Formation the Media Literacy of Culture and Arts Universities' Students in the Process of Analyzing the Interactive Environment

Nikolay Khilko [a,b,*], Nina Genova [b]

[a] Omsk Siberian Branch of the Lihachev Heritage Institute, Russian Federation
[b] Dostoevsky State University, Russian Federation

Abstract

The article presents various approaches to the general problem of media literacy developing in the context of the students preparation. The authors present a review of current Russian and foreign publications that consider the structure of media literacy of culture and arts universities students in the context of key competencies. The analysis enabled to view professional activities in the system of integrated media educational component in culture and art universities. Key concepts of media literacy are associated with ways to master it. The media competencies are distinguished by their indicators, which are acceptable for the field of integrated media education arts. A real model of the formation of students' media literacy was built on the basis of media competence and the relationship between methods of analyzing media value practice. By authors established that in the system of integrated art education, the main goal is to select media concepts, adapt them, choose media and bind them to forms of stage action. The structure of students media literacy is determined key, basic and special. The key competencies determine the nature of perception and media communication, perceptual and interactive components of media literacy. Basic competencies come to the cognitive component of media literacy.

Keywords: media literacy interactive environment, media literacy, culture and arts universities, media competence, theater, stage space.

1. Introduction

It is quite obvious that in modern conditions the importance of integrating media education is increasingly growing as the part of the competencies of culture and art students. At the same time, the problem of developing media literacy is aimed at skills and competencies in the process of analyzing the interactive environment. In this regard, the importance of training the students is an important part of preparation of culture and arts students. This educational direction in is a response to some time challenges in a situation, "where traditional pedagogy began to be concealed of as authoritarian and was contrasted to a hypothetical" pedagogy of support" (Kayumov, 2019).

The media pedagogical segment of educational programs can and should contribute not only to the development of critical thinking, but also to the adequately perceive the art of theater in an interactive environment. This process is not just a form of human interaction with the world of media culture (Chelysheva, 2016), but is a form of developing key basic and special competencies as well. The global goal of any formation and development of students' media literacy is to develop analytical and critical skills, subject to ensuring media competence within the framework of the

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* Corresponding author
E-mail addresses: fedorovich59@mail.ru (N. Khilko), kafedra.tiam@mail.ru (N. Genova)

educational system of their professional prepearing. It is quite obvious that the training should take into account the peculiarities of the analysis by undergraduates of perception, their socially oriented communication and media interaction in the stage space. As a result, a new culture of perception, patterns of behavior and activity is formed, represented in the stage space. There is a relevance of the theoretical foundations connection media education with practical approaches to their inclusion in the process of vocational training of undergraduates and also prospects for the development of the potential of media literacy in the modern system of higher education in the field of culture and art.

2. Materials and methods

Materials of our research are academic books and articles on integrative media literacy, as well as websites. Methodology is based on theoretical framework on dialogue of culture. The materials used in the study are presented from the point of view of the unity of the theoretical foundations and practical approaches to the inclusion of media literacy in the process of professional training of the cultural and art student of university students. The research methods is based on systems, structure and comparative analysis, abstraction and concretization.

3. Discussion

The main problems of the human media literacy development are the basis of many studies of modern scientists in media education direction. They are presented in the researches by the works of D.A. Dondis, I. Chelysheva, A. Fedorov, G. Kolychev, A. Levitskaya, G. Mikhaleva N. Simbirtseva and others (Chelysheva, 2008; Dondis, 1974; Fedorov, 2004; Kolychev, Simbirtseva, 2016; Levitskaya, 2016; Mikhaleva, 2011).

Visual aspects of media literacy can also be analysed by D.A. Dondis, who had revealed the technological possibilities of synthesizing visual style through understanding the structure of basic elements and visual communication strategies (Dondis, 1974). Thus, a communicative approach to media literacy through visual communication was justified. However, at the same time it becomes quite obvious, "that the process of self-education begins to form from the moment of understanding one's own goal as meaningful, easily presented in the format of a visual image, emotionally colored and meeting the values of the individual" (Byundyugova et al., 2022: 322).

However, the analysis of contemporary researches and studies on the visual communication does not have the completeness of adequate and constructive communication. In this process, the civility of people and the intellectual and media level of dialogue are directly related to media literacy. In this sense, W. Potter turned out to be right by noting that "an audience at a higher level of media literacy has a higher level of understanding, management, and assessment of the media world" (Potter, 2001: 423).

At the same time, visual communications can be closely associated with the approach to socio-emotional and cognitive competencies of students, according to I. Schoon, B. Nasim and R. Cook, "in conceptualising social background", "although the associations with socio-emotional competences are less strong than those with cognitive competences" (Schoon et al., 2021).

Another point of view on media literacy in the context of media competences was put forward by A. Fedorov. It provided for a broader creative focus on the development of the ability to perceive, analyze, evaluate and create media texts and, along with this, the allocation of a reflective component: understanding the socio-cultural content and functioning of the media in the modern world, the formation of codes and representative systems (Fedorov, 2004: 67).

In the same direction, they are developing their pedagogical strategy T. Notley and M. Dezuanni, orientation on "learning across academic disciplines have the potential to reach all matriculated students" (Notley, Dezuanni, 2019; Notley, Dezuanni, 2019).

One cannot but agree with the effectiveness of developing a kind of cultural approach to the conceptua level of understanding media by students A.J.S. Cajandig, L.S. Lomibao, in the line of which was developed Computer-Aided Instructional (CAI) (Cajandig, Lomibao, 2020).

An important addition to this approach is thought Jr. Martin that fact the very inclusion of students in the process of production, perception and distribution of media products has a noticeable impact on the creative potential development (Martin, 2021).

It is important to note necessery to take into account the phenomenon of double media manipulation, which, according to N. Fitzpatrick which manifests itself in that "*the media itself can be manipulated and misled by individuals and organizations*" (Fitzpatrick, 2018: 45).

The development of critical thinking and media competence of university students is presented in the researches by A. Fedorov and A. Levitskaya. They note the importance of critical assessment of media manipulations in the artistic images of cinema art in the modern world, which is included in the technology of "managing the mood of a mass audience for the benefit of certain groups" (Fedorov, Levitskaya, 2021: 65).

A similar experience is described by D. Buyarov, approving "as well as various tasks aimed at developing such skills as finding and extracting information from the text, the ability to integrate and interpret the text, to comprehend and evaluate the text and use the knowledge obtained from the texts for practical purposes" (Buyarov, 2023: 352).

Along with this T. Snelson developing an ethical and aesthetic fit in the perception of screen violence, affirms "this *key moment of institutional, regulatory and aesthetic transition*" (Snelson, 2018: 58), which objectively can also take place in theatrical action.

The opposite point of view takes place by S. Kalibekova, A. Kosshygulova, L. Sarsenbayeva and Z. Karakulova about "focusing on the pedagogical system and work aimed at determining the pedagogical conditions for the formation of the competence of self-organization of future students in higher education" (Kalibekova et al., 2022: 1145). At the same time I. Chelysheva established a connection between the process of forming a person's media literacy with the skills of "navigate, isolate the main thing, evaluate and analyze incoming media information," interpret it (Chelysheva, 2008: 243).

Looking at the process in the further psychological development of man, E. Shilshtein notes the key qualities formed in the sense of media literacy "that the intellectual apparatus comes to be fully formed, enabling the youngster to make a reasoned construct of his own world view, his individual system of values, and his conception of self" (Shilshtein, 2021: 50).

In the same way, the algorithm of special training in media literacy is presented by G. Kolychev and N. Simbirtseva, who see the goal of developing a media literate personality in fulfilling the productive task of creative use "of material associated with media images, not only in their functional and contextual meaning, but also within their own worldview" (Kolychev, Simbirtseva, 2016: 113).

Some scholars study the possibilities of involving connection between media literacy and personal media competence. Their proposes the use of the experience of teaching media literacy, based on the "British model of media education – an open pedagogical system with a complex structure and aimed at developing media literacy and media competence of citizens" (Mikhaleva, 2011: 124).

At the same time, a other experience is described by P. Addai, J.O. Sarfo, I. Okyere, B. Kumordzie, meaning that a necessary condition for the quality of education is the fact that "higher educational institutions must create student satisfaction to sustain students" loyalty" (Addai et al., 2023: 331). Consequently, the media competence and degree of satisfaction with the education are closely related to each other.

Following the principles of the open British model of media education, A. Levitskaya notes the importance of an interdisciplinary approach to the development of mass media literacy cultivated in Canada: "the competence to critically analyze and evaluate media text, relying on gender, ethnic and class representations," while relying on audience research, globalization of mass media, marketing strategies in mass culture, innovations in computer literacy" (Levitskaya, 2016: 45).

Questions of training students of humanitarian universities for professional activities and integrated media education based on the concepts of media literacy are the most important area of scientific research of many scientists. Among them are works written by I. Chelysheva (Chelysheva, 2008), N. Chicherina (Chicherina, 2012), A. Dolgireva (Dolgireva et al., 2022), A. Fedorov (Fedorov, 2004), L. Gzach (Gzach , 2019), O. Gorbatkova (Gorbatkova, 2014), A. Hart (Hart, 1997), A. Hajar (Hajar, 2019), K. Krebs (Krebs, 2020), A. Levitskaya (Levitskaya, 2016), E. Vovk (Vovk, 2021), A. Zharkova (Zharkova, 2021) and other scholars.

The most common approach to cross-cultural communication in the process of end-to-end learning, aimed at developing professional competencies, develops K.S. Krebs, the essence of which is that "across academic disciplines have the potential to reach all matriculated students, preparing them for diversity in their immediate communities, the international reach of their professions, and their responsibilities as citizens in the world" (Krebs, 2020: 45).

It seems that at the level of pre-professional training of students of theatrical specialties, the development of the so-called "social interactive skills (i.e. intangible benefits)" (Hajar, 2019).

The addition above named position towards students as amateurs is the view of L. Gzach related to "*visual aesthetics of these films while placing them in their social, political, and historical contexts*". At the same time, the author assigns an important role to the moment associated with the fact that "*each discussion is enhanced by technical notes and the analyses are also juxtaposed with personal reflections by artist*" (Gzach , 2019: 179).

Modern scholars note the acceleration of the introduction of information technologies in various spheres of education and culture, which forms a completely different way of life, changes the worldview of students, mobilizes the process of accelerated development (Zharkova, 2021: 198). For this reason, the concept of continuous improvement of students media education is being formed. The result of this process is an increase in the "levels of media competence/media literacy, which makes it possible to constantly increase the degree of perception, interpretation and analysis of cognitive, emotional, aesthetic and ethical media information" (Fedorov, 2007: 77).

In the other hand, training specialists in the field of culture and art is working with teachers. In this sense, it is necessary to improve teachers' understanding and skills in digital literacy, which allows "to introducing transversal skills, which in turn can have a significant impact on the transition to a competence-based learning approach and content" (Afrilyasant et al., 2022: 284). Besides, it is necessary to improve teachers' understanding and skills in digital literacy, which allows to introducing transversal skills. This turn "can have a significant impact on the transition to a competence-based learning approach and content" (Afrilyasant et al., 2022: 291). Besides L. Saptono asserts "importance of evaluation of the effectiveness of teaching, personal competencies, and pedagogical-didactical competencies in media literacy on themselves" (Saptono, 2022: 552).

The development of this theory is the analysis methods of integrating media education into extracurricular activities of modern students, which are aimed to improving the creative of students and "key vectors of their successful development of today's information field" (Chelysheva, Mikhaleva, 2023: 43).

A number of scholars also note the importance of creating a cultural universe in the information and educational space of media education in the process of developing cultural heritage and developing intercultural dialogue (Dolgireva et al., 2022).

Wherein the key task is "conducting a cross-cultural analysis of the academic engagement of students from Russian and other foreign countries" (Chelysheva, 2019: 665). This approach allows students, like schoolchildren, according to I. Dvoretskaya, "forming a common vision of the use of information and communication technologies in the educational process" (Dvoretskaya, 2001: 107). Besides, the opportunity arises points to the close connection between media criticism and media education in the process of their synthesis, proposing to emphasize in the media education of students on "stimulating creative abilities to perceive, analyze and interpret media text" (Gorbatkova, 2014: 118).

A study of the literature on corporate training issues shows that analyse the consistency of learning personalisation as a concept and the main characteristics that define carry out dominant components of teachers' personalising actions: attention to uniqueness, curriculum flexibility and mentoring» (Urraza et al., 2023: 413).

It also requires that "the division of the discursive personalities into three basic groups – participant, attractor, creator – is presented as optimal regarding the basic needs of modern society. A values-based approach within discourse studies extends the neo-anthropocentric paradigm in modern linguistics as well as contributes to the socio-cognitive approach to discourse studies" (Skrynnik, 2023: 42). In this aspect can also be analysed problem E. Vovk, affirming the importance of initiating the personal development of students "in the form of information coding skills and in the search for new meanings and mastery" (Vovk, 2021: 72).

In this vein, the statement of T. Notley and M. Dezuanni is true regarding the dubious information on social networks, which can be extrapolated to scenic practice : "Our analysis finds that while social media is one of young people's preferred sources of news, they are not confident about spotting fake news online and many rarely or never check the source of news stories" (Notley, Dezuanni, 2019: 689).

A similar point of view is expressed by L. Robinson, who sees in the festival process unstable interactions allow us to rethink the network as an assemblage of events and individuals" (Robinson, 2016: 75), which also takes place in the theatrical movement.

In particular, N. Chicherina distinguishes four components of media literacy: motivational, cognitive, behavioral and value-sense. At the same time, the cognitive component of media literacy, according to the author, "includes knowledge grouped by key concepts of media literacy, process, context, media text and media presentations."It becomes obvious and does not raise objections to the author's position that "media literacy can be considered as one of the key competencies that determine effective interaction with media texts" (Chicherina, 2012: 57). Developing the concept of media literacy, I. Zimnyaya connects the tasks of mastering it by students with the development of value-meaning orientation in the media (Zimnyaya, 2003, 2003: 34).

Within the above competencies, it is appropriate to use the R. Aitken program, which includes "offers an instructive contrast to conventional accounts of social reconstruction and of the history of the "social" as an analytical category" (Aitken, 2019: 331).

Many authors define the structure of media literacy as a system of knowledge and skills based on a certain set of key concepts of media literacy. The most common version of the system of key concepts proposed by the British Film Institute includes categories such as media agencies, media categories, media technologies, media languages, media audiences and media presentations (Hart, 1997: 210).

Thus, R. Aufderheid also emphasizes media literacy on the value-and-supply component, which "is formed on the basis of the basic conceptual provisions of media literacy, which are a kind of code, a set of postulates that determine the" ideological basis "of the process of forming critical autonomy." It is especially noted that "media texts are not only constructs, but, in turn, they construct reality" (Aufderheide, 1997: 80).

It seems that the position of C.J.T Wai, E.E. Kemps, Y. Manor, M. Shin, M. Juvenin are a clear progress in overcoming online addiction in viewing and theatrical performances. In this sense, the authors are right that "measured online media use with media addiction scales than as amount of time spent using online media" (Wai et al., 2022: 107).

The analysis of the literature showed the interest of scientists in the problem of using media literacy in teaching. There are not enough publications devoted to the use of media literacy in the institutes of culture in the learning process in general, and the use of this digital technology in theater training, in particular.

4. Results

Media education as the part of training students in universities of culture and arts includes professional and integrated branches. In particular, theatrical education requires an integrated approach to media training. It is closely related to the analysis of digital technologies in the theatre media environment. There are many various ways formation the media literacy of culture and arts students universities in the process of analyzing the interactive environment.

The first way is to integrate an art educational into media content. In this system (theatrical system) the main goal is not to create a media context, but to select media concepts, adapting them, choose media and bind them to forms of stage action. The second way is to hybridize the content and form of the stage space using an active media environment. Therefore, here we should talk about the media educational component of non-profile art education.

The structure of media literacy of culture and arts students in universities in the context of professional competencies is determined by such types of competencies as key, basic and special. At the same time, key competencies determine the nature of perception and media communication and through them perceptual and interactive components of media literacy. Basic competencies of students of universities of culture and arts come to the cognitive component of media literacy. Starting from the key concepts of media literacy in the cognitive component, includes process, context, media text and media representations (Chelysheva, Mikhaleva, 2023; Kačinová, 2019; Vrabec, Bôtošová, 2020). We come to the conclusion that the above structure of media literacy can be extended to other components of media literacy. Special competencies, the most acceptable for students of non-core artistic specialties and directions, are aimed at the content of the value-meaning component of media literacy (Figure 1).

According to the figure, media literacy includes four components: perceptual, cognitive, interactive and value. Its formation is based on the development of the corresponding four media competencies. Its formation is based on the development of the corresponding four media competencies. The main role is played by the development of key competencies aimed at the perceptual component of media literacy and media environments. The basic component of media

competencies is aimed to the cognitive and interactive components of media literacy, which looks like mastering the content of performances and interaction in the media environment. A special component of media competence goes to the value component of media literacy, which determines the understanding of the significance of the synthesis of media and real images of the performance.

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    ┌─────────────────────────┐        ┌─────────────────────────┐
    │ 1. Perceptual component │        │ 2. Cognitive component  │
    └─────────────────────────┘        └─────────────────────────┘

         ┌──────────────────────────┐
         │      MEDIA LITERACY      │        ┌──────────────────────┐
         └──────────────────────────┘        │  4. Value component  │
                                             └──────────────────────┘
         ┌──────────────────────────┐
         │ 3. Interactive component │
         └──────────────────────────┘

              ┌──────────────────────────┐
              │     Media competences    │
              └──────────────────────────┘

┌──────────────────┐   ┌──────────────────────┐   ┌──────────────────┐
│ Key competencies │   │   Basic competencies │   │     Special      │
│                  │   │                      │   │   competencies   │
└──────────────────┘   └──────────────────────┘   └──────────────────┘
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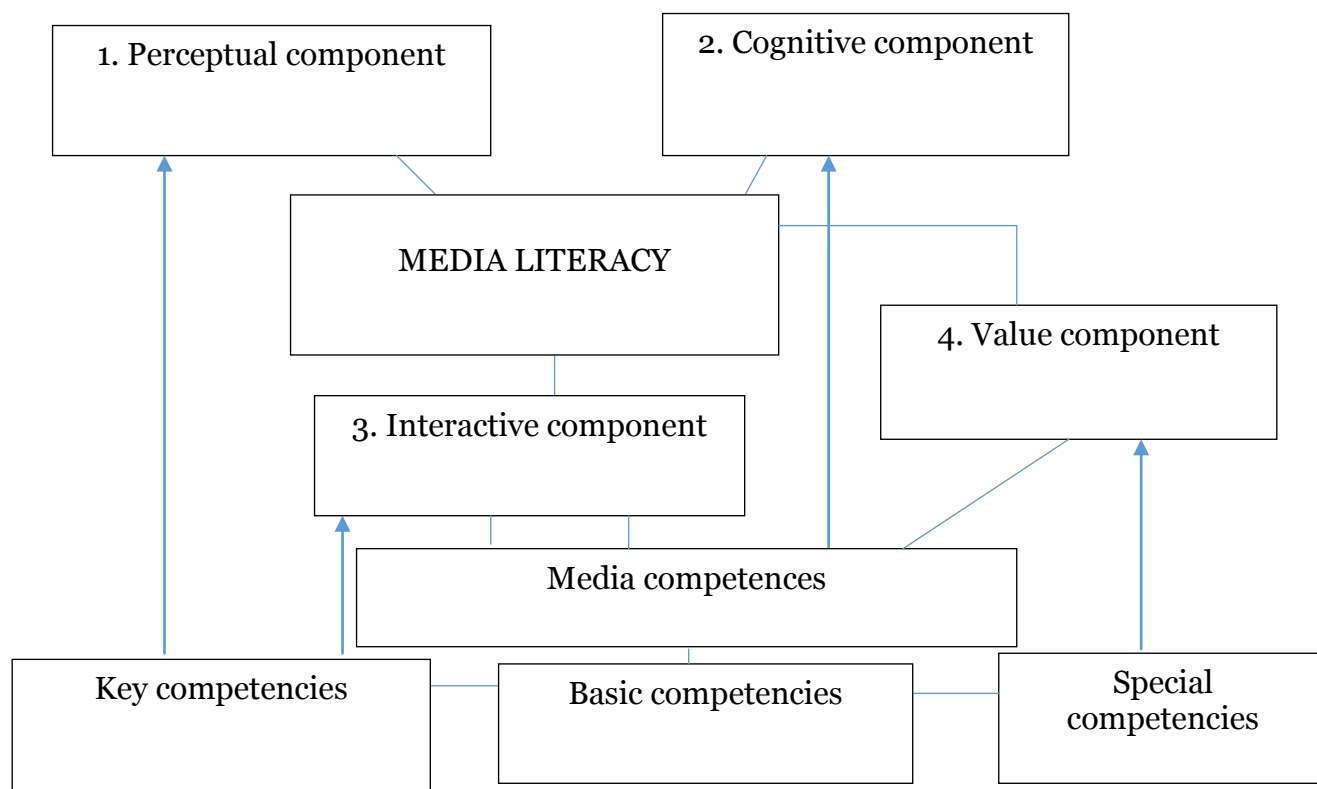
Fig. 1. Structure of media literacy of students of universities of culture and arts in the context of key competencies

At the same time, adapting various methods of mastering media literacy to integrated forms of forming the media competence of students of the specialty "Theater Art," we get the following scheme for including these methods in the basic concepts of media literacy (Table 1).

1. The process of finding new meanings of the media forms the semantic field in the performance and the media environment and the media text, concluded in the perception of viewers and media images. Forming the media content of the performance here lies in the problematic presentation of the means of embodying the stage plan.

2. Adapting the process-analytical abilities of the media vision and stage images, a functional context of media images and a media text based on the creative use of media-like material are formed. The media representation here is aimed at designing the media form of the performance.

3. In the direction of stimulating creative abilities to hybrid perception of the scene, the subtext of the stage action is triggered, aimed to the media representation expressed in the game modeling of media interaction.

4. Finally, the process of mastering heuristic methods of studying the idea of a performance based on traditional text and context is represented during the assessment of the interpretation of media text.

As can be seen from Table 1, the concept of "process" in the structure of media literacy is aimed not only at detecting meanings, but also at the productively developing hybrid perception of stage action. This type of integration has special features related to the integration of digital technologies in the theater space (Spivak, Genova, 2022: 42).

At the same time, the mechanism of motivation for creativity based on stimulating creative abilities is triggered. Within the framework of the concept of "context" based on a certain semantic field, it is possible to identify the functions of the contexts of media images, which expands the possibilities of their perception and ultimately leads to the study of the subtext of stage action.

The concept of "media text" is aimed at determining the nature of symbiosis of viewers and media images based on the creative use of media-like material that formed media text. In the problematic field of the concept of "media presentation," means of embodying the stage plan arise, which allows one to design the media design of the performance. This is followed by the game use of media interaction modeling with an assessment of the quality of the level of interpretation of the media text.

Table 1. Key concepts of media literacy and ways to master it

№	Key concepts of media literacy and ways to master it			
	Search for new media meanings	**Context**	**Media text**	**Media presentations**
1.	Search for new media meanings	Definition of the semantic field of the performance in the media environment	Determining the symbiosis of viewers and media images	Problematic representation of the means of embodying the stage plan
2.	Adaptation of the analytical abilities of the media vision of stage images	Identification of media image context functions (G. Kolychev, N. Simbirtseva)	Identifikation von medialen Bildkontextfunktionen (G. Kolychev, N. Simbirtseva)	Design der medialen Formung der Performance
3.	Stimulating creativity to hybrid scene perception	Exploring the subtext of stage action	-	Game simulation of media interaction
4.	Mastering heuristic ways to study the idea of the performance	-	-	Evaluation of media text interpretation

Modern science notes the peculiarities of the general manifestations of personality media competence, which includes "the totality of its motives, knowledge, skills, abilities (indicators: motivational, contact, informational, perceptual, interpretive/evaluative, practical-operational/activity, creative), contributing to the selection, use, critical analysis, assessment, creation and transfer of media texts in various types, forms and genres, analysis of complex processes of media functioning in society" (Fedorov, 2004: 45).

The above indicators of media competencies, as well as the existing federal state educational standards in the field of culture and art, make it possible to identify media competencies which are acceptable for the field of integrated medical education in universities of culture and arts.

Motivational indicator is an ability to distinguish and analyze visual concepts, to give argumentation of media thoughts. The contact indicator is expressed in updating interest in media educational projects, determining intertextual connections, the presence or absence of stereotypical representations and ways to influence the audience. The information indicator is manifested in state standards in expanding knowledge about the world of media culture, as well as in successfully mastering the information field and the ability to search for information in various media sources. The perceptual indicator is not characteristic of integrated media education, but nevertheless it is aimed at forming information of coding skills.

The interpretation/evaluation indicator is manifested in the development of media project thinking of students. Practical-operational/activity we cannot think without critical analysis and assessment of media texts related to stage action. In turn, the creative indicator is aimed at forming the new iconic levels of media of various semantic saturation. The basis for building a pedagogical model of media education is invested, as Sergey I. Belentsov rightly believes that "the creative and constructive mode of civic activity of the younger generation at the conceptual level" (Belentsov, 2023: 342).

Thus, there is a real model for the formation of media literacy based on media competence, building on the basis of the relationship of methods for analyzing media value practice with components of media composition and methods for mastering media literacy in integrated media education (Table 2).

Table 2. Media literacy model based on media competence

№	Methods of analyzing media-value practice	Components of media literacy	Methods of mastering media literacy	Media competence components
1.	Analysis of stage adaptation of multimedia technologies	Cognitive component: process	Adaptation of the analytical abilities of the media vision of stage images	Actualization of interest in media educational projects; ability to search for information in various media sources
2.	Understanding the nature of entering augmented reality	Cognitive component: process	Finding New Media Meanings	Increasing Knowledge of the World of Media Culture successful development of the information field
3.	Rethinking the functions of screen images on the stage	Cognitive component: media presentations	Stimulating creativity to hybrid scene perception	Mastering the argumentation of media thoughts.
4.	Analysis of hybrid context	Cognitive component: media presentations	Mastering heuristic ways to study the idea of the performance	Overall Media Text Score
5.	Character analysis Media modeling of the scene	Cognitive component: media representations	Game simulation of media interaction	Formation of information coding skills
6.	Analysis of the balance of visual technologies with the images of the performance	Cognitive component: media representations	Problematic representation of the means of embodying the stage plan	Mastering new iconic levels of media of different semantic saturation
7.	Analysis of dynamics multimedia vision stage space	Perceptual component: context	Definition of the semantic field of the performance in the media environment	Highlight and analyze visual concepts
8.	Analysis of perceptions of theatrical imitations and illusions	Perceptual component: context	Identification of media image context functions (G. Kolychev, N. Simbirtseva)	Define intertextual links
9.	Media Impact Analysis	Perceptual component: context	Exploring the subtext of stage action	Identify ways to impact audiences
10.	Analysis of the feedback value of audience participation using media	Interactive component: media presentations	Creative use of media-like material (G. Kolychev, N. Simbirtseva)	Determination of the presence or absence of stereotypical representations
11.	Identification of the emotional environment of communication of the media composition of the performance	Interactive component: media presentations	Determining the nature of symbiosis of viewers and media images.	

№	Methods of analyzing media-value practice	Components of media literacy	Methods of mastering media literacy	Media competence components
12.	Critical statements of the film adaptation of fragments of theatrical action	Value-sense component: media text	Evaluation of Media Text Interpretation	Critical analysis of media text
13.	Identification of the value of current tasks of using information technology in the theater	Value component	Proecting of the play's media format	

Proposed model of media literacy formation on the basis of media competence is built on the basis of interrelation of methods of analysis of media value practice with components of media competence and methods of mastering media literacy in integrated media education.

5. Conclusion
Thus, in the system of integrated art education (in this case, theatrical), unlike professional, the main goal is not to create a media context, but to select media concepts, adapt them, choose media and bind them to forms of stage action, followed by hybridization of the content and form of the stage space using an active media environment.

The structure of media literacy of students of universities of culture and arts in the context of key competencies is determined by such types of competencies as key, basic and special. At the same time, key competencies determine the nature of perception and media communication and, through them, perceptual and interactive components of media literacy. Basic competencies of students of universities of culture and arts come to the cognitive component of media literacy.

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