive, from 8 to 10 texts – extensive and ≥ 11 texts – very extensive.

Results or inferences

The quantitative data are interpreted by the researcher, and from the analysis of the symbolic material (the subject, the content, and the texts) the scientific data are obtained as a result of the research.

3. Discussion

A relevant topic in digital media research in the last decade has been its role played in the formation of a mutual positive image between governments in the era of globalization and the role played by diplomacy as an effective and promising tool in this process (Capriotti, 2013; Echeverri et al., 2012; Fedotova, 2014; Gegelova et al., 2019; Pocheptsov, 2001). As Pocheptsov points out, the image exists because we ourselves respond positively. It is just cultivating the correct reactions ... the perceived image is how others see us (Pocheptsov, 2001).

The image is formed with all intention, depending on certain interests. In this sense, governments need to manage their image, giving birth to country-image studies during the last two decades.

In Russia, as a rule, the study of the country-image related to the term country-brand is highlighted. The term country-brand was first introduced in 1996 by S. Anholt, who believed that the reputation of countries (as well as regions and cities) was formed by according to the same schemes made by companies, their trademarks and products on image corporations. As the researcher (Anholt, 2010) the country-brand image has a great impact on its destination in the social, cultural, economic and political levels.

The country-image is a mental representation or association of a given country, regardless, whether the attributes of a given nation are real or nonreal. The components of the country-image at the same time form the image of the State, since everything that happens within the country, its surrounding and its actions in the international sphere, form before the world some general idea of the State. However, the country's political situation, precisely reflected through the political discourse of the media, is a determining factor in the reputation that a State gains in the consciousness of the world community. Putting into context, political discourse is defined as any practical activity or special event where its aims, goals and functions are primarily political ... Political discourse can be highlighted as a prominent way of "doing politics" (Van Dijk, 1999: 17).

According to Van Dijk, the fact that political practices and actions are at the same time discursive practices is specifically interesting for the analysis of political discourse, since the forms of text and speech have political implications and functions ... it should be thought that part of the media discourse (for example, the quotes) are textual consequences of the off-record conversation and at the same time have a political function (Van Dijk, 1999: 15).

That is why the importance of the analysis of the media discourse that reflects the political context of current Cuban-Russian relations, as Van Dijk points out, a large part of the news transmitted in the different media, as long as it is about politics, needs to be and should be classified as political discourse (Van Dijk, 1999: 34). Both the analysis of political discourse and the content of new media texts and their influence on society are still being studied in different spheres by scholars from different countries (Castells, 2009; Kentikelenis, Seabrooke, 2017; Lee, Tandoc, 2017; Lehmann et al., 2017; Reunanen, Kunelius, 2020; Stubbs et al., 2020;). These themes deal with the manipulation of public consciousness through media content.

There are two scholars, Kultysheva and Fisenko, who refer on the process of social manipulation through modern media texts. In their study, they highlight the close relationship between the political life and the media manipulation, taking into account the objective of political manipulation is the acquisition and preservation of power (Kultysheva, Fisenko, 2019: 521).

The State's authority takes advantages on its power, and the media is the perfect and strongest instrument used by governments to create an image and also to gain in power and authority. Today, the easiest way to build the image of the State is through the political discourse of the media, especially digital media. And it is well-known that digital media employ strategies – sometimes even manipulative – in the process of forming public opinion, such as, for example, transmitting negative messages or suppressing some facts and emphasizing others, tendencies called "disinformation" or "fake news".

Taking into account not only the constant monitoring of the headlines of the current events covered in the state digital media, but also the analysis of the content of the news, the speech and writing style, as it is shown in the study carried out and conducted by Kuiken (Kuiken et al., 2017) on the Internet news headlines, questions, direct links, statistical analysis and the negative

emotional tone are the techniques used in order to be effective in attracting the reader's attention and to influence the potential reader's opinion. However, an advantage that new media give us is the possibility that the audience receives the same topic but with different approaches. Each digital medium focuses the content of the subject depending on its purpose.

Updated research (Pearson, Knobloch-Westerwick, 2018) shows that many Internet consumers prefer to receive news from professional media rather than from suspicious sites or social networks, so they turn to quality and reliable sources of information. In this context, the official media play an important role, which must transmit objective and reliable messages and information, oriented towards a rational and non-emotional reaction states. In this context, media agencies and government structures play an important role, whereas they must be in charge, in addition to countering media manipulation at the democratic level, making society literate based on the use of media and its information consumption on virtual space (Levitskaya, Fedorov, 2020: 431; McDougall et al., 2018: 6; Wilson, 2019: 5). The media culture is also the responsibility of the media. It is reason the official media must transmit objective and reliable messages and information, oriented towards a rational and non-emotional reaction states.

The official media, and mainly the state media, are committed to "reporting", not "misinforming" or "manipulating the information. Consequently, they must assume responsibility on distributing "true, verifiable" news that counteracts and counterattacks the flow of "false or fake" news that circulates freely on the Internet through the different opinion groups, taking into account that recent experiments on the dissemination of fake news through a third person (Chung, Kim, 2020; Jang, Kim, 2018) show a greater belief that others (third-party perception) are more influenced by the news than oneself and that the news is evaluated in a more negative way when exposing fake news with fact-checking information versus fake news without fact-checking information.

Undoubtedly, it is important news agencies with international repercussions, and in this particular case reference made to the Russian information agency RIA Novosti, they have published operational news with quality content and above all, with reliable information that guarantees a positive impact in society, due to fake news which plants a seed of mistrust by misusing political, regional and religious currents issues and facts (Wardle, Derakhshan, 2017) and deliberately persuading the audience to accept false beliefs that circulate on the web to promote specific agendas (Shu et al., 2017).

Regardless of their political interests, the official media are of utmost importance for the formation of the international political image, which influences, in due course, the maintenance of beneficial political relations between the two governments.

At present, taking into account the role played by Russia in international politics arena and Cuba as its main Latin American ally, the homogeneous presentation of current issues and facts on the online content of the state media of both countries are relevant, reflecting a positive approach, constructive and the transparency of the political, economic, social, and cultural reality, either in Russia or Cuba. All of this will help to improve the international geopolitical image of both States against the dark aspects reflected and used on social media networks, the increase misinformation and the coping strategies displayed and distributed on social media networks (Bakir, McStay, 2018; Kaur et al., 2018; Malik et al. 2020; Saurwein, Spencer-Smith, 2020) increasingly intensified. The Official media, also, adapted to the new changes on virtual communication, where they cannot forget their main purpose of existence, and their main strength compared to other branch industries: it is their social responsibility and accountability to inform the public (Garton Ash, 2016: 89; Helberger, 2020: 845).

In relation to the concepts and antecedents addressed, the hypothesis that will guide the investigation is formulated: In the content of the RIA Novosti media agenda, political issues related to Cuba are given higher priority than economic and social issues.

4. Results

During the analysis of the thematic content, 8 sections of the "RIA Novosti" official website were studied: Politics, World, Economy, Society, Science, Culture, Sports, and Tourism. 273 news about Cuba were identified, published from January to December 2019, organized in this research into 3 thematic categories: Politics, Economy, and Society.

Microsoft Excel is used for data processing. The total of the news about Cuba published in 2019 is equal to the sum of the total of the news published per month of each of the established

categories ($TNC = \sum T_n * M$). The result of the analyzed sample was thus obtained: $TNC (273) = \sum T_n P (167) + T_n S (55) + T_n E (51)$

Table 1. Total news by category, published on Cuba in 2019.

CATEGORIES	TOTAL NEWS ON CUBA IN 2019
C1-POLITICS	61 % (167)
C2- ECONOMY	19 % (51)
C3- SOCIETY	20 % (55)
TOTAL	100 % (273)

The total news (273) analyzed about Cuba, published in 2019, 61 % (167) is from Politics, 20% (55) from Society and 19 % (51) from Economy. Obviously they prioritize political issues related to Cuba on the RIA Novosti agenda.

Classification of the news. Political Category (see Fig. 1)

Correlation of the classification criteria: a) number of news per year and b) repetition of the same holder per month.

The 61 % (167) of Politics news published about Cuba during 2019, 26 % (71) are from *international political conflict* and 22 % (61) from *international relations*. It is left with 9 % (25) from *international news*, 3 % (9) from *political debate* and 1 % (1 news) from *institutional operations*.

It is considered relevant that there were categories for which no news was shown throughout the year. For example, on national conflict, political corruption and terrorism, no issue was identified, neither negative nor positive. In this case the presence level is "null". Obviously, the issue of foreign policy is addressed more than domestic policy on Cuba.

However, the appearance of news about *international relations* (22 % of the total – 61 %) and *international political conflict* (26 % of the total – 61 %) throughout the year is relevant, both variables were classified as strong according to the quantity *criterion news per year*. The relevance they attribute to the current diplomatic relations between Cuba and Russia in the "RIA Novosti" agenda is evident.

Only in February, March and August there was no news on *international relations* identified, on the contrary, in October, news were repeatedly published on the state of the relationship and cooperation between the two countries, given the visit of the Russian Prime Minister D. Medvedev to Havana this month. Thus, the *international relations* variable was evaluated as strong with 13.5 % of the total published news of this variable (22 %) according to *the criterion of repetition of the same holder per month*.

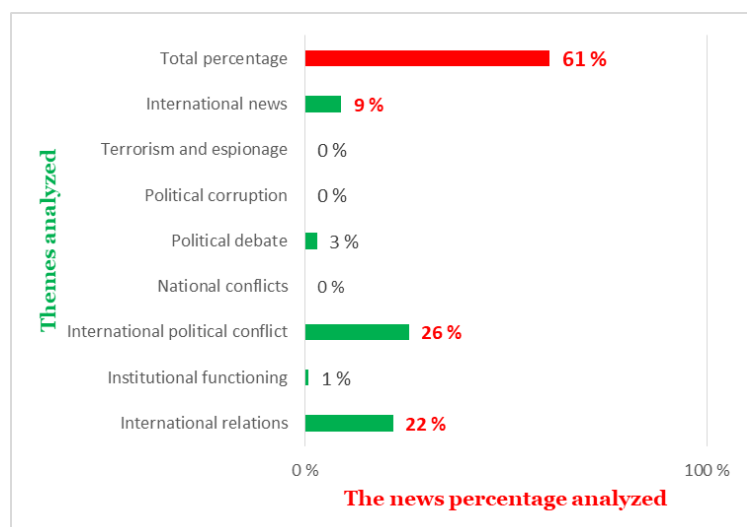


Fig. 1. Total "Politics" news published on Cuba in RIA Novosti in 2019

Given the political landscape at this time, in October, headlines related to D. Medvedev's political agenda repeatedly appear and emphasize the role of Cuba as an ally of Russia in Latin America continent. Examples of headlines analyzed:

Medvedev *promised* Cuba the support of Russia, 03.10.2019, 21:41; Medvedev called Cuba as *an important ally of Russia* in Latin America, 03.10.2019, 21:42; Medvedev said that the United States *meddles in the affairs* of Latin American countries, 04.10.2019, 17:10; Medvedev ruled out *irrevocable assistance* to Cuba, 05.10.2019, 16:33; Medvedev spoke about *the full restoration of relations* between Russia and Cuba, 10.10.2019, 16:55.

Obviously, the degree of intensity of the reflection of current Cuban-Russian relationship is classified as "*very intense*" in the month of October. The broadcast of news on the same topic, on the same day, reflecting the constant interaction between Cuba and Russia, and in short intervals of time, prevails on the "RIA Novosti" website.

Given the political situation that highlights the relations between Havana and Washington, the permanent political conflicts between both governments are evident. Faced with this situation, Moscow always shows its support for Havana. Thus, the variable political conflicts was evaluated as strong with 6.9 % of the total news published for this variable (26 %) according to the criterion of repetition of *the same holder per month*.

Taking into account the relevance on the subject and the amount of news per year, *the international news* variable was evaluated on a 9 % *average* over the total – 61 % news on "Politics". Given the current political scenario, characterized by permanent conflicts and the sanctions imposed by the United States against Cuba and Venezuela, that type of news is repeatedly published on this subject.

Obviously, Russia supports Cuba in the international media fight, advocating against the unilateral sanctions imposed on Cuba by the United States. In all possible scenarios, including before the United Nations, Russia shows its collaboration with Cuba in the face of the bilateral conflicts historically experienced between Havana and Washington. Similarly, Moscow criticizes the US pressure on Latin American countries and its intervention in the internal politics of those countries.

In the international media agenda of "RIA Novosti", great relevance is attributed to foreign policy issues that reflect the relationship between Havana and Moscow, which corresponds to the interest of this official agency.

Correlation of the classification criteria: c) body of the news (length) and d) enhancement of the text of the news content.

Typical of current circumstances, the news content on the "RIA Novosti" official website is accurate, objective and current, in most cases. Generally, the headline of the news is shown in Arial 27 highlighted in bold. The content of the text in Arial 11. Citations highlighted within the text are sometimes shown in Arial 11 in quotation marks, and other times in Arial 18 highlighted in bold.

The quantitative analysis shows that in the Political category of 167 news published about Cuba, 75 were classified as "normal" (from 2 to 4 texts), 71 as "not very extensive" (from 5 to 7 texts), 11 as "extensive" (From 8 to 11 texts) and 10 "very extensive" (more than 11 texts).

The 75 news items cataloged as "normal", 40 are from *international relations*, 25 from *political conflict* and 10 from *international news*. The balance maintained in the content writing style is relevant. For example, of the 40 news items on international relations, 11 are of 2 texts, 13 of 3 texts, and 16 of 4 texts. In all cases, they exhibit a similar content structure: a short heading where they introduce the topic of the event, answering the questions what, where and when, followed by a quotation corroborating the fact, then they present a short paragraph where they add some kind of brief information on the subject, but also with a quote or paraphrasing the information given by some official information source (president, minister, spokesperson, document or official site). Verbatim or paraphrased citations are always shown in quotation marks, and are often highlighted in bold and with a larger font (Arial 18) than the remaining content (Arial 11). Within each section, in the list of headlines there are some highlighted with large font (Arial 18) in bold. In the "Politics" section, it was noted that the highlighted headlines are, on the one hand, those that address issues about political conflicts between Cuba and the United States, particularly those that reflect the United States' sanctions and restrictions on Cuba; and on the other hand, those that reflect the aid given by Russia to Cuba. For example:

An expert explained about *the introduction of new US measures against* Cuba, 22.04.2019; *The United States expanded the list of restrictions* to Cuba, 25.04.2019; *Russia will help Cuba in*

modernizing the railways, 25.01.2019; *Russia helps Cuba in modernizing the energy system*, 25.01.2019; *Russia will grant Cuba a loan of 38 million euros for the purchase of military equipment*, 06.02.2019.

The group of news cataloged as "extensive" (11) and "very extensive" (10), most are of an analytical-informative nature, classified in the variable international relations, external political conflict and political debate, in which the issue of current relations between Cuba and Russia, changes in the island's political scene with the mandate of the current president Miguel Díaz-Canel Bermudez, as well as the external political conflicts between Cuba and the United States. For example:

Medvedev said the United States sticks its nose in the affairs of Latin American countries, 29.10.2019 (13-text information note)

Capitalism or death. "Perestroika" threatens Cuba, 27.02.2019 (analytical and opinion note, of 25 texts)

Cuban presidential election procedure, 10.10.2019 (informative note of 13 texts)

Without Castro, but so far with Moscow. What does the new Cuban leader want from Putin? 29.10.2019 (analytical-informative note of 19 texts)

The analysis of the "RIA Novosti" online texts at the structural and morphosyntactic level shows a balanced set of characters. At the syntactic level, dynamic, informative, objective texts are appreciated and they repeatedly use verbal combinations and names with adjectives that give a semantic load to the discourse. These resources play an important role in the political discourse of news texts.

Classification of the news. Category Economy (see figure 2)

Correlation of the classification criteria: a) number of news per year and b) repetition of the same holder per month.

Of the 19 % (51) of Economy news published about Cuba during 2019, 13 % (34) is of *economic collaboration* between Cuba and Russia, and 5 % (16) of external *economic conflict*. It has 1 % (1 news item) left on economic policy in Cuba. Obviously, the most relevant issues on Cuba are economic collaboration and external economic conflict. Thus, both variables were evaluated on the medium according to *the criterion of number of news per year*.

However, there were dimensions in which no news was identified throughout the year, neither negative nor positive, for example, *economic bonanza* and *economic crisis*.

The economic collaboration variable was evaluated as *strong* in the month of October according to *the criterion of repetition of the same holder per month*, with 5.5 % of all news items (13 %) in this variable. This shows the relevance they attribute to this issue in the Russian state media agenda, especially in this year in which new collaboration projects were signed and agreed during the official visit of Russian Prime Minister D. Medvedev to Havana from 3 to 4th of October.

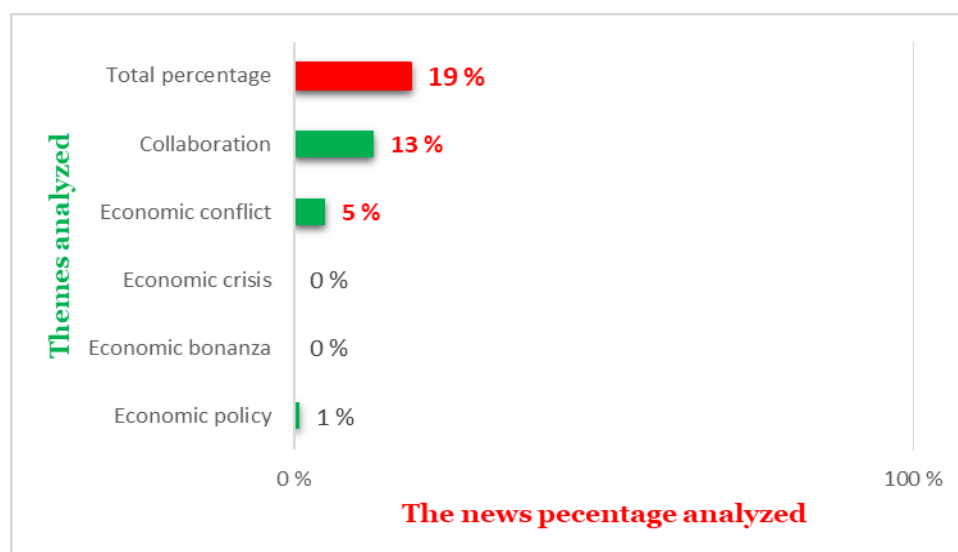


Fig. 2. Total "Economy" news published on Cuba in RIA Novosti in 2019

Therefore, this month the content on the topic of *economic collaboration* is evaluated as "very intense". Verbal combinations are repeatedly seen in relation to cooperation between the two

countries, as well as the help that Russia provides to Cuba in this sector under current conditions. Some of the analyzed headlines are shown below:

Rosatom *will create* an irradiation center in Cuba, 03.10.2019; Moscow and Havana *will resolve* the issue of food security in Cuba, 03.10.2019; Shuvalov spoke about Cuba's *absence of delinquency on loans* from the Russian State Development Corporation, 03.10.2019; Russia and Cuba *will continue to strengthen the strategic partnership*, 03.10.2019; Russian companies *delivered 841 freight cars and 53 locomotives* to Cuba, 03.10.2019; Cuba *is ready to pay all its debts* with Russia, Medvedev said, 05.10.2019.

There is a balance noted when addressing the issue of *external economic conflict*. 5 % of the total news (19 %) of "Economy" about Cuba were identified in this variable, observing that in almost every month of 2019 some news on this topic is shown, with a *strong degree of intensity*. It means that this issue is systematically monitored on the Russian media agenda, taking into account that Moscow constantly supports Havana in confronting the conflicts and economic sanctions that the United States historically imposes on the island.

Correlation of the classification criteria: c) body of the news (length) and d) enhancement of the text of the news content.

In the "Economy" category, as in the "Politics" category, most of the news have a short and precise structure. Of 51 published "Economics" news about Cuba, 29 were classified as "normal." Of these, 22 of economic collaboration, 6 of external economic conflict and 1 of economic policy. There are 17 news with a "not very extensive" structure, 4 "extensive" and 1 "very extensive". Obviously, most news have an objective, clear and well defined speech, as is typical in online news texts.

There were 5 news identified with the name of the headline highlighted in bold and large type (Arial 18). These news refer to the economic support that Russia provides to Cuba. For example:

Russia *will help Cuba* to modernize its energy system, 25.01.2019; Russia *will help Cuba* in modernizing the railways, 25.01.2019; Russia *will grant Cuba a loan of 38 million euros* for the purchase of military equipment, 06.02.2019; Russia *agreed on the parameters of the loan to Cuba* for the purchase of weapons, 06.02.2019.

Obviously, they highlight the role that Russia plays in supporting the Cuban economy and repeatedly use verbal combinations that demonstrate this.

4.3 Classification of the news. Category Society (see figure 3)

Correlation of the classification criteria: a) number of news per year and b) repetition of the same holder per month.

Of the 20 % (55) of Society news published about Cuba during 2019, 7 % (20) are from tourism, 5 % (13) from social problems, 3 % (7) from history and heritage, 2 % (6) from social events, another 2 % from sports and 1 % from science and technology. According to the criterion of number of holder per year, all the variables were evaluated as *weak*, except for the variable "tourism" evaluated as *medium*, with 7 % of the total number of published holder of "Society" (20 %). In this category there is a balance between the variety of topics in the publications. Only in the culture variable, no news was identified during 2019. Obviously they downplay this issue despite the good socio-cultural relations that exist between both nations.

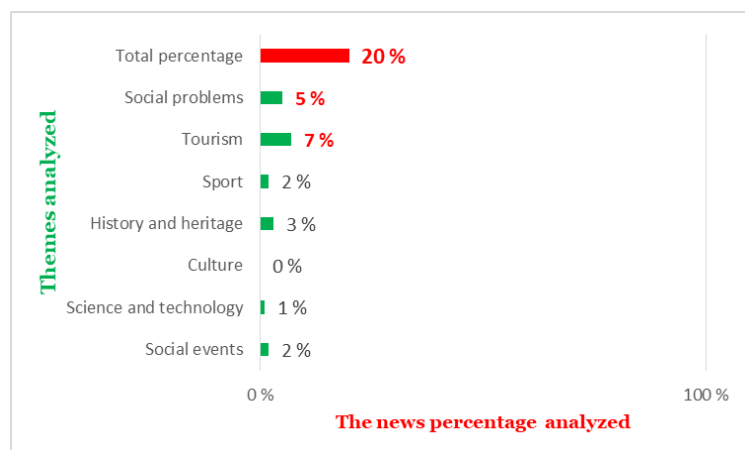


Fig. 3. Total "Society" news published on Cuba in RIA Novosti in 2019

According to *the criterion of repetition of the same headline per month*, all the variables were evaluated as *weak*. The figures show the "little" level of *intensity* with which they reflect the issue of relations between Cuba and Russia in the social sphere, since every month they publish a news on tourism and social problems, but not repeatedly.

The variables with the highest number of publications were: tourism and social problems, in both cases in a timely manner it is reflected, on the one hand, the high tourism potential that Cuba represents for Russians, and on the other hand, the good level of security in Cuba for citizens, reflecting social problems related to traffic accidents or natural phenomena. Obviously, in "RIA Novosti" Cuba is shown as a safe country.

Correlation of the classification criteria: c) body of the news (length) and d) enhancement of the text of the news content.

In this category, news from "normal" to "very extensive" were identified. Of 55 published news of "Society" about Cuba, 22 were classified with a structure "not very extensive", 21 as "normal", 10 as "very extensive" and 2 as "extensive".

Most of the news (10) on social problems have a "normal" structure and the body of the news is short and precise, and purely informative. However, tourism news are generally "very extensive", informative, but also analytical, descriptive and promotional. Its content highlights quotes and descriptions in quotation marks, in large type (Arial 22.5) and in bold: "And at night, 365 days a year: concerts by local musicians, bars, special rooms for cigar smokers and clubs nocturnal". Multimedia content is displayed that complement the verbal content.

Inference

The thematic content analysis showed that, in the thematic agenda of "RIA Novosti", special attention is paid to issues of *international political conflict*, in which they positively and impartially reflect Moscow's support Havana in the face of the resurgence of Washington's hegemonic policy in the Latin American continent. At the same time, they highlight the news of *international relations*, demonstrating at a high level the development of Cuban-Russian relations in the current era.

The absolute absence of topics on Cuba of national conflict, political corruption and terrorism demonstrated the respect of certain ideological guidelines in "RIA Novosti's" content policy. Generally, they do not express an ideological modality explicitly, therefore, the discourse lacks expressions of evaluation, judgment, and comment. In a positive way, Cuba is seen as a totally safe country.

The system of values and orientation represented in the texts of the "RIA Novosti" news is generally implicit in the content. They select the fact and reflect its value objectively and accurately. They rely on the use of a large number of verbatim or paraphrased quotations. Although, in relation to the unilateral sanctions of the United States imposed on Cuba, they repeatedly use phrases with evaluative connotations that express Moscow's support Havana.

The thematic content analysis helped to identify some news of political debate, which specifically addressed two issues of international repercussion that mark the internal political context of Cuba during 2019: the approval of a new Constitution and the election of a new president: Miguel Díaz-Canel Bermudez.

The semantic analysis of these texts showed the use of linguistic means (foreign words) that represented the internal political changes in the country, called "*perestroika*" or "*upgrade*", focused on the improvement and rapid development of the country and, paradoxically, they highlight that these changes are conceived under socialist ideals.

The thematic content analysis showed that, in the "RIA Novosti" agenda, a homogeneous follow-up is given to the themes of "Economy" and "Society" on Cuba. In relation to the topics on "Economy" they attribute greater relevance to the events related to the economic collaboration between Havana and Moscow. They repeatedly reflect Russia's economic support for Cuba, and at the same time emphasize that Cuba complies with its payments in this new stage of current relations. It was learned that the content that reflects internal economic policy issues on Cuba is practically nil on the "RIA Novosti" agenda.

Regarding "Social" issues, the results of the thematic content analysis revealed that, in the "RIA Novosti" agenda, more attention is paid to tourism issues on Cuba. The topics of science and technology, culture, history and heritage, social problems in Cuba, for example, are scarce in the content of this official media.

5. Conclusion

The thematic content analysis showed, in relation to Cuba, in the thematic agenda of “RIA Novosti” they attribute greater relevance to foreign policy issues on Cuba than to domestic policy. Thus, the hypothesis that arose at the beginning of the investigation was corroborated.

Finally, it was concluded that “RIA Novosti's” online news texts are operational and accurate, adapted to the digital age. Informative texts prevail where reliable information sources are used to justify the content of the media texts. Relevant events reflect the current political facts and economic issues on Cuba are reported in a short interval time, facilitating constant monitoring of the event by the interested audiences. In the thematic content analysis, the frequency of the news transmitted during D. Medvedev's official visit to Cuba in October was tracked. The great connotation that this fact had in the political relations between both governments in 2019 caused a high degree of intensity of the reflection of the Cuban-Russian relationship in the political discourse of “RIA Novosti”. The repeated use of verbal expressions and the combination of linguistic and stylistic resources (clichéd phrases, foreign words, metaphors) that perform the ideological, cultural and social function of the discourse, positively influencing the audience, were observed.

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Media Destruction of the Spiritual Values of Society (Based on the Materials of the Experts' Round Table)

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Abstract

Researchers of St. Petersburg State University held an international expert roundtable to discuss the nature and expression of media destructions of the moral values of society in December 2020 within the research project "Aggressions and Phobias in the Media Behavior of Network Communities". Politics experts, psychologists, journalism researchers from Russia, China, Uzbekistan, Kazakhstan and Poland took part. The list was including V.A. Gutorov, O.S. Deineka, I.A. Bykov, N.S. Tsvetova, G.S. Melnik (St. Petersburg State University, Russia), I.F. Kefeli, G.V. Alekseev, V.P. Kirilenko (St. Petersburg State University, Russia), A. Fedorov (Rostov University of Economics, Russia), I.V. Erofeeva (Transbaikal State University, Russia), R.G. Ivanian (St. Petersburg State University of Industrial Technologies and Design, Russia), Liu Yan (Xi'an Jiaotong University, China), F.A. Muminov (Bukhara State University, Uzbekistan), S.H. Barlybaeva (Al Farabi National University, Kazakhstan), I. Massaka (Nicolaus Copernicus University, Poland), W. Nowiak (Adam Mickiewicz University, Poland), etc. participated in the roundtable.

This review includes some outcomes of related researches done by the panelists, as well as their conclusions concerning, first of all, destructions created by media towards value base of society. During the discussion, the need to touch upon important aspects of media education arose. It is understood as a comprehensive prerequisite of social life in its counteraction to the practices of destruction of the foundations of the moral sphere of society. The expert roundtable meeting was moderated by the project coordinator V.A. Sidorov (St. Petersburg State University, Russia).

Keywords: mass media, destruction, moral values, communicative aggressions, phobias, media education, professional culture, trust to information sources.

1. Introduction

The media environment of nowadays is so vast, so pervasive in human existence, that it is the right time to discuss its backbone significance for society, to consider it as one of the primary causes of humanity's gains and losses. By doing so, we are essentially beginning to revise our attitude toward life, because we can no longer deal without the essential definition of own identity in the digital world.

We do not know yet which ideals and values will begin to dominate tomorrow, but we see which ones are crumbling today and which ones we would like to preserve. We understand that the eternal value-based dichotomy of good and bad is unsolvable, but we also know that a human being have always wanted to comprehend the negative and destructive, to understand its algorithms,

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because he strived for the good and the light. It is no less today than it was yesterday. The digitalization of media itself has turned into a source of xenophobia in politics and culture, which in its own way strengthens the value base of extremism. Therefore, the perception of the "digital environment" as the primary cause of xenophobic epidemics in the heart of agenda setting. At the same time, mediality marks the "digital alienation" of a human, equalizing the real and the imaginary, the beauty and the ugliness, the good and the bad. Thus, the media has the potential to destruct society's moral values. Destruction of moral values turns into the destruction of the culture of society, which is the very scourge that needs to be analyzed in depth.

2. Materials and methods

A number of methods and methodological practices were used in its conduct: content analysis, methods of induction, deduction, observation, classification, etc.

3. Discussion

I. Bikov: The year 2020 will be memorable not only for the coronavirus pandemic, but also for the rise of the "cancel culture", which has spread thanks to digital technology. The "cancel culture" is associated with the massive and public withdrawal / elimination of support for the people and organizations. For example, participants of "cancellation" activities withdraw their subscriptions in social networks from the pages and websites of specific celebrities, refuse to buy products of certain brands publicly, as well as encourage their friends to do the same. Trolling, cyberbullying, viral communications and "hating" have great impact on the practice of "cancel culture". A sad outcome of the campaign is the widespread rejection of the idea of the "public sphere" as a space for rational discussion in favor of the abstract idea of the public good. Social media, with their personalized targets for aggressive communication, has become a fertile ground for a "cancel culture". Public campaigning incites opinion leaders, who strengthen their popularity, to provoke. "Digital" media contribute to the structuring of closed communities of like-minded people, or "echo chambers," which establish communication barriers between citizens.

I. Massaka: While exploring media disruption we tried to find out how often students face cyberbullying, whether they know how to distinguish types of cyberbullying – flaming, slandering, exclusion. What they know about cyberbullying, to which extent those who were victims of cyberbullying started themselves to harass someone in the same way; whether students are aware of the opportunities to find justice in case someone was cyberbully victimized. We chose a group of 50 students for the study purposes: students from Mathematics and Computer Science faculty, Philosophy and Social Sciences faculty, Institute of Information and Communication, a group of students from Journalism major as well. Questionnaires, focus groups, and focused interviews were applied. According to the results of the survey, 46 out of 50 respondents had direct contact with cyber violence; and only 4 students had never encountered it. Where does the contact occur? Almost half of the cases are on social media – through someone's comments on posts of facts, opinions, etc., statements on "forums," online games. Hate speech online was about someone's opinion (36 responses), appearance and race (30), sexual orientation (12), religion (5). It was based on the practice of Internet games very often.

O. Deyneka: Influenced by the terms of "being" in electronic space gamer is not always aware that in real life, let us say, a murder has different consequences than in the game.

I. Erofeeva: Gamification is a media trend. Facts can be played with, reshuffled for the benefit of any participant of communication. The "alienated ground" of a game is freedom (Huizinga, 2018), and on this "alienated ground" "life plays out different free form of its existence" (Bahtin, 1979). However, the vitality of a society is measured by its ability to preserve and convey fundamental values. In media discourse, the linguistic personality demonstrates not only its national status, but also its social and role. It is the latter aspect that provokes the destruction of values within the market ranking. The experience economy is the basis of modern media, when the emotional mode of the communicator is important and influenced by it audience prefers "content of impressions". Through the cult of emotionally endowed pictures, an associated system of values is formed. In this aspect, the problem lies in the development of a full-fledged axiological culture of the mass media.

G. Melnik: Modern psychological science shows an exponential increase of the amount of negative information. The media are increasingly manipulating people's feelings, not only inflating panic moods, but also deliberately replicating biased opinions on events. Influenced by aggressive

media attacks, consumers of information may experience panic fears and agoraphobia, which includes fear of physical or mental disaster. It is important to understand that phobias contribute to depression, its prevalence in Europe, according to researchers, increases by 6.9% annually. Phobias are becoming a huge socio-economic burden.

G. Alekseev: The utopian nature of "digital democracy" is that the manipulative effects of the media are explicit. In the process of digitalization and easier access to information political manipulation and deception become more and more evident to the public at large. Within the context of multiculturalism, audience trust to traditional information systems and resources is undermined, the legitimacy of all professional participants of the political process is being reduced. Politicians, journalists, ideological and bureaucratic structures systematically and not without justification accuse members of the political class of incompetence and betrayal of national interests, which generates political protest against the injustice of the life.

G. Melnik: Positive media content replaces shock content, which inevitably generates fear and disgust. The media create a provocative discourse, generating socially dangerous phobias. Certain programs and movies on Russian television (TNT, STS, Sarafan, and other.) actively demonstrate various forms of destructive and criminal behavior. The coronavirus pandemic became the main phobia of Russians in 2020, with a 22 % increase in anxiety levels worldwide, according to the "National Anxiety Index," produced by the Public Relations Development Company (PRDC). The study for the first quarter of 2020 highlights three phobias related to the pandemic: Russians fear being infected with the virus, the economical consequences of the pandemic, and changes in lifestyle due to quarantine measures. The media embeds frames of despair, hopelessness and confusion in the minds of the audience. Consumers of online information get involved both in charity, volunteering, fundraising, and in the same time in dubious communities, sectarian and extremist organizations, and destructive cults. The testing with fear, the aggravation of horror, and the excitation of panic moods lead the audience to desolation, aggression, cruelty, loss of meaning in life, and skepticism. Aggressions of information structures lead to the destruction of identity.

W. Nowiak: On the other hand, the question how different spheres of social life affect the media, which have now become means of destroying society's value base, is very important. Let us pay attention to those spheres whose features serve as indicators of the outcome of media destruction. Let us begin with the social dimension: almost all areas of individual and collective life are connected to some form of media functioning, especially new media. Further on, the economic dimension of aggressive media practices, because the intensive development of new media has created enormous economic potential. It has become a matter of competition both in technology and equipment development, as well as in the organization of information flows. This market is dominated by large international corporations. In terms of information amount and audience reach, the US media companies dominate (80 % of the global economic potential of new media). Moreover, the economic potential produces certain political interest, which is of great concern all over the world. Therefore, let us come to political dimension. Social networks – Facebook, Instagram, Twitter – have become the only platforms for many people to get information. New media are an important tool in the hands of politicians. Politicians, similar to the business world, accept aggressive language and use it in their public discourse, because they think about their political interests, regardless of what their voters think, it is important that media aggressions are directed against political opponents/enemies.

O. Deyneka: How strong is the Russophobia in Poland today?

W. Nowiak: Russophobia is observed in the media, especially within the reflection about the Smolensk catastrophe. The ruling elite is against Russia, claiming that it was an act of terrorism. This is the dominant view among young people who have no contacts with Russia. For them Putin is an aggressive politician, Russian politics is aggressive. When I was in Moscow, St. Petersburg, and then talking to students, they asked me about Russia as a very remote country. When I tell them, and my colleagues as well, that I feel quite comfortable in Russia, my words are perceived with surprise.

S. Barlibaeva: Media practices form negative information background. For example, let us turn to the content of the newscasts of the popular commercial TV company "KTK" in Kazakhstan. A simple analysis of its programs at least for two days is enough to note 80 % of negative information in the evening news broadcasts (02.12.2020) and 70 % – on the next day. So TV broadcasting does not "sow the wise, kind, eternal" any more, but in chase of news dramatization

falls down to negatively influential messages. While setting the agenda journalists, editors forget about the power of positive examples. The overabundance of negative messages has opened the way to the use of resources of psychological influence on the audience. This leads to a "clip-like" perception of information and superficial communication. Meanwhile, the solution of global problems of modern society is associated with the growth of intellectual capabilities of society, the reevaluation of values, moral guidelines and social attitudes. The main challenges of the XXI century will find their solution not so much in the political and economic spheres as in the sphere of culture. The Chilean philosopher Dario Salas, highlighting the most important task of civilization, stressed that "from questions of ecology, technology, political science we must inevitably move to a discussion of the problems of the evolution of the internal world of a human beings. It is necessary to find ways to influence so that the inner spiritual world of a human beings will become its main value (Salas, 2018).

F. Muminov: Internet has expanded the opportunities for people to express their opinions and stand for the values in alternative online media. Uzbekistan's residents now receive a wide range of information, but the process is accompanied by overcriticism of the authorities and provocation of protest trends, which endangers the stability of the state. There is an ambiguous reaction to blogging in Uzbekistan. In order to achieve quick popularity, blogging uses offensive language, elements of trolling, and is seen, especially by the older generation, as an attack to the moral basis of state life with its traditional way of life and a special mindset. Probably, it is important not just to assess this phenomenon in scientific discourse, but to raise the question of the shaping of the culture and education of workers in the information sphere.

R. Ivanian: I will address the most severe facts of media destruction of spirituality. My analysis is based on the information processes in online communities during the military conflict over Nagorno-Karabakh (2020). The target audience and consumers of information of online communities are divided into groups – "supporters", "representatives of the enemy side and their supporters" and "neutral". The content of the messages conveyed through posts, comments and other formats differed, but they were characterized by common features: simplification, limitation and repetition of the message, emotional intensity, distribution of fakes. The use of social networks as a battlefield was accompanied by a rise of communicative aggression of various kinds- from categorical "hate speech" to milder forms of humiliation of the dignity of the other side. Simple, repetitive, single-type aggressions with one or two emotionally colored messages as arguments prevailed. Social media is a participant in military operations, and the thorough preparation and launching of relevant content has become a strategic and tactical tool of war.

G. Melnik: Can we say that the press "fires" first?

R. Ivanian: In my opinion, no. Following the work of "Armenia Sputnik" and "Azerbaijan Sputnik", I can note that the traditional media still tried to stick to information from official sources. It does not mean there was truthful information, but at least there was a named source. And so I would not say that the press "shoots" first, there are some parties that exist in a different information world, work under different rules.

Liu Yan: The purpose of my media research is to understand the expression of synophobia. It is based on cases that were covered in Kazakhstani media, due to the amendments to the Land Code of Kazakhstan. The amendments allow foreigners to lease land for up to 25 years. People living in Kazakhstan saw the amendments as a danger for the takeover of rural areas by Chinese entrepreneurs. In larger cities there was a burst of anti-Chinese attitudes, which transformed into protests. Thus, the visit of the President of Kazakhstan Kassym-Jomart Tokayev to China (11-12.09.2020) was preceded by a rise of synophobia. It began with anonymous messenger messages, which said that China intends to move 55 old and environmentally destructive factories to Kazakhstan. The reason for the mass reaction was an unrelated incident.

I. Massaka: This is why I believe that network communities and the rules which are followed by their members are not identical. It was very important for me and my colleagues at the university to understand to what extent our students were aware of this fact. It turned out not quite: students are mistaking the "digital" world for the real world. We were telling them that cyber-society is not the same as the real world; there is not one "digital" reality in cyber-society, but many realities existing in parallel; mutual trust is reduced to zero there. The loss of social confidence leads to the fact that, on the one hand, people come to individualization, like they do not need anyone else, and, on the other hand, are in great need to define their identity in any group. But the worst thing is that such groups are formed on the background of some sort of

nonsense, or even "blackness". So we tell students, yes, there are groups in the "digital world," but they are not real communities. We want them to develop a kind of distancing in their minds from what is going on online. But so far it is very difficult, and I think it will be even more difficult.

N. Cvetova: It has long been known that the media do not inform or even misinform; they "open up to the reader a special world of characters, things, and events that is not directly related to the world in which the average person lives" (Silant'ev, 2008). The "peculiarity" of the new world manifests itself in the rethinking of a number value pillars of Russian society. So we need to talk not only about the positive aspects of the phenomenon, but also about the destructiveness of spiritual life. For our analysis we selected controversially evaluated concepts (family, patriotism, etc.), which are "communicatively relevant". They are characterized by high frequency, which is identified even without the use of statistical methods, introspection is sufficient. These concepts are subject to pragmatically organized mediatization. Their conceptual structure is in a state of reconsideration, deformation, which is carried out in the periphery zone, due to the generation of conflicting connotations associated with the evaluative component in the stylistic meaning of the representative words. Let it not seem strange, the concept of family demonstrated the greatest number of surprises, although it was thought that its place in the national consciousness is unshakable. The content of the peripheral zone of the semantic structure of the concept demonstrated the oddity. Firstly, the traditional family hierarchy according to the descending gradation of man – mother – wife – child is being deconstructed. Secondly, the associative field uses negative speech stereotypes (family scandal, divorce, adultery, surrogate mother, the richest wives). Thirdly, whatever and wherever it is said about the traditionalism of Russian society, on TV talk shows not the destruction of the family, but relations in abnormal married couples became the topic of debate. Thus, many media are focused on modernizing the national axiological system.

O. Deyneka: Yes, the question of the media's destruction of society's value base is troubling. But I will also touch on the positive dynamics. Since I have been involved in commercials for many years, I sometimes compare what was in this sphere in the 1990s and what is now. And I see a positive dynamic: today advertising is not as destructive as it was a quarter of a century ago. Traditional values of friendship, love and family are reinforced in its texts. And this is a good message. If we apply the "destructiveness-constructiveness" measurement scale to the media as a whole, we will find an increase in the share of constructiveness here as well.

V. Sidorov: So the level of media destructiveness is decreasing?

O. Deyneka: It is unlikely that worries about the mismatch between moral attitudes and those media facts, which are almost by J. Overton's windows, are still relevant today in culture. All of this is happening in the cognitive sphere. The misuse of images continues. The hyperbolization of simple operations of thinking is popular: when to start a confrontation, when to create difficulties in interaction with authorities, institutions of the state or any other communities. In this case, the starting point of the discussion is not what is now, but what it was, and arguments from the past are used as destructive ones. For example, before the national vote on the amendments to the Russian Constitution, stereotypes emerged in the media and blogs, such as "they poison us with palm oil" and "how many people Putin has decimated. The application of propaganda practices from the 1990s is obvious: emotions of fear are predominant, dysfunctions are provoked by fears and panic, depressive moods are heated, and emotions are intensified by scandals and outrage.

All of this is preserved in media practices because it works. I will therefore focus on political values, which have not been mentioned yet. According to our analysis, the value of the stability of the law is decreasing in the understanding of young people. The imbalance of goals and means is increasing, the contrapositions of "citizen and state" and "business and state" are intensifying. In social networks, even during the pandemic, a persistent mistrust to all activities of the state is cultivated. Based on this we conclude about the high importance of the emotional-willed feeling of the young generation, its optimism, which is diametrically opposed to disappointment. The more disappointment in the perspectives of the country is brought to society, the less is optimism that ensures our capacity for work, fighting neuroneurosis and meta-neurosis.

I. Massaka: I believe the growth of pessimism in society is a result of the Internet. But are there direct political aspects of social pessimism? What if the authorities are deliberately sowing pessimism, confusion, and vague ideas about the future?

O. Deyneka: I don't think so. The official authorities are trying to sow optimism. We see achievements in TV programs – about airplanes and engines, magnificent shipbuilding. And like

everyone else I get this portion of optimism, I find it, but if you "sit" only in the Internet, it is very difficult to hear a positive note. The results of a questionnaire survey on pandemic (956 respondents) confirm: the most distrust, pessimism and facts of covid dissidence are precisely among those who mostly "sit" in the Internet.

G. Alekseev: The experts of the round table all agree on the distinction between "digital" and real worlds, between "digital" and real extremism. Thanks to our Polish colleagues, who confirm with their research that "digital" reality is substantially different from the actual one. Our research shows that trust towards traditional media is declining, attention to, and trust in, "digital" media is growing, especially among young people. This is proven by the indicators of the advertising budget: today, 60 percent of it is accounted for "digital" media. It turns out that users trust is shifting toward "digital". Yet in a large part of the Internet community, many of the important things we are talking about cause the highest degree of distrust – indifference. In this sense, trust and distrust are not the worst of what can be. We will all have to fight together indifference, including towards cultural values, the values of journalism, and above all current political discourse.

R. Ivanian: Is trust a trendy topic? When this concept ceases to be fashionable in a year or two, what will happen then? Some other idea will emerge? And will we also play with it?

G. Alekseev: Trust is the conceptual antagonism of computation. The trinity of computation-trust, distrust, and indifference-will never be in the background.

G. Melnik: How do trust and social responsibility relate?

G. Alekseev: In my opinion, social responsibility excludes indifference, but social responsibility can be built both on trust and on accountability. After all, trust is always associated with a bet, with rational considerations, because trust itself is irrational and is a form of behavior of the mass audience, which takes for granted the content of news, without checking it. In the journalistic community, computation as a form of social responsibility must prevail.

O. Deyneka: Do you think that legal responsibility, legal literacy should be elaborated taking into account the fact that there is a real world and a "digital" world?

G. Alekseev: It is believed today that behavior in the "digital" environment should be regulated in the same way as behavior in the real environment, and this should bring Internet users back into the space of legal reality. Yet behavior on the Web is fundamentally different from behavior in real life.

V. Sidorov: Returning to the main topic of the roundtable, let's look at the media destruction fed by certain distortions in the practices, scary to say, of scientific research, and political ideologies.

A. Fedorov: Yes, and let's start with media manipulation in the pseudoscientific sphere. In this context, the anti-manipulative critical assessment algorithm proposed by the British Open University is of interest. It includes six keys – presentation, relevance, objectivity, method, source, and timeliness – for which it is recommended to evaluate media texts. There have been attempts to apply this technology to questionable cases in science, for example, for the evaluation of a well-known text, "10 Strategies of manipulation through the Media". The text appeared on the Internet in 2010 and was attributed to Noam Chomsky. In fact – a banal manipulation – a reference to the authority.

Now let's take a closer look at the text. A scientific text, as we know, is created in an impassioned rational manner, nothing subjective – no expressive vocabulary, no special metaphors, no exaggerations. And in the text of pseudo-Chomsky there is a lot of emotion, no references to scientific methods of data collection and reputable sources. There is an authentic interview with Chomsky (2012) on the Internet, from which it is clear that the widely circulated text of pseudo-Chomsky caused outrage of the real Chomsky. Even today, however, in response to the search phrase "10 Strategies of Manipulation" Google gives up 14,500 links in the major languages of the world (Fedorov, Levitskaya, 2020).

I analyzed in which dissertations, books, research papers the text of pseudo-Chomsky is quoted. And I found out – the fake text is cited in research papers and books about 100 times – both by domestic scientists and foreign ones. Among the victims of manipulation are serious doctors of science who research information wars, mass manipulation. And if a student opens a book written by a professor at his university, where he sees a reference to the work of a pseudo-Chomsky, he is sure that, yes, it is, it is the text of the real Chomsky (Fedorov, Levitskaya, 2020).

V. Sidorov: We don't quote because we firmly believe something, but because someone else's words work for our idea, do we?

A. Fedorov: You are right, when a scientist comes across an article that corresponds to his scientific concept, he willingly quotes it, sometimes not thinking about how sound the concept is. "Cobbler without boots" – a man has spent his whole life teaching students and can tell them step by step how to fight manipulation, how to look for primary sources, how to address different points of view, but when he himself sets about writing an article or book, he forgets about it and does what is easier and faster.

V. Gutorov: Nowadays there has been a sharp increase of interest among researchers in relation to the problems of political linguistics, political textology, political psychology, rhetoric, political philosophy, public policy, and ideological issues. This trend was a reflection of the materialization of discourses, in which rhetoric assumes a dominant position in politics. This strengthens the position of the modern mass media, renewing the basis for the pretentious political myth of the "fourth power". The specific forms of media-acratic claims that emerged at the peak of the "velvet" revolutions in Eastern Europe should also be considered in the light of this trend. Some political scientists are convinced that the time has come for the power of the intelligentsia as a mediocracy. Numerous studies suggest that this theory should be seen as an imaginary democratic utopia of the 1990s that continues to influence the imagination of intellectuals. It is based on the illusion that a new political discourse and a new political language have emerged for intellectuals and journalists with the change in the free media system. However, the specifics of the time are such that intellectuals are the class of people who traditionally embody the highest values, but as soon as they get the opportunities and resources to preach their thoughts, as soon as their position becomes legitimate, when there is an audience, the powerful persons of the world are ready to listen to them, the claims for domination appear. Drama of intellectuals!

V. Sidorov: A drama behind which, in one way or another, the hidden springs of the destruction of moral values are revealed. "Mediacratic" claims are replicated in the media, receive, just as in P. Bourdieu (Bourdieu, 1993), legitimacy in the eyes of society in order to then find their place in the "value fracture". In this way, as N.S. Tsvetova rightly pointed out, a "sophisticated modernization" of value meanings takes place.

I. Kefeli: In this respect I am interested in the conversation started by I. Massaka about Generation Z, whose birth coincided with the grand transition to the era of big data, when an immense "digital platform" is created for media constructions and, consequently, the destruction of the spiritual values of society. Once "small data" (analog data) is moving to the state of "big data"; its owners wish to describe in "digital" all spheres of human action and its management. The main thing is not even the growth of "big data," although its rapid growth holds enormous potential in the growth of knowledge that is radically changing science and education, health care and people's lives, public governance and business. It is time to recognize the ideal as a generic concept in both reflection and modern cognitive research in the version that, in its time, was beautifully presented by E. V. Il'yenkov (Il'yenkov, 2019). Quantity is moving to a new quality of opportunities for the development of the life of society under the influence of the era of "big data".

V. Mayer-Schönberger and K. Cukier proposed three directions for analyzing information about society, its organization and the world of the spiritual - justice, heroism, truth, faith and other spiritual values: 1) analyzing and processing all data on the subject of research, rather than relying on samples, inherent to information collection in the "analog era," when details could elude observation and recording; 2) the leap from the realm of "small data" to big data reduces the requirements for accuracy; in the world of big data strict accuracy is impossible and sometimes undesirable, so nuances of spiritual order take second place; 3) in the world of big data it is not always necessary to know the cause-and-effect relationship between processes and phenomena, because data in all its diversity can "speak" for itself (Mayer-Schönberger, Cukier, 2014).

I. Erofeeva: Is it likely that moral values will be preserved? What would happen if even a fraction of a human's spiritual potential were to be neutralized? What will happen with us, our history, our future?

I. Kefeli: There is a possibility, but a probability. The desired outcome depends on the degree of effectiveness of work in this direction, including the education and raising of our students. The probability is determined by the will of the country's political leadership and the goals of social and public administration. If we do not preserve our moral values, the meaning of human existence will be reduced to zero.

W. Nowiak: It is difficult to decide in which direction the development of new media will go, but the consequences of this development will be felt by states and societies. Without

understanding of the participants in the communication process, without organization of media education, the expansion of communicative aggressions and vulgarization of public communication will continue. Therefore, we must try to break whomever's information monopoly and direct our efforts at media education. And it must begin in kindergartens and schools, and continue at universities. I would like to say that despite my critical view of the actors in politics, I nevertheless believe that we can think about this as scholars, we need to correct the situation together with politicians and their opponents.

G. Melnik: What is the real level of media education today?

A. Fedorov: It is differentiated in different countries. In Canada or Australia there are obvious successes, we have obvious problems. One of our education ministers, V.B. Livanov, said: "I am in favor of media education, but as an extracurricular activities. Extracurricular activities, non-formal education course, clubs, you are welcome to do whatever you want. But the school is overloaded". This thesis – school is overloaded – is still repeated by ministerial officials. Though the Canadian experience shows the benefit of integrated media literacy education: it has been incorporated into the most appropriate school disciplines – the native language, history, social studies – the subjects that can be easily adapted to the tasks of media education. Our ministry is not going for it, it's just so rigid. It still lives in the 20th century, not realizing that this is the 21st century.

4. Results

In order to make what the round table participants said more concrete and formal, the transcript of the meeting was subjected to content analysis. As a result, a lengthy list of attributes characterizing the forms and methods of media destruction was produced. In order to find the optimal data for further research, a secondary analysis of the findings was conducted with simultaneous generalization according to the main, most frequently encountered features (Table 1).

Tab. 1 Types of media destruction as viewed by roundtable experts

Destructive media practices	Destructive social attitudes	Methods of destroying of moral values	Outcomes of deformation of value meanings
<p>1. Aggressions against the individual/social group: cyberbullying, cyberviolence, incitement to hatred, "cancel culture";</p> <p>2. The coverage of immorality and social deviations: stirring up interest to dangerous phobias, extremist organizations, destructive cults, scandals - in general the criminalization of information;</p> <p>3. Psychological pressure on the audience: creating frames of despair, hopelessness;</p> <p>4. Parasitizing the reputation of science: replication of pseudoscientific texts, in particular, utopian theories of the mediocracy;</p> <p>5. Communicative means: the use of fakes, the organization of</p>	<p>1. Manifestations of social pessimism: anxiety, irrational fears, devastation, aggression, cruelty, loss of meaning in life, despair, confusion, hopelessness, depression, distrust, indifference;</p> <p>2. The formation of new and the strengthening of previous destructions: agoraphobia, russophobia, sinophobia.</p>	<p>1. The search for the powers of "evil" and negative means of achieving the goal: forming an image of the enemy, using hate speech, stirring up interest to destructive cults and criminal behavior, humiliating the enemy, inciting fears;</p> <p>2. Propaganda of social deviations: redundancy of negative content and aggressive language, shock content, incitement of phobias of the past, propaganda of dangerous phobias and "bright" goals of extremism,</p>	<p>1. Destruction of the identity of the individual: imbalance in the understanding of the goals and means of its achievement; loss of the meaning of life;</p> <p>2. Loss of social optimism: state of indifference, distortion of family connotations and patriotism;</p> <p>3. The decline of the cultural level of the media audience: the growth of interest to the shadow sides of</p>

media attacks, the participation of social networks in military actions - in general, an aggressive modernization of values.		informational epatage.	society, the "clip" perception of media texts.
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5. Conclusion

The discussion lasted about five hours. For our review, we have selected only those parts of the experts' presentations that correspond to the objectives of the round table to the maximum extent possible. Thus, the main goal of the meeting of scientists was achieved – to characterize the types and forms of media destruction of the spiritual life of society, to identify the outcomes of the impact of media destruction on the mindset of the media audience, to identify methods to protect individuals and society from them, the main of which is total media training.

The nominations listed in [Table 1](#) are the outcomes of a summary of experts' remarks on the problem, i.e., they are competent in nature. Therefore, it is important to note that the debate spot has expanded. The list of media destructive practices includes media parasitism on the reputation of science. Pseudoscientific texts in the media - from those created by charlatans to frivolous political utopias – not only profane scientific knowledge, but also destroy the associated with it moral values of society. This approach to the issue makes the question of universal media education more urgent. This is why, in our opinion, the problem needs to be solved together. It is the need to achieve a full-fledged information ecosystem, to develop communicative strategies to resist media destruction, which should include:

- the accumulation of humanitarian knowledge, value formations, the search for the meaning of life, the confirmation of labor as a value;
- Improving the diagnostics of social epidemics;
- raising public awareness of the problem of social epidemics;
- monitoring of media with destructive content that provokes the audience and creates a stressful environment;
- creation of mechanisms of adaptive response to social epidemics;
- expertise in anticipating the effects of these epidemics on society;
- the inclusion of media education in the educational standards of schools and universities.

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Linguistic Aspect of the Technology for the Use of Video Content in the Process of Adaptation of Foreign Students at Higher Education Institutions of the United States of America

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Abstract

The purpose of the study is to determine the structure of technology for the use of video content for linguistic and cultural adaptation of foreign students at higher education institutions of the USA from psycholinguistic point of view. The article is concerned with the analysis of practical measures aimed at forming and developing communication and socio-cultural competence when using video content, including professionally-oriented video content. In the course of the research, the level of influence of video content on the development of foreign students' linguistic and social skills, which are necessary for a comprehensive communication with cultural elements, was determined using the descriptive method. Comparative historical and typological methods allowed to determine whether foreign students could identify any historical and linguistic changes in the language they learned, as well as make a comparative analysis of native and foreign languages. The impact of video content used during adaptation activities was analyzed using sociolinguistic methods, namely the field research method aimed at the identification of a direct correlation between film screenings and the development of the ability to use linguistic and cultural patterns in foreign students, as well as the method of sociolinguistic research which helped to conduct a more detailed study of the socio-communicative elements formed and the impact that the cultural specifics of the society had on them. The applied linguistic method helped to conduct a more detailed study of the impact of video text on the communication skills of a person. Linguistic and cultural patterns are an important component of successful communication for a foreign student since it provides them with elements that can be put to use when needed in social relations. One of the most widely used methods for forming such patterns at HEI of the USA is the use of video content which involves screenings of American films (for direct acculturation, when a foreign student adapts to the linguistic and cultural specifics of the host country) and films produced in the countries from which students came (for reverse acculturation, when local students adapt to the socio-cultural specifics of foreign students). The use of video content in acculturation activities helps a foreign student develop not only linguistic and cultural patterns that are necessary for academic and social activities in the host country, but also critical thinking, which facilitates analysis of new socio-cultural and linguistic information, thereby preventing the negative effects of culture shock. Moreover, video content can be presented with a twofold purpose, as it may be socioculturally oriented (presenting cultural specifics or social problems of the host country) and professionally oriented (containing specialized vocabulary); it can also provide the opportunity for

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direct and reverse acculturation.

Keywords: communication unit; acculturation; linguo-cultural patterns; culture shock; interpersonal interaction.

1. Introduction

The system of socio-pedagogical support of foreign students must undergo continuous transformation resulting in the expansion of methods used for adaptation and, accordingly, in promotion of positive dynamics of the effectiveness of acculturation activities. Nowadays, the use of media in the educational process is becoming increasingly important, and, in particular, they can be actively used in adaptation activities for the development of critical thinking competency (Bazalgette et al., 1992). For example, the famous American media education researcher K. Tyner concludes that audiovisual materials can be used to perform analytical actions aimed at understanding the information component (Tyner, 1999: 186-187). This activity allows to critically evaluate a media product regardless of its definition as a literary work or a film. Critical thinking can be developed during classroom group activities when a piece of media is being discussed and specific socio-cultural features inherent in the society of the host country or those that have been apparent in the past but influenced some cultural aspects existing today are being considered; they can also be developed through conducting a personal analysis of media content, when a foreign student has the opportunity to independently analyze some cultural issues highlighted in the piece of media they have watched, listened to or read.

The analysis of studies conducted by some scientists (Hobbs, 1994; Hobbs, Frost, 1999; Piette, Giroux, 1997; Tyner, 2000) allows to identify appropriate methods that can be used in the adaptation of foreign students, such as:

- Theoretical discussion method (consisting of the provision of relevant lecture material to foreign students and of group discussions making it possible to explain certain cultural specifics with the use of specific examples);

- Visual method (aimed at displaying culturally-oriented video content in practical terms);

- Practical method (characterized by the use by the adviser of certain tasks or exercises promoting more detailed analyzing by a foreign student of the piece of media that has been watched, read or listened to);

- Search method (involving conducting of research activity by students, for example, with the purpose to identify some socio-cultural features of the host society in a specific type of media).

It is worth noting that these methods can be used provided that foreign students possess certain skills, which, according to D. Leveranz, should be formed by a counseling center as part of the preparation for media education (Fedorov, Novikova, 2006: 113). For example, the primary skill is the ability of a student to search for the necessary media content (regardless of its type such as audio or video, electronic or printed) to address a certain pressing socio-cultural issue. Foreign students must also have skills of finding cultural elements in numerous media products (Buckingham, 2003) (otherwise, critical analysis is impossible due to the lack of cultural material necessary to perform it). It is also necessary that foreign students have skills of historical accuracy (which implies an ability to realize that cultural patterns indicated in the media may not be relevant in modern society). Finally, students have to be able to create a media product related to their own culture (it can be a short literary work or a short film, a piece of music, etc.), which can be introduced to representatives of academic and social space of the United States, for example, during national themed gatherings that are held at numerous universities and colleges.

Thus, *the purpose of our study* is to determine the structure of technology for the use of video content for foreign students' acculturation at universities and colleges of the USA. To achieve this aim, a few *objectives* have been set: 1) to conduct a study of the elements of media education that contribute to the effective adaptation process of foreign students; 2) to define the role of the use of video content in the system of empirical adaptation; 3) to describe the examples of the practical use of video content method in the acculturation process. *The material for the study of practical implementation of video element of media education in the preparatory adaptation process* was the information data of the US higher education institutions, including Yale University, Eastern Michigan University, University of San Diego, Michigan State University, Loyola Marymount University, University of St. Thomas.

2. Materials and methods

To conduct comprehensive research of the use of video content in the adaptation process of foreign students' training, *the descriptive method* was primarily used, which helped to determine the impact of screening films on the formation of the students' linguistic and cultural patterns consisting of two main areas, namely: development of linguistic units, which allows for direct communication, as well as culturally oriented elements promoting the application of communication rules existing in a particular society. The descriptive method also helped to reveal, during the preparatory process, that a communication component is divided into separate structural components, each undergoing the process of its formation and development as an independent component, but which can be fully applied in practice only as a unit of a comprehensive structure defined here as linguistic and cultural patterns.

The application of *comparative historical* and *typological* methods was aimed at studying of the use of video content as a presentation of the historical development of a particular language (depending on the country of film production), allowing to focus on differences between the lexical component and that existing in the modern language. In turn, the comparative element of the method helps to conduct the comparative analysis of the language of the film (language being studied) and the student's native language, which is particularly important when analyzing languages belonging to the same linguistic group.

An important role in our study is played by *sociolinguistic methods* (which are characterized by a number of linguosocial elements showing the level of impact of society on the language changes and linguistic properties, on the aspects of social interpersonal relationships) which, in turn, are divided into two groups: field study methods (helped to identify the direct correlation between mass film screenings at the campuses of American higher education institutions and the increased level of development of linguistic and cultural patterns) and sociolinguistic research methods (which involve analytical actions with the data obtained using field study methods, thus providing detailed consideration of the information related to the communicative units of the language that is being studied, as well as their direct correlation with the cultural practices of society).

As part of the study, *information theory* method was also used (that is a component of mathematical methods), helping to identify information provided to foreign students during the presentation of video content that was not determinative for the effectiveness of the acculturation process.

In addition, the analysis of video content used in the adaptation process required application of the psycholinguistic method, which, according to S. Kuranova (Kuranova, 2012: 63), promoted the study of characteristic linguistic properties, as well as the creation of "models and theories of speech generation and perception" and, furthermore, the detailed study of "processes of perception and evaluation of the text" (or, in the context of this study, video text). Since in psycholinguistics, "speech is being studied both as activity and the result thereof", we were able to identify specific features of communicative units formed during the preparatory process and to come to a conclusion regarding their direct impact on communication. It means that these units constitute (in combination with other elements) speech, which, according to S. Kuranova (Kuranova, 2012: 63) can be defined as a component of speech activity. At the same time, communication units are described as the result of the practical application of linguistic and cultural patterns (speech activity).

3. Discussion

It must be taken into account that, in the context of the application of media education, the strategy of socio-pedagogical support of foreign students should be developed depending on the chosen type of media (Baryshpolets, 2008; Brett, 1997; Novikova, 2000), educational process (Dziuban et al., 2018), the presence of a cultural component in personality learning (Smith, 2020). This condition is especially important when different types of media are alternated in practice, so these changes must be reflected in the education strategy. It should be emphasized that the types of media used for the adaptation process can be divided into the categories such as video, audio, printed and electronic media; for example, video content may consist of cultural materials aimed to familiarise foreign students with peculiarities of society where they receive their education. However, it is difficult to analyze such video records due to their insufficient duration and unstructured nature. Therefore, we consider cinema to be the main representative of the video

category because it provides information on cultural specifics and social changes in American society that have taken place over the decades, which is more effective than short videos. This is confirmed by the study of J. King (King, 2002), which investigated the practical application of films of a certain genre in EFL education, that is important for foreign students. Moreover, such researchers as, for example, H. Arndt and R. Woore (Arndt, Woore, 2018) considered the use in the linguistic direction not only movies, but also just videos, for example, in the YouTube platform, that can also be used to create video lectures. That's why, B. Robertson and M. Flowers come to the conclusion, that "student outcomes are higher when written materials are supplemented with video" (Robertson, Flowers, 2020: 35).

The next category is audio content, which, within the context of the education of foreign students, can be an important component from both information and educational (for example, when using audio recording in the process of learning English) perspectives. As for audio recordings, they, in contrast to video, have more educational rather than culturological value, allowing, in particular, to learn about the linguistic specific of native English speakers.

The third type of content that is also an element of media education is represented by printed media. This category can include both classical works of American literature (which had a significant impact on society) and modern works, as well as printed press (newspapers, magazines) that allow to learn about current issues important for the population.

The last type of media education stems from the development of modern technology that has created conditions to provide more opportunities to learn, to review the materials of the leading higher education institutions of the USA and of the whole world. As a result, the questions about the effectiveness of learning with the use of modern technologies (online) or traditional educational process (face-to-face) arise, the answers to which can be found in the study of A.R. Hurlbut (Hurlbut, 2018). Such tools are electronic systems that, firstly, allow to provide high-quality distance learning (Goodwyn, 1992; Martin, 2020; Salvo et al.) (in particular, for foreign students) and, secondly, nowadays the Internet provides access to materials of all of the above types of media, so it can be said that electronic media including computers and the Internet is a link combining all the components of modern media education. In addition, social media, according to K. Sutherland, S. Davis, U. Terton and I. Visser (Sutherland et al., 17) contribute to faster internationalization of the campus of an educational institution because they allow to quickly exchange information and actively communicate without the need to communicate in the traditional manner, when dialogue partners must be next to each other. And despite the fact that «Without face-to-face interaction, students and instructors may feel isolated, disconnected, or invisible to each other» (Ketchum et al., 2020: 85), in the modern conditions of quarantine learning, the electronic systems (learning networks (Boyd, 2019) and MOOCs (Gafaro, 2019) and video communication allow to fulfill the educational curriculum at a certain level.

As a result, the impact of media education on the support of the process of adaptation helps to create certain effect among foreign students, which can have short-term (Potter, 2001: 276) or long-term (Potter, 2001: 278, 296) manifestation shown in Table 1:

Table 1. Characteristics of short-term and long-term manifestation of the effect of media education

Type of effect	Characteristics of short-term manifestation	Characteristics of long-term manifestation
Informative	Types of media used in the adaptation process can form socio-cultural views directly upon receiving the information	Types of media used in the adaptation process can form socio-cultural views after being critically analysed by a person and compared to previously obtained information
Behavioural	A foreign student can form their opinion about a certain issue immediately upon receipt of the information	A foreign student can form their opinion about a certain issue after contacting representatives of other culture, studying of socio-cultural specifics through some media, etc.

The above Table 1 shows significant complexity particularly in the case of the long-term impact of media effects since in this case, a foreign student can (after performing appropriate

analytical actions) identify these informational points which had more impact on their emotional component than on the mental one. Therefore, the long-term manifestation of the effects of media impact is more effective for the adaptation process. This conclusion, in turn, creates the conditions helping a foreign student develop self-management skills, that, according to A. Richardson, S. King, T. Olds, G. Parfitt directly affects "academic and non-academic" (Richardson et al., 2019: 18) success of a foreign student in various areas of their activity. Thus, in order to use the above means of media education, a student has to form certain elements of time management, otherwise, the adaptation process will not reach the required level of efficiency.

It should be mentioned that video content can be highlighted as one of the basic types of media education listed above because it includes the most effective elements for adaptation processes, namely feature films and television. As for feature films, B. Bokan came to an interesting conclusion that "films captures the dynamics of the era" (Bokan, 2004: 77). This is especially true when working with people from other cultures, as it is possible to visually present cultural principles of a particular historical period of the host country via a film representing the necessary period of time.

The use of cinema as a method of socialization of foreign students and linguistic training is an essential prerequisite, which, according to M. Ismiali (Ismiali, 2013), J. Sherman (Sherman, 2003), D. Yuksel (Yuksel, Tanriverdi, 2009), J. Safranji (Safranji, 2015), B. Bal-Gezegin (Bal-Gezegin, 2014), J. Swaffar (Swaffar, Vlatten, 1997), I. Baltova (Baltova, 1999), K. Hsu (Hsu et al., 2013), should serve as a guide for educational institutions, otherwise, students will lack the skills to carry out an effective communication process. This is due to the fact that textbooks and communication with an instructor, which are often the only source of English-language information during classes, do not provide opportunities to acquire sufficient linguistic and cultural knowledge, as evidenced by the findings of M. Ismaili (Ismaili, 2013), who argues that feature films can be used for listening during conversation classes and that it provides an opportunity for analysis and further discussion by students and an advisor or an instructor on the problems presented in a film.

Furthermore, screening films directly impacts the development of cultural competence of a foreign student (Monastyrsky, 1999), because language learning and exposure to cultural specifics should be carried out simultaneously. For instance, T. Brown notes that "Language is a part of culture, and culture is a part of language" (Brown, 1994: 12), so feature films serve as a reflection of society for foreign students and include some cultural codes that must be decoded by students with direct assistance from an advisor. Otherwise, incomplete identification and clarification of cultural specifics result in a violation of the principle of cultural literacy, which, according to E. Bada, "happens because most students studying a foreign language are unfamiliar with cultural aspects of the host society, which leads to significant communication difficulties associated with transferring of meaning to native speakers" (Bada, 2000: 12). In addition, acculturation when using the video-content can be applied not only in universities and colleges, but also in other socially significant institutions, for example, the role of libraries is very important, especially if a foreign student returns home for a vacation, to the rural place in another country. In this case, the library can play the role of an auxiliary space to support the required socio-cultural level of the student. In such context, the role of libraries can be found in research of S. Strover, B. Whitacre, C. Rhinesmith and A. Schrubbe (Strover et al., 2019).

4. Results

In higher education institutions in the USA, the video component of media education is actively used in the process of foreign students' adaptation to the elements of the new culture and, in fact, in the process of local students' adaptation to the culture of representatives of other countries. An illustrative example of linguistic and cultural training of foreign students is the Movie in the Park program of the Office of International Students and Scholars (Movie..., 2019). The purpose of the event is to create an environment for intercultural interaction, in which the student community of the university can participate at no charge. For instance, on 30 August 2019 (from 19:15 to 22:00), at *Scantlebury Park*, the classics of American animated film, *Beauty and the Beast* (1990), was screened. A special feature of the event should also be noted: the viewers had to come to the venue one hour before the start of the screening, since its purpose was to promote interpersonal communication between the students of the university (both American and foreign ones).

In general, scientists paid a lot of attention to an exploration of the significance of films in

view of their authenticity, which, according to the findings of J. Sherman (Sherman, 2003), involved the development of a special personal ability to understand reality. In other words, foreign students who do not possess comprehensive knowledge of the language of the host country and are not familiar with its cultural specifics can be incentivized to study linguistic and cultural aspects more closely (the significance of films for those who study a foreign language was confirmed long ago by J. Lonergan (Lonergan, 1984), who stated that they are critical to getting access to more information via video content viewing. Such an effect, in the opinion of J. Sherman (Sherman, 2003) cannot be achieved by any other type of learning materials).

According to the findings of S. Stempleski and B. Tomalin (Stempleski, Tomalin, 2001), foreign students focus on feature films, along with literary works, due to numerous cultural aspects presented in them, which can be considered by the students as practical measures when performing an analysis to determine a behavioral strategy in similar cultural situations arising in their lives in a new social environment (Khil'ko, 2001). This aspect motivates students to watch films because they provide a visual presentation of sound and images, which, together with their own theoretical knowledge, ensures more effective socialization (it should be noted that the effectiveness of the adaptation initiative, according to J. Heath (Heath, 2020: 77) must be determined for groups of students. The first group consists of the students taking part in the adaptation process, i.e. its active participants. The second group (late students) has a number of students participating in the process in real time in comparison with the number of students undergoing adaptation since the beginning of a certain program.

This allows to determine the number of persons who quit the acculturation process or do not focus on it enough, which allows to identify the elements of the education process which need improvement and are not sufficiently effective; for example, Eastern University of Michigan hosts weekly screenings for foreign and American students as part of the Friday Night Movies project (Friday..., 2020). As part of this project, current and popular films are screened, which makes it more difficult for representatives of other cultures to understand the principles of American society. For example, such films as *Frozen II* or *Star Wars: The Rise of Skywalker* may not provide sufficient information about the values of the host country. Therefore, according to our findings, we believe that the program of Eastern Michigan University is focused on intercultural communication and interaction rather than on exposure to cultural norms and traditions of the United States.

A similar conclusion may be reached with regard to the Torero Program (a project of the Students' Association for the Coordination of Programs and Activities) of the University of San Diego (Movie..., 2018). For example, the event which was held on 6 September 2018, from 19:00 to 21:30, included a free screening of *Black Panther* in the student pavilion. Irrespective of one's opinion about the film, its only visible value for foreign students undergoing the adaptation process lies in the awareness of the importance of comics culture for Americans, which, certainly, can be used in interpersonal interaction but is not the decisive factor in acculturation to a new society.

It should be noted that there is a specific feature common for the events related to video content presentation at higher education institutions of the USA; it is the provision of free access to the screening, which provides an opportunity for foreign students to choose a film that is most important for their adaptation process and also to ignore a screening that is insignificant for their personal acculturation and linguistic training.

In turn, J. Lonergan (Lonergan, 1984: 4) notes that cinema grants an opportunity to see and hear the participants of a situation (which is impossible when reading). A person learning the language of the film (when watching it in the original or at least with subtitles) is able to observe an interaction between the characters (so this person can repeat it in the future and borrow its certain aspects for further use in interpersonal contact), their actions, mood, etc. A foreign student also has an opportunity to obtain paralinguistic information that may include facial expressions, gestures, tone of voice of the characters used by them in different socio-cultural situations. These features help to form a skill of determining the formality or informality of the situation, the understanding of which allows to determine one's next steps.

However, it must be understood that interpersonal interaction cannot be one-directional (in other words, be undertaken only by a foreign student or a student (a representative) of the host country). Therefore, it is necessary to establish a mutual socio-cultural connection, which is possible with mutual acculturation, when an American student forms the skills of communication and social contact with a representative of some cultural frame. Consequently, some higher education institutions hold screenings of films produced by the countries whose students constitute

the most widely represented groups in educational institutions. An illustrative example is an event held by the Asian Studies Centre at Michigan State University which took place on 28 November 2017, from 19:00 to 21:00, and consisted of a screening of the 1998 film *Ring* (Japan..., 2017) as part of the program "Japanese Film and Culture". It should be noted that the horror genre is not fully relevant for the acculturation process but this very example, which, in our opinion, is iconic for Japanese culture, is able to provide some information about socio-cultural norms specific for Japanese students.

Therefore, it might rightly be said that in modern multimedia educational environment textbooks can no longer be considered the only foreign language teaching tool. According to P. Voller and S. Widdows (Voller, Widdows, 1993: 342), films are also a kind of a "text" since they contain certain messages, tell stories, include characters; they can be used as other textual materials but their visual component makes them more important for students. Although this statement is somewhat controversial since there are no grounds to claim that video content is more valuable than textual learning materials, one cannot deny the positive value of the use of films in educational and adaptive process for foreign students as an aid to the main form of socio-pedagogical support that provides an opportunity to develop better linguistic skills due to the audio component present in films that helps to become acquainted with the modern accent of the target language, to improve the vocabulary (in case of films, it is often everyday vocabulary) and to be given a chance to identify thematic areas of the target language, i.e. to understand communication situations where certain linguistic and cultural patterns can be used. In this category, according to J. Sherman (Sherman, 2003: 2), films have an advantage over printed learning materials or academic activities conducted in the classroom.

However, it must also be mentioned that in addition to the socio-cultural aspect, film screenings may be educational as well. This happens when video content offered to students is professionally oriented, i.e. intended for students obtaining a certain speciality. In this case, this category of media education can be used for foreign students as a basic learning activity. Therefore, it is important to understand the differences between socially and culturally oriented films and films having a professional and educational purpose. An example of such specialized films is the CBA Night at the Movies Series program by the College of Business Administration at Loyola Marymount University (CBA..., 2019). After watching the content, discussions are held with the participation of experts with practical experience in certain business areas. Therefore, this type of films shares some characteristics with linguistic and cultural video screenings, which also include discussions after watching.

However, socio-cultural competence is among the crucial skills required from foreign students for watching films. For example, according to G. Attar (Attar, 2015), one cannot accept other cultures without interculturality, one cannot, just by learning the language of other culture, form a belief in its independence and importance. Therefore, intercultural competence can be developed through a dialogue with representatives of other cultural groups, which is a manifestation of democratic values. As to higher education institutions, such democratic principles can be implemented through the promotion of diversity. For example, University of St. Thomas supports the program Movies that Matter (Movies..., 2020), which includes video content focusing on the study of history and identity of different cultural communities. For example, according to the program schedule, the following films were to be shown (some were cancelled due to the pandemic): *American Revolutionary: The Evolution of Grace Lee Boggs* (scheduled for 24 April 2020 at 17:30), *BlacKkKlansman* (18 February 2020 at 17:30), *The Loving Generation* (12 March 2020 at 17:30). As we can see, these films raise important socio-historical issues, thus promoting discussions and encouraging reflections about one's own culture and values. Therefore, in our opinion, this program is a mean of developing abilities leading to a better understanding of cultural diversity existing in present-day society.

5. Conclusion

In the process of socio-pedagogical support of foreign students, instructors and advisers use a variety of methods aimed at forming the necessary skills contributing to effective interpersonal interaction with representatives of the host country. Having analyzed the experience of adaptive training of foreign students gained by higher education institutions of the United State of America, we come to a conclusion that the vigorous implementation of video content presentation method leads to the following results:

1) Development of foreign students' critical thinking on issues concerning linguistic and cultural differences. In turn, the ability to analyze and synthesize specialized video materials will allow to reduce the negative impact of cultural shock on the personality of a student as they will be able to detect diverse linguistic and cultural specifics, so it will help to prevent their "shocking" effect;

2) Shaping foreign students' ability to personally use the detected linguistic and cultural patterns in their practical interpersonal activities with communication as its main element;

3) Organization of events in educational institutions aimed at the screening of films produced by the countries whose students constitute the most represented groups in a university or a college. Another important component of communication skills development is film discussions held with local students, which will help foreign students reinforce linguistic patterns and support a "reverse acculturation", so that American students can also have the opportunity to adapt themselves to linguistic and cultural specifics of students from certain countries;

4) Screening of American films to foreign students, intended to promote the process of "direct acculturation" which provides for familiarization of a representative of another socio-cultural and linguistic environment with the norms of American society;

5) The use of video content of two types, namely: socio-culturally oriented content (characterized by films which raise pressing social issues important for American society and also present different cultural specifics such as traditions, holidays, sports, etc.) and professionally-oriented content (specialized content with the use of professional vocabulary).

Therefore, the use of video content in the adaptation process promotes the development of socio-cultural and linguistic competencies among foreign students through obtaining a large amount of information and results in the formation of necessary communication and cultural units important for effective interpersonal interaction.

Promising areas for further research of adaptation methods implied in higher education institutions in the USA include the following: the effectiveness of the use of audio, textual and electronic means promoting the formation of the necessary linguistic and cultural skills.

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Multimodal Rhetoric of Acute Media Text

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Abstract

The article considers the peculiarities of interaction of depictive and verbal modes in media texts on acute problems. The choice of the topic is conditioned by the situation that has developed in the media discourse of modern journalism. Visual methods of information transfer are beginning to gain more and more importance. The pictorial components of the message start to enter into a complex relationship with the verbal text, which in journalism contains many rhetorical methods. Due to this, the visual component acquires rhetorical connotations and increasingly shows an independent rhetorical potential. Of greatest interest for the study of multimodal rhetoric is the situation when the literal representation of an object turns out to be difficult and forces one to seek creative solutions, forming the individual potential of discourse. This happens in publications on acute social issues. As theoretical and methodological foundations, the most relevant are the conceptual developments of the classics of semiotics, who in their researches studied structural characteristics of visual codes and the interaction of these codes with the verbal text. Also of great interest are the theories of modern scientists working in the mainstream of discourse analysis and semiotics. The authors of the article follow this trend of a multimodal approach and, while analyzing representative examples, identify rhetorical techniques through which the sender of a multimodal message seeks to attract the attention of the audience and make the statement more convincing.

Keywords: multimodality, media text, semiotics, depictive modus, multimodal message.

1. Introduction

Highly competitive digital environment has made the audience's attention its key resource. The abundance of information leads to both the development of specific forms of media texts that allow structuring the content in more optimal way, and to the continuous upgrade of *multimodal rhetorical repertoire*, designed to attract, retain the attention of the audience and draw it into the orbit of the media.

Rhetorical techniques devised to make the statement more expressive and convincing. Linguistics successfully codified trails and rhetorical figures of the "natural" language. Rhetorical techniques similar to verbal ones are not difficult to find in visual messages (Eco, 2006: 229). Detailed studies of the classics of semiotics are devoted to the systematization of visual rhetorical codes using examples of advertising campaigns, cinema, and graphic design (Bart, 2015; Eco, 2006). Obviously, advertising texts are the most attractive area for this kind of analysis due to their brevity, pragmatic evidence and contextual abstractedness. The possibilities of detecting and

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cataloging multimodal rhetorical techniques in journalistic media texts seem to be insufficiently studied.

Online platforms naturally allow you to post more non-verbal material (images, animations, videos, augmented reality technologies, etc.). This opportunity has become the norm and has greatly changed the image of journalism. Researchers talk about hypervisualization of the media space (Kozhemyakin, 2018: 86).

At the same time, the majority of Russian studies in the field of journalism remain text-oriented. In the meantime, the semiotic and discourse-analytical methodology provides scientists with a wide range of tools for analyzing the structure of multimodal, polycode media texts inhomogeneous in their symbolic nature. This instrumentarium allows, on the one hand, to take into account the partiality of verbal and non-verbal components, and on the other hand, to consider the media text as a syncretic, multimodal ensemble, in which attributes of different modes are combined into a “semantically coherent whole” (Kress, 2016: 86).

2. Materials and methods

In this article, we effort to discover multimodal rhetorical complexes in journalistic media texts, but the focus of our attention is primarily on the partial role of the image.

The multimodal rhetorical complex is an approved rhetorical formula that can be codified by the author and interpreted by the audience only using two or more modes. We assume that in this way multimodal enthymemes, multimodal rhetorical figures (multimodal antithesis, etc.), multimodal tropes (multimodal metaphor, etc.) can be built. The multimodal rhetorical complex interests us precisely as a partial unity of modes, and not as their crossing (“crossing of registers” according to U. Eco), implying semantic and structural abstractedness of verbal and visual rhetorical techniques, the facultative nature of their multimodal perception.

We concede that inevitable methodological difficulties and even contradictions in deconstructing multimodal rhetorical techniques can be caused by articulation of the partial function of the visual mode. This articulation is conjugated with an inevitable attribute conversion. At the same time, we presume the possibility of an interpretation of the sender's (author's) pragmatics, which is quite relevant for research tasks.

Specific cases of multimodal illustration, in which a literal representation of the object of publication is impossible for ethical reasons, or due to the absence of a denotation, became the representative environ for our analysis. Illustrating these kind of media texts requires more ingenuity from the authors.

Indeed, it is not possible to publish naturalistic images of the genitals; certain difficulties in illustration can cause the themes of abortion, domestic violence or female genital mutilation.

Some of the topics have been removed from the field of media ethics and are regulated by law. Russian legislation imposes restrictions on images of children in the media. An identifiable image of a child can only be published with the written consent of the parents. Compliance monitoring authorities have right to fine for depicting drug use patterns or interpret some illustrations as offending the feelings of pious persons, society and government, promoting homosexuality among under aged, etc.

Additional efforts are required to visualize concepts that do not have a real referent (denotation). For example, the choice of illustrative tools will be limited if it is necessary to portray an assumed or extinct creature, an assumed character. Complex significations will also require additional heuristic efforts. Try to imagine a stylistically equable series of photos illustrating the concept: "The Orthodox millennials as a unity of modern and archaic, rational and irrational."

At the same time, the success and efficiency of work largely depends on how clearly the author articulates the mental model of the media text before he starts the "field conditions" stage. Experts believe that multimedia journalism requires a specific approach for creating a media text. Producer Oksana Silantyeva takes up the position that working out a multimedia story “should not start with writing a text, but with drawing up a project plan. In this regard, it is important to pay attention to two components – denotation and form” (Silantyeva, 2016: 163). The creation of multimedia text is more often described not so much in linguistic terms but using the metalanguage of visual media: *directing, shot, view, and focus*. These characteristics are carried over to the verbal component as well.

Contextual illustrations not only contain additional information about the object of the publication and provoke an emotional reaction, but also allow you to avoid the monotony of the layout, keep the reader's attention.

At the same time, providing the text with a large amount of illustrative material requires the editorial board to spend additional creative and material resources. This tendency expands the competency of designers, build editors, photographers, artists and requires the development of the congruous competencies of journalists.

Creating a unique illustration item requires a significant amount of time and creative resources, but at the same time it is of the greatest value. Exclusive illustrative publication will be appreciated by the demanding reader, and the creative idiolect of the authors will help to form a unique look of the media.

The use of stock illustrations not only deprives the publication of its uniqueness, but also the stylistic unity. However, in some cases, the competent use of this resource is appropriate and living up. It stands to reason, when we refer to these principles, we mean an editorial staff guided by high journalistic standards.

In the practice of illustration, it is often impossible to deal without user-generated content. It can also include items provided by text acting persons and newsmakers. These can be photographs from a personal archive, children's drawings, photo reports from press services, etc. Often such materials are far from editorial standards and require additional processing.

Along with the obvious advantages and additional opportunities in comparison with print media, online journalism is not without limitations that must be taken into account when illustrating multimedia texts.

Indeed, the aspect ratio and the screen size of a standard laptop make landscape format photographs preferable (length greater than height). The object in the frame should be large enough, but at the same time it should be perceived completely. Scrolling through the photo destroys the composition and makes the perception of the object fragmentary. On the other hand, the landscape format of the illustration (length less than the height) makes it difficult to perceive the image on a smartphone, which, in turn, is the dominant type of device in the consumption of electronic content by the audience. The choice of the aspect ratio of the image depends on the tasks that the authors set themselves: dynamic informing with its casual, impulsive, non-linear acquaintance of the audience with the media text, or, for example, influencing, persuasion, implying a slow, sequential reading, repeated reference to the media text. E.g. the authors of the publication "Hell on Wheels. The pain and hate of the Russian taxi" (online media "Batyenka") in the announcement point to the preferred device for the perception of the media text: "*Read the full text here. We strongly recommend reading using a computer*" (Ponedelchenko, Yamshchikova, 2016).

3. Discussion

The problem of multimodal rhetoric and argumentation is not new for modern semiotic and communicative studies, and it has been considered for many decades in the context of mainly studying the rhetorical potential of visual elements of mediated messages. The authors' special attention is drawn to the representational function of the illustration.

Literal illustration is often not possible for a number of reasons: unethical, semantic unary images, replicability. The inflation of illustrations has led to a shortage of images and pushes journalism to generate continuously new and new illustrative techniques that instantly become part of general practice.

This problem became noticeable in the second half of the 20th century. Susan Sontag, in her essay "The Heroism of Vision" (1973-1977), points to the extensiveness inherent in photography and its practice: "the photographic must constantly renew itself through new shocks: narrative or technical." New techniques and plots instantly turn into clichés: "exhaustion occurs both at moral level and at the level of perception" (Sontag, 2013: 134).

In a bid for the attention of the audience, there is a great temptation to use speculative methods, for example, a shocking image with its naturalism. But the shocking image leaves no room for multimodal rhetoric – it is itself, obviously, unequivocally biased. Such images do not enter into a dialogue with the addressee, appealing primarily to emotions, reflexes, and not to reason. Roland Barthes, in his essay *Camera lucida*, tells about unary images in journalism: "they can shock (literally can be traumatic), but they cannot be disturbing; similar photos are able to

“yell”, but not hurt”; “Photography is subversive not when it scares, shocks and even scourges, but when it is in thought” (Bart, 2016: 52-56). This point of view is also close to Susan Sontag, who argues that the nature of photography is such that “the agent that communicates suffering will ultimately neutralize it. The camera miniaturizes the experience, turns the story into a spectacle. Photos incline to sympathy, but they also muffle it, create an emotional distance” (Sontag, 2013: 147). Similar conclusions (in many aspects referring to the conclusions of Bart) are contained in the essay of the philosopher Jacques Rancière “The Unbearable Image”. J. Rancière doubts the impacting potential of unbearable, accusatory images in journalism, social advertising and documentaries: “There is no particular reason for such an image to make those who look at it realize the reality of imperialism and want to resist it. The usual reaction to such images is to close your eyes or look away.” J. Rancière concludes that the image acquires an influencing force when “it shifts the gaze from a banal indignation to a more restrained feeling with an indefinite effect” (Rancier, 2018: 83-100).

The trends in the development of modern digital online communications make the problem of multimodal rhetoric especially relevant: the authors turn to the analysis of not so much the “mechanical” (structural) summation of rhetorical effects of various semiotic means, but to the analysis of semiotic complexes involved in the constructing of meaning. Courtney Werner notes: “Multimodality is linked with multiliteracies, and theories of multiliteracies suggest that literacy is semiotic and not limited to print-linguistic modes of social meaning making” (Werner, 2017: 717). This quote expresses the general tendency of modern researches of multimodal rhetoric, which is expressed in the refusal of the printed verbal text in the key semantic potential. The visual elements of text are increasingly viewed as having rhetorical and argumentative potential (Flemming, 1996; Roque, 2011).

We also note the cross-disciplinary nature of this trend: the rejection of the linguocentric explanatory model of semiosis of media texts is inherent in research in the field of both rhetoric proper (Birdsell, Groarke, 1996) and semiotics (Hiippala, 2017; Forceville, Kjeldsen, 2018), as well as other scientific fields – for example, in pedagogy and didactics (Sheppard, 2009), organizational theory (Kjeldsen, 2018) and neuroscience (Remley, 2018). It confirms the relevance and universality of addressing the study of multimodal rhetorical models.

The idea of the combined use of various semiotic modes in the production of meanings is central to the collection *Multimodal Argumentation and Rhetoric in Media Genres* (2017). The authors consider the media environment as a system of different contexts that determine the content and structure of rhetorical and argumentative models. Print advertising, news photography, political cartoons, documentaries, TV speeches of politicians are considered as genres that determine the nature and specificity of rhetorical complexes and are not solely due to the “hegemony of the verbal.”

However, this tendency faces the criticism, the main position of which is the conviction of the logical-rational nature of rhetoric and argumentation, manifested in the use of mainly verbal means by communicators (Johnson, 2003). Visual objects within this tradition are often viewed as nothing more than interference in the processes of meaning formation (Zagar, 2016).

At the same time, the consensus subject in this field of discussion is the coherence of semiotic resources that means involved in the processes of meaning construction. The authors interpret the hierarchy of the elements of semiosis in different ways, but the common place is the recognition of the fact of the complex functioning of semiotic means in the processes of formation and translation of semantic complexes. In this context, we admit the importance of distinguishing between the terms “visual rhetoric” and “multimodal rhetoric”. We understand the first as a complex of exclusively visual rhetorical means and techniques, and the second as an ensemble of semiotic means (belonging to at least two different modes) used for rhetorical purposes.

Multimodal rhetoric plays a special role in journalistic communication, since it provides the communicator with a wide range of means of representing and constructing social objects. The rhetorical complex is often viewed as a kind of material correlate of objective social processes and situations. This aspect is one of the central in the studies performed in the mainstream of multimodal social semiotics (Domingo et al., 2014; Kress, 2010; Saçak, 2019) and multimodal critical discourse analysis (Machin, 2013; Roderick, 2018; Bateman, 2019). Further in this paper we plan to develop some of the provisions of this theory, turning not so much to the search for semiotic correlates of social objects, but to a multimodal code for representing acute social

problems. This will allow us to find ways to unite two semiotic traditions: classical structural semiotics and modern socio-semiotic studies.

4. Results

The multimedia project of journalist O. Alferova "I've had enough" (Alferova, 2017) was one of the first projects in Russia to address the problem of domestic violence. The objectives of the project are varied – drawing attention to the problem, explanation, persuasion, emotional impact. The project involves a thoughtful acquaintance with the content, repeated reference to the link.

The photo on the main page serves as a darkened background on which the heading complex and hypertext heading modules are located.

The photo is compositionally divided into three blocks (screen, frame) replacing each other in the process of scrolling.

The upper (first) third of the photograph, together with the text, is a multimodal ensemble of the title complex. The portrait of a young woman (we remind you that on the site the photo will be perceived in parts – screens) is a sign with two meanings: literal (perceptual) and symbolic.

The first literal articulated meaning of the image is "a young woman with a neutral face expression." The literal meaning is largely in line with how the image could describe artificial intelligence. For example, the example photo describes the image analysis service from Microsoft "Computer Vision": "a person standing in front of a mirror posing for the camera". The service determines the gender and age of the model: "age": 22, "gender": "Female".

Obviously, when it comes to the perception of an image by a person, even a literal description of the image can become significantly complicated. For example, we can indicate the attractiveness of the model. At the same time, the image can also contain connotations that are difficult to articulate, but which are capable of pushing the addressee to choose certain lexicodes that narrow the field of interpretation of an image that is polysemic in nature.

So, we can assume (it is rather difficult to confirm this without special studies) that the MAFA effect is manifested in the model's appearance – the preference of the middle type of face (Langlois, Roggman, 1990). The researchers also argue that the ratio of the face and body in the frame also affects the perception of a person's image. The super-close-up (the face occupies most of the image) emphasizes the intellect, character and other personal qualities of the model, and the waist plan draws more attention to the external data (Archer et al., 1983).

As for the attractiveness of the model, there are regularities of perception. Images of attractive people are perceived more positively than unattractive ones. Attractive people are credited with positive qualities that they may not possess: intelligence, loyalty, honesty, innocence, etc. It's no secret that lookism is a standard practice in media and advertising.

Non-articulated connotations can potentially constitute an alphabet of code elements and be articulated (not always) by the sender, but to a lesser extent by the addressee. For example, the filmmakers deliberately use code elements, predicting this or that effect, but the viewer perceives the film indiscriminately, as a "waking dream" in the words of S. Kracauer (Kracauer, 1974: 223). At the same time, a film critic (a competent viewer) can not only enjoy the film as a story, but also appreciate the originality of the use of code elements.

The second, symbolic meaning of the part of the image under consideration is determined by the title and the introductory text "young woman – victim of domestic violence". Under the influence of the verbal mode, emotions can be read on the neutral expression of a young woman's face: sadness, thoughtfulness, confusion. It should be noted that the introductory text does not indicate that, according to statistics, the majority of victims of domestic violence are women. This connotative meaning of the multimodal heading complex is acquired as a result of the mutual influence of visual and linguistic modes "the victims of domestic violence are women".

The middle third of the photograph serves solely as a background, against which the frames of hypertextual headings are located: "Personal stories", "Law and statistics". Hypertext heading frames (background images + handwritten font) mimic the notes that family members leave to each other. At the same time, their grouping according to the principle of similarity determines the hierarchy and indicates the formal content characteristics of publications.

The lower third of the image contains two significant elements: "feet in slippers", "dozing white cat". Looking at all three parts of the image more closely, we can find other images: a door, a mirror, a small icon, a coffee table with many objects on it. All this points to the naturalness, non-decorativeness, habitability, routine of space – at home. At the same time, the potentially archetype

of the house is undoubtedly not identified with images of violence. But the verbally expressed theme determines the reading of the whole image. The counterpoint of visual and textual modes is intended to cause a mismatch in emotional reactions in the addressee and thus a feeling of uncontrollable anxiety, which corresponds to the task of expressing the concept of “*domestic violence*”. Some of the effects of horror films are often based on this counterpoint (Tyazhlov, 2016).

Often literal imagery of highly social topics can be repulsive or even shocking. Nevertheless, such topics should be illustrated. Problems that have not received an unambiguous assessment in society require special delicacy in illustration.

According to the non-governmental research organization Levada Center, in 2017, 35 % of Russians were categorically against abortion (Berishvili, 2018). And this figure is constantly changing under the influence of various factors. The media play a key role in the public discussion of the problem, and the illustrative series can make the media text striving for neutrality ideologically loaded. Literal explicit (abortion process) or index (abortion consequences) portrayal of abortion appears to be unambiguously negative. But even non-literal (symbolic) illustration in this case is able to determine the attitude towards the verbal content.

So the news “In Russia the number of abortions has decreased by 13 %” on the RIA Novosti website is illustrated in a way, the usual-symbolic meaning of which can be articulated as “*birth*” and “*motherhood*”. The photographic image is designed to determine a positive assessment of progress in the government's fight against abortion and discredit abortion as a phenomenon (In Russia..., 2017).

Careless use of illustrations can introduce non-programmable and unwanted connotations in the media text. And the lower the level of semantic abstraction of the image, the more literal and unambiguous the image, the less it depends on the verbal mode and requires more responsibility and delicacy in use. And this applies not only to photography.

For example the regional website “BelPress” has prepared an infographic for the Day of National Unity “Top-10 peoples and nationalities of the Belgorod region” (Bessonova, 2017).

The persons in national costumes by their size and position on the diagram (from largest to smallest) are designed to clearly demonstrate the quantitative and percentage ratio of “peoples peacefully neighboring in the Belgorod region.” But the arrangement of the figures of the “Belarusians” does not correspond to the general logic of the diagram. The figures are not located in their place, between the “Azerbaijanis” and “Tatars”, but next to the figures of the national majority - the “Russians”. The authors' logic is obvious – the unification of the Slavic peoples (“Russians”, “Ukrainians”, “Belarusians”) into a separate cluster. In our opinion, this somewhat contradicts the very idea of infographics and may offend the feelings of representatives of other national minorities. We are sure that the authors of the infographics did not set such a task for themselves.

Photos that allow identifying the personality of the hero of the publication also require increased attention when illustrating complex acute social topics. Even if the hero of the publication did not refuse to pose and gave his consent to the distribution of photographs, it is necessary to realize that the publication of images can cause certain negative consequences that he himself does not foresee: harassment, ostracism, flaming, trolling, etc. For example, in 2019, a case of harassment by fellow villagers of 12-year-old T. Perchikova was widely known after the publication of a publication about her on the Radio Liberty website (Kravtsova, 2019).

The online magazine *Takie Dela* often publishes complex personal stories. Their social acuteness does not allow showing the faces of heroes, many of whom are trying to start a new life. These are stories of HIV-infected, drug addicts, mothers trying to abandon a child, etc. The non-fiction, the reality of these stories is often confirmed by high-quality photographs, which at the same time do not allow the characters to be recognized. In such cases, illustrative photographic material should retain its documentary connection with the verbal component, drama, but not violate the anonymity of the heroes – to show, personalize the hero, but not allow his identity to be identified. Photographers use a wide range of tools to simultaneously show the hero and hide his identity: contour; insufficient lighting; the hero's face outside the sharply depicted area; fragmentation of the image (part of the body); obstacles in the foreground that hide the hero's face; a distant shot that does not allow you to see facial features, etc. At the same time, in each case, the photographer strives for the stylistic independence of each series of photographs and the connotative load of each individual photograph.

The hero of the publication "Dislike" found herself in a difficult life situation and after a car accident decided to send her one and a half year old daughter to an orphanage. The staff of the Women's Crisis Center helped her to abandon this decision and start a new life. All the photographs illustrating the publication (photographer A. Marchenkova) focus on the heroine's fair-haired hair, which was caked with blood after the accident, but which she did not allow to be cut: "Alena did not allow her to be cut. Slowly unraveling them, sitting in a hospital bed. It took a month and a half. They managed to untangle their hair, but life got even more tangled" (Maklakova, Marchenkova, 2018). Thus, the verbal mode loads the illustrative series united by one object with additional symbolic meaning. In turn, the visual mode (5 photographs are equally spaced in the text) strengthens and extends the intention of the local verbal metaphor throughout the publication.

The indexality of photography is its basic affordance, which predetermines the pragmatism of its use in the media and its perception by the viewer. Susan Sontag describes this property of photography in the essay "The World of Images": "A photograph is not only an image (as opposed to a painting), an interpretation of reality; he is also a footprint directly imprinted on reality - like a footprint or a death mask" (Sontag, 2013: 201).

Often, the goal of acute social publications is persuasion, revision of traditional or dominant ideological schemes. Of course, the effectiveness of such publications depends not only on the ideological information content of the verbal component, but also on the visual range.

In April 2018, one of the most authoritative online publications for women in Russia, Wonderzine, published the material "Stretch marks: Lines on the body that do not need to be fought" (Lukinskaya, 2018). O. Lukinskaya urges women not to attach special importance to stretch marks, and even more so not to consider the lines on the body a disadvantage: 88 % of people have them, they do not pose a danger and do not cause pain. An industry has emerged around stretch marks that sells products and procedures for their removal, and corresponding advertising and retouching on photos in glossy publications hints that stretch marks are bad, this is a defect that a woman must get rid of at all costs. The journalist seeks to destroy the harmful stereotype and proposes a new ideological scheme: she consistently explains where stretch marks come from, how to fight them and how to love the natural lines on your body.

The propaganda of a new value model requires not only the heuristic rhetoric of the verbal mode, but also illustrations that do not cater to the contested ideological scheme and do not correspond to the methods that legitimize it. It would seem that the most obvious choice for illustrating this text is the denotation: "*attractive, confident half-naked woman who does not hide stretch marks*", but a similar illustrative model is used to legitimize a contested stereotype, as, for example, in this catalog of cosmetics (<https://yadi.sk/d/o7g3hrP-XnSe5w>). The only difference is that the photo in the catalog is heavily retouched.

Perhaps that is why the authors of the publication do not use this common rhetorical figure at the level of visual modus. As illustrative material, specially cropped photographs from the stock.adobe.com photo bank at the request "stretch marks" are used. As a result, stretch marks patterned leather fragments resemble abstract canvases or marble textures. Both are used for decoration and do not cause rejection. Thus, the authors ask themselves: why can't we accept and love the natural beauty of our own body? This visual solution is directly related to the text fragment in which the author analyzes the image of stretch marks in classical and modern painting: "In contemporary art, the situation is changing: stretch marks are painted in different colors or covered with glitter, turning them into an art object – in Sarah Shaquille's projects they resemble stripes on a tiger skin" (Lukinskaya, 2018).

5. Conclusion

The analyzed representative examples of multimodal acute social publications demonstrate how non-literal illustration of the text affects the change in the ratio of visual and verbal modes of communication. Semantic-pragmatic limitation (impossibility of direct visual representation of an object on ethical, lawful and purely semiotic grounds) acts as an obstacle, overcoming which the sender of the message is forced to develop non-trivial ways of depicting and methods of image-word correlation, which leads to the formation of a heuristic discourse loaded with figurative meanings. Here it is appropriate to draw a parallel with the well-known situation in cinema. In the discourse of cinema, censorship often played the role of a provoking factor, causing the need to switch from referential to emotive and aesthetic functions of the message, which contributed to the

formation of rhetorical techniques. A similar situation is observed in our case. The peculiarity lies in the fact that in journalistic publications, the role of the verbal text, as a rule, is dominant and determines the methods of interpretation of the pictorial row proper, which performs the function of literal illustration of the text. In the case of non-literal illustration, which is the subject of our interest, the relationship between the image and the word becomes double-edged and more varied in form. Moreover, it is important to note that for the restructuring of these relations, both semantic (indexality of the photographic image) and formal-stylistic (image size, edging, lighting, shooting point, composition) characteristics of the image are involved, which enter with the word into relations of complementarity, mutual influence, contrast and forming themes most tropes and rhetorical figures. Through this a formed message is based on the partial unity of the verbal and pictorial methods of transmitting information. This allows us to say that media texts on acute social issues are a multimodal ensemble representing a complex integral message in a rhetorical form.

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Factors, Risks and Conditions for Implementing the Potential of Teachers in Their Use of Media and Digital Resources

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Abstract

The article substantiates the need for a humanitarian vector of studying the use of media and digital resources in education, addressing the phenomenon of the teacher's potential to use such resources. The identified risks of inadequate realization of such potential are: risks related to misunderstanding by teachers of goals, values and meanings of the use of media and digital resources; the risks of reducing the creative component in the work of the teacher; the risks of overload and professional burnout of a teacher; risks to over-value the capacity of media and digital resources; risks of reducing the educational component and losing the orientation of the educational process. The conditions to reduce risks are revealed: formal and informal training of teachers, aimed at revealing the capacity of media and digital resources in achieving the goals of education and training that are significant for teachers; providing teachers with freedom to use such resources, the possibility of choosing both the content and methods of their application; time management for teachers, providing them with assistance from the administration in mastering new functions, stimulating a high level of self-organization; training teachers in the methods of integrating traditional and digital technologies in solving pedagogical problems, pedagogizing of the digital tools; identifying and implementing of educational opportunities and mastering the use of media and digital resources by the teacher; attracting students to create digital educational content, problematization of training; expanding the teacher's understanding of the capacity of media and digital resources not only in solving pedagogical problems, but also in personal and professional self-improvement, overcoming professional difficulties.

Keywords: media resources, digital resources, education, reducing risks, teachers, media.

1. Introduction

Modern society lives in a world of digital technologies and media resources. They penetrate the economy, medicine, education, art, manufacturing and services, and everyday life of people, and in the future this trend will only increase. Generation Z, which modern teachers have to work with, is a generation that cannot imagine life without the Internet, gadgets, YouTube and social networks. Digitalization and active use of media resources are becoming a key trend in the development of modern education.

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Despite the obvious difficulties, Russia is already actually living in a digital environment, as it ranks first in Europe and sixth in the world in the number of Internet users (Dzhandzhugazova, Kabelkaite–Vaitkienė, 2018). The introduction of digital technologies in various spheres of the economy, including education, is a strategic task of the country's socio-economic development, set out in the national priority project called "Digital Economy of the Russian Federation" and the Federal project "Digital Educational Environment" (2019–2024).

The use of digital and media resources opens up new prospects for both the teacher and the students, as well as for modern education in general: expanding citizens' access to education through the implementation of open mass online courses, training platforms, distance forms of open education; individual educational trajectories and personalization of learning; the opportunity to use the best educational practices, exchange pedagogical experience, without traveling to another city or abroad, through participation in webinars and open lectures of domestic and foreign professors, in professional Internet communities, communication in social networks; expansion of academic mobility through the study of individual modules and courses by schoolchildren and students using distance technologies in other educational organizations; new pedagogical practices that allow one to visualize educational information, make it accessible and easy for one's perception, develop independence and self-organization of students, provide high-quality and continuous feedback; new technologies for evaluating educational achievements that allow one to ensure the objectivity of such an assessment, carry it out without direct contact between the student and the teacher; optimization, simplification of the teacher's performance of a number of functions, and much more.

At the same time, as the rector of the Higher School of Economics Y. Kuzminov rightly noted "digitalization entails a restructuring of the entire education system" (Osnoynoy..., 2019): changing the position of a teacher from being a source of information to a guide to the digital world, expanding its functions (development of electronic educational content, creation of online courses, selection and use of media resources, communication with students and parents in social networks and messengers, etc.), creating and supporting an electronic educational environment, introducing digital tools in the management of an educational organization, etc. Such radical changes are not always understood by the participants of the educational process and cause a number of problems that reduce the quality of digital and media education. One of the main problems is the insufficient implementation of the potential of teachers to use the media and digital resources, because the use of such resources in itself does not guarantee an improvement in the quality of education. And even on the contrary, digitalization and mediatization of inefficient pedagogical processes, ineffective educational practices only increases their inefficiency.

Despite the active use of media and digital resources by teachers, which was further strengthened by the pandemic, the potential of teachers to use of media and digital resources is not fully realized, as evidenced by:

- negative attitudes of many teachers towards the use of digital technologies: "the training and education is impossible without live dialogue", "I will develop an online course, and I'll get fired", "Digital technology turns people into soul-less robots", etc.;
- anti-innovative barriers, the reluctance of many teachers to actively and creatively use media and digital resources, as it requires large amount of time and effort;
- inefficient use of digital and media resources by a number of teachers, when such resources automate inefficient pedagogical practice, which further increases its inefficiency, or traditional pedagogical practice is mechanically transferred to a digital format, without taking into account the specifics of its implementation in an online format;
- some teachers and students lack of the necessary conditions for the use of media and digital resources, such as the availability of high-speed Internet, access to the necessary training platforms, webinar rooms, etc., competence in the use of media and digital resources, their pedagogization, knowledge of their capabilities, teachers lack time and motivation to develop high-quality electronic content, etc.

This situation requires a scientific study of the potential of the teacher's use of media and digital resources, the factors and risks of its insufficient implementation and the conditions for their optimal use, which is the purpose of this article.

2. Materials and methods

To achieve the goal, the following methods were used:

– analysis and generalization of domestic and foreign works on the problems of digital and media education, the use of media and digital resources in education, the readiness of teachers to use such resources, the conditions for the formation of such readiness; identification of relevant research areas;

– comparative analysis and generalization of scientific definitions of the concepts of “potential”, “pedagogical potential”, identification of the main ideas that express the scientific understanding of this term, their application in order to understand the essence of the teacher’s potential in the usage of media and digital resources;

– selection and classification of pedagogical functions and tasks solved by the teacher with the use of media and digital resources, skills and qualities required of a teacher to effectively solve them;

– survey of teachers and students in order to identify expectations and key problems of the use of media and digital resources during the implementation of educational programs;

– forecasting the risks of insufficient application of the teacher’s potential to use the media and digital resources;

– design of pedagogical conditions for the full realization of the potential of teachers to use the media and digital resources.

We used the following methodological approaches:

– a humanistic approach to the study of media and digital resources and their application by a teacher, aimed at studying the psychological, pedagogical, ethical and social aspects of digitalization and mediatization of education;

– the theory of developmental learning, according to which the realization of the potential of the teacher to use the media and digital resources should be aimed at the personal and professional growth of the teacher and towards the improvement of his pedagogical activity, to focus on the zone of the nearest development of the teacher.

3. Discussion

The use of media and digital resources in various areas of life is the subject of psychological, sociological, cultural and pedagogical research. Currently, there are two main vectors of such study:

– technological, whose representatives focus on the study of ways of internal organization of media and digital resources, tools of digitalization, their capacity in various areas of life;

– humanitarian, aimed at studying social problems catalyzed by “deep mediatization” (Hepp, 2019) and digitalization, ethical, social, psychological and pedagogical aspects of the impact of digitalization and mediatization on people and society as a whole, on personal development, mental health, axiological sphere, communication.

Several researches, carried out both in Russia and abroad in recent years, substantiate the relevance of the humanitarian aspects of the study of digitalization and mediatization. Back in 1960 E.V. Ilyenkov warned about the danger for people to be “seized” by computerization and technologization, turning automation tools into “idols” (Ilyenkov, 1968). In recent years, the number of studies elaborating on this idea has increased significantly. Thus, K. Drotner justifies the need to change the vector of scientific research of media resources from technological to humanitarian (Drotner 2020). J. Turow and N. Couldry predict the demise of researches of media resources as being mere databases, where the main methods are observation and interpretation; they emphasize the relevance of studying media resources as means of transforming communication (Turow, Couldry, 2018). H. Bruun and K. Frandsen write about the danger of a situation where media become more important than a person who is considered as a “service personnel” for the media infrastructure and talk about the need to destroy such infrastructure (Bruun, Frandsen, 2019). R. Kabha summarizes studies on the cognitive, emotional, social, and cultural aspects of the use of media resources in education (Kabha, 2019). C. Fuch and J. Qiu highlight the following current areas of research in the field of digital communications: communication research in a rapidly changing digital media environment, critical communication research; ways to eliminate power imbalances in knowledge production (Fuchs, Qiu, 2018).

The problem of humanitarization of scientific study and pedagogical application of media and digital resources is also raised in pedagogy. Scientific works and educational practices that focus on digital and media resources are being criticized, especially the ones where the focus is mainly on the very fact of the use of digital resources. And, conversely, the number of works that study the humanitarian aspects of digitalization and mediatization of education is growing. N.F. Rodichev

and E.O. Cherkashin, considering the problem of preparing high school students for professional and life self-determination in the modern post-industrial society, note the need to study the ethical, psychological, pedagogical and organizational-pedagogical circumstances of using the digital tool of the “personal trajectory”, the risks of active intervention of the digital manipulator in all spheres of human life, including – in the processes of vital navigation (Rodichev, Cherkashin, 2019). The authors note the importance of creating non-digital niches of live communication in the form of hiking trips, clubs, volunteering, etc. J.C. Plantin and colleagues studied the aspects of using Google and Facebook platforms for educational purposes. The study showed that when using such platforms, teachers need to take into account the age, gender, emotional and cognitive characteristics of students’ perception of information obtained through these platforms, their personal experience; to adapt the learning situations to the cognitive and affective characteristics of students (Plantin et al., 2018). I. Zvarych and colleagues conducted a comparative study of the impact of teachers’ use of gamification tools on stimulating students’ learning activity in universities in the United States and Ukraine (Zvarych et al., 2019). A number of studies consider the pedagogical, psychological and social aspects of the influence of various films on personal development (Filimon, 2018; Graham et al., 2018).

From the standpoint of the humanitarian approach, in our opinion, it is necessary to study the problem of the teacher’s use of media and digital resources and readiness for such use. At the same time, it is more productive to consider readiness as a potential that has certain risks of insufficient use, therefore, requiring the creation of certain organizational and pedagogical conditions by the administration of an educational organization in which the teacher works, by university teachers who train future teachers, by the teachers themselves. However, researchers most often turn to other terminology: the teacher’s readiness to use media in their work (Protopopova, 2009), the teacher’s media competence (Fedorov, 2014), computer literacy of teachers (Sidenko, 2020), digital competence of nowadays teachers (Grebenyuk, 2020), teacher’s digital literacy (Nikulina, Starichenko, 2018), the teacher’s digital culture (Gnatyshina, 2018; Usacheva, 2020). Digital literacy of a teacher is understood by T.V. Nikulin, E.B. Starichenko as “clarity in the structure and content of digital reality, which determines clarity in the control and interaction with the teacher and students by means of digital technologies” (Nikulina, Starichenko, 2018).

E.V. Gnatyshina considers digital culture of a teacher from the standpoint of a value-oriented concept and defines it as “universal worldview positions that allow a teacher to actively improve their skills throughout their professional activity, constantly develop their competencies in the conditions of an information digital environment” (Gnatyshina, 2018). Grebenyuk examines the digital competence of a teacher from the standpoint of the concept of individuality and systematizes it in relation to the seven mental spheres of a teacher, which serve as a manifestation of his/her individuality – intellectual, motivational, emotional, volitional, subject-practical, existential and self-regulation (Grebenyuk, 2020).

We have not found any studies that consider the potential of a teacher to use the media and digital resources. The conventional studies examine the teaching and educational potential of the media and digital resources themselves, as well as the potential of media education, but not the potential of the teacher to use these resources. Thus, R. Faizi, A.E. Afia and R. Chiheb studied the potential of social networks in education (Faizi et al., 2013). G. Van Doorn and A.A. Eklund substantiate the didactic potential of social networks in establishing synchronous communication, systematic feedback between teachers and students (Van Doorn, Eklund, 2013). The Ministry of Education of New Zealand prepared a review of studies of the role and potential of information and communication technologies in preschool education; it concluded that such potential is in the development of thinking and creativity (The role, 2004). I.A. Butorina considers the pedagogical potential of media education as a means of information protection of the younger generation (Butorina, 2013), M.V. Guzeeva – pedagogical potential of the media in the media education implementation (Guzeeva, 2016).

The concept of “potential” (from the Latin “potential” – power) is widely used in various fields of science and practice. In general, potential is understood as:

- sources, opportunities, funds, reserves that can be used to solve any tasks, achieve a certain goal (Dal, 2012);
- the combination of cash, opportunities in a certain area, a certain relationship (Popov, 1927);

– a qualitative characteristic of a particular natural or social system, reflecting the presence of any real opportunities (capacities) associated with the preservation (adaptation, reproduction), functioning or development (self-development) of this system (Sikorskaya, 2010).

In pedagogy, the concept of “potential” is considered in relation to social phenomena (as the possibility of their pedagogization), means of training and education (the possibilities of these means in solving pedagogical problems) and subjects of education and training (their personal capabilities in solving pedagogical problems). In pedagogical science, the following understanding of potential is present:

– Hidden (latent) opportunities for solving certain pedagogical tasks contained in any subject or phenomenon. Thus, D.V. Grigoriev defines the upbringing potential of the subjects of the educational establishment as “opportunities that can be revealed by the teacher in the process of joint educational and cognitive activity with the child” (Selivanova, Stepanov, 2017). P.V. Stepanov understands upbringing potential as a set of available opportunities in the field of education. The author notes that various social subjects interacting with the child can have their own upbringing potential; various types of joint activities of children and adults, forms of their interaction, objects of their environment, associations in which they are included (Stepanov, 2016).

– A set of personal resources. Thus, E.V. Bogdanova considers the pedagogical potential of volunteer activity of students as a set of axiological, cognitive, pragmatic, communicative, emotional, cultural, organizational, and personal resources (Bogdanova, 2013). At the same time, S.L. Lenkov, N.E. Rubtsova, and T.B. Matsyuk differentiate the concepts of “potential” and “resource”: they understand a resource as a potential actually realized (Lenkov et al., 2018).

– The presence of certain properties and qualities in the subject or phenomenon. Thus, N.V. Gruver understands the personal potential of volunteer activity in the educational space of the university as “properties and qualities that ensure the development of the student’s personality as a future specialist and the corresponding level of his educational achievements” (Gruver, 2018: 13).

– The existence of competitive advantages in comparison with other subjects or phenomena. Thus, A.M. Yakovlev reveals the potential of the student groups movement in the preparation of a competitive specialist, which is expressed in a number of competitive advantages: personal growth, acquiring additional profession, regular training, friendship, communication, relationships, constant team work, getting different experiences, the relationship of generations, etc. (Yakovlev, 2014).

4. Results

The analysis of the concept of “potential” in relation to the use of media and digital resources by a teacher allowed us to develop theoretical foundations for understanding and implementation of the potential of teachers to use the media and digital resources:

– The potential of the usage of media and digital resources by the teacher is the ability of the teacher to effectively solve the problems of education and training with the help of media and digital resources.

– The potential of the teacher to use media and digital resources is determined by the potential of these resources themselves in solving the problems of training and education, professionalism, professional competencies of the teacher in the usage of these resources, as well as personal qualities of the teacher, including his / her attitudes, values, attitudes towards such resources and motives for their use.

– For the scientific description of the teacher’s potential to use the media and digital resources it is necessary to determine the composition of the teaching tasks that a teacher can solve using these resources, and composition of skills necessary for a teacher to tackle these tasks. The potential of the teacher to use the media and digital resources is revealed in the pedagogical activities carried out by him / her, including both the development of organizational and methodological support for education and training, and their direct implementation, interaction with the child. The teacher can use media and digital resources in the performance of all basic pedagogical functions. Therefore, we have identified these tasks and skills based on the main functions performed by the teacher (according to N.V. Kuzmina (see Table 1).

The potential of the teacher to use media and digital resources is determined in relation not only to the teacher, but also in relation to a targeted area of reality (potential being viewed as opportunities for what or for whom). In our case, such a targeted area is the solution of problems of training and education (for what) and students (for whom). Therefore, the implementation of the

teacher's potential to use the media and digital resources should take into account the needs and expectations of students. However, as our survey showed, this does not always happen.

Table 1. Pedagogical tasks that can be solved by a teacher using media and digital resources, and the pedagogical skills necessary for this.

<i>Teacher functions</i>	<i>Pedagogical tasks that can be solved using media and digital resources</i>	<i>Pedagogical skills needed to solve problems</i>
Gnostic	<p>Search and application of new knowledge relative to the possibilities and ways of pedagogical use of media and digital resources</p> <p>Search for new media and digital resources to solve current problems of education and upbringing</p> <p>Improving pedagogical skills of how to use media and digital technologies</p>	<p>Ability to find new sources of knowledge about media and digital resources and their pedagogical capabilities</p> <p>Ability to find and create pedagogically relevant media and digital resources</p> <p>Skills of professional improvement in the field of digitalization and mediatization of education</p>
Design	<p>Providing students with assistance in developing and implementing individual educational paths with using media and digital resources;</p> <p>Design of author's educational programs using media and digital resources;</p> <p>Designing of online training courses;</p> <p>Drawing up plans for conducting lessons, lectures and educational activities with using media and digital resources;</p> <p>Designing digital educational practices;</p> <p>Selection and use of media for educational and didactic purposes;</p> <p>Design of scientific and methodological support for online education, including electronic educational content</p>	<p>Skills to assess the didactic and educational potential of media and digital resources;</p> <p>Skills in selecting media and digital resources for solving specific didactic and educational tasks;</p> <p>Skills of integration of traditional and digital technologies in solving didactic and educational tasks;</p> <p>Online course design skills;</p> <p>Skills in designing online lessons, online lectures, and other forms of learning and education using media and digital resources;</p> <p>Skills in developing scientific and methodological support for online education (development of electronic educational and methodological complexes, textbooks, electronic educational content);</p> <p>Skills in designing funds to evaluate tools implemented by using media and digital resources</p>
Communicative	<p>Organization of pedagogical communication in a virtual environment;</p> <p>Pedagogical correction of virtual communication of students;</p> <p>Organization of educational communications of students in a virtual environment;</p> <p>Ensuring the optimal combination of virtual and offline communication;</p> <p>Creating conditions for students to comply with social and moral norms in communication with the use of media and digital resources</p>	<p>Ability to organize pedagogical communication in real and virtual environments;</p> <p>The ability to correct unproductive communication models of students in a virtual and real environment from the standpoint of humanistic norms and values;</p> <p>The ability to develop students' critical thinking, critical assessment of information gathered on the Internet;</p> <p>Ability to provide an optimal combination of real and virtual communication;</p> <p>The ability to fill the virtual communication of students with socially significant values and meanings</p>

Organizational	<p>Organization of various activities for children in the social and digital environment, allowing to effectively achieve the goals of education and training;</p> <p>Formation of educational motivation and motivation for self-education, self-improvement;</p> <p>Distribution of roles and functions of children;</p> <p>Formation of a student team;</p> <p>The ability of self-organization</p>	<p>The ability to organize various types of joint activities with children in a real and virtual environment, using traditional and digital resources;</p> <p>The ability to shape students' motivation for learning and self-development by using media and digital resources;</p> <p>The ability to involve children in the creation of media and digital educational resources, electronic educational content;</p> <p>The ability to use media and digital tools for the rational distribution of roles and functions of students, the formation of a student team;</p> <p>The ability to organize your own work in a virtual environment, to use media and digital resources, to prevent professional burnout</p>
Evaluative	<p>Use of digital and electronic tools for assessing students' academic achievements;</p> <p>Ensuring the objectivity of assessment of students' achievements using media and digital resources;</p> <p>Self-assessment of the effectiveness to use media and digital resources in solving pedagogical problems</p>	<p>Ability to select digital tools for current and final assessment of students' academic achievements;</p> <p>Ability to develop self-assessment templates using media and digital resources;</p> <p>Ability to use media and digital tools to assess students' academic achievements;</p> <p>Ability to provide objective assessment of students using media and digital means</p>

59 teachers of different age groups and with different teaching experience and 57 students of various years and courses of the College of Economics and Technology of Sochi State University took part in the survey. The survey was conducted by means of anonymous filling out of electronic Google forms by students and teachers. Respondents could choose one or more of the suggested answers or enter their own answer. Most of the questions were mirrored for teachers and students, which allowed us to compare their opinions and assessments. Comparing the responses of teachers and students we formed a picture of the most frequently used and unpopular digital technologies among teachers and students (see [Table 2](#)).

Table 2. Assessment by teachers and students of the usage of digital technologies in the implementation of intermediate vocational education (IVE) programs

<i>Digital technologies</i>	<i>Evaluation of the application, %</i>	
	<i>teachers</i>	<i>students</i>
Digital educational and methodological complexes and electronic textbooks	78.9	not included in the student questionnaire
Digital technologies for storing, transmitting and processing educational information	59.6	43.6
Learning management technologies (LMS platforms, Moodle, electronic journal, diary)	36.8	16.4
Technologies for organizing educational communications (Zoom, Skype, etc.)	36.8	85.5
En-masse open online courses	21.5	14.5
Digital technologies for evaluating learning outcomes (e-portfolio, proctoring, digital footprint tracking, etc.)	10.5	3.6
Author's online courses	8.8	0
Gamification technologies	7	5.5

Virtual (augmented) reality technologies	5.2	3.6
Design technologies using specialized devices, robotics	0	9.1

Interesting results were obtained by comparing the assessment of the didactic capabilities of digital technologies by teachers and students (see [Table 3](#)).

Table 3. Comparison of teachers' and students' assessment of didactic capabilities of digital technologies

<i>Didactic capabilities of digital technologies</i>	<i>Understanding of the didactic possibilities, %</i>	
	<i>teachers</i>	<i>students</i>
Development of intelligence, thinking	52.8	38.5
Formation of competencies defined by the Federal State Educational Standard IVE	54.7	28.8
Students' acquisition of knowledge and skills defined by the educational program	56.6	44.2
Ensuring the practice-oriented approach of the educational process	47.2	30.8
Development of creativity	52.8	23.1
Development of digital literacy and digital culture of teachers	49.1	61.5
Ensuring the personal orientation of the educational process, meeting the individual educational needs of students	35.8	36.5
Increase interest in learning, fun	31.3	46.2

We compared the assessment of combining traditional and digital technologies in the implementation of IVE programs by teachers and students (see [Table 4](#)).

Table 4. Evaluation of combining traditional and digital technologies in the implementation of IVE programs by teachers and students

<i>Methods used by teachers to combine traditional and digital technologies</i>	<i>Distribution of responses, %</i>	
	<i>teachers</i>	<i>students</i>
Enhancing traditional technologies with digital	45.4	34.6
Consistent application of digital and traditional technologies	43.6	36.4
Introduction of new pedagogical practices based on the integration of digital and traditional technologies	9.1	32.7
Replacing traditional technologies with digital ones with a higher didactic effect	1.8	19.2
Replacing traditional technologies with digital ones with the same effect	0	63.5
Do not combine	0	3.8

As can be seen from [Table 4](#), more than half of the students (63.5 %) indicated that teachers often simply replace traditional technologies with digital ones with the same effect. Teachers themselves do not recognize the presence of such effect in their work. This suggests the need to prepare them for the productive integration of digital and traditional technologies.

The survey identified the main problems of both use and integration of traditional and digital technologies in the implementation of IVE programs: the use of a limited range of digital technologies by teachers, underestimation of their didactic capabilities, disunity in the use of traditional and digital technologies, lack of conditions for the introduction of digital technologies in terms of material and technical base, high-speed Internet and software, methodological support, digital literacy and digital culture of teachers.

Potential is not viewed as something that is available in a "ready-made" form, but a source of opportunities that may or may not be realized. Therefore, the study of potential is associated with assessing the degree of its implementation, identifying factors and risks and determining the

conditions for reducing such risks. Thus, A.I. Grigorieva, considering the educational potential of professional activity of teachers of additional education of children, on the basis of regional monitoring identifies four groups of teachers, depending on the degree of realization of the above-mentioned potential: the first group – do not want and cannot carry out the process of education according to the established standards; the second group – can work with interest in the field of education, but do not see the point in this, the named potential is expressed by their mastery of the sum of certain algorithms of educational activity; the third group is capable of changing their attitudes, opinions, habits, to the development of their educational activities, seek funds for solving problems of education; the fourth group – their constant quest solving of educational tasks leads to the emergence of their professional positions to be a teacher (Grigorieva, 2019).

With regard to the potential of the teacher to use media and digital resources, we consider it important to identify not so much the levels of realization of this potential, but the risks of its insufficient implementation and the conditions that must be created by the educational organization and the teacher himself to reduce these risks.

Risks associated with teachers' misinterpretation of the goals, values and meanings of the use of media and digital resources. In some cases, teachers consider the use of such resources as a way to ensure access to education for students who do not have the opportunity to attend classes in person, or as a means to make the learning process bright, emotional, attractive, and to some extent even entertaining. But this is not quite correct: digital and media resources are used along with traditional means of teaching and upbringing and are designed to help the teacher more effectively achieve the goals of education and training, defined by educational standards and programs. It is also wrong for teachers to understand the media and digital resources only as a way to make the educational process more innovative. It is unproductive to use media and digital resources by the mandatory orders from the administration of an educational organization. Therefore, an important condition for preventing this risk is the organization of formal and informal training of teachers (advanced training courses, mentoring, counseling, etc.), aimed at revealing to them the possibilities of media and digital resources in achieving the goals of education and training that are important for them.

Risks of reducing the creative component in the work of the teacher. In some cases, the administration of an educational organization or the teacher himself/herself seeks to reconcile the use of media and digital resources. For example: when developing an online course, use the Zoom platform, divide each lecture into precisely 6 fragments, a video clip for each fragment of 15 minutes, and an evaluation tool – tests for each lecture with the choice of one correct answer. This approach deprives the teacher of freedom, creativity, independence, does not allow them to express their uniqueness, and as a result, the use of media and digital tools can reduce the quality of education. Therefore, an important condition for realizing the potential of a teacher in the use of media and digital resources is to provide him / her with freedom in the use of such resources, the possibility of choosing both the content of such resources and the ways of their application.

Risks of overload and professional burnout of the teacher. The use of media and digital resources requires much more effort and time from the teacher than the use of traditional resources and means: it is necessary to study the available media and digital resources, choose suitable ones, think about how to use them, integrate with traditional technologies and methods, it is necessary to spend more time checking students' work, communicating with them in a chat about their performance, etc. The use of media and digital resources also requires teachers to master new professional functions (use educational platforms, develop electronic educational content, record online lectures, develop electronic assessment tools, use infographics, and much more). Responsible teachers spend a lot of time on all this. As a result, he / she does not have time to rest, to devote time to their family, in cases when it is not possible to achieve the desired result they may get into stress and frustration. All this leads to professional burnout. Therefore, an important condition for realizing the potential of a teacher in the use of media and digital resources is the rational organization of his time, assistance from the administration in mastering new functions (for example, assistance from a computer operator, web designer, video director, drawing up memos and instructions, consulting), as well as stimulating both teachers and students to a high level of self-organization.

Risks of overestimation by the teacher of the efficiency of media and digital resources. Sometimes teachers perceive media and digital resources as a "panacea" for all problems, as a replacement for insufficiency of traditional means. However, digital tools are not pedagogical tools

in themselves – most often they simply help automate traditional pedagogical tools. Therefore, an important condition for the full realization of the teacher's potential in the use of media and digital resources is the productive integration of traditional and digital means and technologies. The techniques of such integration should be taught to teachers.

Risks of losing the educational component of the educational process. By transferring training to an online format, teachers often begin to pay less attention to solving the problems of educating students: emphasizing the moral component of the content of education, organizing educational interaction and communication, group work, etc. Even sometimes the opposite is true: they establish total control over their students with the help of digital means. However, with the transition to online learning, the need for education increases. Successful online learning is impossible without self-organization, discipline, and responsibility. Therefore, an important condition for realizing the potential of teachers in the use of media and digital resources is the identification and implementation by the teacher of the educational capabilities of such resources.

Risks of losing the developmental orientation of training. Many media and digital resources available in the Internet space are of a reproductive nature, aimed more at the search and assimilation of factual information by students and do not involve its problematization, critical evaluation, extraction of personal meanings, generation of new knowledge. Electronic versions in comparison with live communication with the teacher are “dry” (compare, for example, a live lecture and a video lecture). This risk can be reduced by involving students in the creation of digital educational content, problematization of learning, orientation of educational tasks to the zone of immediate development of students.

The risk of limited use of media and digital resources. They are mainly used to automate training. At the same time, their opportunities in education, in overcoming professional difficulties of the teacher are reduced. In the work (Marcus et al., 2018), the possibilities of using films by teachers, in which the stories of teachers are presented, are revealed. We believe that the analysis of such films can help to overcome the factors that reduce the effectiveness of the teacher's use of media and digital resources in their activities, such as self-doubt, innovation barriers, low motivation. As an example, the film “Before the class”, which presents the story of a young man who was able to realize his dream – to become a teacher, despite the presence of Tourette's syndrome (involuntary barking). Scientific analysis of films about the school, including those that present teachers' stories, is one of the pedagogical possibilities of media resources, which, as a rule, is not used by teachers.

5. Conclusion

The study presented in the article allowed us to draw the following conclusions:

- Currently, the importance of the humanitarian aspects of studying digitalization and mediatization of education has increased.

- It is more productive to consider the teacher's readiness to use media and digital resources as a potential that has certain risks of insufficient use and requires the creation of certain organizational and pedagogical conditions by the administration of the educational organization and the teacher himself. However, researchers most often turn to other terminology – media competence, digital competencies, digital culture, computer literacy.

- The potential of a teacher to use media and digital resources should be understood as a set of skills and personal qualities that allow a teacher to effectively solve the problems of education and training with the help of media and digital resources.

- The mentioned potential is determined by the capacity of media and digital resources in solving the problems of training and education, the professionalism of the teacher to use these resources, as well as his / her values and attitudes towards such resources and the motives for their use.

- Despite the active use of media by teachers, the potential of teachers to use such resources is not fully realized, which has further been strengthened by the pandemic. The main problems of their application are the use of a limited range of digital and media resources by teachers, underestimation of their didactic, developmental and educational capabilities, disunity in the use of traditional and digital technologies, lack of conditions for the introduction of digital technologies in terms of material and technical base, high-speed Internet and software, methodological support, digital literacy and digital culture of teachers.

– The potential of a teacher to use media and digital resources is not something that is available in a “ready-made” form, but a source of opportunities that may or may not be realized. Risks of inadequate implementation of such potential are: the risks associated with the wrong understanding by teachers of the goals, values and meanings of the use of media and digital resources; the risks of reducing the creative component in the work of the teacher; the risks of overload and professional burnout of a teacher; risks of teachers to over-value the possibilities of media and digital resources; risks of losing the educational and developing components of the educational process, implemented in the conditions of digitalization and mediatization.

– To successfully deal with those risks and fully implement the studied potential, the administration of educational organizations and teachers must observe the following conditions: organization of formal and informal training of teachers (training courses, mentoring, advising, etc.), aimed at revealing the possibilities of media and digital resources in the achievement of important goals for teacher education and training; providing educators the freedom to use such resources, the choice of content and methods of their use; rational organization of teachers' time, providing them with assistance from the administration in mastering new functions, stimulating a high level of self-organization; training teachers in methods of integrating traditional and digital technologies in solving pedagogical problems, ways of pedagogizing digital tools; identifying and implementing educational opportunities and developing the use of media and digital resources by the teacher; attracting students to create digital educational content, problematization of training; expanding the teacher's understanding of the possibilities of media and digital resources not only in solving pedagogical problems, but also in personal and professional self-improvement, overcoming professional difficulties.

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