

Socio-cultural Dynamics in the Information Society

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Abstract—The paper analyzes some aspects of the sociocultural dynamics of the information society, including those related to the development of the culture of the information society, including information culture and screen culture. The paper examines the tendency of the sociocultural dynamics of the information society, which consists in the transition from the written type of communication to the on-screen type of communication. The signs of screen culture and the main trends of its development are considered.

Keywords—culture of the information society; information culture; screen culture; sociocultural dynamics; information society; written type of communication; screen type of communication

I. INTRODUCTION

Culture belongs to such a class of social phenomena, the essence of which cannot be expressed in rigidly fixed forms. Culture manifests itself through real social activity and its results, that is, through the existence of a real subject-activity subject. Informatization of society has as its direct consequence the further transformation of culture, the complication of its structure, content and functions. The transformations of culture in the conditions of the information society are the result of reflecting the huge variety of new things and ideas that receive ontological status, and the equally diverse information with which the subject interacts. In this case, the subject sometimes perceives it as an objective background, indicating the existence of the objective world. In this case, it ceases to be information in the "conceptual" sense of the word (knowledge of reality) and ontologizing itself turns into an "objective" reality.

At the stage of using the concept of information in the middle of the 20th century, it is understood as a reflection of reality [1]. The interpretation of information in the last decades of the last century, along with substance and energy as an independent entity, increasingly makes it necessary to conclude that information is "material", in the sense of "real" — it is ontologized.

II. SPECIFICITY OF INFORMATION SOCIETY CULTURE

Along with the mass and elite culture in the culture of the information society, a new information culture is being formed. It includes on-screen culture, which, in turn,

includes computer and Internet cultures as its components. These elements of information culture are arranged among themselves according to the "nested doll" principle: each of the previous forms of culture includes the subsequent form as one of its elements along with the others. A peculiar chain arises: the culture of the information society - the information culture - the screen culture - the computer culture - the culture of the Internet.

The diversity of modern culture consists in recognizing the multiplicity of cultural forms in the era of electronic communication. It is based on modern information and communication technologies as a means of realizing social connections and social information, which has become the main resource for the life of modern society [2]. The information society unites humanity on the basis of information. Informatization is one of the most important factors integrating modern technological civilization [3]. The information society is a transitional period to the attainment by man of objectivity, a bridge from traditional civilization to the communication type of a planetary community. There are many ways of communicating cultures in the spiritual and humanitarian sphere, in the political, economic, and other spheres of human activity. At the same time, a search for different ways and means of communication is necessary, which are what modern thinkers are very concerned about.

One of the possible ways to search for and implement communication of various cultural forms is to use the living experience of interaction of cultures, search and crystallization of the deep foundations of real cross-cultural interaction, including taking into account the experience of developing culture in Russia in this direction. Therefore, the modern information age — the era of transition from total entities to separately existing ones, and therefore from "culture in general" — to specific cultures, in order to rebuild the unity, now of a planetary level, based on electronic communication [4].

The basis of the existence of a culture is its self-identity. The basis of the communicative approach in the modern era should be the principle of communicative consolidation, on the basis of which one can defend the right to life and development within the framework of the competitive struggle of different cultures. In this respect, the spiritual search of many Russian philosophers is interesting, but not only them [5].

Differentiation within social communities to carriers of specialized cultural fragments is historically inevitable. Mastering people of different specialties leaves an imprint on the specifics of their erudition, demeanor, and style of thinking. The quality of education received plays an important role in this process, and the cultural basis on which this education overlaps (as is well known, representatives of different social groups, receiving the same education, become completely incomparable carriers of the same professional subculture).

III. SOCIO-CULTURAL COMMUNICATION IN THE CONDITIONS OF THE INFORMATION SOCIETY

Let us further consider the information and communication determination of the socio-cultural development of modern society. Human activity, by its motivation, the technologies used and the results pursued, is associated with direct or indirect interaction with the social environment. This activity is axiologically colored (having a value dimension) and has a symbolic meaning (capable of being "read as text", which is transmitted to other people).

In principle, human activity (both individual and group) is the social practice by which the effectiveness of social experience accumulated by a given culture is checked, and necessary adjustments are made if some elements of this experience are outdated or ineffective.

Consequently, from whatever philosophical position one does not approach the definition of the concept culture, as an activity, as creativity, or from other positions, in any of these definitions there is a factor of social communication, information exchange between people as an integral component of culture as such.

Communicative activity occurs in order to identify the phenomena of sociocultural being, fixing their meanings, attributing them by a complex of external signs and symbolizing them in the form of a name and including them in the vocabulary of the language. Next comes the actual reflection of information about this phenomenon, as well as its subsequent broadcast. This set of factors does not exhaust the entire social significance of culture, but along with cognition, production and social activity, and the socio-cultural reproduction of society, this activity is the most important means of solving the most important tasks of social development. It should not be forgotten that the communicative-informational component necessarily enters all spheres of culture, is their integrator due to the fact that it is a kind of translator, including social experience gained in the process of social and cultural development of mankind.

This experience is accumulated in the course of history, comprehended and rejected in the course of its intellectual processing, checked and corrected in the course of social practice and transmitted in the course of communication between people. Of course, culture does not boil down to social experience alone. However, this experience is a kind of substrate - an orderly, systemic sphere of acquired meanings and rules of the collective existence of people, outside of which such existence will be deprived of sociocultural (and civilizational) productivity. Consequently,

one of the main tools for achieving this kind of social and cultural being of human communities is the communicative information component of their culture.

Within the framework of the considered features of culture, it should be noted that culture is a set of interpretations by numerous commentators, apologists and imitators of the manifestations of intelligence and figurative thinking created by eminent people and achievers.

Consequently, without the exchange of information, without the communicative activity of a person, these cultural phenomena could not take place.

The most important factor in the normal functioning of the cultural life of a society is the highly efficient operation of the mechanisms of cultural reproduction — mechanisms of adequate sociocultural communication. Therefore, in such a state (cultural system) as Russia, in which the sociocultural order, the system of basic values, ideology changed several times over the last century, entire historical layers of national and religious culture were swept away, the functions of culture as a mechanism for streamlining the collective life of people acquire a peculiar character political tool in the hands of the authorities [6]. From this culture does not disappear, but it begins to function as a relatively independent process of social self-organization [7]. However, this kind of process of sociocultural communication is not always effective in terms of transmission and reproduction of social experience, due to the fact that the target function of socio-cultural development is not prominent. This circumstance inevitably deforms the trajectory of the immanently accompanying processes — socialization and inculturation of people. The way out of this situation is seen in the development of various forms of communication competence of participants in these processes.

IV. RESOURCE AND COMMUNICATION APPROACHES TO SOLVING THE PROBLEM OF INFORMATION ENVIRONMENT

The specificity of modern information and communication technologies leads to an understanding of the tremendous social changes that mark the transition to the information society. The basis for this transition is the information revolution. The information revolution is a modern, third in a row sociotechnological revolution. Sociotechnological revolutions are understood as fundamental changes in production technology and social activities, which end with a transition to new types of civilization and associated sociocultural traditions [8].

The information revolution is radically different from the sociotechnological revolutions that preceded it (agrarian-craft and industrial) in that it simultaneously leads to profound changes in production, in socio-economic structures, and in spiritual and cultural life. The result of this revolution is the transition to an information society, during which material production and worldview, life and education, communication and art undergo radical changes. They change not only their external outlines, but also the internal mechanisms of the content of the activity.

Understanding the phenomenon of informatization, in the form of which the information revolution is unfolding, is based on two approaches to solving the problem of the information environment: resource and communication. At the end of the 1970s and the beginning of the 1980s, the resource approach (Machlup, Bell) prevails in the philosophical and special scientific literature, according to which the information environment is viewed as a technical system that allows you to store information about the world and allows users to extract this information. [9] The resource approach to solving the problem of the information environment leads to an underestimation of the humanistic and culturological components of the informatization process.

Since the mid-1990s, due to the ubiquity of the newest means of communication, there has been a shift towards the communication approach, which allows us to consider the information environment more fully and comprehensively. Of the Western researchers, the most prominent representative of the communication approach is M. Castells [10]. In a communication approach to solving the problem of the information environment, this environment is viewed not so much as a means of providing information resources, but as a means of communication, through which social interaction of individuals is organized and information resources are adjusted. While the information environment is interpreted only in terms of the information stored and circulating in it, it acts as an object of technology. But as soon as this environment begins to be regarded as a means of communication (transmission of opinions, orders, promises), then it begins to act as an integral part of culture. The sociocultural significance of the information revolution lies in the fact that it represents a revolution in communications.

V. TRANSITION TO ON-SCREEN COMMUNICATION TYPE OF MODERN CULTURE

Consider this aspect of the sociocultural dynamics of the information society, which consists in changing the leading type of communication in culture. This change is currently being implemented in the transition from the written type of communication to the on-screen type of communication. The approach to the problem of the sociocultural dynamics of the information society through the analysis of changes in the leading type of communication in culture allows us to synthesize two main strategies for studying this problem, which are formed in modern philosophical literature. These strategies are implemented in the framework of mutually complementary areas of analysis of the interrelations between the information revolution and culture.

One of the strategies for studying the problem of the sociocultural dynamics of the information society assumes as the starting point the information revolution, the primacy of sociotechnological changes, another strategy focuses on culture as a whole, and considers these changes as something external and secondary to cultural dynamics [11]. Accordingly, the first strategy of studying the problem of the sociocultural dynamics of the information society focuses on the philosophical and methodological analysis of the information society, transformations in the technosphere and sociosphere of modern society, as well as epistemological

issues. Cultural problems, including the problem of cultural dynamics, remain less developed within the framework of this strategy.

The second strategy of studying the problem of the sociocultural dynamics of the information society, on the contrary, focuses on the process of transition from one type of culture to another: its essence, mechanism, consequences, but leaves the sociotechnological background of this transition almost without attention. In this case, beyond the scope of the study, its causes and prerequisites remain, and their analysis is replaced by a simple listing (at the level of description) of the components of the phenomenon of the information revolution.

The main advantage of the communication approach to solving the problem of the information environment is that the most complex processes occurring in culture under the influence of the information revolution are analyzed within the framework of this approach from the point of view of interconnection of the above two opposite strategies, which allows to correlate the dynamics of culture with the dynamics of domination of one or another type of communication. Social and cultural dynamics in the conditions of the information revolution will be interpreted as an objective process of changing the leading type of communication: communication through written (printed) text is replaced by communication based on the use of modern information and communication technologies [12].

Let us single out the characteristic features of communication by means of a text and the phenomenon of book culture based on it. Firstly, as such a trait, one should note the presence of a sufficient number of degrees of freedom, and, secondly, a certain dependence on the writing language. By virtue of a sufficient number of degrees of freedom, book culture is initially aimed at a dialogue, and both the author's dialogue with the contemporary reader and the dialogue of this text with the preceding texts is a dialogue with the past. The existence of a certain dependence on the language of writing creates a situation in which the word modifies, distorts reality in accordance with the clichés and stereotypes developed in a particular culture. Thus, the existence of a book culture is characterized by a fundamental dichotomy between an objective opportunity for the unlimited interpretation of a text and its determination by the linear writing language [13].

A new type of communication and its corresponding type of culture - screen - has been formed during the 20th century. During this period, on the one hand, it is realized the need to display new space-time relations. On the other hand, there is a need for new integrative tools capable of communicating in historically new conditions. With the emergence of a new type of communication, the corresponding type of culture begins to take shape - screen, or audiovisual. Unlike book culture, the main material carrier of texts of which is writing, in audiovisual culture the screen acts as such a medium. The emergence of cinema, and then television and computers - screen text carriers - is a necessary technological prerequisite for the emergence of screen (audiovisual) culture.

Let us single out the following as the main features of screen culture: 1) mobility and variability of content, 2) perception of the world in its qualitative diversity. The first sign of screen culture is as follows. If the traditional written text, characteristic of book culture, is rigidly fixed, the text on the screen is soft; it is ready for transformations every second.

Screen culture, having the property of mobility and unlimited variability of its content, thereby influencing human thinking. Such influence manifests itself in several planes: 1) real conditions are created for the development of figurative thinking; 2) a gaming component is introduced into the processes of learning and work, which has the function of humanizing labor; 3) it becomes possible to present information in the most user-friendly form; 4) thanks to new forms, heuristic effects of thinking processes arise.

Another characteristic feature of screen culture is the perception of the world in its qualitative diversity. In accordance with the laws of book culture, a person's knowledge of the world depends to a certain extent on the language in which he reads and writes, since the language has the ability to modify and transform reality. Nevertheless, an individual is able to cognize reality outside of any pre-planned language, and it is vivid visual images that are the basis for a person's comprehension of the world in its qualitative diversity. Screen culture, possessing its own non-verbal language, can carry out a "pure vision" of reality, contacting it without intermediaries. Such contact is no longer preceded by the knowledge expressed in words, and here there is no transformation of reality under the influence of linguistic expressions. Human cognition is thus enriched with new facets. This conclusion is illustrated by examples of the manifestation of visual thinking in science ("intellectual imagery" and "sensual modeling" by M. Polani), in "intellectual cinema", in graphic texts of visual poetry.

VI. TRENDS OF DEVELOPMENT OF SCREEN CULTURE

As the leading trends in the development of screen culture, we will fix the following trends. First, strengthening the feedback between the subject and the object of the culture-creating process, which leads to a qualitative change in the established status of "the creator of cultural messages — the consumer". Secondly, the escalation of the processes of demassification, caused by the emergence of new diversified means of communication and the personification of visual products.

Strengthening the feedback between the subject and the object of the culture-making process is characterized by the development of such cultural phenomena related to television, which have become widespread since the mid-1980s, as telebridges, cable television. The emergence and development of telematics, in which information and telecommunication technologies are merged, also leads to the fact that the status of television as a totally centralized means of transmitting information is being revised. Since the beginning of the 1980s, the development of information and communication technologies has led to a qualitative

revolution in the very specifics of television broadcasting: it is turning from a virtually unilateral means of transmitting information into a two-way medium. The creation of their own cultural programs by non-professionals who do not go out of their homes, leads to a change in the clear delineation of the status of "the creator of cultural messages — the consumer". The one-pointedness of information and the fixedness of communicative roles characteristic of the pre-information era are replaced by an increase in the share of communication, the emergence of two-way communication systems. Strengthening feedback is due to the evolution of television from a totally centralized means of transmitting information to a means that allows people to directly participate in the creativity in a broad sense.

The strengthening of the feedback between the subject and the object of the culture-making process also characterizes the relations of the user with the personal computer. This is especially evident when analyzing dialogue films, the specificity of which lies in the fact that the viewer, with the help of appropriate commands given from the console of a personal computer, has the ability to directly intervene in the course of the plot development ("interact" with the characters). From a passive observer, the viewer turns into the "master of fate" of movie characters. Thus, the dialogue film is a fundamentally new genre of video art, associated with the interaction, symbiosis of the work of professionals and ordinary users. The development of feedback in the "human-personal computer" relationship also changes the strict delimitation of the "creator of cultural messages-consumer" statuses. The screen culture, thus, is characterized by a qualitatively different level of involvement of individuals in the processes of culture creation, which leads to the birth of new amateur cultural initiatives. This is a step towards democratization and dialogic culture-making process, as a result of which amateur creativity is recognized as the status of an equal and not a secondary participant in this process.

The second tendency in the development of screen culture — an escalation of the processes of demassification associated with the emergence of demassified means of communication and the further personification of visual products leads to a similar effect. Escalating the processes of demassification means a fundamentally new situation where the recipient can choose the information he needs. With the advent of home information technology, it becomes possible to individualize their cultural menu: a person himself can choose the time and theme of his entertainment, that is, he becomes the creator of his leisure time. The symbiosis of the properties of demassification and asynchrony underlies the process of reorientation of mass cultural activities from public forms to home forms. The space of an apartment, filled with cultural objects, turns out to be competitive in comparison with public institutions. Many forms and types of leisure are transferred to the house.

VII. CONCLUSION

The development of screen culture leads to the emergence of new cultural initiatives, giving the opportunity to individualize their cultural menu. This leads to a change in

the mechanism of the cultural process due to the strengthening of the personality. There is a desire to reduce the distance between the "I" and the valuable fund of culture, to master it as one's own. This trend leads to a change in the leading cultural paradigms: a gradual transition from the model of cultural consumption as a sporadic, "festive" process to a model of cultural life — life culture, life in culture. The substantiation of this specific feature of the functioning of modern culture is particularly important, since the idea of the extent to which culture in its movement depends on social and technological transformations will make it possible to create a more adequate model for the development of culture, to predict its future.

The sociocultural dynamics of the information society is an objective process of transition from one type of communication in culture to another. Communication through the text is replaced by communication based on the use of modern more and more advanced information and communication technologies. Book culture gives way to screen culture. The development of screen culture leads to a change in the culture-making process through the strengthening of the personal element in it.

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