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The Development of New Thinking as a Consequence of the Influence of Screen Culture

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Abstract

The relevance of this paper lies in the increasingly global impact of screen culture on both social, political, cultural, and everyday aspects of social life. The purpose of the paper is a concise, structured, clear review of the subject of the influence of screen culture on the development of new social thinking, considering the concepts of "screen culture", "influence", the development of cinema and its use, and describing the interaction between them and the consequences of this interaction. In the process of writing this paper, theoretical methods of scientific cognition were used. Using the method of abstraction from the perspective of a general subject area, separate concepts were identified from the research. Using the synthesis method, the collected material was structured and combined into a scheme acceptable for research. Therewith, using the analytical method, the features, properties of these features, and the mutual influence and relationship between them were distinguished. To form many conclusions of the work, the method of analogies was also used since individual concepts and the general subject of the paper were considered, including in the context of global processes of changing the style and ways of thinking of humanity under the influence of digital technologies. Methods of description and generalisation helped to form the final part of the paper during the establishment of general properties and features of objects of study. As a result of writing the paper, the concepts of "screen culture", the causes, process, and consequences of changing the thinking of a modern person and their mutual influence, as well as the results of this interaction in the conditions of a new digital reality and the transition of the developed part of the world to a new technological level of human development were described concisely, rather limited, but in a meaningful and structured way. This paper and the materials based on which it was written can be useful for teachers and students studying the field of journalism, political science, psychology, as well as a short introductory discourse for specialists or students of political strategists, speechwriters, and a wide range of interested readers.

Keywords: gadgets, cinematograph, digital technologies, Internet, mass media, propaganda

1. Introduction

With the end of the era of world wars and the beginning of the era of new global wars, so far mostly more economic clashes of world military-economic superpowers – technological progress, accelerated by the conditions of extremely intense military-scientific competition in the conditions of First World War II, and then the Cold War led to a new technological leap in the development of society. This "evolutionary breakthrough" was most reflected in the change of the whole humanity with the advent of the Internet. The global network of communication, the improvement, spread, and development of which took place and is happening at an increasingly rapid pace each year, literally changed the planet, accelerating the processes of world globalisation and all other consequences that arise from the impact of these processes on the local life of individual states, communities, and each individual to previously unthinkable scales (Li et al., 2022; Shevchenko & Markova, 2019; Toktagazin et al., 2016). "As might have been expected for such an extensive and ever-changing technology, it is impossible to attribute the invention of the internet to one person. The internet is the work of dozens of scientists. However, the first practical schemes for the internet will appear only in the early 1960s, when "JCR Licklider" from the Massachusetts Institute of Technology popularised the idea of an "Intergalactic network" of computers. The first workable prototype of the Internet appeared in the late 1960s with the creation of ARPANET, or networks of agencies for advanced research projects" (Andrews, 2019; Chung et al., 2021;).

The appearance of such a prototype ultimately led to the network without which a modern person cannot imagine his life and that is why it provoked such a concept as “screen culture”, which is one of the objects of this study. As one of the main consequences of this new culture, which is the product of information technology evolution, the way of thinking of an individual, social groups of diverse areas, and humanity in general has changed and is still changing (Ginters, 2019). It is the description, consideration, tracing of this change, and the presentation of some options for the further development of this way of thinking that is the purpose of this paper. “The number of Internet users is now growing by an average of more than a million new users every day, and all of them are original. The latest online data collected and organised from a wide variety of reputable sources show that the number of Internet users is growing at a rate of more than 11 users per second, resulting in a total of more than a million new users every day” (Kemp, 2019; Akanova et al., 2022; Zhukov and Zivenko, 2020).

In addition, “the new digital report for April 2021 published in partnership with "Hootsuite" and "We are Social" shows that more than 6 out of 10 people on Earth now use the Internet” (Kemp, 2021). In this regard, it is difficult to overestimate the degree of importance of this subject at the moment and in this situation. “During the pandemic, when the need for digital resources increased, the use of digital collections increased to 86.5 million views (July 2019 – June 2020) and 89 million views (July 2020 – June 2021). This demonstrates the need for digital resources” (Havens, 2021). Therefore, COVID-19 (COronaVIrus Disease 2019) makes the research of this subject and the possibility of applying the results of work in practical life even more relevant. “Changes in the behaviour of Internet users are common but they usually occur gradually and over a long period of time. However, the changes in the behaviour of Internet users during the pandemic were unique since they occurred within a few weeks, leaving almost no time to respond. This raised the question of whether user's behaviour is affected by changes in Internet traffic” (Gasser et al., 2021; Rakhimberdinova et al., 2022; Crimi et al., 2021; Sakibayev et al., 2019). Therefore, this paper investigated the influence of screen culture on the development of a new way of thinking through the prism of the spread and improvement of internet traffic, and the consequences of the global pandemic were considered.

The purpose of the paper is a concise, structured, clear review of the subject of the influence of screen culture on the development of new social thinking, considering the concepts of “screen culture”, “influence”, the development of cinema and its use, and describing the interaction between them and the consequences of this interaction.

2. Materials and Methods

In the process of writing this paper, theoretical methods of research were used, namely: analysis, synthesis, abstraction, analogies, descriptive. The following empirical methods were also used: observation and expert evaluation. Most often, the descriptive method was used in the study as the most common. It was used to describe a system for collecting materials for an analysis and a system for consistently presenting and characterising data based on these materials. At all stages of the work, this method provided a comprehensive disclosure of the given subject. For example, the subject of the description is formed, the material for its study and disclosure of the main subject is systematised. The method of analogies helped to create a general picture of the study, to show the relationship between its individual structural parts when considering the materials of each object under study. The results obtained correlated with less studied elements in the materials and formed a much more voluminous and understandable structure of the study. The method of abstraction allowed moving away from too broad and global connections, relationships, and properties of those parts of the processed main subject materials that were not essential for achieving the purpose of the paper. This was manifested directly in the identification and fixation of properties that directly related to the issues of the global network and its impact on changes of thinking.

Abstraction is closely related to synthesis because applying it, the conclusions obtained during abstraction – the synthesis method – are combined into a consistent structure, helping in the development of a general system of work. By the method of analysis, a large and global subject “The development of new thinking under the influence of screen culture” was divided into small, separate, particular, structural concepts as objects of the research. Such concepts included “screen culture”, “thinking” in the context of socio-political orientation of the population, changes in their styles of behaviour and the consequences of spending the main part of the day at a monitor due to work or personal issues. Empirical research methods were used to briefly study and analyse population's behaviour based on data on the election campaign and its results in the United States of America (USA) during 2016. The comparison of these data and the conclusions obtained as a result of such a review were among the most representative during the work since a political event of the elections on the example of this democratic country allowed evaluating both the public mood of the population and the impact of screen culture on them as objectively as possible. While working on the research, topics from the field of sociology and the use of its data to form the desired public opinion in society, using political and advertising technologies, were touched upon.

The study was carried out in several stages. At the first stage, the initial and main material was collected for its

systematisation in accordance with the topics being worked out and placing the priority of disclosing certain objects to describe the main subject. At the second stage, using theoretical and empirical methods, information based on previous materials was processed and structured into respective conclusions. At the third stage, these conclusions were generalised in accordance with the purpose of the paper and formed into theoretical and practical probability theories of further development of screen culture's influence on the development of thinking and the consequences of these processes.

3. Results and Discussion

3.1 Cinematograph. From Invention to Transformation During World War II

In this study, we provide examples of how conceptual verbalizers can be analyzed. The first option of the study is based on existing data from the English corpus. Here we turn to the website english-corpora.org (English Corpora, 2020) and find out the lexemes-collocates that verbalize the concept language policy. All texts and data that are the basis of the study are exclusively those that are already in the corpora, no texts have been added. The second option is to manually create data corpora using AntCon. Conducting such an analysis helps to establish the verbalizers of the concept while analyzing a particular area, and on the basis of the actual selected texts. In this case, such a corpus was a corpus of educational texts dedicated to language policy.

The very concept of screen culture began with the creation of cinematograph. According to open, well-known information, the modern multibillion-dollar industry that was formed around the film industry began in the United States of America and France. “In 1872, Stanford was a wealthy robber baron, former governor of California, and horse racing enthusiast. He turned to nature photographer E. Maybridge and offered him 25000 to take a picture of a horse in the middle of a gallop. E. Maybridge improved the technique of photographing a horse in motion with a series of 12 cameras running sequentially. E. Maybridge got 25000 dollars and became famous for inventing serial photography, the first important step on the road to motion pictures”. Admittedly, it is also known that primitive image reproduction techniques existed long before that, but it was this one that gave the main impetus to the beginning of the industry. “In 1893, 15 years after E. Maybridge won Stanford's bid, Th. Edison built the first "film studio". In 1895, W. Letam, a chemist and veteran of the Confederate Civil War, lured out a couple of Edison's employees and perfected film projection techniques. In the same year, in France, Auguste and Louis Lumiere invented cinematograph which could create the same modern miracle. The lion's share of the merits will be given to the Lumiere brothers, but W. Letam and Lumieres essentially occupy the first place in the invention of the cinematograph” (A brief history…, 2021).

Before the beginning of the “era of cinemas” and the spread of television, scientific developments smoothly turned into the creation of the entertainment industry through portable cinemas. “In 1895, Ch. F. Jenkins and Th. Armat made a performance at the "Cotton State and International Exposition" to demonstrate Jenkins' Phantoscope cinema projector”… First "Nickelodeon" cinema named after the entrance fee, it was in Pittsburgh, Pennsylvania, in 1905. "Nickelodeons" were constantly showing short films and could accommodate very few people. The longer films grew, the more convenient and complex the seats became, and watching films in cinemas became the standard” (Kubinkanek, 2020). This time was characterised by a huge number of new discoveries. During the third stage of the powerful scientific and technological revolution that began in the late 19th – early 20th century and the development of a quantum mechanical system of perception of the universe, image projection technologies dynamically developed in the “era of silence”. “The era of silence marks the birth of cinematograph when it was associated with experiments and pushing boundaries. All the new discoveries of this era helped to shape subsequent eras, as well as the directors and films that came after them. Named for the lack of sound, films from this era were black and white, and some of them were shot on a single reel (on average, from a few minutes to over an hour). This period began with the invention of the cinematograph in 1895 by the Lumiere brothers. This device recorded the film and projected the footage onto the screen. The silent era ended in 1929 when "conversations" (theatrical films with sound) began. Everything changed after the first film "Vitaphone" with sound released in 1927 (The Jazz Singer)” (Shaquilla, 2021). It was during this period that the centre of modern world film production – Hollywood – appeared (Serdouk, 2021).

The growing demand for increasingly high-quality films encourages independent producers to merge and form a new company – “Universal film Company”, after which such giants as: “20th Century Fox”, “Paramount”. On the European continent, the film industry developed under the influence of the consequences of the first World War, which gave rise to such genres as German expressionism, French poetic realism, Italian neorealism. German expressionism is one of the most recognised styles of silent films, although it can sometimes be hard to define. Expressionism is an artistic image that first appeared in poetry and the visual arts in the early 20th century and then moved into areas such as theatre, architecture and cinema after the first World War (Amangeldiyeva et al., 2020). Offering a subjective worldview, expressionism is partly derived from German Romanticism and discloses the fear of its human figures through their distorted, nightmarish surroundings. In cinema, this is especially associated with tilt, unrealistic scenery, high angles, and deep shadows. An Italian term “chiaroscuro” is often used to describe the high-contrast arrangement of light and darkness, but the German

film critic L. Eisner preferred a term from their language: “Helldunkel”, which was defined as a kind of twilight of the German soul, expressing itself in dark, mysterious interiors or hazy, unreal landscapes (Yip, 2021).

In the France of the 1930s, film production was also very actively growing. Although they were shot in a variety of genres, “poetic realism” remained the most famous of them. However, while there is a lot of confusion and inconsistency, there is something that can be called poetic realism. It has a sense of melancholy and fatalism, people who hide from the world as existential fugitives with a troubled past and no real hope for tomorrow. The narrative is often free and focuses on the characters' interactions. As for Italian neorealism in cinema, it mainly covered the problems of ordinary people in the post-war period. Neorealism was primarily a reaction to the studio, Hollywood-influenced productions of the fascist years (the so-called “white phone films”). Its supporters – Rossellini, V. de Sica, L. Visconti, G. de Santis, and C. Lizzani – were determined to take their cameras outside to capture the “real Italy” that has been missing from Italian cinema screens for years. Although this trend mostly stopped by the mid-1950s, the influence of neorealism spread around the world. From J. Dassin to S. Rey, K. Loach to J. Zhangke, only a few film trends have had such a profound and lasting impact on global cinema (de Gregorio, 2021)

3.2 World War II. Screen as a Means of Propaganda

During the Second World War, the cinematograph was first used for propaganda purposes as the latest psychological weapon of an unprecedented scale at that time. For the first time in practice, the thinking of society begins to form under the influence of information from the screen (Nurtazina et al., 2018; Seok et al., 2020; Seo et al., 2022). “When the United States of America entered World War II, not only young men and girls entered the service. Hollywood has also signed up”, says T. Myrrlis, an assistant professor of communication and digital media at Ontario Tech University. The USA Bureau of Military Information involved a division dedicated exceptionally to Hollywood. Between 1942 and 1945, the Bureau reviewed 1652 scenarios, revising or rejecting anything that portrayed the United States of America unfavourably. The head of Military Information Office was E. Davis, who said, “The easiest way to get a propaganda idea into most people's minds is to let it get through an entertaining picture when they do not realise it is being popularised”. In the 1940s, “about 90 million Americans [went to] the cinema every week”, said D. O'meara, a professor of political science at the University of Quebec and co-author of a book “Films, Myths, and the National Security State” (Weikle, 2020).

Considering the cinematograph of Great Britain during the Second World War, it was emphasised that the Ministry of information was largely responsible for British propaganda; they made documentaries and informational films, reviewed scripts and provided distribution. However, official documentaries can only have such an impact. The commercial film industry willingly played its part in the war effort and, as a result, was flourishing. The filmmakers had a particular purpose, including important messages in films, dealing with wartime British issues, and even asking questions about the post-war future. Two of the key directives of the Ministry of information regarding cinema were that it should show viewers “why we fight” and “how we fight”. Throughout the war, filmmakers went beyond modernity to convey a sense of national identity. The past has been frequently used (and abused) (Becker & Fuhg, 2021).

Examining the influence and use of films by the political authorities in Germany in the 1940s, cinema played an important role in the promotion of the national socialist party between 1933 and 1945. Of all the art forms, cinema received the greatest support from the Nazi elite, including A. Hitler and the minister of propaganda J. Goebbels until the end of the regime. Most often, light and entertaining films were shown. “Obviously, in the last years of the war, the goals were more focused on the entertainment films. It was different in the 1930s”, says R. Rother. “After the beginning of the war and until 1942, there was a real boom in propaganda films”, he notes. As soon as the military situation changed for the worse, such films were rated as counterproductive and redirected. This means that relatively few propaganda films were ordered or made, and much more emphasis was placed on the entertainment genre. However, showing fluffy films for fun was only one side of national socialist film politics, albeit the dominant one. “Until the end of the regime, the film remained the product of a compromise that was supposed to perform contradictory functions of entertainment and propaganda, satisfy different interests and tastes, and convey both populist tendencies and ideological positions”, writes S. Heik about the history of German cinema. According to S. Heik, ideology remained “a major component” of Nazi cinema (Kürten, 2020).

Turning to the description of the development of Soviet cinematograph, it can be noted that “at the beginning of the existence of the Soviet Union, the Bolsheviks saw great potential in cinematograph as a tool for spreading their message among all strata of society”. However, this was not the case. In the late 1930s, the Soviet film industry was creatively stagnant and dead. Tensions between politicians and the arts reached a climax in March 1928 in the Central Committee. The committee passed a resolution requiring directors to create simple narrative stories with the “right” message behind them. After that, the film industry became a tool of the government to “educate” people through propaganda about the necessary steps, such as industrialisation and strengthening the army. In the next decade, critics and censors will use the rules set out in the committee's resolution against any director who deviates or experiments with the standard film-making

process (Rosenblum, 2019; Khaybullina et al., 2020). Another state that played one of the key roles in the world military and political processes at that time was Japan. Cinema was first introduced in Japan in 1896, when the kinetoscope invented by Th. Edison three years earlier was imported to Kobe. For the first two decades, after cinema was introduced in Japan, it was considered an object of curiosity and was called a rare Western invention. In 1917, there were only 64 cinemas in Japan, 21 of them were in Asakusa. Each screening began with a narrator explaining the functions and principles of the projector. Moreover, it was not until 1920 that intertitles first appeared in Japanese films. Thus, it was the narrator who interpreted the images of the film and brought the characters to life for the audience.

In Japan, due to technical difficulties associated with equipping cinemas with sound-compatible means, silent films remained the norm for many years and were not completely replaced by radio broadcasting until 1935. The Second World War harshly divided the pre-war and post-war cinematograph of this country. Before the war, it was a type of entertainment with exclusive Japanese features, such as the presence of storytellers, etc. Decades or more after the war, it is an expression of attempts to survive national trauma, which can be described by the general slogan: “never again”. Focus on the topic of human grief, suffering, and social evil. During the war, a separate genre of documentary films dominated. According to film theorist Imamura Taihei, the number of viewers who gathered for newsreels increased dramatically after 1937, when the Second Sino-Japanese war began. Newsreel cinematographer M. Teichi from the Nippon Newsreel Company stated in 1940: “About half of newsreels are devoted to wars, and no one can become a newsreel cinematographer if they do not know how to photograph wars correctly”. Accordingly, a new subgenre of the documentary has emerged “senki eiga” (films about battle records). On April 5, the Film Act was released and on October 1, 1939, it came into force. According to the Film Act, the Ministry of Education has certified some films as cultural to guarantee screenings. More precisely, the Ministry of Education in 1940 made it mandatory to show films about culture. The law on cinema, although ambiguous, discussed cultural film as follows: “films that are especially useful for the education of the people” (Article 15) and “films (other than fiction) recognised by the Ministry of education as contributing to the education of people's knowledge or the education of (their) national spirit” (Yamamoto, 2020).

F. Suketoshi of the Ministry of Education defined cultural film according to the Film Act as “films about education, art and science, national defence, health, etc. These are not drama films but those that deal with documentary and realistic methods. They should be recognised by the minister of education as serving to enhance the national spirit, directly inspire the knowledge of the Japanese people, and improve their skills”. However, in Japanese society at that time, there was still an opportunity for discussion, as evidenced by the “competition in the debate between the operator and the viewfinder (which) was between the idea of mechanical reproduction of reality by a film camera and the idea of cinema as a creative interpretation of reality” (Daisuke, 2019). Post-war films of the 1950s in the whole world dealt mainly with the topics of crime, cruelty, corruption, and other signs of societies destroyed by war, which reflected the mood of society much more objectively than the increased propaganda of wartime and manipulation of public opinion through it. Under the influence of the French New Wave, the usual structure of film screening is disrupted. Previously unknown experiments with the narration, editing, and dialogues begin. Until the 80s, various methods of improving the quality of viewing were developed, until 1983's ARPANET officially switches to TCP/IP (Transmission Control Protocol/Internet Protocol), setting the fundamental standard on which the Internet is still based today. The USA military is separating its own network from ARPANET and the domain name system is designed to automate name and address management on an evolving network (Packard, 2020).

3.3 The Internet Age and Change in Thinking as a Consequence of the “Information Revolution”

The discovery of the Internet as a result of the USA military's search for a secure communication system during the Cold War provoked an unprecedented information revolution in the world. Almost a century passed from the time of the invention of cinema to the moment that is now considered the official date of the beginning of the Internet era. Therewith, only 9 years passed from the invention of the Internet to the release of the first smartphone on the planet. To trace the causal relationships between the creation of a modern Internet network and the changes that were provoked by its use, it is necessary to indicate what this network is. “The internet is actually a wire. Actually, a lot of wires that connect computers all over the world. The internet is also an infrastructure. It is a global network of interconnected computers that communicate in a standardised way with established protocols. It is actually a network of networks. It is a fully distributed computing device system that provides continuous connection across every part of the network. The purpose is that each device interacted with any other device” (Cerf, 2019). Since 2015, the appearance of a communication satellite wireless network from a USA company “SpaceX” was officially announced. “In January, after about three years of successful launches, the project exceeded 1000 satellites put into orbit. In June "SpaceX" stated that their number is approximately 1800. "SpaceX" states that it expects "Starlink" to reach global performance sometime this fall. Not limited to conventional ground infrastructure, "Starlink" can provide high-speed broadband Internet in places where access was unreliable or completely unavailable. The only thing one needs to do to establish a connection is to install a small satellite dish in the house to receive the signal and transmit bandwidth to the router” (Crist, 2021).

This means that the Internet coverage will literally cover the entire planet since by this time, the infrastructure necessary for conducting fibre-optic cable is not available in all regions of the planet, as well as the opportunity and resources to install it. The internet has radically changed, simplified, facilitated, expanded, and improved the incredible arrays of information exchange, storage, accumulation, and analysis. In addition, all this information became available to the total majority of the world's population through the next invention – the smartphone. IBM (International Business Machines) had the idea of a computer-style phone back in the 1970s, but it was only in 1992 that the company presented a prototype at the exhibition of computers and technologies "COMDEX" in Las Vegas. In addition to making and receiving calls, the prototype "Simon" can also send fax messages, emails, and cellular pages (Behrendt, 2021). For 30 years, the structure, functions, software and, accordingly, the capabilities of the smartphone have progressed hugely. Now it is a phone that has many functions that were previously available only on computers, the corresponding operating system, touch screen, and Internet access. It is this access via smartphones that has become a factor that has contributed to a radical change in the thinking of society through changing the interaction of people with each other and the world.

If the era of cinematograph allowed a totalitarian government to almost completely control and use media to form a particular public opinion, now, at the beginning of the era of mass distribution of smartphones, each user has the opportunity to become a media outlet (Zhanysbayeva et al., 2021). All these factors of progress indicate that thinking of each individual person and humanity in general is directed in the digital plane and its combination with the physical world. Due to gadgets, a virtual platform has appeared for the development of the next social phenomenon – social networks. Due to their use, the way people communicate has changed radically. Such online platforms open extraordinary opportunities for society – from data exchange to large-scale transcontinental trading like such online giants as "AliBaba" or "Amazon". Even the key trading tool in human history – money, has already been almost completely "digitised" using payment systems like "MasterCard", "Visa", or "Apple Pay". The emergence of cryptocurrencies in 2009 marked the beginning of a fundamentally different system of monetary relations without the mediation of central banks and their regulatory activities. This process raises the question of changing the very system of economic interaction in the world of the near future and changing the relationship within society. Over the past 30 years, trade, which is the core of the economy, the main human activity, has already been inextricably linked with the Internet. Cyberspace, which has contributed to the unprecedented globalisation of humanity and at the same time united the planet, provokes new security challenges.

As a result of these processes, the impact on the structure of societies' organisation is changing, which is expressed in modern political processes that have become dependent on the information agenda and the ability of each state to protect its cyberspace from encroachments of other foreign political competitors. This is demonstrated by examples of hacking politicians' emails and publishing relevant data that will affect the election result and the formation of the government. As it happened, for example, in the United States of America. "The CIA (Central Intelligence Agency) in a secret evaluation concluded that Russia interfered in the 2016 election to help D. Trump win the presidency, and not just undermine confidence in the US electoral system according to officials informed about this" (Entous et al., 2016; Auanasova et al., 2022). Therefore, the issue of global security has moved to a new information dimension, which is inextricably linked with the phenomenon of "screen culture". "Technology is changing the war and society. An appropriate example is the latest developments in 5G technology. The "Internet of Things" that connects the physical world to the Internet depends on 5G. This will affect all aspects of society. Transport, energy, food, health, production. This provides huge opportunities. But it can also make people more vulnerable" (Stoltenberg, 2019).

4. Conclusions

It was established that "screen culture" is a phenomenon of the 21st century and a concept that reflects the inseparable "symbiosis" of a person and a monitor in one form or another during almost all working and leisure time. Regardless of what field of employment a person is in, they are somehow affected by information from the screen. Whether it is work or entertainment, society has radically changed and is still changing because of the opportunity to be constantly in touch. The pace of work and recreation has considerably accelerated, professions are being transformed along with progress pushing a person to develop comprehensively. According to the latest data from 2021, 67% of the world's population uses mobile phones, 60% use the internet, and 53% use social networks, which has affected socialisation in a person's life due to the speed and ease of communication. The sphere of business marketing and world trade has become extremely developed, which in turn has greatly raised the state of financial security, health, and human needs and requests. The political plane of life has also changed since almost all information now comes to each user personally and political content can theoretically be generated by anyone. This raised an issue of the influence of society on political decision-making in a new way.

Online environments provide an opportunity to form mass associations of citizens very quickly and decentralised, as well as express the level of their preference for the government, which forms a person's awareness of their social, domestic, and political importance, which in comparison with all other periods of human history has never been observed on such a scale. The quality and, most importantly, the availability of education, which, especially during the global pandemic,

goes online together with even larger clusters of the economy, determine the total involvement of the population in scientific, political, medical, and all other processes of life of each country compared to all previous eras. Therewith, the global spread of "screen culture" provokes new challenges. These are the problems of ensuring privacy and security in the online environment through the latest methods of fraud, cyberbullying and fake accounts. In addition, numerous studies are conducted on the subject of addiction and the degree of dependence on social networks, computer games, video content, and subsequent desocialisation. The problem of disinformation is also one of the most acute challenges of modernity, which affects fundamental human needs such as health or security, personal or military, including on the scale of entire hybrid information wars between states.

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