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dictionary

Media ecology dictionary



Ministry of Science and Higher Education of the Russian Federation
South Ural State University
Department of Philosophy

ECOLOGY OF HUMAN EXISTENCE

DICTIONARY

PART II

MEDIA ECOLOGY

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The dictionary, through a number of independent but interrelated terms, presents the topic of media ecology or ecology of communication means in the context of the relationship “person – technologized world”, in which an ecological approach seeks to understand the possibilities of modern digital communication technologies. Features and power of modern technologies actualize the need for environmental measurement of relations between the subjects of communication, where it is not expected to reject digital technologies, but we mean the optimal use of all means of communication, taking into account their detection and preservation of human-creative (humanistic) potential. This dictionary is an invitation to co-creation for further research with the aim of comprehending the problem field of the ecology of human existence in the aspect of media ecology.

UDC 101

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Preface

The current state of culture (the human world) can be defined as a situation of acute, significant transformations in all spheres of human life and activity. Transformation is associated primarily with the intensive development and widespread dissemination of modern technologies (including media technologies), which fundamentally change the established habitual way of being of a person-in-the-world. The dynamics of technical and technological transformations of traditional forms and values of culture associated with their modernization and even overcoming (substitution, replacement, elimination), has very high speed, which is inflated and supported by impulses of changes in needs and demands of people. A person becomes a hostage to the situations created by himself. It is a person who generates the request for simplification and facilitation, acceleration and efficiency of many activities, imagining that this will naturally lead him to more comfortable, favorable and secure existence in the world. A similar effect is certainly achieved, but there is also a downside. Adaptive capabilities people become disproportionate to the rapid speed of the technical and technological process and, as a result, there are such effects as “culture shock” or “moral panics”. Previously assimilated cultural values, norms and forms of behavior, thinking, activity in new conditions cease to “work”, to be relevant. And to master new forms (for example, new media technologies), a person does not have time to comprehend them, to develop a new attitude towards them, to “settle down”. It is not by chance that ideas of technical and technological singularity appear and become stronger¹. According to them, the constant acceleration of progress will inevitably lead to the onset of a moment when people will not be able to keep up with technology, will lose control over it, and will lose their subjective position. Machines, robots will replace humans. It will mark the beginning of an era of self-improvement and self-management of engineering and technology. The existence of a person will be marked by technological singularity, which means that the human world will be built not so much according to the properties of a person himself as by the standards of technology. It will become an autonomous principle,

¹ *Vinge V.* (2019) Singularity. M. : Levin; *Nazaretyan A. P.* (2015) No nlinear future: Singularity of the XXI century as an element of mega history // *The Age of Globalization*. Vol. 2 (16). P. 18–34; *Yudkowski E.* Peering in Singularity. URL: <https://proza.ru/2007/07/08-42> (date of access: 09.05.2021).

will finally get out of the control of a person, turning his world (the world for a person is his home) into the habitat is no longer human “own” world, completely technical – “alien”, in which a person will have to somehow exist both in the external (and not always directly oriented, friendly, supportive) environment. Will there be a place for a person in the technological world? Will he be able to integrate into it? Will there ever be a person in this world? For all the “exoticism” of such a techno (anti) utopia, the symptoms of the likelihood of its realization are quite palpable.

Today in fiction, scientific, philosophical literature, in the media, the Internet, on various educational and scientific platforms, in the media space, one can find diametrically opposite, bipolar views in relation to assessing the technological singularity and those prospects, which it signifies. On the one hand, it is feared and denied, focusing on the negative and destructive consequences for a person and his world. On the other hand, its absolutely positive and even salutary (by technization of the human world, as well as its very nature) the prospects for the existence of a person and his world. We should remember both of these estimates (pessimistic and optimistic) in order to avoid the indicated extremes and to form an adequate assessment, taking into account the possible benefits and risks of this process. In other words, to achieve optimality and environmental friendliness in assessing the situation. The technological singularity is still only a hypothetical image. The increase in speed in the development of technologies, when a person acts as a catch-up, the emergence and intensive dissemination of technical and technological innovations is only a phase that does not necessarily imply the infinity of the development of this process. Human adaptive capabilities are able to optimize this trend. The process will continue at the optimum comfortable speed, adequate to the adaptive abilities of a person. However, a person should not “stand still” in his development, he needs to be more open to new techniques and technologies, not to be afraid of being receptive to them, master and integrate into his life, to stay socially relevant and modernly alive. To equip the technical and technological world, the media space according to the criteria of the house – a place for a person that reliably protects and guards him, protects and shelters him from everything alien, from the “space of homelessness”¹.

As a theoretical basis for this dictionary, M. McLuhan’s idea of technology as a “self-amputation” of human existence was used². Any technologies, including communicative ones, give a person obvi-

¹ *Heidegger M.* The Question Concerning Technology. URL: <https://gtmarket.ru/laboratory/expertize/5565> (date of access: 05.09.2021).

² *McLuhan M., Fiore K.* (2012) War and Peace in the Global Village. M. : ACT : Astrel. 219 p.

ous advantages (for example, significantly speed up the exchange of information) and at the same time form a new perception of reality, “destroying the priority of the visible world”. In other words, technologies are a prism through which a person sees, evaluates reality and relates to it in a certain way. Modern people live, according to M. McLuhan, “inside encoded information”. The thought expressed in the book “War and Peace in the Global Village” forces us to re-ask questions about what a person gains and what is deprived of in connection with the invention and use of new technology.

The authors of the dictionary also relied on M. McLuhan’s idea of a hasty and inadequate assessment of technological innovations. This assessment is often (if not usually) based on existing experience, including the stereotypes: “we habitually call computers machines”. While humanity is looking at the “old” world through the prism of new technologies and at technologies through the prism of the “old” world, it ignores the prism itself. The indicated idea raises the question of the place and role of new technologies in communication, in the media space.

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Dmitry V. Solomko



BREAKING NEWS is a special format of information programs on television. Literally stable token BN. can be translated as “destruction of the agenda” [1]. In other words, in the production of television news there is planning (both short-term – for the broadcast day, and long-term – for a week, month, etc.). However, in the event of an emergency that worries millions of people across the country, the shooting day is rescheduled, creating information products “on wheels”.

The term BN. itself originated in Western television practice, designating the format of emergency / urgent / special news bulletins – the “calling card” of information services of such major television companies as CNN, NBC, CBS. On modern Russian television, the BN. format is actively used by Channel One, Russia-1, Russia-24, RBK and Dozhd TV channels, which are based on the practice of foreign (mainly Western) TV broadcasters.

Compositional informational TV programs in BN. are built according to the principle of narrative: the presenter and correspondents in real time (mostly it is always a live broadcast) reveal new details (details of the incident), and then repeat the entire chronology of already known events (structure: “new + given”). As for the stylistic features of speech, in their discursive strategies, journalists combine direct “hard” information and the rhetoric of grief. This can be judged both by the verbal (“and back to the tragedy in ...”; “Russia is mourning”; “Thousands of people are carrying flowers ...” etc.) etc. “Mourning” dark colors also prevail in the dress of the presenters.

K.V. Chobanyan (the only Russian researcher who paid attention to the considered communication phenomenon) denotes BN. as a genre [5]. However, in the current “academic” system of media genres, BN. does not stand out as a discretely functioning genre [4]. The current media realities and the specifics of media production force us to disagree with the position of the researcher, but to consider BN. as a special format of television news. The main feature of this format is a combination of both informational (note and extended note (on television they are referred to as soundless), reportage, chronicle, obituary, event interview) and analytical genres (commentary, review, analytical interview).

In this case, BN. transforms the form and content of genres. For example, a new type of reporting has appeared, referred to as “life to tape” (L2T), implying the maximum involvement of the correspondent in what is happening – constant appearance in the frame, commenting on events in real time (Western innovation is actively used today by Russian TV companies). Thus, under the influence of BN. the journalist turns not just into a chronicler of events, but into an analyst, commentator, interviewer who knows how to work on

the air, improvise in the frame, without having “the right to make a mistake” (since what is happening is watched by millions of people on television, from the accuracy of the data and their interpretation depends on the physical and psycho-emotional well-being of the audience).

Operation of BN. in the news programs of federal TV channels can be conditionally divided into two types: short-term and long-term.

Under the short-term operation of BN. means the creation of special news bulletins within 1-3 days. Terrorist attacks [2], plane crashes, major accidents, fires, etc. can become news reasons. The end of the “life cycle” of news may be due to the lack of new details or the finding of a conditional “culprit” (because of which the media interest is fading away).

Long-term operation of BN. characteristic of the representation of social precedents of a predominantly protracted militaristic nature. This was clearly observed in 2014 during the Russian-Ukrainian crisis [3]. The timing of news broadcasts was increased from 30 to 60 minutes (for example, Vesti on Russia-1 TV channel). Every day during the year there were special news bulletins (in connection with high-profile events in Ukraine, DPR and LPR, or loud statements by politicians on this matter). All major federal TV channels (Channel One, Russia-1, NTV) focused on military action footage, presenting reports from hot spots (Kiev, Donetsk, Lugansk, etc.). Based on the audiovisual nature of television, these materials, replete with a spectacular “picture”, attracted special attention of the audience (which is dictated by the primary need of society – the desire for safety and security).

Alexander A. Efanov

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 ***Related articles: Infotainment, Media Manipulation.***

COMMUNICATION PRODUCT (communicatio from Latin – to bind, to communicate; productus from Latin – produced): 1) final result of communication process represented by communities encoded by semiotically diverse means; 2) in mass media is the “result of professional activity in the sphere of public and mass communications on the production of media product, event product, advertising and PR-product” [5, p. 40].

The issues of creation, translation and interiorization of polycode texts are reflected both in linguistic and interdisciplinary studies, in particular by representatives of a relatively new scientific trend called communicativism [4]. At the same time, the debate on the digital era is very much a topic for discussion, because people use the opportunities of new information technologies in their everyday practice.

Thus, from the marketing point of view, the significance of the properties of the technical shell, which significantly influences “the product accessibility for the end-user and its economic characteristics”, is highlighted [10, p. 12]. Political scientists focus their attention on the fact that political communications have become an effective means of constructing political reality [11]. The contradiction inherent in these and some other definitions of the term is that most definitions leave out the ethical and attitudinal aspect that characterizes the intentions of the subjects of communicative events and acts, as well as the degree of their creative self-realization, which is essential primarily for mass communication activities. It is important to note that dialogic interactions are optimal, as evidenced by recent practice.

Since the unit of communicative interaction is a message, CP as a result of professional activity in the media sphere can be presented in the form of verbal messages (oral, written/printed texts) as well as nonverbal communication messages (images, multimedia texts in general). In science, polysemiotic texts are referred to as creolized texts and are produced by “the combination and interaction of the codes of different semiotic systems within a single product of speech-making” [1]. [1, c. 8]. The widespread distribution of creolized texts has been predetermined by the processes of ubiquitous internetization of society and digitalization of broadcast media content, as increasingly «the verbal text is completely dependent on the visuals, and the image itself is an obligatory element of the text» [2, p. 173].

Historically, the development of text creativity, forms and means of communication can be divided into the eras of written culture – XIX – early XX century («Gutenberg Galaxy»), verbal-visual culture – until the beginning of XXI century and the digital era – up to the present. According to G. M. McLuhan, all communication is an «extension of the human body», supplementing and enhancing some of the deficient functions. And channels and modes of message

transmission largely determine its content itself. In this connection, his aphorism «The medium is the message» is widespread [12].

The key problem aspects of studying modern communication products are related to the trans-border nature of the media and the possibility of real-time broadcasting of messages not only by journalists but also by almost any other subjects of information activity. In this respect the development of technologies has determined the necessity of defining a number of new levels of theoretical and applied analysis, in particular: based on the changes in the role and typology of the media, the genre palette of media texts and the transformation of several functions of the social institution of journalism [3]; not excluding the increasing manipulative influence of technogenic processes on the subject field of the cultural and spiritual activity of people [8]; aimed at considering on an applied level the factors that have changed the quality characteristics, contributing to the development of the media in the real-time mode.

The discursive interconnections of the term «communication product» with other most frequent categories of the word allow to determine the factors of effectiveness of certain communication acts and mass-media activity as a whole and also allow to systematize various kinds of barriers that impede their realization.

Vladimir F. Oleshko

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 **Related articles:** *Dzjaloshinsky Iosif, Communicative Manipulation, Mediatext.*

COMMUNICATIVE MANIPULATION (*communication* originates from Latin *communicare* “to share, divide out”, literally “to make common”, related to *communis* “common, public, general”; *manipulation* originates from Latin *manipulus* “handful, sheaf, bundle,” consisting of two roots *manus* “hand” and *plere* “to fill”, used in the sense of “skillful handling of objects” and having later undergone a metaphorical transfer to the sense of “handling or managing of persons, especially to one’s own advantage” [12]) is a process of changing public opinion and people’s behavior influenced by mass media.

Communication is constructive interaction between individuals or groups thereof for the purpose of transmitting or exchanging information [4]. The types of communication comprise interstate diplomacy, intra-state and inter-state public relations [11].

Inter-state diplomacy is characterized by official relations between countries including political, economic and trade diplomacy. The relations can be those of friendly cooperation (Russia vs Belarus, Russia vs China, Russia vs Venezuela); pragmatic, business-based, and good-neighborly relations (the SCO and BRICS countries); or unfriendly relations (the United States vs Russia).

Intra-state public relations are characterized by the use of mass media (mass communication projects, radio, newspapers, etc.) to fight the opposition, conduct democratic elections, and form public opinion on important issues.

This also includes communicative manipulation of the country’s residents by the state. For example, in Ukraine, the manipulation is targeted at reforming the consciousness of citizens in a spirit of hatred for Russia, for everything associated with the Soviet Union and Russia. Distorting history has resulted in the revival of fascism. In Ukraine, three opposition TV channels have been banned, the law on indigenous and non-indigenous peoples has been passed, and a number of other anti-people laws have been enacted as manipulation techniques.

The Baltic countries follow the same approach, where people are divided into citizens and non-citizens, which leads to the revival of fascism.

Inter-state public relations are a communicative influence of public organizations, citizens of one country on those of another country due to kinship and friendly ties, despite official inter-state relations.

Special mention should be made of the *communicative manipulation with the language*. The striking example is that the Russian language is banned in modern Ukraine. It is deprived of the status of an official language, despite that almost the entire population of the country speaks Russian. The language is prohibited even in everyday speech, for example, in the tertiary sector.

Therefore, it is communication that determines the infrastructure of the information society and the changes taking place in economy, politics, science, and education [2].

All verbal and nonverbal ways of sharing information between two or more participants in the communication process can be considered as means of communication [7].

In general, the purpose of any manipulation is modifying the activity of the object (the addressee, the message receiver) in a certain way, that is, encouraging her (the object) to perform a certain activity.

The semiotic nature of communicative manipulation allows linguists to use the term “*linguistic manipulation*”, which is nowadays a highly relevant field of research.

Considering linguistic manipulation as a type of speech communication in the structure of coordinated social interaction, E. F. Tarasov pays attention to the relationships among the participants of communication, naming these relationships equal cooperation as opposed to formal or informal relationships of subordination [1].

P. B. Parshin believes that linguistic manipulation is a concrete example of using the features of sign systems in order to construct messages aimed at overcoming the “safety barrier” of the receiver (bribery, deception, breakthrough, etc.) [8].

Linguistic manipulation as a direct change in the receiver’s behavior or her emotional state, her awareness of the world, or her attitude to certain events and the world’s reality is the subject of research by V. N. Stepanov and N. D. Goldobin [9].

I. A. Sternin interprets linguistic manipulation “as an influence on an individual with the aid of speech in order to encourage her to consciously accept another person’s viewpoint, to make a conscious decision to do a certain action, to convey information, etc.” [10].

According to A. A. Leontiev, linguistic manipulation is “various forms of socially targeted communication, i. e. communication that involves a change in the socio-psychological or social structure of society or the stimulation of direct social activity by affecting the psyche of the members of a social group or society as a whole” [6]. In other words, it encompasses conventional mass communication (radio, television, the press); forms of propaganda that are not traditionally included into mass communication, such as placards, leaflets, documentaries, videos, computer programs aiming to produce social or socio-psychological effect; finally, various forms of both commercial and political advertising [5].


Thus, linguistic manipulation can be considered an intentional influence (which does not occur at the level of opinions or concepts, but changes sensory proportions or perception patterns [3]) on the

awareness, attitudes and intentions of the receiver in the way directed by the sender in a communication encounter [4].

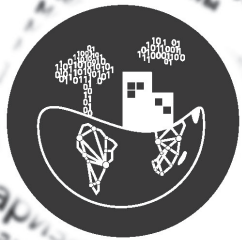
Oksana S. Bernat, Maria V. Raevskaya

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 **Related articles:** *Communication product, Media Discourse, Media Text.*

Киберсреда
 Фактчекинг
 Фейк
 Фейк в медиакоммуникации
 Хабермас Ю.
 Цифровая гуманитаристика
 Цифровая коммуникация
 Цифровая культура
 Цифровая мифология
 Цифровая среда
 Цифровая экология
 Цифровое и аналоговое поколения
 Шоу-политика
 Экогуманистический подход
 Экожурналистика
 Экоконент
 Экологическое искусство
 Экология городской среды
 Экология коммуникации
 Экология средств коммуникаций
 Экология социальных сетей
 Экомедиакоммуникация
 Экология общения
 Экология эмоций
 Экология языка
 Экосознание в психологии
 Breaking news
 Визуальная экология
 Интернет-мем
 Интернет-СМИ
 Информационная культура
 Информационный тип местности
 Инфотекума
 Инфофилия



Cyber environment

CYBER ENVIRONMENT is a neologism that appears in socio-humanitarian, economic and some other studies, along with the term “Cyberspace”. “Cyberspace” does not yet have the status of a term due to the lack of clear semantic boundaries, definite meaning and belonging to a specific field of knowledge, and is the result of word creation, formed by combining the prefix “cyber” (also not translated, conventionally related to information and digital technologies, referring to virtual space) and the word “environment”, widely used in modern languages. At the level of the concept “environment” belongs to the discourse of natural sciences (especially biology).

It is often used contextually, without much substantive explanation. For example, from a study on geopolitics: “Under current conditions it is the information sphere and cyberspace that can assume the role of major fields of confrontation between the parties, preventing the transition to the stage of global armed mutual annihilation” [6, p. 112]. From the abstract of the research in psychology: “The article considers approaches to the psychological study of human behavior in virtual hyperspace, also referred to as “cyberspace”. At the same time the neologism “cyber environment” is given keywords by the author and translated into English as “cyber environment” [1, p. 439]. M.V. Miguleva in her article “Cyberspace as a social institution: signs, functions, characteristics” explains the reason for the current uncertainty as follows: “The presence of several terms [including “cyberspace” – A.D.] indicates that cyberspace is a new phenomenon, there is a process of description and study of this phenomenon” [5, pp. 199-200].

In our opinion, “cyberspace” may acquire the status of a term soon through the efforts of specialists in the fields of social-humanitarian, natural and technical sciences. To pre-mark the meaning of a potential term we see the need to refer to biology, in particular habitat, biotic and abiotic environment, which implicitly include conditions, environment, impact, influence. Environment is fundamentally different from space. The latter, together with time, can be interpreted as an important physical category (in the New Age philosophical concept as an “a priori” category) that allows you to adequately describe the motion of material objects and build models to describe the physical world [3, p. 236]. The environment, unlike space, conditions, determines, and acts; in other words, it exists as such with someone or something. Logically, this relationship is expressed by various predicates: habitat, biotic environment, natural environment, etc.

“The cyber-environment is determined by the level of development of information technology, but it is also a determinant of communication of various agents and access to information. At the same time, the cyber environment is also a repository of informa-

tion. Unlike ‘cyberspace’, where ‘space’ necessarily refers to the categorical apparatus of physics, ‘cyberspace’ allows to bring to the fore a different interpretation of the Internet, largely marginal and belonging to the social-humanitarian discourse (yet not popular in the social-humanitarian sciences either) – as environment and territory. This position started to take shape little by little in the early second decade of the 2000s. For example, a study by T.S. Ivanova (linguistics) defined the World Wide Web as “a special communicative medium, a previously non-existent area of language use” [2, pp. 175-176]; later M.N. Lebedeva called the Internet “a medium where texts are used” [4, p. 143]. To outline the contours of a new interpretation it seems appropriate to conceptualise the Internet as a territory, i. e. the marked out land space, etymologically – the land around a city (“territorium”), the soil. Territory is land that has been subjected to the marking procedure and has borders. The Internet cannot be considered as a structural space, however complex and undefined its structure may be. One of its structural elements is the “domain” (“dominium”, “dominus” – ownership, domination, master land), controlled by the administration. The etymology of “site” is also directly related to topology. The interpretation of the Internet in terms of elementary topology provides certain grounds for the introduction of the concept of Internet ecology as a set of activities and measures to preserve socially significant information, cultural heritage (including art and science), to develop mechanisms to control the production and use of information, to define sanctions for intentional, purposeful operations with information (e. g. “flood”). The cyber environment is organically embedded in the conceptual and categorical apparatus of Internet ecology, but this field of knowledge and practice is obviously not yet established and is probably an issue of the distant future.

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 ***Related articles: Media Education, Digital Environment.***

DIGITAL CULTURE – 1) unified ideological, organizational, technological values that ensure digital integration and human development; 2) a set of principles and competencies that characterize the predominant use of information and communication digital technologies for interaction with society and solving problems in professional activity.

Digital culture is considered as an area of culture associated not only with the use of new digital means and technologies, but also with the formation of a certain system of social interaction mediated by digital means. The expansion of digitalization processes in culture is accompanied by the transformation of value orientations, the world view, changes in the nature of communications, the system of social relations and behavioral models [4].

The formation and development of digital culture has passed several periods, including the creation of technological infrastructure for the implementation of the project of the information society – personal computers and computer networks (the 1960–70s); development of digital technologies (the 1980–90s); the present period [5]. The analysis of the periods of digital culture development uses the ideas of M. McLuhan, E. Toffler, J. Naisbit, M. Kaku about the impact of information revolutions on the change of communication types, public consciousness and culture as a whole [2; 3].

Digital culture is based on digitization, which is associated with the development of information technologies and the Internet. Like any process, digitalization has both positive and negative sides. The positive impact of the use of the Internet and information technologies in various fields of culture was expressed in the formation of the information society, the unification of humanity into a global anthropological subject [6]. The negative impact of digitalization is manifested in the technization of the system of knowledge, thinking, and social memory. The Internet as a manifestation of the internal content of a global anthropological subject represents a heterogeneous content of hypertext, including aggression and various kinds of network “garbage”. The development of network and computing technologies through big data and the Internet of things pose a potential threat of tightening control in the life of society [6].

It is believed that digital culture has a level structure, which is determined by the difference in the typology of objects. Thus, there is distinguished *the material level*, which contains technical artifacts from smart phones to supercomputers, including software; *the functional or social level*, which is represented by institutions, since digital culture is considered as the implementation of institutional cultural practices through digital technologies; *the symbolic level*, which includes languages, symbols, other forms of expression of thoughts, feelings, emotions; *the mental level*, reflecting the mentality, that is, the connection

with the mental life of a person who belongs to a certain culture and is formed as a person on the basis of attitudes and values peculiar to this culture; and *the spiritual level*, which represents values in national, interethnic, ethnic and local contexts [1].

Digital culture includes not only the use of new technologies, but also the entire system of related relationships, including social ones.

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 **Related articles:** *Information Culture, Digital Humanities, Digital Communication, Digital Ecology.*

FOR NOTE

DIGITAL ENVIRONMENT is a virtual space created by information technologies, which are developed on the basis of mathematical laws, implemented using networking protocols and ensure the dominance of the technological mode in modern society.

The digital environment was the result of the transition from the analogue (wave, electrical) form of information transmission to the digital (programmable, electronic) one, which led not only to the development of digitalization, but also to the change in civilizational culture and patterns of human communication and communicative interaction.

Interpretation of the concept of digital environment can be realized on the basis of compilation of meanings of its two constituent terms “*digital*” and “*environment*”. Cambridge dictionaries define digital as “the use of digital signals and computer technology”, “recording or storing information in the form of a sequence of numbers 1 and 0”, “displaying information in the form of an electronic image” [6; 10].

The Oxford Dictionary in the context of IT technologies defines the meaning of the term “*environment*” as a holistic structure by which a user, computer or program operates [9]. Thus, a digital environment is a computerized system in which program information is stored based on binary coding (a sequence of numbers 1 and 0), sent and received by the user in electronic (digital) form via the Internet.

“According to American communicativists who study the development of interactive global information superhighways, digitalization is the way to the information society of further transnationalization of information connections on the planet” [1, p. 104]. The macrostructure of the global digital environment includes systems and networks of telecommunications, including the Internet. This technological system, created in the 1970s in California (Advanced Research Project Agency of the US Department of Defense) has spread throughout the world and resulted in the same fundamental changes as the industrial revolution, the core of which was the production and distribution of energy [2, pp. 21-30]. The growth of the global digital environment has led to “the third production revolution, the main element of which is information technology” [5, p. 1]. The microstructure of the digital environment includes a set of elements: “software protocols that transmit data between networks; software platforms that provide data storage and processing; interfaces that deliver information to end users” [4, p. 140].

The digital environment, as a marker of the digital age, is a more general notion in relation to other environments – economic, social, etc. – and is a universal and pervasive tool that allows us to solve emerging challenges at a qualitatively new level. This technological environment facilitates the creation, reproduction and distribution

of fully identical products/artifacts of digital culture, many of which become ubiquitous. On the other hand, these artifacts become the subject of cultural differentiation of certain population groups [8, p. 3].

L. Manovich, acknowledging that the current world we are used to seeing around us is dominated by code – “the conceptual and essential nature of modern digital objects, the new meta-language of modernity, the guarantee of digital ‘otherness’” highlights five principles of the digital environment: digital representation, modularity, automation, variability and transcoding [3, p. 41]. H. Jenkins calls the state and constant process occurring in the digital environment, convergence, and multimedia – its language and tools [7].

The problematization of the digital environment is associated with the accumulation of social capital in the process of digital socialization, information and communication capital, formation of digital capital (material and symbolic), digital readiness (digital literacy and digital trust), and the search for digital identity in a new communicative paradigm, including an intergenerational perspective.

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① ***Related articles:*** *Cyber Environment, Ecology of Communication.*

DIGITAL HUMANITIES (originally the term *humanities computing* was also used) is a field of scientific knowledge that deals with theoretical and practical research at the intersection of digital technologies and the humanities. Digital Humanities cover the issues of investigation, analysis, synthesis and presentation of information in the fields of social studies and humanities in electronic form [3]; it also addresses the social and cultural issues raised by the digital technology development [1], and reveals the current level of digital culture in society.

Reflecting on the status of Digital Humanities, J. Unsworth defines it as a practice of representation, a form of modeling the phenomena in arts and humanities [6]. Constructing a model, which is an analogue that reflects the most typical features of a real object, helps us understand the essence of this object's structure and/or functioning. Digital models allow studying phenomena represented by means of modern computer technology, while different types of information (text, audio, video, images, etc.) are expressed in the same way with a binary code. The idea of binary information representation dates back to Gottfried Leibniz, who proposed using a binary number system in computational mathematics [4]. In Claude Shannon's information theory [5], binary code is interpreted as a set of signals with different frequencies used to transmit data mediated by a communication channel. Digital signals, discrete in nature, are contrasted with analog, continuous ones. The digital format allows for the preservation and dissemination of humanities knowledge using information and communications technology.

Digital technologies in arts and humanities started to be used in mid 20th century, when the Italian jesuit Roberto Busa convinced IBM representatives to invest in creating Index Thomisticus, which was a concordance of Thomas Aquinas' writings. The index was originally compiled using punched cards and allowed for a quick search in the text corpus [2].

- problems of conservation of cultural heritage in the form of electronic archives, museums, and libraries and dissemination of cultural knowledge in the cyber environment;

- issues of developing tools and standards for storing, transmitting and processing digitized textual data, images and multimedia;

- research methodology for using technologies and means of data processing, while the sources of the data are art, literature, linguistics, history, archeology, philosophy, cultural studies and other areas of social sphere and humanities.

Digital Humanities meet the time challenge in the society development caused by globalization trends; specifically, the creation of publicly available digital resources is at the forefront. Therefore, along with analog media, modern museums and libraries produce digital

copies of works of art and culture, introduce virtual and augmented reality technologies to exhibit their communication product. This conditions the need for the development of a digital infrastructure that provides a possibility of systematizing, cataloging, indexing, thematic modeling, searching, and visualizing electronic content. Over the past decade, in an attempt to join efforts to address this challenge, the European Research Infrastructure Consortium (ERIC)¹ has created infrastructures that unite R&D units, universities, archives, libraries and other organizations whose activities are aimed at developing and using digital resources in arts and humanities. These infrastructures include the Digital Research Infrastructure for the Arts and Humanities (DARIAH)² and the Common Language Resources and Technology Infrastructure (CLARIN)³. Another association whose mission is to support and promote cultural, philological, historical and art studies using digital technologies is the Alliance of Digital Humanities Organizations (ADHO)⁴.

The development of publicly available digital resources raises a number of problems. The tasks of creating virtual collections of artifacts that can be reproduced anywhere in the world, and ensuring the possibility of unifying large text collections processing require the development of standardized data formats. These standards are being developed by initiative groups and consortia. Thus, the Text Encoding Initiative (TEI)⁵ standard is one of the oldest used for the generation of machine-readable corpora with an XML-based markup, which is supported by a number of libraries, museums, publishers, research centres and laboratories; the knowledge representation languages RDF, OWL, SPARQL, and others developed by the World Wide Web Consortium (W3C)⁶ are the standards for storing and processing information about the concepts and relationships in the Semantic Web, which is, in turn, a model of linked data on the Internet. Replication of digital resources is trivial nowadays, which raises the problem of compliance with international and local copyright laws and imposes certain restrictions on the use of digital resources, and requirements for ensuring information security in the digital environment. An important aspect of transition from analog to digital knowledge model is the necessity to formalize the object of research, which is associated with a certain difficulty for the sphere of arts and humanities.

¹ <https://www.ceric-eric.eu>.

² <https://www.dariah.eu>.

³ <https://www.clarin.eu>.

⁴ <https://adho.org>.

⁵ <https://tei-c.org>.


⁶ <https://www.w3.org>.

The digital format of data in arts and humanities allows for automating their processing, thereby augmenting the efficiency of data analysis and ensuring the consistency of decision-making.

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 **Related articles:** *Communication Product, Cyber Environment, Digital Culture, Digital Environment, Information Culture.*



Digital hygiene practices

DIGITAL HYGIENE PRACTICES. Digital hygiene is a set of rules of network behavior, the observance of which ensures information security for the user. Digital Hygiene Practices are a set of targeted measures aimed at preserving the purity of the Russian language in the context of network communication.

Digital reality changes the language of communication and its carriers, the boundaries of network and non-network communication are erased, which has both positive and negative effects. Some researchers, G. Guseinov [2] or M. Krongauz [3], believe that media discourse and digital (or network) communication change the language for the better, enriching it, making it relevant and productive due to tolerance to linguistic variability.

Other scientists, N.V. Vinogradova [1] or N.B. Mechkovskaya [4], see in media discourse and digital (or network) communication a threat to the “fullness” of the Russian language, leading to its erosion. A tolerant attitude towards the free interpretation of the rules of the language, a decrease in the requirements for observing the rules to the everyday level lead to the primitiveness of the language, when single-complex sentences are used to express thoughts. The democratization of linguistic norms leads to an abundance of jargon and borrowings, expressed in a conscious distortion of phonetic, lexical, grammatical systems, which leads to spelling chaos, a decrease in literacy and culture. The devastating impact of linguistic Internet innovations on the literary language necessitates the development and application of DHP. Purpose of DHP. is to focus the attention of the interlocutors on the content of the dialogue, and not on the form.

The basic principles of DHP.:

1. Consistency: digital hygiene practices should be comprehensive, covering not only the correction of Internet content, but also be aimed at changing the behavior of the Internet user;

2. Scientific nature: digital hygiene practices should rely on the results of scientific research in the field of digital anthropology and digital pedagogy, linguo ecology, personality psychology and environmental psychology, cognitive science, mediology, etc., since digital hygiene must necessarily represent a consistent implementation a set of measures, and not be targeted measures, which are, as a rule, prohibitive;

3. Reasonableness: the practice of digital hygiene should be grounded and purposeful, the purpose of which is to prevent and suppress speech aggression in the network and to develop the constructive capabilities of the Internet language, media discourse and network communication;

4. Openness: digital hygiene practices should be simple and understandable to network users so that they can use them if they realize the

destructive influence of the Internet language on intellectual activity, on their (or their loved ones) experiences and behavior [5].

The most famous at the moment DHP. are:

1. Creation of a linguistic police, whose tasks include the creation of universal rules for the use of the Russian language, protecting it from negative borrowings and neoplasms. This practice implies regulatory strength and administrative liability for violation or non-compliance.

2. The practice of grammar-nazi is aimed at identifying, first of all, grammatical and not only errors in the posts and texts of the interlocutors, their correction, and implemented in the form of harassment of the “illiterate”, stigmatization and the spread of aggression.

3. The practice of switching cases, based on the situational choice of means of communication in the network, their relevance and compliance with the rules of this language game.

4. Formation of linguo-ecological behavior, the central element of which is the assimilation of the rules of netiquette. The space for the formation of linguo-ecological behavior can be both institutional – educational institutions, extra-institutional – lectures, workshops, etc. The main task of the formation of linguo-ecological behavior is the development of media competencies, such as mastering the network speech habitus and resisting “hate” and “holy war”.

In the modern situation, the rules for using the language are conventional, and in order to establish a constructive dialogue in the network, it is necessary to know how to use the word. DHP. are aimed at mastering the rules of language games in the network and methods of counteracting speech digital aggression, the formation of digital speech etiquette and a system of guidelines for effective and non-conflict network and non-network communication for native speakers and creators of the Russian language.

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① ***Related articles:*** *Media Discourse, Media Literacy, Digital Communication, Ecology of Language.*



Digital media

DIGITAL MEDIA is a network publication registered in the prescribed manner as a mass media that periodically updates and broadcasts openly significant information and has the characteristics of hyper-textuality, multimedia and interactivity.

Internet media as a new type of media appeared as a result of the development of digital technologies and the Internet, the changes in the media space following this process, as well as structural and content transformations in the media and mass media. Now, Internet media maintain a prominent place in the media system. At the same time, their role in this system is constantly increasing. This is because “the Internet has changed the configuration of the entire media system on a global, national and regional scale, which has been supplemented by qualitatively new media broadcasting on the World Wide Web” [5, p. 344].

The Internet media interacts with the social space and their system is gradually established. The use of the classical systematic approach to the media becomes justified and expedient. In this case, the basis for this approach can be the following provisions substantiated by M. V. Shkondin:

- Mass media include various kinds of social activity, which have their own goals, means and results (collection, creation, distribution and consumption of mass information products, assimilation by the audience of the transmitted mass information);

- These products are created and consumed by social subjects that are representatives of spiritual, spiritual-practical and practical activities. Authors, editors, directors, presenters, announcers and others are involved in the creation of media products. Readers, radio listeners, TV viewers, online media visitors, etc., consume and assimilate the information they receive;

- The media are part of a more general social system – society as a set of historically developed forms of collective activities of people;

- The media take part in the implementation of many social functions, including the functions of social consciousness: cognitive-reflective, ideological, construction of social reality, etc.; the media are one of the mechanisms of social dialogue;

- Media is a mechanism of social dialogue, social interaction, which determines the existence and structural organization of any social system;

- The main participant of this interaction is an individual as a carrier of social relations and social and group consciousness. Various social groups and organizations are involved in the social dialogue through the individual” [7, p. 4].

Consideration of the concept essence of “Internet media” would be incomplete without a study of its key properties. Despite the dynamics and high rates of practical development of Internet media,

especially at the beginning of the XXI century, it is still debatable how to identify their common and specific characteristics. When considering the Internet media, researchers (T. B. Karpova [1], E. V. Lazutkina [2], M. M. Lukina [3], A. A. Suvorov [6] and others) pay special attention to the selection of signs, both showing its connection with the traditional media and revealing its nature and specificity as a network media. Having analyzed the allocated attributes and based on the concept proposed by M.M. Lukina [3], it is possible to divide all the existing characteristics of Internet media into two groups:

1. general characteristics that coincide with the characteristics of traditional media (television, radio, newspapers and magazines): the organizational and legal status of the publication – registered as media; media concept by specialization; the purpose of the activity – informing general public; consumer – mass audience; information producer – professional (journalist), journalistic team; media content – specialized, covering the life of society in its various aspects.

2. Specific features that distinguish Internet media from traditional media channels: globalization (cross-border nature of communication); periodicity of updating information in real-time, i. e., as messages arrive; 24-hour online broadcasting of media content; content – merging different communication practices (journalistic, advertising and PR media texts) in one media platform; properties – hyper-textuality, interactivity, multimedia; high speed of information distribution, etc.

In general, it should be noted that the Internet media, on the one hand, combine all channels (visual, audiovisual) and retain some of the properties of traditional media, and on the other hand, they significantly transform such basic features as “periodicity, permanent name, current issue, circulation, distribution (replication)” [4], and new properties are formed (hyper-textuality, multimedia, interactivity, etc.). Thus, consideration of the concept and characteristics of Internet media shows that this communication channel has both general (universal) features of traditional media, and specific properties, taking into account the peculiarities of the changed model of information consumption, bringing to a new quality level both processes of preparation, processing, storage and delivery of media content, and forms and methods of information and communication activities of the media system.

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 **Related articles:** *New Media, Mediatext, Media Culture.*



Dzyaloshinsky Iosif

IOSIF M. DZYALOSHINSKY (July 31, 1945, Baku) is the Russian scientist, communication expert, sociologist, culturologist, research professor at the Faculty of Communications, Media and Design of the National Research University Higher School of Economics. Doctor of Philology (2013), thesis topic “Communication strategies of social institutions in the media space of Russia”. Full member of the Eurasian Academy of Television and Radio Broadcasting, member of the Russian Association of Political Sciences, member of the Presidium of the National Association of Media Researchers, member of the Expert and Consulting Council of the Public Collegium on Press Complaints.

In 1969-1973 studied at the Faculty of Journalism at the Moscow State University, where he started his studies, having experience of work in the regional newspaper. After graduating from the faculty, he was sent to the republican newspaper “Sovetskaya Moldavia” as deputy executive secretary. Then he studied at the graduate school of the Faculty of Journalism at the Moscow State University (1976-1979). After defending his Ph.D. thesis, he taught at the Moscow State University, the All-Russian Institute for Advanced Training of Press Workers, and published a lot in the professional press.

He was Vice-Rector of the All-Russian Institute of Press and Mass Media (1991-1995), Head of the Analytical Department of the Press Committee of the Russian Federation (1995-1996), General Director of the Institute for Humanitarian Communications (1996-1999), Chairman of the Board of Directors of the Independent Institute of Communication (1999-2005), President of the Commission on Freedom of Access to Information (1993-2006). At that time, he led the research of the information market for the Federal Employment Service of the Russian Federation, the Russian Federation Press Committee, the Association of Advertising Workers of Russia, the Energy Department of the Moscow Government, the State Construction Committee of the Russian Federation, marketing research for the RAO UES Acceptance House, the Austro-Russian consulting firm Team Training, Fund for Regional Problems (Cherepovets), advertising agencies Sasha, NKS, etc.

Since 2006, he has been working at the Higher School of Economics. Leader and participant of several research projects supported by grants from the Russian Foundation for Basic Research, Russian Humanitarian Science Foundation, and the Higher School of Economics. 4 Ph.D. theses were defended under his supervision. Conducts classes with students and masters. He actively speaks at international and all-Russian conferences, in various educational organizations.

I.M. Dzyaloshinsky is a creatively gifted and productive media analyst. He is the author of three dozen books and textbooks, in particular: “Modern media space in Russia” (2015) [11], “Professional

ethics of a journalist: textbook and workshop for universities” (2017) [9], “Ecology of communications” (2019) [14], “Russian media: problems of enmity, aggression, violence” (2019) [10], “The human life world: mythological, cultural, ideological prerequisites for textual activity” (2020) [1], “Philosophy of digital civilization and transformation of media communications” (2020) [13], “The personal world of a person: social and psychological problems of textual activity” (2021) [5], “Information and communication universe as a system of matrices of textual activity: creation, perception and understanding of media texts” (2021) [3] and others.

He has published more than 300 scientific articles on the problems of communication theory, the functioning of the Russian media, information openness of government and society, relations between the press and government, the media and civil society, journalistic skills, media education, tolerance, rhetoric, business communications, media culture. The latter he defined as “a set of knowledge, skills, and abilities that ensure the effective use of media tools, media technologies and media intermediaries”.

I.M. Dzyaloshinsky was interested in problems of manipulation of public consciousness by various subjects of social and political practices. In the book “Manipulative Technologies in the Media” (2006) [6], he described the nature and numerous “inventive” methods of manipulative influence used in modern mass media.

I.M. Dzyaloshinsky actively studies cyber threats posed by the global spread of modern information technologies, in particular on the Internet. He has written and published several fundamental works on ethics and media ecology, including “Ecology of the media environment: ethical aspects” (2016) [16], “Ecology of the media environment: manipulation technologies on the Internet” (2017) [15], “Culture of communications in conditions of digital and socio-cultural globalization: global and regional aspects” (2017) [4] and others. In his opinion, ethical regulation “can become – under certain conditions – a completely effective tool for the formation of environmentally friendly media production” [16, p. 9]. As such conditions, I.M. Dzyaloshinsky offers a number of ways to minimize cyber threats, including through the organization of a wide system of media education. He connects its main directions with the development of an info ecological policy; the creation of new social movements in order to popularize the ideas of the ecology of the media space in civil society; the formation of info ecological consciousness.

In books “Journalism of complicity. How to make the media useful to people” (2006) [2] and “Social institutions and social communication. Introduction to the theory of communication matrices” (2020) [12] I.M. Dzyaloshinsky presented the original concept of cultural, systemic and textual matrices for describing the media and

journalistic culture: “impact journalism”, “journalism as a business” and “journalist as the author of the dialogue” [8]. In his opinion, “journalists should stop considering themselves as servants of government and business, on the one hand, and quixots and batmen, saving an unenlightened audience, on the other. People who organize “five minutes of hatred” on state television should be accompanied by public contempt. Simply being satisfied with drawing attention to injustice, as is customary in traditional journalism, is no longer enough. Citizens nowadays need much more. They need to see how they could play their role, change something, be heard – how they could participate to a greater extent in public life” [7, p. 115].

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 ***Related articles:*** *Media Manipulation, Ecology of Communication, Environmental Journalism.*

FOR NOTE

ECO-CONTENT – 1) a derivative concept (from the English word “content”) referring to the content of an information resource (e. g. a website, a media platform) with texts, graphics and other multimedia information dedicated to the subject matter. content), meaning the information important and essential filling of the information resource (for example, website, media platform) with texts, graphics, other multimedia information dedicated to environmental issues in the general structure and in the context of the account design of specific media disclosing and covering environmental issues; 2) all information, a set of texts, images, symbols, lead paragraphs that form the environmental consciousness of media consumers, their objective idea about the subject studied in

Close in essence and meaning is the term “eco-media content”, i. e. the essential filling of the account of media resources (blogs, portals, websites, web pages, etc.) with multimedia information devoted to the problems of ecology and the environment. The headline, image (picture, photo) and the lead paragraph play a special role in the perception of ecological communication, which cause the first reactions and impressions from the images and the general tone of the given information on environmental issues [2].

Ecotexts, including the structure of the text, syntactic features of construction, stylistic constructs, etc., which create connotations influencing the emotional mood of a wide range of readers, play an important role in the formation of ecological communication. The stylistics and semantics of ecotexts can differ significantly depending on the media source of information placement [3]. Thus, in the official accounts and Internet sites of the media the business style and neutral tone prevail in the ecotexts, while in social media connotations and reduced vocabulary are more pronounced,

This includes the presence of vernacular and even profanity. The term “ecotext” can be referred to as website text content (textual content). It is important that ecotexts ensure and maintain the relevance of media resources, are distinguished by the reliability of the data provided, and correspond to the content in general and the tasks set in particular. The task for journalists becomes the creation of unique ecological communications, which are characteristic of a particular media resource, a departure from templates and clericalisms [4].

The term “eco-content” should not be confused with content-factory, seen as unique content created for people, which is pleasant to read, i. e. the emphasis here is shifted from environmental issues to a formal approach of perfect text construction, structure, sound, visualization, memorability, originality, etc.

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 **Related articles:** *Ecology of Communication, Ecology of Social Networks, Ecology of Communication, Ecology of Language.*

FOR NOTE

ECO-HUMANISTIC APPROACH – a specific set of methods and ways of theoretical understanding and practical mastering of reality, based on philosophical, humanistic and ecological basic principles. eco-humanistic approach has methodological significance: it can be considered both as an approach in the sphere of theoretical research and as an approach in organization and implementation of practical human relations with the techno-technological world.

The eco-humanistic approach is based on the idea of preservation, first of all, in active reproduction not only of man as a biological, biosocial being or man in general (anthropoecology or human ecology), but also of his being characteristics, anthropological constants, the ultimate foundations of human existence (integrity, openness, freedom, creativity, love, etc.), “human in man” in the contradictory conditions of the techno-human world.

The eco-humanistic approach is a kind of alternative to the techno-technological (instrumental) approach to man, which “should be called reductionist: the entirety of human manifestations is reduced to his corporality, and corporality, in its turn, is presented as a certain engineering project” [4]. In the context of this approach, the *living beginning in man*, which is not reduced to what is associated only with the biological, corporeal, is under threat. The living beginning is the human being as an “organic whole” (G. Hegel, K. Marx), which is capable of self-development and is determined, first of all, by the internal interconnection and interdependence of its various sides. It is a *direct coupling into a unity of all natural and socio-cultural properties of man, each time reproduced in a unique form*. At every moment of his life, in all spheres of activity, a human being manifests his ability to perceive reality “alive”, to relate to it “alive”. Each time a complex of feelings, thoughts, emotions, aspirations, practical actions in interaction with different elements of reality arises in him/her (situationally) simultaneously.

The techno-technological approach (narrow-rational) to man in the organization of man’s life and his world turns out to be incapable of reproducing the living beginning in man. It is difficult to define man, as well as this beginning in him, to offer a definition. “It is possible to define him only negatively, through such his qualities, which bear the negation: irreducibility, indefiniteness, irreplaceability, inexpressibility” [1]. As V. D. Gubin and E. N. Nekrasova show, we can talk about human definiteness only apophatically, through five “nots”, fixing at the same time not the fact of “deficiency” of man, but on the contrary, testifying to his universality. Possibilities and power of modern techniques and technologies, as well as some global problems caused by their development (ecological crises, man-made disasters), actualize the need to proceed from the eco-humanistic approach (implying a certain “directive”, attitude,

paradigmatic categoricalness and imperative of initial principles) in any kind of human activity, in practice and theoretical knowledge. At the same time, the logic of the techno-technological world's own development is taken into account, *and* the search is made for variants of optimal coexistence of man and this world. In this connection, the eco-humanistic approach should be formed taking into account the problem of reproduction of the living principle in man in the process of constructive and productive use of modern technical and technological possibilities.

Eco-humanistic approach is an approach based on *the principles of integrity, coordination and optimality* in relations between the parties, when maximum favorable opportunities are created for development, realization of internal potential of each party, conscious and active search of coordinated coexistence between the parties is carried out. *Coordination* is understood as existing not according to the principle of subordination (major-subordinate), but according to the principle of coexistence on an equal footing. *Optimality* is the maximum possible variant of coordination of different things under certain conditions; it is a compromise that takes into account the differences of the parties as much as possible. Co-existence of all parts of man's inner and outer worlds in a certain way contributes to man's *wholeness*. In the epistemological sense, integrity overcomes the borders of the subject-object understanding of the relation of man and the world as opposites. It is, rather, the restoration of such an understanding of this relation when the world and man are an organically connected part and whole, they are always a single World, therefore they can evolve only together, in one direction. From the viewpoint of the eco-humanistic approach, the relation "man – world" (part and whole) cannot be based on the principles of power superiority of one or the other, subordination of the logic of development of the whole to the logic of development of the part absolutized in its meaning.

These principles do not negate the importance of technology in human life. The eco-humanistic approach does not oppose the technical and technological, but implies a change in the understanding of the place and role of technology in human life, giving preference to the living beginning in relation to object-material forms. The eco-humanistic approach focuses on the fundamental anthropological constants [3] and the fundamental phenomena of human existence [1], existentials [2]. They express the basic attributive signs for the understanding of man, his unique living beginning, the ways of man's active attitude to the world – the ways of his real and unique experience of relations with the world. They express what is the subject of preservation/reproduction under the conditions of the techno-technological world. Whatever socio-economic, political, techno-technological and other aspirations, strategies and possibilities

of humanity, the main thing is to ensure these constants/phenomena, the guarantee that they will be preserved through actual reproduction. Because they set the boundaries of “humanity”, of what a human being remains as a living person.

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 **Related articles:** *Cyber Environment, Digital Humanities, Digital Environment, Ecology of Communication, Ecology of Emotions.*

ECOLOGICAL ART is an artistic genre and practice that aims to preserve, restore and/or revitalize life forms, resources, and ecology of the Earth by applying ecosystem principles to living species and their habitats. The term “ecological art” often includes “ecological” issues, but does not directly refer to them.

Ecology is the science of the interactions of living organisms among themselves and with their environment. The term “ecology” was first introduced into biological science by German scientist Ernst Haeckel in 1866. In fact, the branches of this science are expanding and multiplying all the time. But all branches boil down to general ecology, the task of which is to preserve a healthy habitat and not to let our planet perish.

Since the second half of the twentieth century the environmental agenda began to penetrate into culture and art. Among the iconic works from this point of view is Rachel Carson’s 1962 book *Silent Spring* [1]. It focuses on the harms of DDT, a pesticide that was widely used in agriculture to control insects. The title of the book reflects the main message of the work – death of birds from pesticide poisoning. After attracting public attention to the problem and conducting additional research, the use of DDT was banned.

An the 1970s, the problem of ecological crisis began to emerge. Meadows’ 1972 report, *The Limits to Growth* [2], was the first loud statement and warning that the planet’s resources were finite. A great deal of discussion arose around Meadows’ work.

By 2020, not only the relevance of environmental protection issues has increased, but also people’s awareness of the problem. Major museums around the world now devote entire exhibitions to environmental and sustainability issues.

From June to December 2019, the Garage Museum of Contemporary Art in Moscow hosted a large-scale international exhibition project «The World to Come: Ecology as New Politics. 2030-2100».

The philosophy of the exhibition focused on the interval of time in the future between people’s awareness of the finitude of the planet’s resources and the degree of technological development when colonization of other planets will become possible. The works revealed a wide range of ecological problems: plastic pollution of the ocean, extinction of bees, air pollution, animal exploitation, ecological disasters, as well as issues of human awareness in the surrounding world.

In 2020, the Kiasma Museum of Contemporary Art in Helsinki hosted a large-scale exhibition entitled *Forecast for the Future*. It addressed the multifaceted relationship between humans and other creatures in the present age, when climate change and mass extinction threaten life on Earth. The artists’ work not only calls attention to the problems posed by climate change, such as the destruction

of the traditional way of life of indigenous peoples of the north, but also looks at the interaction with the objects and processes of the world around us in a new way.

Even museums that do not exhibit works by contemporary artists are taking a responsible approach to environmental issues. Galleries around the world are introducing separate waste collection, adopting energy-saving technologies, and trying to consume and dispose of materials used in exhibitions responsibly.

It is the environmental agenda that is the most pressing in today's world. It unites people around one big common problem, whose solution is facilitated by both global actions and the daily choices of each individual.

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i *Related articles: Visual Ecology, Visual Communication Code, Eco-humanistic Approach, Ecology of Communication, Ecology of Emotions, Ecology of Language.*

FOR NOTE



Ecological behavior

ECOLOGICAL BEHAVIOR – the result of a careful relation of a human being to all things living, non-living or dead in an environment. It is how every action has an impact on the environment. And how every activity changes our environment. This relation needs to be in balance for a future on this planet. The more human demands from the planet the more effect we have that is irreversible on the planet.

There is a «psychology's significance for the promotion of ecological behavior and they discover that objective, contextual influences, such as season and insulation of homes, rather than subjective, psychological entities, such as values and attitudes, most prominently affect energy consumption and other environmental consequences» [1, c. 11].

Modern humans (*Homo Sapiens*) have been on the earth for around 300,000 years. All the accomplishments that humans have made in history are as a result of humans taking from the planet. It is assumed that other than the land that is covered in ice, 75 % of the other land mass has been altered in some way by human hands. Of all the species that call the earth home, humans are the only ones who change the earth to suit our needs. Other animals will find an equilibrium with the environment and available resources to live there. Humans bend the environment to their will.

The environment is now starting to fight back, these years of destructive behavior, are starting to catch up with us. Summers are growing hotter and dryer, and winters shorter, the big problem with this change in climate is the lack of precipitation. Changes in the water cycle are very detrimental to the planet. Earth is the only planet we know of with water in all three phases. We need liquid water to support life. If soil does not absorb enough water in the spring runoff, it will not have the necessary stored up water for the summer. This loss of overall water can lead to land degradation, whereby more and more fertilizers are needed to create the same yields that are required from the farm land, and eventually to desertification. This vicious cycle of needing to feed ourselves so we use more fertilizers, herbicides, fungicides and Pesticides. Although all of these chemicals are designed to create bigger healthier foods for us, they are not good for human consumption. Land is getting worse and worse year after year, and pests are growing more and more resilient to our standard method of dealing with them.

The food choices that we make alter the environment. Water is intrinsically related to the food we eat. Everything we eat has a price both monetary and a cost that the planet is paying. Not only is a largely animal based diet worse for your health, the actual process of preparing it for consumption is very detrimental to the environment. People change the environment to suit their needs. Their consumption

which is good for them, is bad for everything else that we share the planet with. To behave ecologically means to consider every action has environmental consequences. Small things that individuals do can make drastic change in the entire world.

T. Mortson, Kirill E. Rezvushkin

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FOR NOTE

ECOLOGY OF COMMUNICATION – presents the broadest range of ecology and communicative environment issues, which has a complex organized system consisting of levels of different order, with varying degrees of interaction between individuals and society as a whole.

Modern society is a saturated information environment in which various information and communication flows and connections actively interact, in which multidirectional and multiscale development, distribution and reproduction of a complex system of communication channels occur simultaneously. In this environment of society's existence, the ecology of communication becomes an important factor in its harmonious development. In his time D. S. Likhachev noted: "ecologists' concerns should extend not only to conditions in which the person lives in nature, but also to conditions in which the person exists in the culture created by him" [2, p. 19]. This approach focuses on the relationship between man and the ecosystem as a whole, an integral element of which is the information society. At the same time, society is not opposed to nature, but is seen as an integral system, deeply and comprehensively connected with it.

Research on the ecology of communication is developing within the framework of several discursive directions: philosophical, psychological, cultural, and sociological. One of the thinkers, whose works have seriously contributed to the development of communication ecology as a crucial component of the socio-communicative space, was the American philosopher Neil Postman. For more than three decades, he researched the ontology and epistemology of ecology of communication, and his works have sold large numbers of copies and are still being republished. For Postman, the concept of ecology necessarily includes the study of the environment, its structure, content and impact on people. Accordingly, in communication ecology, the environment acts as a complex system of messages that influence the way individuals think, perceive and behave [4]. Postman deduces ecology of communication on a level of ecology of the person, ascertaining the fact of direct influence of mass media on formation and existence of the person.

A major role in the study of the ecology of communication belongs to D. Alteida, who identified such three aspects of the ecology of communication in general, as technologies of information transmission, the format of communication as the medium that directly transmits information, and social activities; and also drew particular attention to the fact that communication depends on the socio-cultural context [3]. This approach is used in the field of media and communication research, focused on the analysis of the relationship between social interactions and communication technologies in physical and digital environments.

И. М. Дзьялошинский, exploring the ecology of communication, singled out the main components of this phenomenon.

The first option involves distinguishing: the technological layer, which consists of the devices and connective media that enable communication and interaction; the social layer, which consists of people and the social ways in which these people come together, which can include, for example, everything from friendship groups to more formal communities – organizations as well as various companies; the discursive layer, which is the ideas or themes that make up the content of communication.

The second option focuses on highlighting such sections as: ecology of intrapersonal communication; ecology of interpersonal communication; ecology of group communication; ecology of public communication; ecology of political communication; ecology of business communication; ecology of mass communication; media ecology.

Finally, a third option is possible, in which the basis for distinguishing the components of communication ecology is the structural elements of the communication process, namely: «Goal» – «Means» – «Technologies» – «Results» [1, p. 30].

Ecology of communication functions in the coordinate system – «man – nature – society». In this type of communication, interaction takes place at the interpersonal, group and mass levels, which, in turn, contributes to the creation of a unified intercultural media space whose activities can be aimed both at solving practical problems and shaping the values important for the existence of man and society as a whole.

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i *Related articles: Eco-humanistic Approach, Eco Journalism, Ecology of Communication Means, Ecology of Communication.*

FOR NOTE



Ecology of communication means

ECOLOGY OF COMMUNICATION MEANS – 1) symbolic systems and technologies and their impact on social organization, cognitive processes, political and philosophical ideas of human society, it is the impact of communication media as environment [7]; 2) field of study in which any products of human activity are considered as means of communication, as “connection and communication”. The focus of communication media ecologists today is the comprehensive impact of the electronic communication environment on humans and society.

The term “ecology” was proposed in 1866 by E. Heckel, and today the description and explanation of environmental phenomena includes a very broad system of concepts that tends to expand and further differentiation rather than integration. The process of such an expansion of the terminological field is associated primarily with the fact that ecology (as a science of environment organism interaction) independently has many branches, which also define their own conceptual apparatus [1].

Speaking about the ecology of interaction in the context of ecology as careful attitude to the “surrounding”, it is necessary to mention the ecology of relations as respectful attitude to the partner, understanding that the other person is the person with own desires, interests. N.A. Selezneva explains the meaning of the word combination “ecology of relations” as “protection of any significant relations of the person with other people from external and internal threats” [3].

Interesting is the vision of R. J. Cox, who defines ecological communication as human communication, which is a form of symbolic act; R. J. Cox considers language and other symbolic acts that create meanings and active structures of human conscious orientations in the world [5]. Lance Strate writes that “ecology of means of communication is the study of means of communication as an environment; it means that technologies and methods of information transmission and communication codes play the leading role in human activity” [8].

This definition points to the means of interaction between humans and the world, including in the “human-nature” system also the societal component. Thus, information circulates between people through various means of communication.

The importance of ecology of communication means in the competent use, relevance, selection of communication means in each specific situation and filling each selected communication means with necessary communication content. Selection of necessary means of communication depends on the purpose of communication, and given the ecological principle of interaction, the means of communication should be chosen with maximum accuracy of the request. That is to satisfy the needs, to close “painful” requests, to correspond to insights of the participant of communication and the recipient of

information by means of this or that communication means. In this case it is necessary to minimize “violent”, manipulative influence of communication means on participants of communication process.

In the second half of the XX century local information systems merged into a single planetary network – the information sphere, forming an integral dynamic system capable of responding sensitively to any information perturbation. Due to modern electronic means of mass communication the noosphere has become hypersensitive to requests and desires of an individual [2]. Such a large-scale integration of information into a single global network has defined new challenges to the communication sphere, defining new requirements for the means of information delivery with maximum humanistic responsibility, and in these conditions the concept of “ecology” has actualized the study of the environment, its structure, content and influence on people in a necessary way. In media ecology environment acts as a complex system of messages, which influences the way of thinking, perception and behavior of an individual [7].

Ecology of communication media is based on an interdisciplinary approach and transdisciplinary research, on the study of mental, political and social consequences of information impact on the personality by the media, including cognitive paradigm based applications, to study communication media, media convergence, application of marketing analysis, psychology of mass communications, studying the specifics of comprehension and transmission of meaning content in the intercultural media space. This issue is directly related to the problem of personality ecology, its integrity, focus on the values and goals essential for the existence of man and society as a whole [7].

The foreign tradition of communication media within the framework of ecological communication construction is characterized by the use of models based on social marketing and advertising.

The advertising model is based on the principle of motivation: the communicator offers the addressee a certain system of motivations (potential benefits), which provokes the state of need to cope with psychological discomfort (cognitive dissonance) [4]. The cyclic principle of this model leveled discomfort by repetition and clarification of information, choosing the most effective, necessary means of communication, so that it was delivered to the audience purposefully and timely, formed and supported ecological (safe, friendly, comfortable) behavior.

The ecology of communication should take into account the interests of different social groups and be addressed to a specific “portrait” of the user, rather than to a diffuse group. This is important in order to avoid, as Postman writes, “the appearance of information haphazardly, to no one in particular, in huge volumes, at high speed

of transmission and dissemination, and at the same time detached from any theory, meaning or purpose” [6].

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 **Related articles:** *Communication Product, Ecology of Communication, Ecology of Social Networks.*

ECOLOGY OF LANGUAGE is the relationship between a language and its environment, where the goal is to preserve the identity of a particular language, to maintain linguistic diversity (E. Haugen, 1970).

Language problems are inextricably linked with the problems of speech ecology, language policy (N. V. Suleneva, E. P. Emchenko) [5]. Language, like speech, is like a mirror that reflects the time: commercialization, low level of speech culture in the media, speech aggression, destroy the “identity and thoughtfulness” of language and speech (E. P. Franko) [6].

Today, ecology of language is understood as “the science of the integrity of language, its connection with the culture of its people and, at the same time, its connection with the earthly semiosphere. This is a science of the energy of the word, of its creative power, of its connection with the biosphere, with the language of living nature. It is, at last, a concept of the spiritual meaning of the word, of its deep connection with the personality, with the character and destiny of the people, with the highest spiritual spheres, with the Creator. From here it becomes more and more clear that biological, terrestrial ecology cannot do without ecology of word and spirit” (V.F. Milovatsky, E.P. Franko) [2].

To counteract negative trends in word usage and find ways to enrich and improve speech communication it is necessary to study the ecology of language (A.P. Skovorodnikova, A.I. Solzhenitsyn) [3; 4].

The introduction of the term “ecologization” has brought the problem of studying the interaction of different languages with the everyday environment (the emergence of global information systems, the accelerated interpenetration of different cultures, the globalization of the economy) and man himself up to date.

On a practical level, “ecologization” is closely linked to language policy, where language is the most important means of national identification. “Language policy is necessary to preserve the moral and spiritual values imprinted in the language, protection against the penetration of foreign words and borrowing elements of other cultures”. (E. P. Franco) [6]. Language policy should be aimed at purification of the speech environment. Significant changes in society, revolutions, also cause painful state of language, reducing the level of mental development.

Ecology of language as an ecosystem, self-renewing and self-generating, serves both modern man and subsequent generations through careful attitude, care for native speech, being an inherent value of the “cultural man”. It is the preservation of the spiritual tradition of the people, human culture, which was formed over the centuries.

Signs of loss of language ecology: reduction in the number of native language speakers (oblivion), littering of language with foreign words, obscene vocabulary, abbreviated forms of words, slang, jargon, simplification of oral speech skills, extinction of written culture, reduction in the volume and quality of language disciplines in education, decline of spoken language/speech against the background of the geopolitical situation in the world, mass illiteracy. As a result, people lose the ability to express their thoughts clearly, to convey information to each other, i.e. language ceases to be an instrument of stating human thoughts (A.P. Skovorodnikov, A.I. Solzhenitsyn) [3; 4].


Ecology of language in the context of the linguistic approach (A. T. Lipatov, V. S. Milovatsky) [1; 2] is the ecology of word and is often interpreted as the ecology of human soul, where man and nature are an undivided whole, whose parts are in harmony, in linguistic integrity.

Ecology of language, being the cultural heritage, accumulates the values of spiritual order. “Ecologization” of the language, profound knowledge of the native language, virtuosic mastery of literary syllable can overcome degradation in the language culture, turn around and look into the environmental situation around them.

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 **Related articles:** *Media Philosophy, Media Discourse, Media Text, Ecology of Emotions, Linguocultural Globalization.*

FOR NOTE

ECOLOGY OF SOCIAL NETWORKS is the interaction of people in social networks aimed at creating a favorable, friendly, comfortable and safe Internet space that promotes personal development and functions on the basis of humanistic values. The concept of the ecology of social networks is quite popular today for studying and explaining not only ecological (in the classical sense), but also socio-humanitarian problems.

In the modern world, especially during the COVID-19 pandemic, online communication has replaced real, direct, live communication, in which human-to-human contact has been transformed into “screen interactivity”. Often in such a situation, for a user of social networks, the ultimate goal is not to communicate with another person, but to interact with the interface of the social network. The French philosopher M. Serre defines modern users of smartphones and social networks with the metaphor “Petite Poucette”, focusing on the tactile contact of a person with the screen.

Social networks are online platforms that are used to communicate, meet, create social relationships between people. In addition, social networks provide unique opportunities for a person’s self-presentation. The transformation of the space for self-presentation and social interaction, which the media sphere has always been, obliges once again to rethink the value aspects of human relations, since in the new media a person becomes more dependent on the characteristics of a multifaceted audience, is formed as a person, taking into account the needs of the target audience, and the process of promotion is based on algorithms for finding the target audience according to certain criteria and on the formation of an approved behavior model. Social networks are based on relationships between people, although they are mediated by the media space, therefore, it is necessary to realize the entire level of responsibility for broadcasting one’s own image in both real and virtual life.

Today, communication in huge networked communities, in which most of the world’s population is involved, is almost continuous. In this situation, a person can rationalize their actions in the online space with various attitudes or internal motives. It is often possible to note the orientation of the personality towards the destruction of the other (sadism) or oneself (masochism). Therefore, one of the most important elements that ensure the effectiveness of the ecology of social networks is the value benchmarks that set the main coordinates for the interaction of people in various online formats. In the social networks communication mediated by technical devices, in order to preserve genuine humanity, the non-material values, given by the entire totality of human culture, should come to the fore, i. e. humanistic values such as love, kindness, care, sympathy, altruism, conscience, honesty, justice, etc.

The next most important element of the ecology of social networks is the social responsibility of participants, which is set by the free will

of the individual and the ability to choose a behavior option, and consists in the person's voluntary respectance of the basic rules and principles of sharing the virtual space provided by the social network.

The third element of the ecology of social networks is speech digital etiquette, which allows, in mediated communication technology and interfaces, to convey the fullness of human communication and to preserve the self-awareness, identity and integrity of the user of a social network in conditions of anonymity.

The ecology of social networks can be considered as part of digital ecology or media ecology, as well as a component of the information ecosystem. Modern media discourse is irrational and emotional, characterized by partiality, subjectivity, evaluativeness, and affectivity. Thus, we can speak not so much about the information model as about the influencing model in the "person – media space" system. Mediaecology is an interdisciplinary field of knowledge at the intersection of social ecology and media sciences, which studies the problems of interaction between humans and the informational environment that is formed by the media. This definition focuses on the interaction of a person and the media environment. If we talk about the ecology of social networks, then, first of all, we are talking about favorable, friendly, comfortable relationships in a safe Internet space.

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 **Related articles:** *Digital Culture, Ecology of Communication, Ecology of Communication Means.*

FOR NOTE

ECOMEDIA COMMUNICATION – one of the forms of communication (from Latin *communicatio* – message, *medium* – intermediate) related to the environment and dissemination of environmental information in media resources, with the help of technical means between different groups of society in the form of specially prepared messages on environmental issues, representing the social and personal significance, influencing the environmental consciousness of media consumers and forming the eco-cultural behavior of people in society.

The means of ecomedia communication can include various modern media platforms, Internet resources broadcasting information on environmental issues and directions through Internet media and other mass-media channels, including social media, blogs and Internet portals [1; 4].

Ecomedia communication is closely related in meaning to the concept of “environmental communication”, which is understood as the dissemination of information and implementation of communication practices related to environmental and ecological issues. Environmental communication includes a wide range of information interaction on the issues of conservation, preservation, development, protection of the environment in the media coverage [2; 5]. Environmental communication is one of the areas of environmental journalism (ecojournalism), a genre that involves extensive coverage of environmental issues of both global and regional importance, the subject area is the collection, analysis and dissemination of information relating to current events, trends and problems related to the environment, with which humans constantly interact. Environmental journalism can be classified as a form of science journalism.

From the point of view of communicative practice, eco-media communication define media principles, forms, approaches, methods and strategies of promotion of ecological information in order to effectively influence civil and personal position of media information consumers, i.e. form ecological consciousness and eco-cultural behavior, expressed not in domination and power of man over nature, but in creative interaction [3; 6].

The term “ecomedia communication” should not be confused with terms such as “media ecology” or “communication ecology”, which represent an interdisciplinary field of knowledge at the intersection of social ecology and media sciences, in which any products of human activity are not simply viewed as means of communication, but as a comprehensive impact of the electronic communication environment on humans and society, that is, the interaction of communication media as the environment, the influence of symbolic systems and technologies on social organization

Media ecologists focus on the impact of media technologies on perception, thinking and socio-cultural processes of social development. While eco-media communications are studied to a greater extent as media resources and media platforms, reflecting environmental problems taking into account the new conditions of media consumption of information and from the position of the use of journalism means to cover and disclose environmental problems. In the study of the effectiveness of information influence of eco-media communication much attention is paid to the content analysis of media resources, the practice of neurotechnology, as well as other methods of complex nature: language methods of analysis of eco-content, stylistic, graphic, polycode, psychological, which together allow to identify features of environmental information perception and effectiveness of its influence on human behavior in society.

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 **Related articles:** *Ecology of Communication, Ecology of Communication Means, Ecology of Social Networks, Ecology of Language.*

FOR NOTE

ELLUL JACQUES (1912-1994) was a French sociologist, lawyer and philosopher. His name is associated with sharp criticism of technical and technological progress, debunking of mythologies of progressive development. In 1940-1944 he was a member of the Resistance. After the war, for a long time he taught at the Faculty of Law and Economics at the University of Bordeaux. He wrote about 60 books and 600 articles, one of the key topics of which was the technologization of society and human life.

According to A.B. Belousov, the name of the French thinker is not too well known to the Russian public [1, p. 167]: the book *Political Illusion* was published in Russia, and an excerpt of the essay *Another Revolution* was also published. One of Ellul's titular works is considered "Propaganda" (1965), which is popular among students of political specialties in the West. In "Propaganda" the thinker abandoned the study of the psychological perspective of the phenomenon, as well as the usual terms of communicativism ("channel", "transmission", "sender", "message", etc.), focusing attention on the ratio of the "specific weight" of the individual and the mass in propaganda practices [1, p. 168]. In the chapter "The Individual and the Masses" Ellul wrote that modern propaganda is simultaneously addressed to the individual and the masses. However "by himself" the individual for the propagandist is not significant in view of internal resistance which he makes to external influences [1, p. 172]. At the same time, propaganda is not addressed exclusively to the crowd. The propagandist deals with "a unit immersed in an invisible crowd" [1, p. 173] and he himself acts as a "representative" of the crowd, certain cultural codes, a proponent of a popular opinion: "...when an agitator enters a room to agitate someone, the mass enters with him, moreover, it is organized and structured" [1, p. 174]. At the time when propaganda is addressed to the "crowd", it should always "hit the nerve" – otherwise, its purposive and rational subtextuality will be exposed. The thinker called the existing state of affairs "a vicious circle" because the society "places" the individual in these or those structures where it is "easiest to get at him with propaganda". In the book "Propaganda" the attempt was made to reject the "classical" idea of propaganda, according to widespread interpretations, oriented on indoctrination of the person of certain doctrines, inducing to "believe" in firmness of this or that idea. Ellul saw the super-purpose of modern propaganda in the practical plane, in in inducement to action: "It [propaganda – *A. D.*] no longer transforms opinion, but awakens the active mythical beliefs" [1, p. 176]. A propagandist, as a rule, does not address the individual's intellect at all, does not appeal to his ideas and established beliefs, does not try to "discuss" with the person. This way, in Ellul's estimation, is ineffective and dubious. Mythical synergy, imagined complicity in collective action, are manifestations of the irrationality significant to propaganda.


In Ellul's opinion, propaganda practices end where the dialogue begins [1, p. 172, 176]. In the context of the designated position of the thinker the dialogue assumes equal and conscious participation of the parties, appeal to beliefs, involvement of personal experience, formulation and development of thought, critical attitude to the articulated. Modern propaganda, according to J. Ellul, refuses dialogue and in principle is not focused on methodical and reasoned persuasion.

In Ellul's discourse, technology and engineering are directly linked to the cult of rationality in contemporary culture. In *Another Revolution* (1982), he criticized futurology, which constructs "utopian" predictions and scenarios. "The "utopianism" of some futurological calculations, according to Ellul, consisted in ignoring the inevitability of the collision between man and the technicized world. Utopia is connoted as an imaginary "locus" where no such collisions occur in principle. Futurology "creates" worlds in which only the egregious "inconveniences" arising from interaction with technology have no place. The evolution of technology, in its most general form, was described in *The Other Revolution*: "Up to the 1970s, technology was a monolithic force oriented only in one direction. It was really a system and had only one conceivable goal – growth in all directions, deployment of capacity, production, etc., although some observers were beginning to question this growth. Today, automation and informatization can change the orientation of technology little by little. The technical mutation itself, the informatization of technology, will not cause any change in the position of the proletariat, the poor masses, no liberation of man will bring unless there is a determination, a conscious choice, a will capable of using technology in this direction" [7, p. 149]. According to Ellul, politics itself, to a certain extent, impedes manifestations of will and conscious choice, since it is determined by technology. The supporting constructions of the liberating "revolution", of which Ellul wrote, should be the total restructuring of Western production capacities and the comprehensive assistance to the "third world", the encouragement of the autonomization of national formations and individual life, the decisive reduction of working hours, the equal distribution of national economic benefits between all members of society [7, pp. 149-150]. The dynamics of scientific research in recent years demonstrates that the interest in Ellul's theoretical heritage has not faded. Predominantly, scientists turn to the theory of propaganda (see, for example, articles by G.V. Sharikova [6], A.B. Belousov [2]). However, the works of the scientist are also cited in studies devoted to the impact of technology and technology on society and man (see, for example, articles by V. V. Kuznetsov [3], E. K. Tsoi [5]).

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 **Related articles:** *Communicative Influence, Media Discourse, Media Criticism.*

EMOTION ECOLOGY (Greek oikos – home; Latin emoveo – to excite) is the preservation and enhancement of human emotions for positive communication. Ecology of human interrelations implies interaction of individuals who, when making contact, expect a certain benefit and pleasure from the result of communication. The modern science of ecology of communication comprehends regularities of formation, development and normal functioning of relations between recipients (V. E. Druzhinin, G. A. Kopnina) [2; 4].

Emotionality is the most important regulator of ecological communication. Emotions represent the emotional tone of feelings that motivate the subject to action. The broader the emotional repertoire, the more a person is prepared to emotionally affect the communication partner and emotionally perceive the emotions of the latter. Human emotions are a product of socio-historical development and belong to the processes of internal regulation of behavior. The human factor plays the main role in the ecology of emotions: being a subjective form of needs expression, emotions are an impulse for human activity, they induce and direct it. Developing, emotions are composed into stable feelings towards something that meet high needs of the subject (S.V. Borisov, S.V. Ionova) [1; 3].

The ecological function of emotions is manifested in communication: successful communication is always ecological, it is built on the principles of positive and emotional interaction. The impulse to ecological communication should always be charged with positive emotions, should translate the importance of the addressee (A. N. Petrova, N. G. Solodovnikova) [5; 6]. At the same time, the arisen negative emotions have the right to be called ecological. For this purpose fair, sincere negative emotions should be clothed in an ethical form. In this case ecological communication will be perspective, as all participants will be united by positive emotions from the result of activity. The ecology of emotions manifests itself first of all in the possession of the spectrum of emotions. Accordingly, it is important to educate the emotional component of the art of communication, to give knowledge of feelings, emotions and rules of emotive communication.

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 **Related articles:** *Media Discourse, Ecology of Communication, Ecology of Language, Media Text, Media Poetry, Eco-humanistic Approach.*

FOR NOTE

ENVIRONMENTAL AWARENESS IN PSYCHOLOGY – 1) a set of ecological and environmental ideas, worldview positions and attitudes towards nature, strategies of practical activities aimed at natural objects (S. D. Deryabo, V. A. Yasvin) [1]; 2) environmental consciousness in the psychological aspect of the relationship between man and his environment, the relationship between environmental variables and various psychological characteristics of man (V. I. Panov) [3-5]. Panov) [3-5]; 3) formed in the form of a conceptual apparatus the system of man's attitude to his relations with the external world, to the opportunities and consequences of changing these relations in the interests of humanity, as well as the extension of existing concepts and notions with social nature to the phenomena and objects of nature and their mutual relations with man (V. I. Medvedev and A. Aldasheva) [2]; 4) a complex that includes knowledge, values and attitudes towards the environment together with emotional and behavioral inclusion (A. Kollmuss, J. Agyeman) [11]; 5) environmental concern, as well as a form of environmental behavior: eco-purchases, actions and eco-activities (B. B. Schlegelmilch) [14].

The structure of ecological consciousness in the works of I. Tilikidou and Y. Zotos includes such components as: cognitive – environmental knowledge; affective – pro-environmental attitudes; behavioral – purchasing behavior, behavior after purchase and environmental protection activities [16].

Some scientists combine the main theoretical approaches to distinguish the components of environmental consciousness. For example, M. J. Sanchez distinguished four components: 1) affective – general beliefs/values; 2) dispositional – personal attitudes; 3) cognitive – information/knowledge; 4) active – pro-ecological behavior. His work characterizes environmental consciousness as a multidimensional, behavior-oriented concept and is defined by the propensity to participate in pro-environmental activities [13].

Nowadays, ecological psychology deals with the study of this problem in the psychological science. It was born in the second half of the XX century, and it has been actively developing during the last three decades. Ecological consciousness is considered to be the main object of ecopsychology research. However the attitude of a person to environment is studied through a prism of other concepts, among them: ecological culture; ecological behavior; ecological thinking; ecological competence; ecological education; ecological responsibility.

In foreign ecopsychology, various terms have also appeared that explore this problem: “naturalist identity”, “environmental awareness”, “ecological resilience”, “environmental concern”, “environmental consciousness” [6-10; 12; 15; 17].

Scientists and researchers from various scientific fields – philosophy, sociology, psychology and others – have begun to study

the problem of preservation of life on earth globally. The problem of environmental life and human life itself cannot be solved until mankind realizes that it is a product of nature's development and part of the Man-Planet system itself.

Man's attitude towards nature can be described through different terms, all of them converge in one: they reflect a certain connection of man with the natural world, with the space around him. Among the multitude of concepts, ecological consciousness as a central component of ecological culture, which strives to encompass various features describing human relations with nature, is especially singled out.

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 **Related articles:** *Media Education, Eco-humanistic Approach, Ecology of Communication, Ecology of Language.*

ENVIRONMENTAL JOURNALISM – continuous, consistent coverage of environmental issues of both global and local importance, and the subject of such journalism can be not only problems, but also positive examples in the use of the natural environment [2, p. 2].

Environmental journalism received its development in the second half of XX century (1960-1970) in the developed countries of the world, it is primarily associated with the activities of environmental activists, who united into environmentally-oriented social movements, and later formed the political parties, advocating the idea of a sustainable society and harmonious development of man and nature.

Environmental journalism has a wide range of topics and does not set a clear thematic framework. This condition is a good opportunity for a journalist to choose environmental issues from a wide range of topics, satisfying a wide variety of public needs.

A characteristic feature of environmental materials, according to Sharon and Kenneth Friedman, is their complexity and multifaceted nature. Most environmental publications should provide not only technical information, but also explain the relationship between economic, political and social factors. In the environmental topic there are not one or two, but many stakeholders and multiple viewpoints. This is another difference between the environmental topic and other specialized areas in journalism [2, p. 5].

Environmental journalism is concerned with the study of the forms of human-environment interaction based on honest, unbiased, objective reporting of problems in this sphere. The object of its activity is its environmental information, which can be characterized as periodic coverage of the problems of anthropogenic impact on the planet's ecosystem, necessary for the qualitative functioning of people.

Environmental information is not limited exclusively to the state of the environment; on the contrary, it includes a wide range of topics covering various spheres of society, such as politics and law, economy and safety, health and medicine, education and culture, etc. Within the framework of the political-legal and social direction, environmental journalism is aimed at forming the audience's understanding of environmental problems, the role of the state in their solution, the implementation of environmental policy at all levels, the impact of laws and social structure on the system of interaction between man and nature. Cultural direction is aimed at educating the audience through philosophy, morality, art. The direction of ecological safety contributes to the development of scientific and practical methods of human behavior in ordinary and extreme environmental situations [3, p. 12].

The main sources of environmental information include the following social actors involved in environmental discourse: individuals (individual citizens, political and social leaders, opinion leaders);

social groups (scientific community, groups of citizens affected by environmental issues); public organizations (“green” movements, etc.); government institutions (government, political organizations, political movements, parties); business entities [1, p. 39].

The functions of environmental journalism differ in different approaches, a certain goal setting. The main functions of eco-journalism can include:

- information (informing about the activities of authorities, enterprises affecting the state of the environment, to enable people to exercise their right to know about the state of the environment);
- educational (formation of a culture of environmental behavior);
- educational (dissemination of environmental knowledge);
- controlling (a system of observing the implementation of environmental measures and protecting one’s right to a favorable environment);
- organizational (mobilization of the population for environmental actions);
- rehabilitation (relief of psychological stress caused by environmental reasons) [1, p. 40].

Environmental journalism as a thematic direction of journalistic activity performs a number of socially significant functions, contributes to the formation of values in the relationship between the individual, society and the environment, and also contributes to the solution of the most important environmental problems.

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 **Related articles:** *Eco-humanistic Approach, Ecology of Communication, Ecology of Communication Means.*

FOR NOTE

FACT-CHECKING is a format of journalism that checks the accuracy of the factual statements of public figures and media materials. Fact-checking served as a response from the journalistic community to the suggestive pressure of various types of media manipulation. As a format, fact-checking can only deal with factual statements. The space of social narratives cannot relate to them, since they are not factual information.

Fact checking is not a new phenomenon. It goes back to the beginning of the 20th century: a separate profession “fact-checker” was formed by the 1930s. in the USA. Initially, fact checkers checked information received from non-professional journalists. Such information included materials submitted by readers or outside experts, statistics and all kinds of figures. No w fact checkers also check the publications of ordinary journalists. Large media have special departments for this.

The subject of fact-checking is media material or a public statement of an official person. Fact checking as a format of journalism does not allow the use of anonymous sources.

The so-called “manual” methods of fact-checking echo the basic principles of information verification and are mostly based on the competence of journalists and their specific skills. Specialists, within the framework of a critical approach and constant professional skepticism, should have the ability to conduct primary visual and comparative analyzes (when it comes to visual data); to understand the algorithms of the network space when checking Internet sources, – to evaluate the virality of the news, the correctness of domain names, the design of the site and the style of presentation, the authenticity of accounts on social networks.

Verifying the authenticity of information is the most important task of a journalist. Errors that the fact checker could make:

1. Using as evidence statements of the media and journalists that do not rely on the original source. This can lead to inherently incorrect arguments and subjectivity.

2. Selection of information in a false source. Such a mistake leads to a loss of time and, as a result, the message loses its relevance. Finding true arguments is getting harder and harder.

3. Disregard for the rules and the principles of fact-checking leads to the impossibility of determining the truthfulness of the thesis.

4. Incorrect interpretation of data, timing, etc. leads to erroneous argumentation and lack of tools to create an evidence base.

5. Using invalid assumptions. Such a mistake leads to a violation of the construction of logic and evidence.

6. Lack of analytics, conclusions, comments. This omission leads to a wrong verdict, bias charges and lawsuits.

7. Using links to the statement of one speaker to prove the thesis voiced by another speaker. This error can be characterized as an error in addressing the conclusion.

8. Use of irrelevant fact. In this case, we are talking about material of no interest to the audience.

9. A large amount of indirect data. As a consequence, the text turns out to be overloaded, difficult to perceive. This leads to a decrease in the interest of the reader.

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 **Related articles:** *Fake, Cyber Environment, Media Discourse, Media Mystification.*

FOR NOTE

FAKE is one of the types of pseudo-news, which is direct (including unintentional) misinformation.

The fake phenomenon was first scientifically substantiated in the early 2010s. O. S. Issers calls the Internet the main platform for “faking”, and among the reasons he points to the fast speed of content delivery: « In modern online media, it is such that authors, editors, content managers simply do not have time to check the facts and reliability of such news. The sensational message is the first to go to news feeds and spreads across the Web at the speed of light, and from there it penetrates into other media – television and newspapers».

S. N. Ilchenko later clarifies that the factor of goal-setting in the case of “fake” «on the part of a media representative is not a necessary condition for qualifying the information received from him as a fake. That is, it is not at all necessary to see in the fact of the appearance of a fake on a page of a newspaper or magazine, on radio or television, on the website of a news agency, malicious intent, according to which the author of the message deliberately distorted the event texture, eyewitness accounts, statistics and figures». In other words, the fake is a consequence of journalistic deprofessionalization, which is especially clearly manifested in the field of the Internet, as a result of which there is an intensified media distribution of information that does not correspond to the “canonical” signs of objectivity and reliability. A similar problem arises due to the inability of the staff of some publications to work with factual information, the lack of skills in verifying the data obtained.

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 **Related articles:** *Pseudo News, Post-truth.*

FAKE – 1) false information that is published in any form and type of media; 2) lie, untruth, fabrication, counterfeit; 3) rumor, unconfirmed by reliable evidence, spread through mass communication channels.

Based on the real practice of modern journalism and the functioning of fakes in the media space, the concept of “fake” can be interpreted broadly as a journalistic message containing unreliable and unverified information that does not correspond to real facts and empirical reality, and published in the media. The very concept of fake in the theory of journalism and media criticism emerged in the early 2010s and quickly became a familiar designation for the entire complex of inaccurate information, regardless of the channel of its dissemination, format, type or genre. The expression “fake news” became a 2017 phrase according to the compilers of the Collins English Dictionary.

According to the “Dictionary of the Newest Foreign Words” by E. N. Shagalova “fake” means “something deceitful, untrue, counterfeit, and misleading.” In the article by O. E. Golovatskaya, the slang term “fake news” is understood as “information hoax or deliberate dissemination of disinformation in social media and traditional media with the aim of misleading, in order to obtain financial or political gain.”

Initially, media researchers identified the following types of fakes:

1. Fake photographs that have been processed in appropriate computer programs for image correction in order to increase their imaginary reliability;

2. Clips edited from previously used or shot source material, filmed at the wrong time and in the wrong place, which they are intended to simulate;

3. Basically – any fake news, as a rule, with an inauthentic video illustration;

4. Personal pages in social networks created on behalf of other people with the indispensable use of a photo of the «owner» of the page;

5. Fake Twitter accounts that frequently feature a borrowed photo.

At the moment, the classification of fakes has been clarified. They are divided into the following types:

- Processed photographic images;
- Video materials reflecting imaginary reality, that is, used in the plot of the video which were filmed in another place at a different time and were intended to be used for completely different purposes;
- News containing unverified information and unreliable video files;
- Personal pages on social networks under a false name and photo.

We find this classification not complete enough, so we will cite a few more types of disinformation typical for fakes:

- Any false information provided in this (false) form intentionally (numbers, facts, names);
- False information submitted in this (false) form by accident (typo, slip of the tongue, misunderstanding or incorrect auditory perception);
- Inconsistency of video and audio in one material;
- Information taken out of context;
- Any concealment of additional information that may affect the correct formation of a particular image or situation in the viewer.

In modern theory and practice of professional journalism, researchers most often directly establish the connotation of the concepts “news” and “fake”. For example, A.P. Sukhodolov offers his own typology of fake news:

1. Depending on the ratio of reliable and unreliable information:

- “News” is a lie from start to finish;
- “News” contains lies on the background of generally reliable information presented selectively;
- “News” is based on a real event, some fragments of which are distorted.

2. Depending on the reliability of the circumstances of the time and place of the event:

- “News” presents the truthful information that took place in the past as news;
- “News” about an event that actually happened in one place is presented as an event that happened in another.

3. Depending on the composition of the persons mentioned in the “news”:

- “News” contains a link to the alleged statement of a public person posted on behalf of a fake account;
- “News” introduces a minor participant in the event as the main character.
- “News” based on unverified testimony of persons who allegedly witnessed any events.

4. Depending on the purposes of creation and distribution:

- “News” created and distributed for the entertainment of the consumer;
- “News” created and distributed in order to achieve political advantage.
- “News” created for the purpose of discrimination against persons on the basis of sex, race, nationality, language, origin, property and official status, place of residence, attitude to religion, beliefs, membership of public associations, and other circumstances.
- “News of information wars”, which are being conducted in parallel with real hostilities in hot spots;

- “News” created and distributed to increase Internet traffic;
 - “News” created and distributed for the purpose of fraudulent seizure of money and other property of consumers;
 - “News” created in order to damage the information stored in the user’s computer;
 - “News” created and distributed to draw attention to an individual, company, project or movement;
 - “News” created and distributed for the purpose of manipulating the market or gaining certain advantages in economic activity.
5. Depending on the level of perception of reliability:
- “News”, which are clearly fake;
 - “News” that can raise doubts about their “fake” and induce consumers to check the information received.
 - “News”, falsified so convincingly that there is practically no doubt about them being “fake”.

In the theory of journalism, a whole line of research has emerged regarding countering the phenomenon of fakes. The results of such “defensive” studies have already been published.

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 **Related articles:** *Infotrilling, Communicative Manipulation, Media Mystification, Fact-checking.*

FAKE – false news stories (or narratives related to the news agenda, including visual ones), often touching on socially important topics, created for mass distribution online in order to increase traffic or discredit a social movement, a public persona, a political campaign, etc.

The amendment to the law “On Information...” dated 12.12.2018 provides the following definition of fake news: “under the guise of reliable messages that pose a threat of harm to the life and (or) health of citizens, property, a threat of mass disturbance of public order and (or) public security or the threat of interfering with the functioning or termination of the functioning of life support facilities, transport or social infrastructure, credit institutions, energy, industry or communications facilities”.

The full range of new opportunities available through the digital online media space creates favorable conditions for the dissemination of fake information. Rapid computerization and widespread use of the Internet at the turn of the XX-XXI centuries. provided journalists with a global information field, but also made it difficult to establish the authenticity of information, its original source, which, together with the dishonesty or unprofessionalism of some journalists, is a factor in the emergence of fake news. Due to intense competition for audience attention and the desire to report the information first, authors, editors, content managers do not have time to check the facts and reliability of such news.

Also among the reasons for the dissemination of fake information is the democratization of access to news production. This moment is directly related to the phenomenon of civic journalism. Non-professional in journalism netizens can act as news sources. Bloggers and amateur authors, in contrast to full-fledged editions, have fewer opportunities and tools to verify the reliability of the information disseminated.

There are the following types of fake news:

1. Depending on the ratio of reliable and unreliable information: “news” is a lie from beginning to end; “News” contains a lie against the background of generally reliable information presented selectively; the “news” is based on a real event, some fragments of which are distorted. These can be, for example, audio and video recordings, edited photos, changed in the direction necessary for falsifiers; quotes taken out of context or presented in a specific sequence, etc.

2. Depending on the reliability of the circumstances of the time and place of the event: “news” presents as news truthful information that took place in the past; “news” about an event that actually happened in one place is presented as an event that happened in another.

3. Depending on the composition of the persons mentioned in the “news”: “news” contains a link to the alleged statement of a public person posted on behalf of a fake account; “News” puts a minor

participant in the event as the main character; “News” based on unverified testimony of persons who allegedly witnessed events.

4. Depending on the purposes of creation and distribution: News” created and distributed for the entertainment of the consumer; “News” created and distributed in order to achieve political advantage, “News” created for the purpose of discrimination against persons on the basis of sex, race, nationality, language, origin, property and official status, place of residence, attitude to religion, beliefs, membership of public associations, and other circumstances; “News of information wars”, which are being conducted in parallel with real hostilities in hot spots; “News” created and distributed to increase Internet traffic; News” created and distributed for the purpose of fraudulent seizure of money and other property of consumers; “News” created in order to damage the information stored in the user’s computer; “News” created and distributed to draw attention to an individual, company, project or movement; “News” created and distributed for the purpose of manipulating the market or gaining certain advantages in economic activity.

5. Depending on the level of perception of reliability: “News”, which are clearly fake; “News” that can raise doubts about their ‘fake’ and induce consumers to check the information received; “News”, falsified so convincingly that there is practically no doubt about them being “fake”; with the development of technology, the number of opportunities for the dissemination of false information has increased.

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 **Related articles:** *Fact-checking, Cyber Environment, Media Discourse, Media Mystification.*



INFOTHRILLING is technology of news representation, which consists in the abuse of bright, spectacular, “trashy” video. IT. allows us to sharply, “stressfully” attract the attention of the audience, to form a stable interest in the content, provoking the affective reactions of individuals and thereby causing the process of media manipulation.

The concept of IT. (information + thrilling) literally means “exciting”, “highly exciting”, “frightening” information, which, like such cinematic genres as action or thriller, “attracts” viewers to the screens due to vivid images and “trashy” actions. However, in contrast to the artistic image of cinema, the greatest effect is achieved because a stable perception is formed in the consciousness of individuals, since everything happens in reality (even if it is a manifestation of media reality).

The first attempts to substantiate this phenomenon belong to A.A. Novikova. In the context of infotainment, she defines that the genres-prototypes of the technology designated as IT. were “mystery (detective story) and terrible story (catastrophe). If an event occurred during the day that resulted in human casualties, this news should have been the first to be published, and special attention was paid to it. This choice of the agenda gave a start to the transformation of the news release into a formulaic work” [3, p. 109].

Thus, in the 1990s, a modern approach to the layout of information programs was formed, when the new format of television news began to presuppose the start of a release with a message that a priori aroused public interest due to the dramatic nature of the event, its potential danger (based on the classical laws of psychological impact on the audience – the primacy of the instinct of self-preservation). Through the “presence effect” that television allows to achieve, viewers turn into a kind of “TV eyewitnesses”, plunging into the virtual world of destructive images.

Along with isolated manifestations of IT. (as a result of the active relaying of frames of major road accidents, fires, terrorist attacks [2], etc.) there are also precedents that determine the multi-sequence of IT., subordination to the laws of narrative. So, for the first time, this kind of IT. began to be used during the First and Second Chechen campaigns, when journalists (on the one hand, due to the tacit “freedom” of the media and an internal desire to attract interest in their products, on the other, due to the weak constitution of professional ethical standards and a low level of human morality) literally in the “non-stop” mode showed not only footage of military operations, but also the consequences of bloody clashes – dead soldiers, desperate civilians, hostages. Amateur footage (mainly action films) was broadcasted, giving the event a special documentary character.

Manifestation of multi-part IT. can be found in 2008, during the armed conflict in South Ossetia. During the so-called “five days of war” all events were actively covered by the main federal TV channels. News programs worked in mono-air mode, chronically transmitting all the new details. There were special news bulletins every 2-3 hours. At the same time, a distinctive feature of this phenomenon can be considered the fact that, in addition to relaying frames of military operations, special emphasis was placed on the statements of political actors: presidents M. Saakashvili, D. Medvedev and Prime Minister of Russia V. Putin, representing the two sides of the conflict, and conditional “external observers”, the leaders of European and Western states, as well as members of the UN Security Council. Such a combination of political and militaristic content enhanced the overall effect of the phenomenon, because, without turning off the televisions, the audience was in suspense for all five days, fearing a transition from informational content to a real war between Russia and Georgia.

The technology of multi-series IT. is of a special scale acquired in 2014 during the so-called Russian-Ukrainian crisis, when media controllers began to strengthen information broadcasting. The timing of newscasts was increased from 30 minutes to 60 (for example, Vesti on Russia-1 TV channel). Every day during the year, there were special news bulletins (in connection with high-profile events in Ukraine, DPR and LPR, or loud statements by politicians on this matter).

Of all audiovisual media IT. is the most inherent in television, since, unlike the Internet, television products (especially news programs of the main federal television channels) exclude an alternative for consumers (especially for their target audience 50+, characterized by low media literacy, which retains high loyalty to TV) , thereby immersing in the “imposed” world of “frightening” images, unexpected actions and dangerous events [1]. In turn, the TV viewers do not leave the feeling that everything is happening in reality; that information programs perform exclusively the role of an observer, in connection with which the created media structure is perceived by individuals as a threat to social security.


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 ***Related articles: Infotainment, Media Manipulation.***

INFORMATION CULTURE – 1) a combination of knowledge and skills in effective information activities, the ability of society to effectively use information resources and means of information communication, as well as to apply advanced achievements in the development of informatization tools and information technologies for these purposes; 2) an integral part of the general culture, focused on information support of human activity, reflecting the achieved levels of organization of information processes and efficiency of creation, collection, storage, processing, presentation and use of information that provide a holistic vision of the world, its modeling, anticipation of the results of decisions made by a man.

There are two main approaches to the interpretation of the concept of information culture: cultural and informational, which are based on two fundamental concepts – culture and information. Supporters of the cultural approach (L. U. Glukhova, L. V. Skvortsov, I. G. Ovchinnikov) consider information culture as a way of human life in the information society, as a component of the process of human culture formation. Information culture researchers within the framework of the information approach (T. A. Blinova, V. A. Kravets, V. I. Kukharenko) include a set of knowledge, skills of searching, selecting, analyzing information, that is everything that includes information activities aimed at meeting information needs [3].

The history of information culture goes back thousands of years. The beginning of its history is recognized as the moment of changing the formal attitude to the signal of the situation characteristic of the animal world, to a meaningful one characteristic exclusively of man. The exchange of content units served as the basis for the development of the language. Over time, oral methods of preserving knowledge did not ensure the complete integrity of the volumes of information, so the fixation of information on a material carrier gave rise to a new documentary period of information culture. The written stage was concentrated around the text, which contained all the variety of oral information culture [1]. Another information crisis has brought to life computer technologies, modification of information carriers and automation of some information processes. Modern information culture has collected all its previous forms and combined them into a single means. Thus, information culture is both a result and a qualitative indicator of the historical stages of the development of society [2].

The concept of information culture emphasizes the connection of the information world with the spiritual culture of the individual. Information culture is one of the components of the general culture. It is connected with the social nature of a person and is represented as a product of his various creative abilities. Depending on the subject

that acts as a carrier of information culture, there may be distinguished information culture of individuals, information culture of groups, and information culture of a society.

The information culture of society is understood as the achieved level of organization of information processes, as well as the efficiency of creating, collecting, storing, processing, transmitting, presenting and using information [4]. The higher the information culture level, the greater the degree of satisfaction of people's needs in information communication. The components of information culture of a society are an information space, information environment, informatization.

The information culture of an individual is a socially determined level of a personal creative activity based on his awareness of the role of information in society, knowledge of the laws of the information environment, understanding of his place in it, as well as possession of new information technologies [4]. Information culture is a product of various creative abilities of a person and should not be reduced to skills in the use of technical devices or to computer literacy. The information culture of an individual is manifested in the ability to use computer information technology in their activities, the basic component of which is numerous software products, and in the ability to extract information from various sources, both from the periodical press and from electronic communications, to present it in an understandable form and be able to use it effectively, and in possession of the basics of analytical processing of information, as well as in the ability to work with various information and in knowledge of the features of information flows in their field of activity.

Information culture is a new type of communication that allows a person to freely enter the information life; it means freedom of exit and access to information life at all levels from global to local.

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i *Related articles: Infotainment, Visual Communication Code, Digital Culture, Ellul J.*

INFOTAINMENT (information + entertainment) is a technology of news representation that involves the use of entertainment elements. The very notion of IT originated in the mid-1980s after the publication of N. Postman's book *Amusing Ourselves to Death* [6], in which the current news content was severely criticized. Later the term already appears in both professional and popular science literature. For example, the Oxford English Dictionary defines IT as television programmes, etc. that present news and serious subjects in a way that entertains you [5].

L. Parfyonov and his project called *The Other Day* is considered to be the founder of IT on Russian TV. And as the technical capabilities of IT have improved, it has also been significantly modernized [3]. On modern NTV in the news program *Segodnya. Itogi* (2011-2015), the weather observer A. Skvortsov made live broadcasts from fishing, snow removal, installation of Christmas trees, the zoo, etc., completing his performance with a weather forecast. As for IT on Channel One, its creative producers traditionally use virtual special effects on the occasion of big holidays (Victory Day, New Year, etc.). Particularly memorable was the broadcasting of the program when Ded Moroz came on the air with the news reporter D. Borisov, and at the end of a kind of tele-bridge, the fairy-tale hero shook hands with the journalist.

In the context of modern Russian communication realities, E. A. Glazkova specifies that IT "is based on media hedonistic function and appeals to the audience's emotions due to the effects of "theatricalization", use of "playfulness", visual and audio effects; provocative nature of the screen performance, multigenre, polystylistic; strictly focused and structured screen information" [1, 114]. [1, c. 114].

E. M. Dragun singles out the main criteria of the so-called «infotainment journalism»: 1) skills and standards that differ from those used in «traditional» journalism; 2) focus on the target audience with low cultural demands that have to be constantly «heated up»; 3) ethics that have to be regularly violated in the pursuit of ratings that leads to mimicry and conformism; 4) denial of cultural values that sometimes even borders with cynicism; 5) ability to commercialize results of one's activities [2, pp. 71-76].

Negative connotations dominate in the definitions of both researchers, with an emphasis on low genre, the triviality of form, primitivization of cultural values of the audience, and violation of professional and general human ethical principles by journalists. It is possible to disagree with such a scientific approach, as in some cases IT allows solving important social problems.

For example, in the news program «*Vesti Orenburzhye*» («*Orenburg*»), correspondent E. Erofeeva (now special reporter of VGTRK) in her piece used a game stand-up: she came to the mansion of the

head of one of the settlements of the region with a bundle of wood, applying a speech strategy: *“Your house is probably warm. But the orphans are freezing in their apartments”*. The report itself was devoted to the problem of the quality of housing, which the orphans received from the municipality under a special program.

Another story by E. Erofeeva started with a standup routine, in which she was sitting in a stable and eating... hay. This process was accompanied by the idiom: *Mr. *** “eats off” the cows*. The piece told about a big official, who *“was laundering money” by not paying subsidies to the farmers in full*. Thus, using an original form, the reporter was able to draw attention to socially important problems, while fulfilling the main function of journalism – helping people and defending the rights of the common man. The reporter was awarded the Grand Prix at the All-Russian Contest of Television Films and Programmes “The World of Law” for her series of reports.

Thus, despite the negative connotation of the IT phenomenon established in scientific circles, this technology has its constructive components. With the help of IT, the journalists of informational television programs manage to draw attention to important social problems (corruption, violation of rights, the arbitrariness of the authorities, etc.), while dressing their media product in a non-trivial, bright form [4]. However, in the pursuit of originality, reporters should not forget the basic principles of the news media, without descending into TV shows that have very little of the classic journalism left.

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① ***Related articles:*** *Infotrilling, Postman Neil.*



Linguocultural globalization

LINGUACULTURAL GLOBALIZATION is a concept consisting of two terms: linguacultural (derived from *linguaculture*), that is, reflecting the unity of language and culture, and globalization (from Latin *globus* “ball”), that is, the process of worldwide economic, political, cultural and religious integration and unification. The phenomenon of linguacultural globalization, following D. Graddol, is considered as a process leading not to homogenization and uniformity, but a process that creates new hybrid forms of language, culture and political organizations as a result of global influences that correspond to local traditions, values and social contexts (Graddol: 1997). Linguacultural globalization actualizes the need to introduce a separate ethnic group to the global culture through a global language.

A single cognitive principle in the conditions of globalization is the language of world communication, the role of which is assumed by English in the status of a global language. The phenomenon of a global language associated with global politics, economics and global communications appeared in the mid-1990s. Like economic globalization, linguacultural globalization involves the transformation of national languages and cultures under the influence of the most powerful countries of the Anglo-Saxon world, the United States and Great Britain, in terms of economic and mass media influence. In the context of a single information space, the characteristic of linguacultural globalization is a change in the general linguistic and cultural situation, which is now characterized by the dominance of the English language in various spheres of society. According to the definition of the British linguist D. Crystal, English is a completely new model of language, acting for non-speakers in the role of lingua franca as a second foreign language, which does not perform an ethnocultural function and, therefore, does not represent the Anglo-Saxon mentality (Crystal: 2003). English is the historically established language of inventions, information, science, commerce, etc., reveals the prerequisites for the formation of a modern base of the “general international lexical fund” (according to Yu. Desheriev) and the creation of a “generalized language worldview” (according to O. Kornilov).


The idea of hybridization, which forms the basis of the concept of linguacultural globalization, implies cooperation and mutual enrichment of cultures. In the transcultural space of the information society, the global language becomes not only an international language-communicator, but also a communicative and cognitive means, thanks to which the interpenetration of ethnic cultures is possible. Intersecting in the transcultural space, languages and cultures show the cognitive ability to involuntarily synthesize the global and local. Examples of such complementarity are the language hybrids of Spanglish, Denglish, Chinglish, Japanglish, Indlish, etc., represented by a combination of global English and local languages (Odegova: 2013a, Odegova: 2013b).

Linguistic and cultural globalization is in a relationship of contradiction with ethnic identity. The process of globalization poses a threat to the national and cultural identity of ethnic groups. However, it is possible to skillfully combine the positive aspects of globalization with the preservation of local, regional specifics with the help of such a phenomenon as glocalization. Global and local trends “are ultimately complementary, interpenetrate each other, although in specific situations they may come into collision” (Robertson: 1999, 25). The combination of global and local, glocalization, is a process of economic, social, and cultural development characterized by the coexistence of multidirectional trends: against the background of globalization, instead of the expected disappearance of regional differences, their preservation and strengthening occurs. At the same time, each linguaculture protects its own specifics, adapting the components of the global culture according to its vision; the components of the local linguaculture at the same time adapt to the context of the global culture. All this provides a positive effect of linguacultural globalization.

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 **Related articles:** *Communicative Manipulation, Multiple Identity, Language Ecology.*

FOR NOTE

MEDIA AND INFORMATION LITERACY is a set of knowledge, competencies, abilities, skills, practices that ensure safe, comfortable and fruitful communication in the modern media space, aimed at improving the quality of human life.

The concept was proposed by UNESCO in 2007. It has a complex character: media literacy is aimed at studying the determinants and functions of media, mastering and effective use of media tools; information literacy relates to the analysis and assessment of content, as well as the ethics of creating and disseminating information products. Both aspects are closely related to each other.

Conceptual foundations of MIL. are reflected in five rules [5]:

1. Information, communication, libraries, media, technology and the Internet, like other providers of information, are essential for citizen engagement and sustainable development. All of them are equal in status, none of them is more important than others.

2. Every citizen is an information / knowledge creator. Everyone has the right to access information / knowledge and to express themselves. MIL. is intended for men and women equally and is closely linked to human rights.

3. Information, knowledge and messages are not always value neutral and free from bias. MIL. must make this truth clear to all citizens.

4. Every citizen wants to receive and understand new information, knowledge, messages and communicate, even if he does not realize, does not recognize or express his desire. The human rights to this should never be violated.

5. MIL. is not acquired at once. It is a living and dynamic experience and process that is complete when it includes knowledge and skills that provide access to information, media and technological content, their assessment and use for the creation and transmission of media products.

These provisions are detailed in the MIL. criteria, which are comprehended, systematized, recorded in scientific works [1; 4; 6], textbooks [3], regulatory documents [2]: 1) the ability to work with any sources of information (oral and written; analog and electronic / digital), as well as with all types of information resources; 2) the ability to critically evaluate and verify information; 3) the ability to protect yourself and your loved ones, including children, from harmful and redundant content; 4) the ability to effectively and correctly disseminate information, taking into account the requirements of the legislation (protection of personal data, copyright, countering extremism, etc.); 5) knowledge about the possibilities of new media, the ability to interact with various Internet services; 6) the ability to harmoniously and effectively use devices and gadgets, optimally combining offline and online formats (digital ecology).

Since MIL is practice-oriented, the attention is paid to describing the results of its development. Researchers note that the competencies associated with it allow society to realize the role of media in shaping the informational picture of the world; understand their influence on value systems and behavioral practices of modern people; recognize media manipulations and resist their destructive effects; improve the communication tools and technical skills required to create quality media content; determine the features of its integration into the sociocultural context; to use the potential of digital technologies for a multifaceted and environmentally friendly realization of the personality in different spheres (politics, economics, education, culture, healthcare, etc.).

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 **Related articles:** *Cyber Environment, Media Education, Media Criticism, Fact-checking.*

FOR NOTE

MEDIA CRITICISM is a field of modern journalism that provides critical analysis and evaluation of media content and current problems of media functioning in society.

The notion of “media criticism” as an institutional one appeared in the Russian media practice at the turn of the century. It came into use by theorists and practitioners of journalism in the course of the transition of the domestic media system from the period of “storm and tide” (the 1990s) to the epoch of the “golden age” (the 1990s), (the 1990s) into the stabilization era (the early 2000s), when relations between media and state were clarified. It is indicative that even such principle publications as L.M. Zemlyanova’s English–Russian Dictionary “Communicativism and the Media” lack the term “media criticism” [6].

However, sections, columns, and opinion pieces by well-known journalists and critics appeared in Russian media as early as the end of the 20th century: I. Petrovskaya [10], A. Vartanov [4; 5], Y. Bogomolov [2; 3], and others. The object of their critical study and analysis was exclusively television. The print media and radio failed to gain significance for those who tried to track the dominant trends in the Russian media space.

There were sporadic attempts to launch a specialised publication devoted to the radio sphere or reviews of newspapers and magazines at the regional level. They did not develop successfully.

In the 1990s, MC was still in its infancy as an institutional phenomenon. And with the dominance of television as the object of attention of those who started to follow its thematic trends, genre transformations, features and originality of emerging formats, not to mention business models, earlier media – periodicals and radio – were relegated to the background. What they were delivering to their target audiences in the last decade of the twentieth century became an object of analysis and debate on several grounds.

Firstly, due to the political relevance of the materials published or voiced, most often due to the personalised nature of such publications. Secondly, it was the rather obvious business segregation of the media, characterized by affiliation to one or another economic and industrial group, that determined the possibilities and limits of analysis and criticism. Third, even when polemics appeared in public discourse, their content was mostly of a sensationalist (or accusatory) nature. It was the position of the author, the publisher, the publisher that was under criticism. And not the form or the style of the scandal.

The “war of kompromat” was in no small part motivated by the overall social and psychological situation in the country and the role of media and journalists themselves in creating it.

The institutionalisation of the MC in the theory and practice of Russian journalism was in no small measure triggered by the defence of

a doctoral thesis by A. P. Korochenko at the Journalism Department of St. Petersburg State University in 2003. P. Korochensky [7]. The dissertation was supported by the publication of his monograph [8].

At the federal level, MC was developing quite dynamically. But in other regions and megacities, its development was not so rapid. The situation was determined by the intensity of development of the regional media market. To a large extent, the process of mastering media critical tools was synchronised with the development of such a branch of journalistic theory as media education. A similar trend is still observed today.

Development of local MC was in a very narrow thematic field. For example, the weekly magazine *Itogi* for a number of years published rating tables for the most popular channels and television programmes in Russia, Moscow and St. Petersburg. As a rule, there were no comments to the published data. The *Kommersant* newspaper was the only print publication that covered the functioning of the media market in Moscow and St. Petersburg.

Attempts to analyze not only the current media content but also all the factors influencing its functioning were made not only at the federal level but also in the regions. For example, the St. Petersburg magazine *Gorod* (later called *Gorod 812*) tried to develop the tradition of media analysis. For example, weekly publications of ratings of popular television programs of different formats, accompanied by analytical reviews.

In the pre-Internet era, media criticism in Russia formally paid attention to the classic media triad: print press, radio and television. However, publications in relation to the first two were actually of a discrete nature. Television became the first and main object of media criticism in its various forms and formats, including at a time when online resources entered the audience's information environment.

The saturation of the Russian print press market with "TV Guide" publications, which have significant circulation compared to newspapers and magazines in the socio-political format, has contributed to this in no small measure. This type of publication, first of all, fulfils the informational function that is characteristic of all media. And in the case of television, a kind of communication synergy was created, multiplying the interest in and demand for the most mass media of all at the same time.

To a certain extent, the exponential development of such a type of mass communication as the Internet in the 2000s became an obstacle for the analysis of media content. Interest in TV viewing in its usual, conservative variant – at a TV set – started transforming into a "video-on-demand" format. The popularity and explosive growth were also characterized by such types of perception of content as viewing through various gadgets – from smartphones to laptops, not

to mention desktop computers. Audiences are becoming more and more interested in watching a popular series, a scandalous programme or a high-profile home video, and then in discussing it as a brief and vigorous expression of their own opinions on familiar platforms and resources. This phenomenon can be positioned as a rudimentary media criticism in the status of an amateur evaluation of what has been seen, which is developing on the respective internet platforms.

At the moment, it is necessary to distinguish between three types of contemporary domestic MC:

- academic;
- professional;
- mass.

As a rule, academic MC is dealt with by theorists and researchers of the sphere of modern media. They publish the results of their scientific developments in various monographs [9], collections of articles and materials of relevant scientific and practical forums and conferences, as well as in specialized scientific publications issued by various universities and other subjects of educational and scientific activities.

Professional MC is predominantly of an intra-corporate nature. The authors of the publications are both theorists and practitioners of modern media. Their articles are published in narrow professional magazines (for instance, “Journalist”) and on the Internet resources of the appropriate professional societies.

Mass MC has as its target audience those who are consumers of current broadcast content. Mass MC. texts are placed in mass periodicals (Novaya Gazeta, Literaturnaya Gazeta, Rossiyskaya Gazeta, Nezavisimaya Gazeta, Izvestiya, Moskovsky Komsomolets, etc.).


In the last decade and a half, the telecentric development of the Russian MC reflects the general tendency in the depths of the general journalistic theory. It is related not only to the synchronicity of the development of MC. and media education but also to the widening of the pool of professional media critics due to the attraction of working journalists and film critics. A list of portraits of TV critics included in one of the recent compilations on MC is illustrative in this aspect. [9]. This publication, along with essays on theorists and practitioners of national television (V.V. Yegorov, S.A. Muratov, G.V. Kuznetsov), includes articles on “pure” film critics (K.E. Razlogov, M.S. Trofimenkov, N.M. Zorkaya).

The institutionalisation of MC as an applied journalism discipline is taking place in a number of higher education institutions in Russia, primarily, those that have programmes in journalism (for example, at the Institute of Journalism and Mass Media, St Petersburg State University), in the course of education of students at all academic levels.

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 **Related articles:** *Information Culture, Media Discourse, Media Education, Media Culture.*

FOR NOTE



MEDIA CULTURE (from Lat. *medium* – means, intermediary, method; *cultur* – cultivation) is a special type of culture of the information society, which is a set of information and communication means, print and screen cultures, material and intellectual values developed by mankind in the process of cultural and historical development, contributing to the formation of public consciousness and socialization of the individual.

Media culture includes the culture of information transmission and the culture of its perception; it can also act as a system of levels of personal development that can read, analyze, evaluate media texts, engage in media creation, assimilate new knowledge through the media, etc. [3].

According to some researchers, media culture appeared around the middle of the XV century along with the advent of printing. Then there was a certain consistency that allows us to talk about the emerging phenomenon as a cultural fact [1].

Media culture has been studied most intensively since the second half of the XX century. Most often such phenomena as cinema, television, the press, radio broadcasting, and then video, multimedia, and the Internet fall into the field of view of researchers. Foreign researchers R. Arnheim, A. Bazin, R. Barth, D. Bell, V. Benjamin, J. Baudrillard, J. Deleuze, M. McLuhan, G. Marcuse, J. Ortega y Gasset, C. Pierce, D. Saussure, E. Toffler, M. Castels, Y. Kristeva, K. Levi-Strauss, D. Rashkoff, etc. were actively engaged in analyzing the specifics of media culture and its impact on society in the XX century. For many years in Russia, the problem of media culture has been studied by representatives of semiotics, linguistics, psychology (M. Bakhtin, Yu. Tynyanov, L. Vygotsky, Yu. Lotman, V. Bibler, V. Mikhalkovich, M. Yampolsky, A. Yakimovich, etc.).

Modern works devoted to the study of ways of informatization of society, the relationship between media and power, the influence of media culture on the individual belong to A. Andreev, O. Astafyeva, E. Barazgova, A. Gabelnikov, E. Dyakova, Ya. Zasursky, M. Zhab-sky, S. Kara-Murza, N. Kirillova, M. Kovaleva, A. Koro-chensky, S. Kropotov, B. Lozovsky, A. Mukhin, A. Panarin, etc.

Modern mass media largely determine the linguistic, socio-psychological and cultural situation in society. By informing a person about the state of the world and filling his leisure time, the mass media influence the entire structure of his thinking, his behavior, the style of world perception and the type of culture of today. Mass media form social memory selectively fixing what should be remembered and what should be forgotten. The concept of the famous German sociologist Niklas Luhmann about the reality constructed by the mass media is interesting in this respect [4]. On the basis of N. Luhmann's concept, it can be concluded that by constructing their own reality


the mass media become intermediaries in shaping people's attitude to the real world. The well-known German mass media researcher Werner Faulstich believes that today the main condition for the spiritual and social ecology of our society is media competence (competence in the field of mass media) [2]. Media competence is directly related to the interdisciplinary study of such a complex and multidimensional phenomenon as the mass media language, which acts as the main means of communication between cultures [5].

Media culture performs several functions, as well as culture as a whole. Important functions that characterize media culture, making it an important factor in social modernization, are: *an informative function* (media culture is a special type of information process that nature does not know); *a communicative function* (media culture is an act of communication between the authorities and society, different countries, peoples, social groups, individuals, etc.); *a normative (ideological) function* (media culture is responsible for the process of socialization of the individual, its assimilation of social experience, knowledge, norms, ideals corresponding to this society, this social group); *a relaxation function* (media culture realizes a person's need for physical and mental relaxation); *a creative function* (media culture can expand the boundaries of an individual's experience, thereby influencing worldview attitudes, and the process of personality formation); *an integration function* (media culture promotes the unification of cultures); *a mediation function* (media culture plays the role of a social intermediary that establishes connections between structures of society).

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 **Related articles:** *Media Discourse, Media Literacy, Media Manipulation, New Media.*

FOR NOTE

MEDIA DISCOURSE – 1) communicative-cognitive process of sense-making; 2) a specific type of speechmaking activity, characteristic of the information field of mass media; 3) any discourse produced by the media and unfolding in the space of mass communication.

The main feature of media discourse is that it is a translation of written speech into spoken speech. The main peculiarity of media discourse is that it is a translation of written speech into spoken language.

Features of media discourse:

1. Group affiliation. The addressee is usually a representative of a particular group who shares its goals and values;

2. Publicity. As it unfolds in media space, media discourse is doomed to include an audience of listeners, viewers or observers; it cannot, like dialogue, take place “in the intimacy of its privacy”;

3. Dissensus is the creation of a situation of contradiction, disagreement, providing the beginning of discourse;

4. Targeting. Consciously targeting an individual group or groups [1].

Among the characteristics of media discourse are:

1. Cognitive: media discourse is cognition, identification of reality, which affects emotions, experience and behavior of Internet users;

2. Interactivity: media discourse can be compared to speech ping pong, where discourse participants constantly switch roles: here you were the addressee, a moment and you are the author, another moment and you are the addressee again;

3. Variability: the same idea can be expressed and formulated in different ways depending on the goals pursued, and the Internet also gives us the opportunity to choose a resource for expressing, posting;

4. Polyphonicity, consisting in the distribution of consciousness. Who am I today? What mask, what face will I put on this time? Who do I want others to perceive me as? – are the most important questions for participants in online communication;

5. Creativity: Media discourse is an open system based on the principles of co-creation, crowdsourcing in the process of creating new meanings;

6. Simulativity: the constructive and cognitive elements of Internet discourse are changeable; meanings are appropriated, lacking stability and permanence;

7. Hyperreality: media discourse is a hypertext filled with hyperlinks directing the reader to other Internet resources as well as offline resources, books, events [2].

The main unit of media discourse is media text, so one of the tasks of media discourse is to determine the degree of involvement of media text in the co-construction of meanings by the participants of

communication. The media discourse aimed at the joint construction of meanings has the following features:

1. media discourse always has a problem field, the concept around which it emerges and unfolds is a conceptual one;

2. The creation of meanings requires media discourse to be heterogeneous, to go beyond the sensually perceived reality – cognitive in nature;

3. Social status and social role of its participants, their communicative features, methods of information transmission, motives for participation in media discourse are of no small importance for the nature of media discourse – all this affects its semantic and interpretative characteristics – communicative nature;

4. In the course of media discourse different meanings of the same information are born, which is due to the contexts actualized by the participants, such as situational, semantic, existential, etc., affecting the nature of the constructed meanings – the contextual nature.

In conclusion, media discourse as a modern variety of discourse provides the birth of new meanings, reference points and knowledge, thus creating a new picture of the world.

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 **Related articles:** *Internet Media, Communication Product, Digital Communication, Eco-media Communication.*

FOR NOTE

MEDIA EDUCATION is a trend in pedagogical science and applied pedagogy, focused on training teachers to work in the modern information space, to use multimedia in the teaching and educational processes (I. G. Kateneva [3]). In a narrow sense, ME is a set of training and professional development activities, the experience shared by some pedagogical staff and assimilated by others. There is a broad definition of ME that does not emphasize pedagogical work. In a broad sense, ME is interpreted as a process of personal development and self-development through and in the medium of mass communication. The outcome of the indicated process is “media literacy” or “information literacy” (A.A. Onkovich [4]).

In the second decade of the 21st century, the number of studies on media literacy in the West and in Russia has increased significantly, although a number of scholarly works on the appropriate subject have been published before. In fact, all researchers are unanimous in stating that networks of new information and communication systems have become a vital part of modern life. They have become part of everyday life, have an impact on the education and upbringing of the younger generation, and seriously compete with schools and universities [10]. Media texts from newspapers, radio, television and the Internet have become an integral part of the education system, as well as an important source of professional development.

Consideration should be given to the fact that the term ME is predominantly used in Russian studies, often appearing alongside «media literacy» and «media competence». The latter are included in ME as a context and denote its target-productive vectors [7]. The term «Media (Digital) literacy» appears in Western studies. In support of the above, see the articles by D. E. Alvermann, M. C. Hagood [6], S. Livingstone [9] J. L. Kenna [8]. In the late 10-s of the 21st century, there was an increase in Western socio-humanitarian research on the critical media literacy function, which has crucial importance. The critical function is realized in the multiple evaluations of media content and can involve fact-checking procedures, a semiotic approach to the mythology of media messages and other procedural elements. In other words, the term «media literacy» captures a certain set of methods and techniques, which have an applied meaning.

In contemporary Russian studies the critical function of media education, as well as in the works of Western scholars, is brought to the forefront. One example of this state of affairs is the study by Elena Vyrovtsseva, which states, not without reason, that «media-texts» (in other words, any messages in digital space) promote the formation of norms and stereotypes of behaviour in the young generation, influence on the assessment of «high» and «mass» culture and, generally, define cultural standards. The article by Elena V. Vyrovtsseva purposefully replaces the term «media criticism» with «media criticism» with a

reference to its Western source («media criticism») [1]. The general objective of teaching the basics of «media criticism» is seen by the researcher as a professional focus: «Future professionals must know the techniques of analysis and evaluation of media text as the main tool of mass communication» [1]. [1, c. 42].

A study conducted by a group of Russian experts in social sciences and humanities has shown that «media education orientates a person to apply a critical approach to media content» [11, p. 10]. Critical evaluation of media content directly involves «addressing the technological, cultural and historical specificities of particular media» [11]. The authors also pointed out that critical thinking and critical appraisal themselves need to have a basis, which can be knowledge of socio-philosophical concepts, ethics and media research [11, p. 10]. In other words, the critical function is neither autonomous nor isolated. Its effective implementation requires engaging with collective cultural experience.

This view takes media education beyond a pragmatic interpretation that juxtaposes it with 'fact-checking' and beyond a narrowly pedagogical interpretation. Despite the importance of critical appraisal and critical thinking as such in the current context of information overload, the critical function, «media criticism» cannot exhaust the content of media education. In our opinion, a fundamentally important aspect of ME, overlooked by many researchers, is the formation of a culture of production and reproduction of media content (creative function), information ethics and etiquette, respect for human rights and freedoms (ethical function), etc. In the context of information abundance, the metaphor of «information rubbish» has emerged, which can be interpreted as «irrelevant» (A.P. Zelenko [2, p. 240]) and «incomplete», «redundant» information containing logical errors (V.S. Yurlova [5, p. 1397]). Today, it is fundamentally important to teach people not only to analyse «information rubbish», but also to refrain from producing it.

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 **Related articles:** *Cyber Environment, Media Discourse, Fact-checking.*



Media generation

MEDIA GENERATION is a group of media audiences united by their information and communication technology environment, with similar stable media preferences and media practices, value orientations and behavioural patterns. The formation of a media generation is influenced by formative experience (socialization period) [7], leading to the solidarity and shared destiny of a generation in a particular socio-cultural and historical reality.

Generation (from Latin *generatio* – generation, emergence) is a kind of “magnetic field, in the centre of which there is an experience or series of experiences” [8, p. 210], “an integral life pattern, which imposes an imprint on the generational chronotope” [4, p. 262]. The starting point for the formulation of ideas about MTs is the works of M. McLuhan, which reveal the role of the media in human life and the development of communication, the impact of the media on the formation of technogenic civilizations. According to the scientist’s position, the media are means of communication. They are technological extensions of human beings, and the media form, becoming a message in itself, has a greater transformative role than the content conveyed. The culture previously mastered (oral or written) influences the productivity of a person’s mastering of the means of communication. and ultimately, behavioral patterns [3, p. 25]. N. Boltz, elaborating on McLuhan’s ideas, pointed out the significance of the generational differences due to the media development: “Nowadays a person belongs to what generation depends on the information culture to which he belongs. There are no common media now. Different value systems serve different media” [1, p. 15]. [1, c. 15]. Therefore, the «generation variable» according to H. Becker is also significantly influenced by the state of the media in the formative period [6, p. 235].

The change in communication technology is due to the technical and technological development of society and the movement from printed (mechanical) means of communication to electrical and electronic technologies (communication tools). Digitalization, in continuation of M. McLuhan's logic, has once again changed the means of communication, including the media, «by combining all forms of media based on the digital code» [2, p. 53]. At present, digitalization as a result of the development and transformation of the electrical and electronic (analogue) has led to even greater human empowerment, which has given rise to a new way of life – a digital one in which the virtual and real worlds not only coexist, but also mutually influence the behavioral patterns of the «communicative man» (according to A.G. Kachkaeva). In this regard, S. B. Tsymbalenko admits the possibility of separating the generations of «book, radio, film and television, computer and multimedia

cultures» [5, 68]. [5, p. 68] on the basis of the most significant generational SC. In addition, it is possible to distinguish «analogue» and «digital» media generations, as well as the mediageneration of the «electronic borderland» (the term is coined by American sociologist H. Rheingold) as a mediator between «analogue» and «digital». In this case, the «analog» mediageneration is understood to be media audience groups whose formative period coincided with the existence of only analog media, which determined the corresponding priorities in media use and media behavior. The «digital» mediageneration, in the most general sense, refers to those audience groups whose formation coincided with the rapid development of modern digital technologies-digital media and social media-which, of course, has had an impact on the media consumption practices and mediatization of everyday life in general.

At the heart of the mediageneration's habitus is the possession of media usage capital, which in essence is an intangible resource, a type of social capital that predisposes a generation to use media in one way or another, based on cumulative media experience and current media practices mediated by the use of information computer technologies and reflecting generations of meaningful values and meanings in communication.

The problematisation of ideas about the mediageneration is linked with operationalisation of the concept, specification of essential characteristics of the media generation as a phenomenon, identification criteria, development of configurations and typologies of mediagenerations, and identification of resources, including computer networks, capable of intergenerational media communication under the existing digital divide.

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i *Related articles: Cyber Environment, Digital Environment, Digital Communication, Media Literacy.*



Media mistification

MEDIA MYSTIFICATION is a new form of post-justification of the agenda [3], assuming that on the basis of the existing social fact (officially confirmed by the authorities and presented by the media), a new, largely opposite media picture is being constructed.

A.A. Pervukhin denotes the concept of MM. as “a fictitious story (event or phenomenon) created and recorded in the information field, which is supported by a number of plausible evidence, serving as a bright informational occasion for the media” [4, p. 83]. S.S. Raspopova and E.N. Bogdan correctly specify that MM. “Aims to display a fragment of reality, the authenticity of which there was no doubt. Often MM. turns into a deception, into a cynical “wiring”, which is called media falsification” [5, p. 26].

As a result of the strengthening of the “crisis of confidence” [2] in traditional media and the presence of a number of discrediting precedents, the construction of a new “alternative”, misinforming media reality is observed mainly through social media (a striking example is the consequences of the media presentation of the tragedy in Zimnyaya Vishnya In Kemerovo in 2018). The techniques of pranking and trolling are widely used. The main stake is placed on the affective state of the audience, the dialectical search for “truth” (according to the “double bottom” principle) [1]. As the motives of MM. one can name the destabilization of the situation, the desire for popularity, the growth of political capital, the discrediting of a political actor as a potential competitor.

Taking into account the existing legal collisions and in the conditions of global disunity, modern media hoaxers mostly remain unpunished (they do not lose their audience, and in some cases even increase it, without having any legal costs). So, today, MM. is a real media-ecological problem that can be resolved only in the case of a consolidated approach – interaction of representatives of all branches of government (legislative, executive and judicial) with the international media corps, building a global “humanistic” dialogue. However, in the current political situation, such an approach seems unrealistic.

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① ***Related articles:*** *Media Manipulations, Post-truth, Pseudo News, Ecology of Communication.*

FOR NOTE

MEDIA PHILOSOPHY (from ancient Greek μέσον *mésos* – «middle», «mediator»; φιλοσοφία – «love of wisdom») is the current trend of humanitarian thought that studies reality, which is created with the help of media [2, p. 41]. MP., a field of humanitarian knowledge, solves the problems of the philosophy of science, culture, sociology, political science, aesthetics and art theory from the point of view of the impact of the results of high technologies on a person, his worldview and existence. MP. analyzes the conditions for the emergence, ways of functioning and distribution of media, their role in public life.

M.'s source should be sought in the field of aesthetics, since it is art that is the “motor” of media reflexion [9, p. 15]. The very term of MP. first appears in the literary work of Rudolf Fitz “Media Philosophy. Music, Language and Writing by Friedrich Nietzsche”, which was published in 1992. In this work, the author considers not only language and writing as a medium, but also music, which played an important role in the work of F. Nietzsche. Language, writing and music act as intermediaries between a person and the truth about things [5]. Jurgen Habermas introduced the concept of MP. the same year in the work “Factuality and Significance”. According to the philosopher MP. acts as an instruction for the correct and productive use of the media. It gives normative prescriptions that are aimed at achieving general agreement [6, p. 458].

As an independent discipline MP. appears with the publication of the book by Frank Hartmann “Media Philosophy”. Hartmann defines MP. as a philosophy that seeks to comprehend new media that expand the media space in which it is possible to simulate realities, consciousness and time. The information produced and disseminated by media is changing the worldview of individuals, culture and society. MP. should study not so much how being changes with the emergence of new technical devices, but rather study how the media transform the perception of being [7].

A more complete understanding of the MP. conducted by Lambert Wiesing. He tries to systematize ideas about MP. after holding an interdisciplinary workshop in Weimar in 2005, he managed to identify six research approaches that provide answers to the question “What is MP?” [1].

The first approach describes MP. as a discipline that deals with understanding the conceptual problems that have arisen with the emergence of new media. Within the framework of this discipline, we have such concepts as *media reality*, *media sphere*, *media education*, *media art and media culture*, *media industry*, *media subject*, etc. [10, p. 24].

According to the second approach, MP. is a philosophical understanding of the concept of “media”. This point of view is presented

in the works of the scientific editor of the publishing house “Fischer” Alexander Rosler. In his reasoning, he relies on the position that philosophy is traditionally viewed as work with concepts, therefore MP. is “a reflection on media in connection with the concept of “media”” [10, p. 34]. MP. reveals the meaning of the concept of “media” and its impact on other concepts. In addition, it describes the status of theories that are built around this concept [10, p. 35].

The third approach describes MP. as a philosophy implemented through the media. The founder of this approach is the phenomenologist Vilém Flusser. According to his approach, the media have their own philosophical sphere of activity, which is carried out “outside philosophizing philosophies” [3, p. 54]. The theoretical task of MP. is the translation of the philosophy expressed in the media into text.

The fourth approach presents MP. as a field of philosophy that expands the concept of a linguistic turn to a medial one. In this approach, the media take over the functions of language – a universal signifier within the framework of the analytical tradition. Stefan Münker, an adherent of this approach, in his work “Media as conditions of thoughts” writes that after the medial turn a new type of philosophy was formed, the main position of which is that all problems of philosophy should be considered as problems of the media [10, p. 20]. Media is turning into a universal means of perception, communication and cognition. All reality is given through the media. MP. comes down to comprehending the functions of the medial, constituting the given [8, p. 83].

The fifth approach defines MP. as a fundamental discourse of media disciplines. It is the philosophical area of consulting other researchers. It acts as an official scientific and theoretical discipline, which is designed to provide research guidelines for specialists [4].

According to the sixth approach to MP. it is argued that the discipline does not exist. This view is highlighted in the works of Friedrich Kittler and Elena Esposito. In the article “Media Blindness and Philosophy Blindness” Esposito writes that MP. does not exist, since media issues are in the field of psychology and sociology [4, p. 26].

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 **Related articles:** *Digital Media, Media Discourse, Media Text, New Media.*

MEDIA PIARISATION is the process of performing the media of genetically non-characteristic functions related to promotion and propaganda. Currently, television and the Internet have become key fields for the implementation of advertising and PR technologies. In the context of a neo-information society, such technologies began to exert a significant influence on all social institutions and, first of all, on media institutions. Despite the fact that in the “classical” theory of mass communication, journalism and PR are mutually exclusive concepts, advertising appears in the media in separate blocks and must be labeled without fail; the current realities demonstrate an increasingly obvious process of MP.

There are two main areas of MP.: **political** and **ideological**. In this case, these two vectors do not exclude, but rather complement each other, having a number of common points of intersection [3].

Political MP. manifests itself mainly during the implementation of political technologies (especially on the eve of elections). Its main functions are agitation and propaganda (those complicated constructs that Lenin wrote about in his essay “Party Organization and Party Literature” [4]). It should be noted that MP. is inherent in the so-called “official” media with the implementation of the functions of agitation and propaganda, but with other political actors (mainly representatives of the ruling elite). The main aggregators are socio-political programs (such as “Sunday Evening with Vladimir Solovyov”, “60 Minutes”, “Time Will Show”), which in modern communication realities (against the background of aggravated relations with Ukraine and Western countries) have transformed into political shows [2].

Evidence of an ideological MP. one can consider drawing attention to A. Uchitel’s film “Matilda” with an appeal to historical consciousness, morality, and religious values. State Duma Deputy N. Poklonskaya and representatives of the clergy came up with an initiative to prohibit the film rental that allegedly offends religious feelings of Orthodox Christians (according to Metropolitan Hilarion of Volokolamsk, it is the “apotheosis of vulgarity”) [5]. The plot is based on the passionate love story of the last Russian emperor Nikolai II (later canonized) and the ballerina M. Kshesinskaya. Despite the dominant prohibition rhetoric, the premiere of Matilda took place in Russia. Security measures have been tightened in cinemas. However, in general, the screening of the picture in the cities of the country took place without emergency. There were no erotic scenes in the film (although many film critics emphasized that the tape was re-edited because there were abrupt transitions – an irrational narrative). It seems logical that during the days of the premiere, Matilda was the leader of the box office, but soon the audience’s interest in the film plummeted (probably, the film went as a result of a wide MP., expecting to see a different interpretation). The actual fees (512 mil-

lion rubles with a budget of 814 million rubles) did not meet the expectations of the Minister of Culture of the Russian Federation V. Medinsky and the director of the film A. Uchitel.

In general, MP. is an ambivalent process. On the one hand, communication channels and subjects of PR-activity try to attract attention, inspire resonance – social movements not only in the virtual, but also in social space (as a result – increasing ratings and direct monetization of “success”); on the other hand, MP. leads to discrediting of the media, when network publications and TV channels begin to be perceived as PR-tools (which contradicts the canons of the media), as a result of which there is an intensification of the “crisis of confidence” [1]. In this system of relations, television and the Internet play the role of multifunctional platforms for the implementation of PR activities. In the current communication realities, the MP. process becomes progressive and irreversible, media relations are becoming a stable form of media functioning.

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 **Related articles:** *Media Violence, Show Politics.*

FOR NOTE

MEDIA POETRY is 1) the format of modern poetry, widespread mainly in the Internet space, but gradually going beyond the Internet; 2) a new kind of modern art, combining poetic text and media technologies due to which poetry takes on material form.

MP. contains new forms of poetry, media effects as sound / music, visual and video content of the text. These means of expression have a significant impact on both the process of self-expression and the process of self-knowledge, which occurs both for the author and the reader (in this case, the listener). Important aspects of the identification of MP. are changes and expansion of the usual framework for the use and perception of the text, the multidimensionality of space, the many-sided nature of the creative process, imagery and virtualization of language. The process of self-knowledge within MP. allows an individual to construct a new reality using media effects and diverse verbal formulas, also MP. defines the continuity of the spirit of poetry, correlating the individual with one of the traditions of the word.

Lecturer at the Department of Humanities and Natural Sciences of the Russian State University named after I. Kant D.A. Datsko in the article “Media poetry as a synthetic form of modern poetry” defines MP. as “a synthesis of poetry and various media spaces created using a whole range of multimedia technologies” [2].

Elena Demidova, a Moscow artist, author of various performances, notes, “media poetry visualizes an abstract text that fills the entire space of our life. Media poetry analyzes the environment and transforms it in its own way – it turns out that the whole space around is not an ordered chaos of sounds and inscriptions, that is, texts, but something more” [4].

Daria Petrova, an independent curator, MP. researcher and founder of the festival “101. The Poetics of Digital Technologies”, believes that “MP. is often associated with the art of new media, by which it is customary to understand the experiments of artists of the 90s with computer technology. In the American and European understanding, electronic poetry continues these very traditions”.

Elena Demidova’s Moscow project, the Laboratory of MP., in which both media artists (Oleg Makarov and Patrick K.H.), directors (Georg Geno, Alexei Ershov), performance theorist and practitioner Liza Morozova, poets (Eduard Kulemin, Roman Osminkin, Anna Tolkacheva), a unique mathematician, physicist and poet Tatiana Bonch-Osmolovskaya, calls on us to understand the MP. more broadly. Here, media is a means of artistic expression, a form, and it can be Facebook, a printer, a voice. MP. is a new direction in contemporary art, which combines the latest technology and poetry in order to create a synthetic work of linguistic art. All sensory aspects of reality: hearing, sight, touch, become the means of expressiveness of a MP. work” [5].

The integral characteristics of poetry in media reality are fullness and redundancy, poetry turns into a show format, in which the media poet appears before the reader / listener in three main acts at once: the author's reading of the text, audio and video accompaniment of the text. All these three actions are types of media communication. They fill the voids of the text space, changing the process of self-knowledge and self-identification of the author and the reader, as well as the authenticity of the MP. itself. Thus, the integrity of the space is set by completing it to a holistic one with the help of media effects by the way of constructing identity.

The influence of audio reading of the text on the reader / listener is very significant. The audio format of poetry and literature in general has been extremely popular over the past ten years. Firstly, the audio format is used to listen to books at your free and convenient time. However, and this is the most important thing, listening to the audio text is carried out along with the execution of many more things in parallel. The question arises about the authenticity of the process of self-knowledge and self-transformation when referring to media art.

Some shortcomings of the modern format of poetry are also highlighted: MP. deprives the reader / listener of the possibility of their own reading of the text. This is due to the fact that oral appeal has confidence for several reasons: firstly, the text sounds from the author himself, and secondly, since the text is pronounced by the author himself, he a priori places the "correct" intonational accents, which includes decoding of the text. For this reason, the reader may lose his own vision of the work; to deprive oneself of self-comprehension and self-transformation; the reader also loses his own inner voice, since his inner voice, his own vision and hearing are supplanted by performance, therefore, self-identification is also supplanted; the reader is entirely outside. Since the reader is given the voice and image of the work, he can only correspond to the already existing assignment. This substantially deprives the reader of the right of interpretation, the author takes away the originality and uniqueness of the voice, since the Internet space creates an infinite number of copies of creativity.

Is it possible to talk about the simplification of poetry, if the MP. have text complicated with audio and video formats?

Undoubtedly, the rhythms of modern reality are impetuous, as a result of which in this reality there is an opportunity to switch to something with lightning speed, similar to the sensory device of the phone screen. Based on this, poetry itself is simplified: rhythm, rhyme, word, accessibility of the original meaning of the text, but at the same time, human being is also simplified. In part, being a modern person resembles the process of sensory google-search. Simplification,

of course, concerns not only poetry, but culture as a whole (from literature to clothing style): the word, rhythm, rhyme, syntax, and grammar are simplified. Modern culture provides a replacement for the lack of fiction, imagination, and sophisticated technique. “The artist is no longer busy looking for the essence of phenomena; he is indifferent to the transcendental and finds a source of inspiration in the banality and functionality of everyday things and phenomena around him” [1, p. 105]. Of course, the process of simplification helps to cope with the fast rhythms of life, and the availability of the word helps to correlate oneself with one of the traditions and create a new one, but we should not forget that narrowing linguistic and cultural boundaries leads to narrowing the boundaries of a person’s own being.

Also, the changes in the poetic text today can be explained by the fact that one of the features of self-knowledge for a modern author and reader is that the author / reader in modern conditions primarily seeks to find the reliability and understanding of his own “I”, since in the information age it took place loss due to the multidimensionality and fragmentation of the conditions of being.

In the realities of the modern world, new types of creativity are emerging, a new depth appears, and a fundamentally different search for authenticity is being carried out. Since an important feature of MP. there is also linguistic automatism (“automatism is usually defined as actions performed without the participation of consciousness” [3, p. 118]), with the help of which current events in the world are reflected, self-knowledge of the surrounding reality allows us to interpret this in terms consistent with nature, harmonize and create a new reality through the word. Of course, judging by the enormous interest in the poetic word, poetry is experiencing a renaissance, there is a branching of styles, worldview, a variety of techniques, the presence of serious experiments and the resurrection of traditions.

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 **Related articles:** *Information Culture, Media Text, Media Culture, Language Ecology.*

MEDIA POETRY is synthesis of various types of art, modern means of artistic expression. As a result of the development of digital technologies and the medialization of literature, new synthetic forms of art have emerged that combined verbal and non-verbal: video poetry, sound poetry, visual poetry, and network poetry.

Foreign researchers E. Katz and E. Vos the genesis of MP. associate with “convergence of media” and “ubiquitous availability of broadband networks” [3, p. 7]. Media poet, researcher of linguistic media art N.A. Fedorova says that “the precondition for the emergence of MP. was the appearance of a huge number of writing surfaces – computers, smartphones, screens in the urban space. Any technology that works with spoken or written language can be used to create poetic texts” [1].

Since the mid-2000s, the most popular type of MP. was video poetry, within the framework of one poetic clip, visual and verbal (word-caption, font incident, word-attraction), auditory (melody, sound selection, specific declamation) and cinematographic techniques (editing, frame aesthetics, cinematic intertextuality), which meant a wide range of impact on the reader / viewer.

Video poetry, according to the British artist, poet, and contemporary art researcher Pablo Melo e Castro, is a “synthetic form of art” [4, p. 179], which organically combines artistic visuals and poetic text, presented graphically or declamatorially. This is a borderline direction: on the one hand, it is associated with the classic short film, but, in contrast to it, the poetic text plays the leading role in video poetry; on the other, with a music video, although the poem is not sung, but recited or displayed on the screen; on the third, video recording of poetry readings, in poetry clips the video sequence carries an additional semantic load, enriches the work or emphasizes a certain interpretation in it.

Today we can observe a decrease in interest in video poetry. In some ways, this is due to the awareness of the secondary nature of video poetic creativity: in the overwhelming majority of new video clips, the visual is used no more than an artifact, and does not carry an additional semantic load. So, D.M. Davydov in his article “Video poetry as a phenomenon and as a variety of poetic practices” focuses on the fact that “video poetry in its current state is in a situation of internal disidentification – and therefore, in many respects, that the creators of poetry clips sometimes work out a certain relaxation show task, sometimes they create a pure pictorial artifact, sometimes they study the poetic principle itself. Often, the latter two approaches, for all their obviously search-orientation, make an illustration of a poem out of a poetic clip” [2]. The second reason for the fading interest in creating video poetry is associated with the emergence of new trends in the interaction of poets with the media space: the development of

poetry on Facebook and Instagram, poetry foundations, red maids, online performances and synthetic multimedia projects. Since 2010, the development of social networking poetry (Facebook poetry) has been observed. This is largely due to FB's privacy policy (unlike VKontakte, FB does not provide data about its users to government agencies); the ability to maintain international contacts and openly discuss the current agenda (including the political one). There is an increase in the number of literary texts. Poets are increasingly writing lyrics specifically for their target audience, subscribers, building in their opinion about current events in Russia and the world.

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 **Related articles:** *Media Text, Cyber Environment, New Media.*

FOR NOTE

MEDIA TEXT (from English “media” as mass media, and Latin “textum” as connection) is a form of presentation of information in the form of a coherent, integral, complete sequence of symbols on a media carrier, a creolized unit of speech communication in a modern system of mass communications. The main areas of functioning of MT. are journalism, PR, advertising [5], as well as textual support for various activities in social networks.

The concept of MT. originated in the English-language scientific literature in the 20th century, when, along with traditional oral, written and printed texts, the attention of scientists began to attract speech works, the specificity of which is due to the peculiarities of communicative practices on radio, television, in cinematography, etc. Western experience of studying media texts [7-11] in Russian communication studies organically combined with the domestic tradition of studying the language of the media [1; 2; 6], and such a discipline as media linguistics appeared [4]. At present, it is developing extremely intensively, within the framework of this direction of MT. considered as a basic category of analysis.

Significant signs of MT. researchers consider media presence, mass character, polycode (integrativity), openness [3]. Media presence is addiction of MT. to the format and technical capabilities of the communication channel: the text of the printed media presupposes the typography of the verbal means and the use of photographs, infographics, illustrations; radiotext includes an audio component – voice characteristics of speakers, functional noises, music; teletext supplements the verbal and auditory component with video; The Internet is characterized by fundamental multimedia, which enhances the information content of the text, attracts and retains the attention of the audience with a variety of expressive means, provides comfort of perception, and promotes the introduction of current technological trends. Mass character of MT. due to the specifics of the sender and recipient of the message: in some cases, this is not an individual statement, but a team communication product intended for a collective addressee, a mass audience. Integrity (polycode) of MT. is associated with its creolization, since modern media, according to certain rules, synthesize in a single semantic space heterogeneous semiotic, stylistic, cultural, ideological codes. The openness of MT. manifests itself as 1) openness to reality; 2) intertextuality – the absence of rigid boundaries between media products within the global information space, the inclusion of the media text in the information continuum.

Signs of MT. are determined by the external conditions of its existence, including 1) the nature of media information – its ability to construct modern reality through a communicative impact on the target audience and the formation of a certain picture of the world; 2) the importance of the economic factor – its influence both on

the technical parameters of the media and on its ideology; 3) interactivity of communication – the ability to manage the process of media consumption at the initiative of not only the sender of the message, but also the addressee, etc. These conditions create a communicative background that is important for the preparation, functioning, perception of media texts, associated with the category of discourse, “uniting into a single whole actually the verbal component of communication and its extra-linguistic components of both socio-cultural and situational-contextual nature” [1, p. 34]. Since MT., included in the discursive perspective, is a complex, multi-level phenomenon, a complex of modern scientific methods is used to study it: content analysis, discourse analysis, functional and stylistic analysis, rhetorical criticism, comparative cultural description et al.

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 **Related articles:** *Visual Communication Code, Communication Product, Media Discourse.*

FOR NOTE



Media violence

MEDIA VIOLENCE is a concept formed by the synthesis of the concepts: “media” and “violence”. The concept of “media” is presented as a part of such new concepts as: “mass media”, “media space”, “media discourse”, etc. The term “mediaviolence” becomes complex due to differences in the way domestic and foreign researchers interpret the concept of “violence” itself.

The most accurate and complete understanding of mediaviolence can be gained by focusing on two areas of research. The first is the study of the impact of violent scenes broadcast on television and other media on the crime situation in society. These studies have been conducted extensively in the US and European countries since the 1950s. It should be noted that already at the beginning of the twentieth century, sociologists and criminologists wrote about the harmful psychological impact of even printed materials depicting violent crimes. The first line of research was to comprehend the impact of violence on the screen on viewers’ subsequent behaviour in real life, on their psychological state, on their value orientations, perceptions of the world, etc. The creation of new media extends the boundaries of informational freedom. At the same time, new forms of mediaviolence are emerging.

While in the first case, we are talking about violence displayed in the media, in the second case, we are talking about violence carried out through the media. Online communication, which gives an individual unprecedented freedom of information, simultaneously creates wide opportunities for deviant behaviour in the information space. Given the anonymity and hence the relative impunity of online communication, it easily escalates into delinquent or even criminal behaviour. In this context, violence may be defined “...as individual or group objectifying and coercive impact on another/others, leading to the destruction, violation of autonomy and integrity of the subject, up to its destruction” [2, p. 14]. Of course, it is not about new means of communication taken by themselves, but about initial socio-cultural and moral characteristics of individuals involved in information processes with the help of new media. The very attraction of violence makes films containing such content very popular with the public. One cannot ignore the fact that “power is an inalienable and fundamental property of both the vital and social being of human beings. With such an important place in the process of life, force cannot have only a destructive form of expression” [5, p. 79]. Suffice it to mention the idea of legitimate violence or I. Ilyin’s polemical conception of violence as outlined in his work “On Resisting Evil by Force” [6]. The aforesaid provides grounds for apologists of mediaviolence to find weighty arguments to justify transmitting violence to viewers, listeners and readers: noble violence that overcomes evil forces has a beneficial effect on

the audience and creates a favourable picture of the social world in their minds.

Researchers have argued that perceptions of violence are influenced by the subject's personality traits, such as age. Much attention has been paid to the specifics of children's perceptions of violence. Children are active consumers of video materials. Including animated films, which broadcast scenes of aggressive behaviour, cruelty and violence. Computer games also often have violent scenarios. Meanwhile, science does not yet provide an unambiguous answer to the question of how scenes of violence affect the viewer. Research shows that this influence is multi-parametric and depends on many factors [1].

If we classify the currently known approaches to this question, some of them may be represented by the following hypotheses: 1. *The hypothesis of catharsis* is the least convincing. Viewing violent scenes and imagining participation in them provides a safe outlet for aggressive emotions and eliminates the desire for real participation in such scenes. 2. *The inhibition hypothesis*. Scenes of violence may induce a preventive fear and rejection of actual violent behaviour. In this case, broadcast violence acts precisely as mediaviolence against the viewer. Especially when the viewer, for whatever reason, is unable to interrupt exposure to the traumatic content. 3. *The no-impact hypothesis*. There is no relationship between mediaviolence and actual aggression. There is no strong empirical evidence to the contrary. 4. *The habituation hypothesis*. Viewers who are constantly in the mediaviolence field lose their keenness of perception. Ultimately, media violence has no effect on actual behavior. 5. *Social cognitive theory*. The viewer learns aggressive behavior from TV characters and copies it. This is especially true of young viewers. This concept is supported by a large number of studies. Thus, the pendulum of scientific research swings between hypotheses claiming that mediaviolence deters real violence or, conversely, encourages it.

Consideration of mediaviolence in the context of media as a means of violence has a shorter history. But it has very disturbing pages, such as the creation of online communities that advocate violence, organise suicide clubs, and broadcast documentary footage of criminal behaviour to customers.


In recent years, works on information violence (N.A. Borshchov), information terrorism (S.G. Turoonok) and others have appeared. The above authors profoundly reveal the essence and specificity of mediaviolence in its modern modifications. Informational violence is radically different from the definitions of violence found in dictionary encyclopaedic articles. It is not like physical violence. Information violence has always accompanied physical violence, but today it became autonomous and played an independent and powerful role in social life. According to N.A. Borshchov, "informational violence

in the broad sense, which assumes the existence of information in any social systems, is a non-power (not material or energy) ordered impact on objects that have antisocial or antipersonal nature” [3, p. 67]. N.A. Borshchov refers to the main properties of informational violence as follows: “Non-linearity, secrecy, maximum range, non-material and non-energetic nature, non-localised in social time and space, possibility of focusing, selectivity, mediated nature of social influence, possibility of cloning, virtual nature” [3, pp. 67-68]. And it means that today’s struggle should be fought not only in terms of protection of information, but also in terms of protection from information. This is a task of social institutions, the public, and of course, the individual. The authors of a famous book on the impact of the media on the individual already at the beginning of our century pursued the main task of raising media literacy of the population and minimizing possible negative influences of mass media [4].

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 **Related articles:** *Media Discourse, Media Education, Media Philosophy, Media Culture.*

MORAL PANICS is a special media effect, excessively emotional reactions of society to a number of problems, which are interpreted by the media as serious threats to the stable system of spiritual norms and values and, in the long term, can lead to the destruction of the social structure. MT. arise on the basis of inverse correlation – disproportionality of statistical data and media interest in the phenomenon [2], which results in manipulation of the audience's consciousness.

The phenomenon, referred to as “the phenomenon of hysterical fear” [5] by J.M. Lotman, when there was a “witch hunt” in the Middle Ages, is considered to be a prototype of the phenomenon. The other most striking MF. was associated with J.W. Goethe's novel *The Sorrows of Young Werther*, called “Werther fever”.

M. McLuhan in his book *Understanding Media: The External Extensions of Man* (1964) was one of the first to declare the existence of MF. According to the scholar, the media have an impact on the existing system of values, «which is why many well-educated people nowadays find it rather difficult to analyse the issue without falling into a moral panics» [6, p. 162]. H.M. McLuhan sees moral panics as a reaction to a change in the images and orientations stable in an individual's mind. In this regard, the media are constantly searching for so-called anesthetics to dull human attention and allow for the effect on consciousness, the more so any action on an individual group or element inevitably leads to radical changes in the whole system.

The phenomenon of moral panics is first interpreted by a representative of the English school of sociology, the interactionist S. Cohen. In 1972 he published his scholarly observations – reactions to hooliganism in England in the 1960s – in «Folk Devils and Moral Panics». «Folk devils» were the subcultures of mods and rockers, which reached their peak of popularity among young people at the end of the 1960s [7].

E. Hood and Ben-Yehuda later distinguish three models of constructing moral panics: elite-engineered; interest-group; grassroots [8]. The inspiration of moral panics is explained from the perspective of diverting attention from real problems (high inflation, low living standards, unemployment, etc.) towards virtual constructs of a trivial nature. The representatives of the political elite are the beneficiaries of the construction of moral panics, while the role of intermediaries is played by media controllers.

The media construct moral panics in relation to phenomena to which society has not developed social immunity (individuals have not been prepared for it) [2]. The strategy of unintentional construction at the first stage (incipient) and a focused «attack» afterwards (as a result of media solitarisation) is often used. Conditions for the construction of moral panics are frustrating phenomena: state and

social restructuring; economic crisis; aggravation of relations in the international political arena.

Three «waves» of moral panics can be distinguished in contemporary Russian history: 1) 1990s (youth subcultural movements (skinheads, anti-fascists, goths, ravers); spread of Western culture; homosexuality; sex propaganda; drug abuse; «computerisation» of schoolchildren's lives); 2) 2008-2010 (paedophilia; spicephobia); 3) 2014-present (military actions in Ukraine; spread of HIV/AIDS; popularisation of «death groups»; spread of new coronavirus infection) [3]. In addition, there are second-order moral panics, cultivated on social ground, prepared in advance by the preceding 'wave' of phenomena, suggesting a new, modified subject [4].

The deactivation of moral panics is observed as a result of a change in media strategy: a focus on other media events of unknown nature; a lack of new social precedents legitimising the phenomenon (sustaining interest in it). The prevention of moral panics lies in increasing the media culture of society through the development of media education (its inclusion in secondary school courses and in the curricula of higher education institutions of various fields of study).

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 **Related articles:** *Media Education, Media and Information Literacy.*

FOR NOTE

MULTIPLE IDENTITY (multiple identities, multi-identity) is an interdisciplinary term applied in modern humanities; it reflects mosaic, multifaceted and fluctuating self-perception and self-representation of a modern human in a digital society.

MI originated in the industrial society period and started flourishing in the modern era of information explosion. The appearance of various MI models can be possibly traced in the 1970-s when western identity theories start undergoing significant changes [3]. The founder of identity theory Erik Erikson writes that identity is a subjective sense of an invigorating sameness which can serve a source of energy and continuity [4]. The problem of identity in times of crisis, similar to the problems of human interaction with the information environment, is closely connected with the plurality of the postmodern era and its interpretations. This plurality poses a threat to identity and changes its formation conditions.

Currently, there exist two opposite approaches to the MI phenomenon. The Birmingham school of cultural studies views MI as a natural, incomplete, continuous process with an increased level of dynamism, personal needs and individual responsibility for everything. The representatives of the opposite approach warn about negative consequences of this process, i.e. disintegration of personality as a whole unity, possible cultural perversion and transition of MI into its fragmented condition [2].

Multi-identity is a controversial and multidimensional phenomenon which can be interpreted differently at present. In its narrow sense, MI falls into ethnic, religious, ethical, social, gender, national and state identities. A broader approach views MI as a special multi-vision of the world. The human observes it being in a dynamic, changing flow of information where he/she can implement numerous identities as a result of living his/her personal story [2, p. 110]. G. D. Dmitriev in his *Multicultural Education* (1999), devoted to various manifestations of modern culture, makes a conclusion that since every human is the intersection of numerous cultures, we can already trace here several identities, thus a man has multiple identities [1, p. 100]. According to the British sociologist Stuart Hall, identity cannot be single and complete, we can rather speak here about coexisting multiple identities, i. e. coexisting groups and cultures which get intertwined and crossed in a cultural and symbolic meaning.

In sociology MI is understood as a degree of a person's integration into a team or society in general, in psychology MI is viewed as a potential conflict or interaction between different identities, in literary studies it is one of the components of transtextuality, in cultural studies MI is closely connected with national peculiarities of culture, in the theory of cross cultural communication MI is viewed as a direct

consequence of globalization, transculturation and multiculturalism, as an ethnic and cultural polyphony.

A modern human possesses MI being a member of numerous groups and communities. Natural identity changes caused by both individual and social and economic reasons highlight the multivocal nature of identity construction and can be called the identity drift.

According to Professor M. V. Tlostanova, MI theory is still greatly understudied in Russia [3, p. 217], though the problem of multiple selves and their comprehension in a post-Soviet space is particularly acute and requires close attention.

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 **Related articles:** *Information Culture, Linguocultural Globalization, Digital Culture, Media Generations.*

FOR NOTE



NEW MEDIA is a means of communication and dissemination of information between subjects using digital and network technologies in one format or another, possessing the characteristics of hypertextuality, multimedia and interactivity.

Today the term “new media” has become common. However, with wide popularity, as emphasized by S.G. Nosovets [5, p. 40], its scope and boundaries remain debatable. In February 2016, the analytical company Mediatoolbox launched the online project Dictionary of New Media [6]. For all the relevance of the dictionary and the presentation of a large number of terms, this concept is absent in it.

To identify the essential features of NM., occurring in the modern information and communication space, it becomes necessary to differentiate between the definitions of “media” and “new media”.

“Media” (Latin “media”, “medium” – means, mediator) as a concept arose in English in the 16th century, and from the 18th century began to be applied to the historically first medium of mass communication – newspapers. From the middle of the XIX century, the concept of “media” has been used in its modern sense as the dissemination of messages using technical means of communication (mail, telegraph, etc.). In the last decade, this term has increasingly been used to denote the mass media: print media, television, radio broadcasting, as well as cinema, billboards, a combination of television, telephone, computer communication lines, etc. All these media are united by such qualities as image – sensitivity to a mass audience and accessibility. Their role is so great that modern society is called not only “informational”, but also “mediatized”, that is, to a great extent dependent on the media. And the communication process can be denoted by the term “media communication”, implying technically mediated communication” [7, p. 146].

In the last two decades, researchers began to divide the media system into “traditional” and “new”. Traditional media (English old, legacy media), according to I.M. Dzyaloshinsky [2, p. 55], refers to the mass media that existed before the invention of the Internet. These include periodicals, television, films, newspapers, magazines, music, radio, etc. Over time, due to the computerization of society, traditional media began to acquire new digital and network technologies. In the system of traditional media, a group of so-called “new media” has developed. As noted by G.P. Bakulev [1, p. 135], at first the “new” media were perceived as a continuation of traditional media. However, at present, this term denotes the development process of digital, network technologies and media communications.

According to D.I. Kaminchenko [4, p. 144], “new” media should be understood as electronic media that allow the audience to interact

with information producers, which are based on the network principle and web 2.0 technologies. In Germany, the term “new media” [2, p. 87] is understood as the direction of using new, preferably digital technologies in various spheres of life: art, journalism, advertising, etc.

N.I. Iovva [3] offers the following definition within the framework of journalistic realities: NM. is a term that defines the latest digital format for the existence of mass media on the Internet, as well as a way of distributing content and new forms of communication.

In general, in scientific research the concept of “NM.” has two approaches [5, p. 40]: the first gives preference to attempts to reveal a more or less detailed classification of all phenomena that should be attributed to NM.; the second is the search for differential signs of NM. The latter approach is more productive in defining the essence of this term.

Modern researchers distinguish the following key features of NM.: digital format, interactivity, hypertextuality, convergence, network character. These include a fairly wide range of media resources: Internet media; electronic versions of the media (radio, television, newspapers); podcasting; social networks; virtual communities, messengers, etc. At the same time, the rapid development of IT technologies contributes to the emergence of new formats and their hybridization.

Thus, the term “NM.” arose in response to the need to label media that are digitally distributed and interactive. In a broad sense, “NM.” can conditionally name all mass media posted on the Internet. Today, in our opinion, the terms “Internet media”, “social media” and “Internet media” can be used as components of the term “new media”.


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PSEUDO NEWS is a discretely existing kind of news. Being formally (structurally) constructed as a news message (similar composition, stylistics, basic elements, dialectical answer to the triad of questions: what? + where? + when?), the fake news message contradicts the main features of news (objectivity, reliability, reflection of current reality) in content [2]. The difference between fake news and another manifestation of media quasi-reality, the factoid, lies in the following: if in the first case the imitation of news (as a form of media message) is implied, in the second case the imitation of fact is implied. In other words, fake news reporting is based on the operation of factoids – unreliable or false information (both unverified and deliberately falsified).

There are two types of fake news: fake [4] and post-truth [5]. The main difference between the two types of fake news consists in the following: if fake may be the result of unintentional actions of media controllers (the pursuit of sensation, low level of professionalism, manifested in the lack of skills to verify factual data), then post-truth is the result of planned techniques, the ultimate goal of which is to deliberately misinform the audience [3]. In the end, the systemic construction of fake news phenomena leads to deprofessionalization, discrediting of media workers, deinstitutionalization of journalism, strengthening the “crisis of trust” in the media [1].

Alexander A. Efanov

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 **Related articles:** *Post-truth, Fake.*

POSTMAN NEIL (March 8, 1931 – October 5, 2003) is American media theorist, writer, teacher. Author of the term “media ecology”. Born in New York. Graduated from the State University of New York in 1953. Received a master’s degree in 1955, in 1958 – a doctor’s degree in pedagogy. Since 1959, he has taught at New York University.

Developed and implemented the educational program “Media Ecology” at New York University in 1971. In 1976, he taught at the same university the course “Communication: The Invisible Medium” on CBS-TV.

In 1970, P. in one of his articles gave a definition of the concept “Media Ecology”, which then became widespread among theorists of media and mass communications.

The scientist proposed the following interpretation of the term, “Media Ecology is the study of media as a medium, the influence of symbolic systems and technologies on social organization, cognitive processes, political and philosophical ideas of human society” [9].

The main thesis of Media Ecology:

- the nature of the conceptualization of reality in human consciousness depends on a number of biological and technical factors, as well as on the code systems used to represent information;

- the means of encoding and transmitting information are not neutral, they in a certain way affect the perception of the external world by a person;

- since human culture is directly dependent on communication, changes in the communicative model have serious ideological and epistemological consequences for the ecology of cultures;

- despite the emergence of new means of communication, language still occupies a leading place in human communication, and it is it which should be given priority in media ecology [1].

P. is the author of 18 books. He has written and published over 200 articles on various aspects of media education, semantics, media practices, the functioning of the media, and the impact of television on the younger generation. P.’s articles were published in such journals as *The Washington Post*, *Los Angeles Times*, *Stern & Le Monde*, *The New York Times*, *The Atlantic Monthly*, *Harper’s Magazine*, *Time*, *The Saturday Review*, *The Harvard Education Review* and others. From 1976 to 1986, P. was the editor of the ETC quarterly magazine “A Review of General Semantics” (“Et Cetera: Analysis of General Semantics”).

In his works, P. developed the ideas of the Canadian sociologist and media theorist M. McLuhan. In particular, the thesis about the dominant influence of technology on the development of culture and communication. Developing this idea, P. strongly criticized the technocratic approach to mass communications, skeptically assessing the capabilities of computers in upbringing and education.

In 1992, P. in the book “Technopoly: the Surrender of Culture to Technology” defines technopoly as a society that sees “the primary, if not the only, goal of human labor and thought, productivity, and the idea that technical calculation for all parameters surpasses human judgments <...> and that the affairs of people are best managed by experts” [8]. The technologized development of the media space, according to P., leads to a permanently increasing volume of information. As a result, information “acquired the form of garbage, and not only does not provide answers to the most fundamental human questions, but is hardly useful even in the consistent solution of routine problems” [8]. P. saw a way out of the alarming situation in the subordination of technology to people. He has repeatedly emphasized in his public statements in print and on television.

The dominant theme in the theoretical developments of P. was education and its relationship with the world of modern communications, P. developed this problem in his books: “Teaching as a Conserving Activity” (1979), “The Disappearance of Childhood” (1982). “Conscientious Objections: Stirring Up Trouble About Language, Technology and Education” (1988), “The End of Education: Redefining the Value of School” (1995) [3-5; 7].

The central theoretical work of P. in his legacy is the book “Amusing Ourselves to Death: Public Discourse in the Age of Show Business” [8]. The scientist examined the formation of American mass media, to which he devoted the first part of his book. He developed the ideas of M. McLuhan, considering the evolution of media primarily as the evolution of the language of communication. He pointed out that “we do not consider nature, or mind, or human motivation, or ideology to be something abstract, but we consider them languages of communication. Our “languages” are our media. Our media are our metaphors. Our metaphors create the content of our culture” [28, p. 15].

P. demonstrated how show business influences the mass audience, introducing stereotypes of mass culture into the public consciousness and thereby reducing the intellectual potential of the development of modern civilization. P. analyzes the formats and genres of contemporary television content, pointing out what exactly is becoming the “language” of television, in which this media communicates with the audience. At the same time, the scientist in every possible way warns potential viewers against excessive trust in those spectacles that are played on television. The forecast made by P. on the pages of the book regarding the negative consequences of the excessive implementation of the television broadcasting system turned out to be prophetic and, unfortunately, was actually embodied in the practice of generating broadcast content not only in the United States, but also in other countries of the world, including Russia. In part, the ignorance

of the ideas expressed by P. at the end of the XXth century is due to the fact that his works were not fully translated into Russian. Certain provisions of his books and articles were only partially introduced into scientific circulation.

Further development of the idea of critical perception of a television product was developed by P. in collaboration with Steve Power “How to watch television news” [6].

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 **Related articles:** *Media Criticism, Media Mystification, Media Education, Pseudo News.*



ПРАВДА

Post-truth

POST-TRUTH is a type of pseudo-news [2], which is a biased coverage of events: shifting the emphasis, omission of details, artificial glorification or, on the contrary, stigmatization, strengthening of the emotional range due to the lack or scarcity of factual data. Having appeared in 1992 after the publication of S. Tezic's essay in "The Nation" magazine (*"We, free people, have voluntarily decided that we want to live in a certain post-truth world"* [6]), the concept of post-truth became, according to experts of the Oxford Dictionary [Paliy], the main and most frequently used word of 2016 both in media publications (during the whole electoral marathon of D. Trump and after his election victory [3]), as well as in the works of scientists – sociologists, political scientists and linguists. At the same time, this phenomenon has been scientifically analyzed mainly by foreign researchers.

The conceptualization of the phenomenon of post-truth in Russian science belongs to S. V. Chugrov. In the context of political sociology and communicology, he describes post-truth as "a special quasi-real environment", "post-modern deviation, deformed and stereotyped state of consciousness, in which stereotypes have already broken away from real images". According to the scholar, post-truth is "a certain context, modality and situation that makes it possible for false news to spread, with no retaliatory sanctions. In such a modal (relativistic) context, it does not matter whether the news is true or not. What matters is that it meets two conditions: the emotional mood of the information consumer and the political objectives of the communicator" [5, p. 55]. A "post-truth society" is formed on the basis of stereotyped media perception [1].

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 **Related articles:** *Pseudo News, Fake.*

FOR NOTE

SHOW-POLITICS is a special genre of political discourse represented mainly through television. show-politics emerges as a result of the active introduction “into political and PR communications of show technologies, which today form the ways of life of mass culture in the mass consumption society. “Entertain and dominate” is the main motto of show politics” [5, p. 36].

Show-politics emerges as a consequence of the political PR of the media [2], when in the modern political realities the socio-political programmes of federal TV channels (“Evening” with Vladimir Solovyov”, “60 Minutes”, “Vremya Pokazhet”) were transformed into political shows [1]. In this regard, O.F. Rusakova rightly specifies that “there is a substitution of political programmes with analytical orientation with a discourse-show model characterized by spectacle, interactivity, presentationalism, manipulativeness, carnivality, hedonism, stardom, which transforms political topics into imitation of political communication”. [4, c. 14].

Proceeding from the preservation of a high «trust credit» (especially of the target audience of 50+) and dialectically embedded technologies of virtualization of mass consciousness (creation of a new, different media reality), television is turning into a central link of public political communication. This pattern is explained by A.Y. Karpova as «in fact, the content of political discourse, the ways of its functioning on TV, the topics and nature of TV programmes are in direct dependence on both the general growth of media etatization and the dominance of various influence groups at the federal and regional level» [3, p. 108]. Thus, modern political shows represent a political PR-order aimed at strengthening/maintaining/destroying the image of this or that political actor.

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 *Related articles: Media Piarisation.*

URBAN ECOLOGY – 1) optimal functioning of the place of residence for people with active introduction of natural environment into all designed objects; 2) interaction of people with urban environment from the position of culture and historical identity of a place; 3) adaptation of urban environment to changing conditions of living (scientific and technological progress, economic, social and cultural transformations) taking into account the understanding of “life values” of residents.

Urban environment is designed as a system of human life support. The determining components of the system are: satisfaction of utilitarian needs; formal organization of objects; system organization of the design ideology of environmental space.

Designing the optimal environmental space from the position of ecology should take into account the regional characteristics of the natural landscape, climate, specific design of places of residence of the people of the territory, the spatial organization of settlements, settlement type, features of environmental objects, their materiality and location, types of employment of local residents, characteristic features of public spaces, historically used natural materials for architecture, design and utilitarian objects.

Unlike the architectural one, the urban environmental space is not a stably existing object with a rigid geometry and a specific form. “The image of the environment initially includes the mood, the emotional state of its consumer, the aesthetic coloring of its activities. In other words, design of the environment does not mean exact design creation of the expected environmental sensation, but design of a set of conditions necessary and sufficient for the emergence of a set of modifications of this kind of sensations” [3, p. 5].

The human environment in an urban space naturally grows out of many factors. It is not only architecture, but also water, air, the uniqueness of the sky, fauna and flora. The design idea implies combining all these factors into a system of interrelations, and creating new environmental objects on their basis. Forming the space of life, it is necessary, according to O. I. Genisaretsky, “to include in the sphere of consideration all new, more and more expressed in social and cultural layers where the soil from a condition of existence gradually becomes a symbol of spiritual existence of the person” [2, p. 4].

B. L. Glazychev in his work on socio-ecological problems of urban environment, drew attention to the fact that young designers consider urban space position of today, bring the concept of space design thought movement only of today, «ignoring the rich cultural and historical typology of settlements, reflected in the history of culture». [1, c. 38].


The form of regional specificity expression should be correlated with the complex of information about the territory, the country.

When designing the human habitat, it is necessary to fill it with the iconic essence that determines the belonging of a particular area, which can be based on the natural and climatic characteristics, figurative and mythological heritage, famous personalities, works of art, arts and crafts associated with the territory, and other unique features of the place.

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 **Related articles:** *Visual Ecology, Eco-humanistic Approach, Ecology of Communication, Ecology of Emotions.*

FOR NOTE

VISUAL COMMUNICATION CODE is a system of visual identifiers in the information space, aimed at creating a linear and non-linear visual message, capable of identifying the communicator in space and time.

The interactive information space is developing rapidly, constantly reproducing new codes. Historically, in cultures based on written fixations, coding has relied on the principles of consistency and a linear logical sequence of causes and effects. Information within the framework of these principles was organized in time, in causal coordinates. According to D.S. Likhachev [1], the linear time of modern cultural consciousness is associated with a sequence of events.

In the culture of the information society, the printed word is losing its dominance. The formalization of linear communication, with its logical system for constructing an information message, was replaced by informational and visual hypertext. The term hypertext, introduced in 1965 by the American sociologist, philosopher T.H. Nelson, primarily referred to the non-linear presentation of information. Today, the concept of hypertext is considered as a principle of organizing information, visual arrays, in which individual elements are not always thematically related, more often associatively, with a predominance of one or another code. The electronic environment is no longer about sending messages. A message is a decoding of the medium, since the media system is so flexible that it is adapted to send any message to any audience [2, p. 40].

Modern forms of coding information transmitted through technical communication channels are becoming more figurative, abstract, and pictorial. This format appeals more to feelings and emotions than to intellect.

The culture of the information society is based on the ability to choose several options for coding, transmission, perception and creative processing of information. All communication capabilities are included in the coding system. Visual communication is filled with systems of codes based on the synthesis of visual means of line, shape, color, texture, etc.

Creating a visual code in a new design environment is a task that requires a scientific, meaningful approach. The non-linear nature of communication requires identifiers that would unite the information system into a single environment. The design of this environment is conditioned by the nature of the identification and the communication strategy.

U. Eco, describing the model of an open communicative process, emphasizes the procedural nature of communicative phenomena. "What kind of stability of structures and objectivity of the series they form can we talk about, if at the moment when we define these series, we ourselves are included in the movement and take as

the final just the next phase of the process” [3, p. 411]. The process of communication is made up of separate phenomena, in order to combine them into a developing system and to see the integrity, it is necessary “to condescend to analyze the phases of this process”, the philosopher believes. Visual codes are designed to identify the communicator in the space of the information environment in each phase of communication.

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i *Related articles: Visual Ecology, Eco-humanistic Approach, Ecology of Communication, Ecology of Language.*

FOR NOTE



Visual ecology

VISUAL ECOLOGY is a concept based on an already well-known direction in science called Videoeology. Videoeology is a relatively new direction that studies the ecology of the visual environment, an area of knowledge about human interaction with the surrounding visible environment. The visual environment is everything that surrounds a person in his daily life, or everything that he looks at with his eyes; the natural environment: forests, fields, mountains, reservoirs, clouds; the built environment, industrial and residential premises: offices, shops, transport (buses, cars, trains, airplanes) and other objects designed by a human being.

With the rapid growth of cities in the 20th century, the visual environment, which is one of the important components of human life, deteriorated. Cities, residential and industrial premises, transport, and production processes are “polluted”. The “pollutants” of the visual environment are homogeneous and aggressive visual fields, as well as an abundance of straight lines, right angles and large planes. Homogeneous visual fields are visible fields in the surrounding space, in which either there are no visual details at all, or their number is sharply reduced. In urban conditions, homogeneous visual fields are formed by the ends of buildings, roofs, asphalt roads, clear, monotonous geometry of windows and planes.

All this constitutes an unfavorable environment and leads to an increase in the level of stress, to an increase in mental illness, to an increase in the number of people suffering from myopia and other problems. From the point of view of physiological processes, the science of videoeology began to deal with this problem.

The foundations of videoeology were laid in Russia by the researcher V.A. Filin in studying the mechanisms of visual perception. The term “videoeology” was introduced by the scientist in 1989. V.A. Filin was the first to consider the visible environment as an ecological factor. The author gives an idea of videoeology in full in his books: “Videoeology. What is good for the eye and what is bad” and “Automatic Saccades”, etc. The theoretical basis of videoeology was the concept of saccades automation [2-4].

At the same time, in the global world, there is growing dissatisfaction with the environment, including the visual, and especially its architecture component. Previously, dissatisfaction was mainly subjective at the level of sensations from faceless boxes, rigid geometry and other things. Rampant urbanization alienates people from nature and places them in the “stone jungle”, while giving rise to a huge number of social and environmental problems.

Researchers felt this problem, but often relied on outdated ideas in their work; with the exception of E.D. Belyaeva’s articles [1], in essence, a comprehensive analysis of the visual environment in which the townspeople found themselves was not done.


Videoecology is based not on subjective statements, but on the patterns of visual perception. This is the fundamental difference between the analyses of modern architecture with the help of videoecology from the previous subjective sensations to the architectural environment.

Thus, the concept of visual ecology is still only being formed on the basis of the developing science of videoecology.

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 **Related articles:** *Visual Communication Code, Eco-humanistic Approach, Communication Ecology, Language Ecology.*

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Vasilisa A. Klenovskaya, South Ural State University. Senior Lecturer at the Department of Philosophy. Scientific interests: philosophy of language, philosophical hermeneutics, media poetry as a practice of self-knowledge, art practice, ontology and theory of knowledge.

Anna V. Krasavina, South Ural State University. Associate Professor, Candidate of Philological Sciences, Associate Professor at the Department of Journalism, Advertising and Communications with the public. Scientific interests: fact checking, VR, storytelling, project training.

Boris N. Lozovsky, Ural Federal University named after the first President of Russia Boris Yeltsin. Associate Professor, Doctor of Philological Sciences, Professor at the Department of Periodicals and Network Publications. Scientific interests: theory and practice of mass media and media communications, professional ethics of a journalist, manipulation of public consciousness.

Lidia K. Lobodenko, South Ural State University. Director of the Institute of Media, Social Sciences and Humanities, Doctor of Philological Sciences, Professor at the Department of Journalism,

Advertising and Public Relations, Chairman of the Regional Branch of the Russian Professors' Assembly in the Chelyabinsk Region, member of National Association of Media Researchers. Scientific interests: media, journalism, advertising and public relations, internet media, neuromarketing technologies.

Ekaterina G. Milyaeva, South Ural State University. Senior Lecturer at the Department of Philosophy. Scientific interests: philosophical anthropology, digital anthropology.

Svetlana V. Morozova, South Ural State University. Associate Professor, Candidate of Psychological Sciences, Head of the Department of General psychology, psychodiagnostics and psychological counseling. Scientific interests: ecological psychology, ecoconsciousness, proecological behavior.

Mortson Tyler, Environmental Engineer, BSc (2012) University of Saskatchewan (Canada). Scientific interests: engineering environmental protection.

Vladimir F. Oleshko, Ural Federal University named after the first President of Russia Boris Yeltsin. Professor, Doctor of Philosophical Sciences, Head of the Department of Periodicals and Network Publications. Scientific interests: theory and practice of media communications, modeling of mass communication activities, psychology of journalism, problems of formation and development communicative and cultural memory of the Russian nation.

Olga V. Perevozova, South Ural State University. Associate Professor, Candidate of Pedagogical Sciences, Associate Professor at the Department of Journalism, Advertising and Relations with the public. Scientific interests: media communications, environmental journalism, environmental media communications, eco media content.

Maria V. Raevskaya, South Ural State University. Candidate of Philological Sciences, Associate Professor at the Department of Linguistics and Translation. Scientific interests: communicative linguistics, linguistic local history, historical lexicology, media discourse.

Kirill E. Rezvushkin, South Ural State University. Candidate of Philosophical Sciences, Associate Professor at the Department of Philosophy. Scientific interests: philosophical anthropology, philosophy of culture.

Maria I. Ryzhkova, South Ural State University. Undergraduate student of the Department of General Psychology, Psychodiagnostics and Psychological Counseling. Scientific interests: environmental psychology, environmental awareness, environmental education.

Tatiana F. Semyan, South Ural State University. Professor, Doctor of Philological Sciences, Head of the Department of Russian Language and Literature. Scientific interests: the phenomenon of visualization in literature and modern culture, contemporary literature, regional literature.

Evgeny A. Smyshlyaev, South Ural State University. Associate Professor, Candidate of Philological Sciences, Associate Professor at the Department of Russian Language and Literature. Scientific interests: contemporary poetry, local text, urban text, intertext, mythopoetics of space in contemporary poetic texts, media poetry, digital humanities.

Dmitry V. Solomko, South Ural State University; Chelyabinsk State University. Associate Professor, Candidate of Philosophical Sciences, Associate Professor at the Department of Philosophy. Scientific interests: philosophical anthropology, existential philosophy, philosophy of technology, ecohumanistics.

Natalya V. Suleneva, St. Petersburg State Institute of Cinema and Television. Doctor of Culturology, Professor at the Department of Art History, Professor at the Department of Acting, Head of the Café for Art Studies at the St. Petersburg State Institute of Culture and Arts. Scientific interests: intertextuality, sounding speech, media text, ecology of language, emotional intelligence, philosophy of art.

Anna S. Sumskaia, Ural Federal University named after the first President of Russia Boris Yeltsin. Associate Professor, Candidate of Pedagogical Sciences, Associate Professor at the Department of Periodicals and Network Publications. Scientific interests: generational theory, generational differences, digital divide, intergenerational communication in the digital media environment, communicative and cultural memory, multimedia and transmedia storytelling, regional journalism, rural and urban media practices.

Pavel F. Sumskoy, Ural Federal University named after the first President of Russia Boris Yeltsin. Associate Professor, Candidate of Culturology, Associate Professor at the Department of periodicals and online publications. Scientific interests: television directing, directing in journalism, analog and digital media practices, digitalization of television industry, screen technologies, media audience, production, regional journalism, niche television projects.

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Elena M. Khakimova, South Ural State University. Associate Professor, Doctor of Philological Sciences, Professor at the Department of Journalism, Advertising and Public Relations. Scientific interests: media communications, theory and pragmatics of language, culture of speech, textual support integrated marketing communications.

Olga Y. Kharitonova, South Ural State University. Associate Professor, Candidate of Historical Sciences, Associate Professor at the

Department of Journalism, Advertising and Public Relations. Scientific interests: foreign mass media, media communications, information agenda.

Anna B. Cherednyakova, South Ural State University. Associate Professor, Doctor of Pedagogical Sciences, Associate Professor at the Department of Journalism, Advertising and Public Relations. Scientific interests: integrated communications, imageology, neuro-marketing, media communications.

Lyudmila P. Shesterkina, South Ural State University. Doctor of Philological Sciences, Head of the Department of Journalism, Advertising and Public Relations. Scientific interests: transmedia journalism, journalism education, fact checking, verification, media communications, social networks.

