

IFTE 2019
5th International Forum on Teacher Education
CONVERGENCE MEDIA PLATFORMS AS A MEAN OF MEDIA
EDUCATION

Valerii L. Muzykant (a)*, Victor Barabash (b), Elena Burdovskaya (b),
Elizaveta Muzykant (b), Roman Sevastenko (b)
*Corresponding author

(a) Peoples' Friendship University of Russia, Moscow, Russia; email address: vmouzyka@mail.ru

(b) Peoples' Friendship University of Russia, Moscow, Russia

Abstract

The authors examine the creation of converged media platforms as key factors in the changing educational space. The article reveals the innovative methods of the teacher's activity, in practice realizing the concept of WEB 2.0, acting in the form of one of the core components of the media competence of the modern teacher. The teacher's work with media texts presupposes the formation of new management techniques with the aim of quickly creating an original information product for its further placement in different media environments and focusing the attention of the target audience. The expansion of modern creolized texts, based on verbal, iconic and auditory elements, became possible, thanks to the previous systems of mass media communication. Along with the increased interest in the world of communication, the educator has a special responsibility: it is necessary to maintain and develop a culture of understanding the relationship between the current system of mass media and the previous ones. The article focuses on the analysis of the problems of interrelation between the communication culture and the genesis of society, media education as an important component of Russia's modernization, the role of the teacher in the formation of a modern educational environment.

2357-1330 © 2020 Published by European Publisher.

Keywords: Convergent media platforms; media space; media market; media texts; integration; creolized texts; media-stylistics; WEB 2 concept.



This is an Open Access article distributed under the terms of the Creative Commons Attribution-Noncommercial 4.0 Unported License, permitting all non-commercial use, distribution, and reproduction in any medium, provided the original work is properly cited.

1. Introduction

Objective quantitative indicators show that the emergence of new media has already led to qualitative changes in the configuration of the media space and the processes occurring in it. Russia reached the sixth place in the world in terms of Internet audience, confidently storming new heights. The introduction of digital technologies - computer, broadcast, telecommunications - has led to large-scale transformations of both media structures and the media market as a whole, where convergence and integration are leading (Urazova, 2011). Modern media texts, as texts of a fundamentally new type, have already had a significant impact on the processes occurring directly in the stylistic system of the Russian language. At present, the individual interprets what he sees through the prism of his own sociocultural experience, and an understandable semiotic field. In this context, the semiosphere, as a structure requiring decoding of the encoded text, has a number of distinctive features, and its decoding implies crossing the border, provided that when encoding a text message, the original language parameters took into account the specifics of the same semiotic system to which the addressee belongs (Lotman, 1998). Since ancient times, in any semiosphere, ignoring the culture of the country to which the message is directed has led to the destruction of the communication dialogue, and the encoded texts remain incorrectly decoded due to the presence of hidden meanings, complex-naming context, subtext and, of course, over-text (Muzykant, 2019). It is not by chance that, as the culture historian Gnedych (2014) noted in his time, the Roman looked at the nature of the mercantile Greek - whose ideal was the cunning Odysseus – haughtily. The fact that in ancient Rome it was branded as a vice was considered in Greece almost for valor. The ancient Greek, in turn, also mocked the arrogance of the Roman, over the lack of real artistic flair in him. He made fun of the fact that the Roman made a patron of the arts, that in the higher strata of society he accepted the Greek language as a fashionable one, leaving his native, the property of the plebs.

2. Problem Statement

The concept of WEB 2.0, which has become the key driver of modern educational cyberspace, influenced on modern creolized media texts. At the same time, contemporary texts of a fundamentally new type, have already had a significant impact on the processes occurring directly in the stylistic system of the Russian language. Hence, the problem of the teacher's role in the formation of a modern educational environment in Russia is of primary importance and needed special attention.

3. Research Questions

The systematic quality of textbooks for a new student generation can manifest itself in the formation of multidimensional ideas about the development of the SMM platforms as part of the formation-civilizational development of humanity. Convergence Media Platforms as A Mean Of Contemporary Media Education. Moreover, the role of the high school teacher in the formation of a modern educational environment in Russia is being underestimated. The introduction of digital technologies - computer, broadcast, telecommunication led to large-scale transformations of both media structures as well as the media market. The article deals with the main question how to deal with traditional platforms, which are gradually losing their relevance, while convergence and integration are leading.

4. Purpose of the Study

Purpose of the study is to make comprehensive research on global network WEB 2.0 as a space where the user is no longer an object. The user from a passive participant in the communication process is becoming an active subject inside of Convergence Media Platforms (Systems of Mass Media/SMM). Those changes are the purpose of our study as well as transformations in the Sender-Message-Receiver communication chain at organizational level. The type of message and its peculiarities in the communication activities as mean of media education is being studied in the article.

5. Research Methods

As a methodological basis of the study, the authors uses a descriptive-analytical and comparative analysis method involving the method of observation, interpretation, systematization, classification for processing the results of the study. In addition, the author relies on the methods of cultural studies and the theory of mass media, the sociology of culture. The work used the techniques of quantitative analysis, content analysis, which gives a methodological advantage in comparison with other methods of interpreting the studied processes and phenomena, and also methods of statistical processing of the material. Due to the fact that the work is interdisciplinary in nature, the authors involved a systematic approach with a focus on communication. The relevance, reliability and representativeness of the results obtained is ensured by the use of proven theoretical and methodological principles, as well as the representativeness of empirical research data, a scientifically based method for collecting information and its interpretation; the logic of building conclusions.

6. Findings

Somehow, unnoticed before our eyes, the addition and filling of traditional media with completely new functions took place. The class, generic propaganda, which had a purely internal character, made it possible to spread customs and traditions, securing them among members of the genus on its own basis, which is important for reproduction kind of. In SMM-I (the system of mass media), a person, being a part of an undivided collective activity, does not yet come out of the cohesive mass of an entire people. However, with the separation of the addressee from the addressee – first in SMM -II and III, and then finally in SMM -IV, V – the text, separated from its creators and audience, began to break these ties, often replacing them with the selfish interests of the political or commercial market (Table 1).

Table 01. Being a carrier of generic ideology, man himself appears as part of the text in SMM-I and reappears in SMM –V (by Valerii Muzykant).

Platforms (Systems) of Mass Media/SMM	Organizational level	Type of message	Peculiarities of communication activities
SMM-I Primitive people	I = We Receiver-ReceiverCarnival	Proto-message	Proto-communications
SMM-II Middle ages	I > We	Church service, Meeting	Word of Mouth

SMM-III Invention of printing machine	Sender – Message - Receiver	Book - news paper	Number of copies
SMM-IV	Radio, TV Senders- Messages- Receivers	Film	Electric signal
SMM-V Internet WEB 2.0 Social Network services	I=We Senders- Receivers	Convergence - "Carnival" in Social Network Digital Globalization	Individualized information

Marketing in social networks, being essentially a means of managing social media platforms – a platform where users make connections and communicate in order to advertise products or services – has become yet another Terra incognita for teachers who have lost touch with technical progress. This aspect, in our opinion, is important, if we take into account the fact that the so-called modern economy of loyalty is developing and strengthening, or “customer lifelong value” – the current value of the likely future income derived from a specific the buyer. Thus, the processes of convergence shifted to the media sphere, characterizing changes both in technology and in other areas: economic, spatial, professional, cultural (Urazova, 2011). As a result, there was a formation of new management techniques for the rapid creation of the original information product in order to place it in different media environments to further focus the attention of the target audience. By itself, the process of integrating traditional and new media is traditionally accompanied by duplication of content. In this situation, in front of society as a whole and in front of the teacher, in particular, a natural question arises: how to deal with traditional platforms, which are gradually losing their relevance. The answer to the question has not yet been received. This is how publisher S. Clark-Johnson responded to it, defining convergence through the term “integration”: “My newspaper as well as several other American newspapers are actively exploring convergence, or what we now call media integration. It is about combining the capabilities and advantages of TV, the Internet and newspapers” (as cited in Sorokin, 2007, p. 2). Often the terms "convergence" and "integration" are used interchangeably when it comes to combining the three platforms – the print, online versions of the publication, as well as the broadcast resource. Let us listen to the above opinion: with the beginning of the era of means of individualized information, consumers want to receive what interests them.

Therefore, they are beginning to increasingly use search engines, and thus the socio-political media is losing popularity in countries where people have both sufficient access and enough choice on the Internet. As for pedagogy and related disciplines, the convergence, which initiates the emergence of a media product of a new quality as a result of the development and integration of media distribution technologies, has given it, as well as, in general, communication, a qualitatively new impetus for media reform, including the revision of methods of activity (Urazova, 2011). It is the genesis of new media, which began with the advent of convergent media platforms WEB 1.0 in the period from 1989 to 1995, characterized by the emergence of the language of hyperlinks and HTML, as well as the production of content (content) by a narrow group of specialists for subsequent consumption by the majority of network users. Comparing the version of WEB 1.0 with the version of WEB 2.0, we turn our attention to differentiating features. The concept of WEB 1.0 has been developed thanks to personal sites, paying for advertising by the number of impressions, identifying and registering or purchasing domain names for resale for the purpose of making a profit,

extracting data from HTML. The new concept of WEB 2.0 has become famous for its blogosphere and search engine optimization, paid advertising by the number of conversions, co-authorship, and content syndication capabilities. In fact, the concept of WEB 2.0 was implemented in 2005 thanks to the advent of Netscape and Internet Explorer browsers. Innovation allowed to independently produce content and begin an active exchange of information between users.

This is the period of the emergence of social networks and their expansion. WEB 3.0 took shape on March 10, 2007 and is characterized by the presence of professional content. Qualitatively, new changes in the network led to the neoplasm of Web 3.0, marked by the creation of recommendatory services in the network, formed exclusively on the basis of consumer opinions. The result was the development of a classification scheme for communication technologies used by social institutions in the communication process. As a classification criterion, the type of the main resource was used in a timely manner, which is used by the initiator of communication to achieve the goal. At the same time, the types of resources used in the communication process are informational: public information, misinformation; logical-dialogical: conviction, dialogue "black rhetoric"; manipulative: management of communication situation, the use of provocative statements and actions, technology of social responsibility; suggestive: suggestion, technologies of social induction, neuro-linguistic programming, technologies of psychological violence. The next level of development of the WEB 4.0 network is on the horizon. In this situation, it does not come as a surprise that the media communication system – SMM – is comprehensively studied by experts both in terms of its structure and genesis. In this context, the teacher should remember that the modern media environment organically includes both electronic and "live" SMM, representing a symbiosis of various types of communications that adequately reflect the quality of the communication dialogue in the "addresser-text-addressee" system.

Obviously, at various stages of human history, the community of people proper and a special type of communication that corresponds to different SMM systems come to the fore. In this sense, it is true that the social system consists not of people, but of communications. The mass distribution of media technologies has highlighted a number of problems in the field of media competence, media literacy and media education. Special concern of specialists is failures in the understanding of the "addresser-text-address" communication chain, where the teacher-addresser has a special responsibility. This problem is considered in detail by foreign researchers like Buckingham (1991), Ferres and Piscitelli (2012) and others as well as prominent researchers of the problems of new media platforms. Issues of relevance in the field of teacher personality traits in particular are explored in the works of Fedorov (2007), Glukharyova (2011) and others.

It is legitimate that a high school teacher should be considered one of the most important organizers of mass information processes, who in the process of learning should not rely only on the natural flow of information to and from the audience, but generate an inflow of data to the addressee after critical processing of the latter. We support the position considering self-design and media competence as necessary competences of a modern teacher. In our opinion, these characteristics can and should be considered as a set of knowledge, skills, motivation, personal qualities that will allow overcoming information barriers, design educational, cognitive, research, professional and pedagogical activity in the media sphere and continuous self-development of media competence with current changes media platforms.

We agree that “such readiness allows us to form not only media competence, but also the ability for its self-development, which is relevant in the context of continuous reforming of education and changes in the media sphere (Razlogov, 2016). That is why, along with the increased interest in the world of communications, a special responsibility still lies with the teacher: it is necessary to maintain and develop a culture of understanding the relationship of the current system of mass communication (UMCC-V) with the previous ones. According to a fair statement of the researcher-practice Kozlovsky (2012), intercultural communications are able to develop in two directions: through intercultural exchange and internal reproduction of self-development. Communication is a natural result of cultural genesis. They represent a special social form, the dynamic transformation of which is due to changes that occur both at the macro and micro levels of the cultural system.

It is important to understand the natural correlation of the stages of development of human society with the SMM and, as a result, to see the prevalence of certain social communications. In the SMM of primitive society, not only masks of addressees, but also primary genre structures were common. In language, in myth and epos, as the main figures of the epoch, the collective creativity of the whole people was definitely formed, and not the personal thinking of one person. Look at the historical past. In the era of SMM-I, the texts, in the form of signs of generic differences, as well as all the necessary socially significant information, were contained on the body and on the faces. Thus, in Arab women, until the end of the XIX beginning of the XX century, tattoos decorated not only the chin, but also the forehead. On the chin is a sign of the tribe and marriage, on her forehead is how many children she has. The Arab tribes: full member of the tribe was completely free in the sense that no one could order him anything. He did not pay taxes to anyone, he was free to pray to any gods and go anyway; even during the war he could stay at home – there was neither the police nor the army that could force him to go to war or do any work. Solemn ceremonies with the harmonious singing of edging around the temple, the response songs of the choirs, costumes and masks, corresponding to the depicted persons, served as the beginning of the mysteries in ancient Greece. All Egyptian temples were built on the same model: in the form of an elongated parallelogram, facing the main facade to the Nile. Obelisks were placed at the entrance – monolithic columns, which, narrowing up, were a truncated, elongated tetrahedral pillar, the top of which ended in a hollow pyramid. The sides of the obelisks were, of course, speckled with inscriptions. The "living", natural SMM, played, perhaps, the main role in the birth of social organizations. It is in the SMM-I that the person, as an integral part, is still integrated into the collective whole, is both the addressee and the addressee. Being essentially syncretic and semi-functional, primitive art preserved and spread the ideology of primitive people. Paleolithic art is a consequence of the rich mythology incomprehensible by mankind, which developed under the conditions of the long development of a peculiar communal-clan pattern of life of “Paleolithic hunters” (Okladnikov, 1967).

The historical milestone in the development of mankind was the formation of a class society, which completed the disintegration of the primitive communal system. Here polyfunctionalism and impersonal relationships are characteristic of all participants in the SMM, which cannot be divided into actors, performers, spectators. The Egyptians wrote from right to left, and from top to bottom, the very outline of the figures directly indicated to the reader the direction of reading: where the hare's head looks, the foot indicates, the hand – from there it is read and read. Over time, the number of elements in the structure of

the QMS-II system multiplied. The materially fixed text led, ultimately, “to the alienation of action not only from the addressee, but also from the addresser (Budantsev, 1979; Budantsev, 1995). Texts in the form of a certain action began to live independently, as in Ancient Rome. Live distribution of texts as a bunch of socially significant information was active elements of “flying publicism of speech”, created on the basis of popular rumor (Bazanov, 1974). In antiquity, the era of the SMM-II, “the functions of free literature were performed by folk literature, first of all by folk talkers, holy fools with their diplomatic rebellion” (Bazanov, 1973). That is why in some regions “songwriters and songwriters serve as organs of public opinion and replace to some extent our magazines and newspapers. The criticism of these singers is sometimes so poisonous, which leads to strong quarrels and quarrels ... ” (Bakhtin, 1990, p. 23). In the act of communication, there already appear the beginnings of individual professional creativity, the alienation of creativity from other elements of the SMM. As we see, during the period of the pre-epoch, oral mass-communicative genre forms were magnificently used: discussion, conversation, invocation, spell, crying, riddle, praise, order, prayer, threat, reproach, admonition, story, etc. (Bakhtin, 1990).

In our opinion, under the conditions of the communal-clan system, the Iliad and the Rigveda became the crowns of the verbal and verbal creativity of people (the Iliad was completed in the 9th-8th centuries BC, the Rigveda - the 10th-9th centuries BC) – a complete and sufficiently adequate reflection of the live communications that prevailed during the period of the communal-clan system. And only after the destruction of the domination of feedbacks between the elements of the SMM of the primitive community did the texts alienate from live action arise. State speech, texts retransmitted by heralds suggest mediated communication between addressees and addressers. They are still interconnected, but already indirectly, not at the level of inverse, but at the level of direct connection. At the same time, between the addressees who are not participating in the action, as well as alienated from the addresser's participation in the action, the action itself is elevated. With the development of SMM-III, which finally divided the communication process into addressers and addressees, polyfunctionalism splits, the internal program of action within the community is broken. The globalization of markets objectively entails an increase in the proportion of the text itself and the personification of the latter. The emergence of a materially fixed text led to the alienation of action from all elements of the communication chain, and further mediation of the links between the performers and the audience continues. Since the pre-class, tribal propaganda was purely internal in nature, customs and traditions were spread and consolidated among the members of the tribe on its own basis. The common territory of the tribe remained its own territory, its own dialect, lack of intext, common religious ideas in the SMM-I during the period of the dominance of the mass-communicative level of communication. The author is able to discuss the content of the conversation of others, based on the live distribution of texts, the basis of “flying journalism.” Just the folk literature in the person of national talkers, “holy fools” with their diplomatic blight, has manifested itself fully in fable and joke. The rumors about how elements of volatile journalism of speech began to develop a comprehensive narrative in SSC-II, combining the requirements themselves into a certain system (Bazanov, 1974).

Radio and later TV texts offered a special type of relationship between the sender and the addressee: the number of elements of the SMM system increases, and the product produced is a spectacle “for others” and “ordered by others” and the performers are “one” or “few”. So, for example, the approach cultivated by Hollywood, demonstrated attempts to create television spots with the imprint of the dominance of the

dominant until this era of radio. In the first films, viewers expected to hear phrases already familiar from radio programs on the screen. Hollywood receptions demonstrated all the hallmarks of a new style - as simplified as possible, with audiovisual images that are understandable to the mass audience. Americans quickly faded interest in French, Italian and English cinema, as European cinema had little to do with everyday American reality. The idea of Americans in the pictures of Europeans was completely wrong, which angered US citizens: "Although we were superficial," American film critics complained in the mid-1950s, "we are still superficially serious. At the same time, "even the worst American film emits more energy than the foreign one" (Kael, 1956, p. 11). With the development of the media in the SMM-IV, it became much easier to work with a huge audience: it was enough to modernize and make W. Shakespeare's plays more dynamic, how they became "more accessible and understandable" to the mass audience. According to the results of numerous polls, the mass viewer estimated the most serious events on television and, above all, reports of catastrophes, terrorist acts, military actions, personal tragedies and other sensational news. According to TV journalists, yielding to the tastes of the public, they have reached the point beyond which the prestige of television as a source of information begins to be undermined. Lightweight plots, balanced images and values teach the mass audience to "convenient and presumably non-ideological position of the middle" (Talbot, 1970, p. 12). Image acted as a regulator of public consent, which was achieved due to the fact that all the viewers saw the same samples of goods, resorted to standard services and eventually accustomed to a certain way of life. In the era of dominance of the SMM-III, it was noticed that the majority of literate read only informational materials, ignoring the analysts' estimates, and entertainment articles crowded out serious educational materials (Hughes, 1940). The most sensitive topics were love and violence. An analysis of 1000 texts devoted to the promotion of American films from 1935 to 1955 shows that two-thirds of the texts that inspired film production contained sexual motifs, elements of violence, or all together. The mention of the word "love" sounded in honor of 1000 ads; only 27 contained a specification of a marriage union.

According to the American study "Television and Social Behavior", scenes of violence on American television in the mid-1970s averaged up to 8 episodes per hour. It is noteworthy that the highest percentage of such episodes was observed in children's cartoons. In print media alone, annual investments in the promotion of films created in Hollywood amounted to about \$ 50 million in the post-war years (Handel, 1950). The desire to "tickle" the addressee's nerves with scenes of destructive plots, scenes of violence and criminal stories turned out to be the most popular. Films, along with other media using the technical component, have done everything possible to meet the needs of the addressee. Thus, was formed the mass audience, thirsting for thrills, wanting to disconnect from everyday problems (While & Alberts, 1957).

In SMM-I, a person, being a part of society, still remains integrated into a collective whole, acting simultaneously as the sender and recipient of the message. In the modern, dominated type of the technically developed convergent media platform like SMM-V, the full technical component works extremely effectively at all levels: it ensures the communication unity of large communities. Practice shows that when analyzing internal connections in groups, in the field of education, management can be effectively solved with the help of other types of SMM. It was in the era of domination of WEB 2.0 that information culture slices were increasingly positioned as a "zone of transition" to more effective interactive interactions. The boundaries of innovative technologies can be traced at all sociocultural levels; they affect the formation of

various cultural spaces moving in society along different trajectories and at different speeds (Savinkov, 2010). The hierarchy of communication channels fully confirms this thesis, which is largely to explain the popularity of the spread of social networks: 1. Talking "face to face." 2. Discussion within a small group of individuals. 3. Speech to a large audience. 4. Telephone conversation. 5. Letter, personal written request. 6. Text typed on a computer. 7. Message to a large audience. 8. Material sent by direct mail (DM). 9. Article in the form of an information letter of the company. 10. News in print media. 11. Street billboards.

An example of this is the work on changing the image of Colombia, which continues to this day: "Colombia is Passion" (Colombia is a passion) and "The only risk you want to stay" (What else do you risk? You want to stay here again) (Colombia Back on the Map of World Tourism, 2008). Australia is another leader who has managed to integrate into UMCC-V, which is most present on social platforms. The Australian Tourism Agency focused on social media in 2010, and by 2012 the number of fans on the Facebook page had increased from 1.2 million to 4.1 million, and page views reached 1 million. And 95% of all online content was produced by the users themselves. The idea of "more photos and more repo photos" is central to the campaign. Numerous pleasure boats provided free WIFI so that tourists, looking at the Great Barrier Reef, put photos and made comments. The positioning of the Australian brand focused on stimulating the exchange of Australian photos on the Internet. The approach attracted local residents to the services of tour operators, who took into account the existing online trends. The credo sounded quite ambitious: "We want our more than four million Facebook subscribers, 23 million inhabitants and 6 million tourists who visited the country last year to become Australia's envoys in social networks." In December 2012, the Doomsday theme of the Maya calendar was actively raised on the net. Australians even released a meme that spread around the world: "Don't worry about the end of the world today. Australia is already tomorrow". And in order to engage the people of China, one of the key players in the tourism market, in a dialogue, Australia has successfully campaigned on Chinese social platforms Sina Weibo and Tudou. This is about effective use of new technologies while maintaining its own authenticity. As a result, in 2013, the Instagram account of Australia began to receive more photos than Facebook. The hashtag #SeeAustralia was introduced, thanks to which every person, wherever he was, could see the photos and "connect" to the campaign. Also, in 2012, the Australian Tourism Agency published an application, an interactive personalized guide integrated with social media, which finally allowed travelers to form a community with their friends to plan holidays in Australia. In fact, Australia was the first to successfully use new technologies with a focus on social media to popularize its territorial brand.

The generation of students-millennials being involved in digital technologies is partly subject to the concept of eternal youth. There are opinions that, in principle, this generation does not like working a lot and for a long time – "it wants to receive, not to give." At the same time, the generation, in comparison with its predecessors, is much better adapted to technological innovations, and the Internet has become for them the main source of information about financial products in the age group 18-24 years old for 54%, and in the group 25-34 years old for 51% (Gemius, 2014). The younger generation has long been commonplace to pay for the phone, thanks to a mobile bank, with the help of "one SMS". A generation born after 1980 – and, especially at the junction of the millennium – must first explore the website Bank: financial portals are visited by 32%, financial resources – 40% of consumers at a young age. Young users actively manage their bank accounts via the Internet: 73% in the age group 18-24 years old and 82% in the

group 25-34 years old, where they check their account balance (96% and 98%), transaction history (93% and 96%), payment of bills (93% and 92%) and replenish the balance of the phone (50% and 58%) (Gemius, 2014).

As noted above, in this context, the topic of a separate study, in our opinion, should be the global network WEB 2.0 as a space where the user is no longer an object – a passive participant in the communication process, but an active subject. Analysis of the media involved in communication activity leads to the conclusion that communication specialists successfully use a symbiosis of verbal and visual aids, creating creolized types of texts (Tarasov, 1990). Let's pay special attention to the following technical fact: reading the text from the monitor screen has features in comparison with the text printed on paper. Held in the USA in the late 1990s experiments with an attempt to abolish print publications replacing them with texts from online ended in failure. In addition, data on user behavior when viewing text on a monitor screen indicates that reading speed from a monitor is a quarter lower than reading from a paper sheet. Making his conclusions, Toffler (1999) proceeded from the fact that the “addresser-text-addressee” system, having survived two types of civilization, pre-written, written, now plunged into the electronic era of convergent media platforms. Let us look at the fact that the computer somehow really returns communicants in the period of invention printing press by Guttenberg. Long ago Russian historian Karamzin (1996) called the translation of the Bible by Cyril and Methodius the "immortal fruit" of their works. It is important that the alphabet, as a kind of decoding grid, traditionally reveals the spiritual meaning of our language, which began to live for thousands of years of its creation. She discovers a measure of spirituality enshrined in the text. It seems that the moral dimension - must remain a key parameter when working and in the SMM – V. We especially note a quantitative jump in the growth of television media consumption at the beginning of the second decade of the millennium – from 120 minutes a day in 1997 to 225 minutes in 2012, while radio consumption over the same period increased threefold. This pan-European trend, according to the marketing company (IP Deutschland, 2011), which conducted the study in 2010, showed, as leader for several years in a row, Serbia with 316 minutes a year (whereas US only 283 minutes), Macedonia – 293 minutes and Hungary – 284 minutes. The total time of daily television viewing has increased in 27 of 35 European countries. In a country like the United Kingdom, the rate increased by 17 minutes, reaching 242 minutes; in Germany by 11 minutes, reaching 223 minutes; in France by 7 minutes or a total of 212 minutes. Such a plentiful demonstration of foreign traditions, speech can lead and already leads to a premonition of a set of values that are initially noticed. Gradually, for all their imperceptibility, the influence on us links the word with his and other verbal nests and trees. This endless verbal interweaving constitutes the ideology of each national language. Language becomes ideology.

In this context, it is important for the teacher to remember that the careless handling of In a word – especially on congruent media platforms – it affects the entire totality of its connections with other words, it can cause an avalanche-like change in the ideology of a language. To a secular professional this responsibility for language is unfamiliar, alien and incomprehensible, as unfamiliar, alien and incomprehensible is the strictest discipline of verbal communication. In confirmation of this thesis, we note that the irreversible metamorphosis in the “addresser-text-addressee” system allowed some Russian media content distributors to make statements about the incredible educational effect of watching television

programs. “Tricolor TV” in commercial breaks even reminds of volume, television fulfills a crucial educational function, as

the source knowledge. Indeed, this fact is already difficult to deny. The era of digitalization and the growing influence of communication technologies have led to the reorganization of production methods, creating convergent media platforms and the exchange of symbolic content, to a sharp increase in its volume and a reduction in “social significance. (Gorky, 1953, p. 34)

In SMM-1, the right elements, including the “direct participants of the action”, the “action” itself, the “perceived form of action”, the “materially fixed text forms-means”, the “senders”, the “receivers” draw attention to themselves. In SMM-1, each selected element – the human individual exists without assigning any one intra-system function to it. The first type includes: meetings, mass actions of the carnival type, folk demonstrations, folk theater, ceremonial actions (conditionally – “assembly”, “carnival”). SMM-II includes modern theater, meetings of formal and informal groups, church service where, poly-functionalism begins breaking down. For SMM-3, the appearance in the process “production - consumption” of a materially fixed text is the main characteristic, which leads to the alienation of the action not only from the addressee, but also from the sender. This type of media platform includes libraries, exhibitions, museums, visual agitation (conditionally – “the book”). Natural undergo a final transformation into the full technical platform happened in SMM-IV era. This technicalization is the next and the third revolution in the development of SMM platforms. There is a kind of multilingualism within one text. The type is represented by cinema, television, radio? Where the verbal component motivates the addressee? Realizing a pragmatic function, and iconic or figurative means successfully complement the language component, forming a single semantic space, sometimes requiring double decoding of the information contained in it. Of course, the type of media carrier makes its own adjustments to the methods of producing an information product, “including the design, the concept of constructing forms, genre characteristics, stylistic orientation, percentage of verbal, graphic, audio, audiovisual content, etc.” (Urazova, 2011, p. 6).

7. Conclusion

However, ultimately, the value of a particular type of communication depends on the presence of truly humanistic, “human content” in the transmitted information, and it may be contained both in natural SMM and in information transmitted by convergent media platforms. Actually, this is the concept of WEB 2.0, which has rightfully become the key driver of modern educational cyberspace. We are convinced that the systematic quality of textbooks for a new student generation can manifest itself in the formation of multidimensional ideas about the development of the SMM platforms as part of the formation-civilizational development of humanity. In the classification of media platforms: live, natural, and technical communications, as types of communication, and types of SMM systems, due to the formational and civilizational development. The focus of the transition to the new Higher education Russian standards the competence of the Sender of the message, i.e. teacher, becoming the matter of primary importance. To achieve the result, the teacher should have media competence, based on critical thinking as well as on comprehensive understanding of innovations in convergent media platforms.

Acknowledgments

The publication has been prepared with the support of the “RUDN University Program 5-100”.

References

- Bakhtin, M. M. (1990). *Creativity Francois Rabelais and the folk culture of the middle Ages and the Renaissance*. Moscow: Akademia.
- Bazanov, V. G. (1973). *From folklore to the folk book*. Leningrad: Piter.
- Bazanov, V. G. (1974). *Russian revolutionary democrats and nationalism*. Leningrad: Piter.
- Buckingham, D. (1991). *Teaching about Media*. London: Routledge.
- Budantsev, Y. P. (1979). *In the context of life*. Moscow: Smysl.
- Budantsev, Y. P. (1995). *Essays on noocommunicology*. Moscow: Akademia.
- Colombia Back on the Map of World Tourism. (2008). World Tourism Organization. Retrieved from <http://www2.unwto.org/agera/colombia-back-map-world-tourism>
- Fedorov, A. V. (2007). *Development of media competence and critical thinking of students at a pedagogical university*. Moscow: Akademia.
- Ferres, J., & Piscitelli, A. (2012). Media competence. Articulated proposal of dimensions and indicators. *Comunicar: Revista Científica de Comunicación y Educación*, 19(38), 75-82.
- Gemius. (2014). Retrieved from <http://adindex.ru/publication/mediaoutlook/99608/2014/03/31/108543.phtml>
- Glukharyova, D. S. (2011). Media space as an element of information security. *Vestnik SUSU*, 9(226), 34-39.
- Gnedych, P. (2014). *Art history. From Ancient Egypt to Medieval Europe*. Olma Media Group/Prosvescheniye.
- Gorky, M. (1953). *The Destruction of the Personality (1908)*. Moscow: Goslitizdat.
- Handel, L. (1950). *Hollywood Looks At Its Audience*. Urbana: University of Illinois Press.
- Hughes, N. M. (1940). *Introduction to News and the Human Interest Story*. Chicago, IL: University of Chicago Press.
- IP Deutschland. (2011). Retrieved from http://www.ip-deutschland.de/ipd/unternehmen/presse/presse_archive/archiv_201/television_2011_key_facts.cfm
- Kael, P. (1956). *Movies, the Desperate Art. Film: An Anthology*. N.Y.: The Berkley Publishing, Corp.
- Karamzin, N. M. (1996). *History of Russian State*. Kaluga: KSU.
- Kozlovsky, V. I. (2012). Advertising communication as a sociocultural form: the work of mind and spirit. *Bulletin of MGUKI*, 2, 35-46.
- Lotman, Y. M. (1998). Dynamic model of the semiotic system. *Uchenye zapiski Tartuiskogo universitets*, 10(463), 56-59.
- Muzykant, V. L. (2019). New media: invective language transformation of global communication. *XLinguae*, 80-90.
- Okladnikov, A. P. (1967). *Early forms of art*. Moscow: Akademia.
- Razlogov, K. E. (2016). Media education as a resource for sustainable development. *Media education*, 4, 67-78.
- Savinkov, V. I. (2010). *Communicative Strategies in the Formation of the International Image of Russia and the Promotion of National Culture Abroad. Knowledge. Understanding. Force*. Moscow: Akademia.
- Sorokin, Y. A. (2007). *Convergence strategies: 1999-2007. Media integration: a new business model. Theses of the speech*. Arizona: GIPP.
- Talbot, D. (Ed.) (1970). *Film: An Anthology*. California: University of California Press.
- Tarasov, E. F. (1990). *Creolized texts and their communicative function. Optimization of speech influence*. Moscow: Science.
- Toffler, A. (1999). *The third wave*. Moscow: AST.

- Urazova, S. L. (2011). Convergence as a factor of the viability of mass media in the digital environment. Theoretical aspect. *Bulletin of the Nizhny Novgorod University*, 5, 54-59.
- While, D. M., & Alberts, R. S. (1957). Hollywood's Newspaper Advertising: Stereotype of Nation's Taste. *Mass Culture: The Popular Arts in America*, 443-450.