MEDIA EDUCATION AROUND THE WORLD: BRIEF HISTORY

Alexander Fedorov

Abstract: UNESCO defines media education as the priority field of the cultural educational development in the XXI century. The article presents the development of media education since the beginning of it up to our days. The sections of the article are the main periods for the development of the media education. In each section more countries are mentioned. The first movements in media education were made in 1920s in France. The media education in Great Britain and Russia is also old, dating back to 1920s. Nowadays media education became important in many countries. Along with Britain, France still remains one of the most active European countries to develop the media and ICT education. Recently quite a few books, collections of articles textbooks and other publication have been published in Great Britain, and translated into foreign languages. Schools in Germany began their media education practice with its integration into the required curriculum and media culture is taught in the majority of German universities. Canada, Australia and USA have a developed media education. In spite of the difficulties in the 1990s, media literacy has good prospects in Russia. We can also see the fast progress of media education in other Eastern European countries. Hungary became the first European country to introduce obligatory media education courses in secondary schools.

1. Introduction

According to the definition given in the UNESCO documents, Media Education
- deals with all communication media and includes the printed word and graphics, the sound, the still as well as the moving image, delivered on any kind of technology;
- enables people to gain understanding of the communication media used in their society and the way they operate and to acquire skills using these media to communicate with others;
- ensures that people learn how to
- analyze, critically reflect upon and create media texts;
- identify the sources of media texts, their political, social, commercial and/or cultural interests, and their contexts;
- interpret the messages and values offered by the media;
- select appropriate media for communicating their own messages or stories and for reaching their intended audience;
- gain or demand access to media for both reception and production.

Media education is part of basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information and is instrumental in building and sustaining democracy.”

Therefore, media education in the modern world can be described as the process of the development of personality with the help of and on the material of media, aimed at the shaping of culture of interaction with media, the development of creative, communicative skills, critical thinking, perception, interpretation, analysis and evaluation of media texts, teaching different forms of self-expression using media technology. Media literacy, as an outcome of this process, helps a person to actively use opportunities of the information field provided by the television, radio, video, film, press and Internet (Fedorov, 2001, p.8).

The paper presents the history of the media education since 1920s to present.

**The Genesis (1920s-1940s)**

The first leader of European media education movement was no doubt, the motherland of the film art - **France**. In the early 1920s in Paris the cinema club movement emerged, with the distinct media education aims. As early as in 1922 the first national conference of the regional departments of film education (Offices régionaux du cinéma éducateur) was held in France. At one of the congresses on education it was suggested to prepare the cinema educators in universities (Martineau, 1988: 28). At the same time a lot of educational institutions were actively promoting the movement of young journalists. Thanks to C.Freinet’s good graces school, lyceum and university newspapers were published (Freinet, 1927).

In 1936 the French League of Education initiated the creation of the movement for “Cinema and Youth” (Cine-Jeunes), which united children, participating in film discussions, developing their critical thinking and artistic taste, creative skills (Chevallier, 1980: 9).

Nazi occupation interrupted the intensive development of media education in France; however, after 1945 it got another impulse. The Federation of cinema clubs of France was formed (Fédération française des ciné-clubs). On the whole, the “practical”, “aesthetical” and “protectionist” theories of media education dominated in France at that time.

The history of media education in **Great Britain** is also a few decades old. Similar to many other countries, this movement began from film education, and then embraced a wider spectrum (press, radio, television, video, advertisement, Internet).

There are several organizations in the UK that deal with various problems of media education. The British Film Institute (BFI), founded by the government in 1933 stands out among them. The educational department has conducted conferences and seminars, workshops for teachers, accomplished amplitudinous research, published books, textbooks, and teaching manuals for many years.

In the 1930s British media education (although this term was not used at the time, here it denotes integration of mass media in education) was developing mainly according the inoculative paradigm, aimed at opposing harmful media influences.

The history of **Russian** Media Education goes back to the 1920s. The first attempts to instruct in media education (on the press and film materials, with the vigorous emphasis on the communist ideology) appeared in the 1920s but were stopped by Stalin’s repressions. The end of the 1950s - the beginning of the 1960s was the time of the revival of media education in secondary schools, universities, after-school children centers (Moscow, Petersburg, Voronezh, Samara, Kurgan, Tver, Rostov, Taganrog, Novosibirsk, Ekaterinburg, etc.), the revival of media education seminars and conferences for the teachers.

**Dominance of the “aesthetic concept” in the 1950s-1960s**

France maintained its status of a leader in the world media education process of that period. Since 1952 the courses of audiovisual education for teachers have been taught. Due to the rapid development of radio and television the French Union of the Regional Film Education Departments (Union française des offices du cinéma éducateur laïque – U.F.O.C.E.L.) was renamed into the French Union of Audiovisual Education in 1953 (Union francaise des œuvre laiques d’éducation par image et par le son – U.F.O.I.E.I.S.). In 1966 the Association “Press-Information-Youth” (Association Presse – Information – Jeunesse) was founded.
In 1963 the ideas of aesthetical theory of media education were reflected in the documents of the Ministry of Education of France. Teachers were encouraged (including the money reward) to educate their students in cinema literacy (study of the history, language, genres of the film art, technology of the film shooting, appreciation of the aesthetical quality of a film). One of the founders of media education – C.Freinet joined the discussion and emphasized that cinema and photography are not only the entertainment and teaching aid, not only the art, but the new form of thinking and self-expression (Freinet, 1963: 12). He believed that schoolchildren must be taught the language of audiovisual media (Freinet, 1963: 4) the similar way they are practically taught basics of art. According to him, a person who himself can draw can appreciate the work of art of a painter better than a person who can’t paint (Freinet, 1963: 13).

Since the beginning of the 1960s the school and university audiovisual education (courses on film education were taught in 23 universities) was developing under the influence of the breakthrough of European “author’s cinema”, especially the French “new wave” (nouvelle vague). In the cineclubs of the 1960s left-wing radical ideas enjoyed popularity, that led to the numerous conflicts with the authorities.

And though courses on film art and journalism were taught in almost all French universities, media education in schools has been optional for a long time. One of the first attempts to introduce media studies into the school curriculum was undertaken in France in the middle of the 1960s.

In 1950 in Britain the concept of “screen education” was first formed, when school teachers founded the Society for Education in Film and Television (SEFT). The term “screen education” came into sight internationally in the beginning of the 1960s. Before that the term “film education” was wider spread, but with the development of television many started to believe that these two screen media should be united for the educational purposes (Moore, 1969: 10). Under the influence of the theory of “author’s cinematography”, British media education of that time was connected with the study of media as popular culture through its best examples (popular arts paradigm). At the same time ideas of M.McLuhan had a certain impact on the development of media education in Britain. And though in 1964 only a dozen out of 235 colleges of education in England and Wales offered special courses on screen arts (Marcussen, 1964: 73), media culture in this or that form was being studied in the majority of British universities.

The main problem was to find time in the school curriculum. Screen education was successfully taught autonomously in several English schools. But still British media educators considered that it would make more sense to integrate screen education into the language arts (Higgins, 1964: 51).

The distinct orientation of the British educators of the 1960s onto the aesthetical theory of media education might be traced in the curriculum, developed by A.Hodgkinson, with the following objectives: to increase the understanding and pleasure of school pupils they get from television and cinema; to promote learning about the human society and recognition of individual uniqueness; to provide the self defense from commercial and other exploitation; to encourage the self expression not only through the traditional forms (speech, writing, drawing, etc.) but through the language of the screen (making films) (Hodgkinson, 1964: 26).

Mass media education on the American continent was in its rudimentary stage until the 1950s. Canada is the home country of the famous media theorist- Marshall McLuhan. And it was he who developed the first in the country special course on media culture in the 1950s. The history of Canadian media and ICT education commenced with the film studies courses. Film education became a common phenomenon in Canadian secondary schools (Andersen, Duncan and Pungente, 1999: 140). This movement was called Screen Education. In 1968 the first organization united Canadian media educators – Canadian Association for Screen Education: CASE, a year later it held the first big national conference in Toronto. Like their British colleagues, Canadian media educators of that period relied mainly upon the aesthetic (discriminatory) theory of media education (Moore, 1969: 9; Stewart and Nuttall, 1969: 5).

Still in 1911 in the USA, when the National Council of Teachers of English was established, teachers discussed the topic of the educational value of films (Costanzo, 1992: 73). Thus, media and ICT education in the USA has to some extent existed in the form of separate directions since the 1920s (film education, media education on the material of press and radio). For instance, professor E.Dale of Ohio University promoted media education through press in the late 1930s. However such training was offered essentially at the selected departments (journalism, film) of few universities and was not widely spread. Since 1958 the program Newspaper in Classroom was introduced in secondary schools, which was sponsored by press
through the American Newspaper Publishers Association (ANPA). 95000 teachers from 34000 schools joined it, involving more than 5 million students (Sim, 1977: 75).

While by the end of the 1940s only 5 American universities offered film electives, at the beginning of 1950s this number doubled. And by the mid 1960s courses on radio and television were taught in 200 colleges, and the number of such courses exceeded two thousands (Marcussen, 1964: 74).

In the 1960s media education in the USA like in many other countries (France, Canada, the UK) was centered around film education. Specifically practical, “hands-on” film education became popular, that presupposed that schoolchildren and students guided and supervised by a teacher made short documentaries and future films on the 8mm film. This activity became possible due to the fact that comparatively inexpensive, compact amateur film cameras, corresponding film, and chemicals for its developing came on the market, followed by the rapid growth of the net of laboratories (including the school and university labs) for developing and printing films. At that time the first Association for Screen Education was organized. In 1969 Utah and Ohio universities supported the development of the series of materials for ‘critical viewing’ for integration in Oregon, Syracuse, NY, Nevada and Florida (Tyner, 1999). Thus, film education became the first step for modern media and ICT education.

However in most cases screen education focused on media technology (e.g., students acquired skills to use video equipment) and not media culture. That is, they shot film sequences with the help of audiovisual devices, or media materials served in the classroom as an illustration for group discussions on burning social issues (for example, Vietnam war, civil rights movement, etc.). Still, even back then a lot of teachers dedicated their classes to the studies of the film language, aesthetics of a film.

Certainly, school media education was not obligatory in the USA. But teachers-enthusiasts tried to broaden the horizons of media preferences of their students, lead them out of the “vicious circle” of pop culture, and get them interested in art house production. They believed that thus the artistic perception of the audience might develop up to the degree of an adequate understanding of O.Wells’ and S.Kubrick’s media texts. This aesthetical approach, media as popular art in its localized choice of media spectrum had something in common with the so-called inoculative approach and civil defense approach, that had appeared in the 1930s, 1940s and was criticized by many researchers (L.Masterman, C.Worsnop and others).

The truth is, from the gamut of media, media educators were choosing exclusively art media texts hoping to teach the audience to appreciate “art” and disapprove “trash”. ‘Inoculative’ approach concentrated on the adverse influence of media texts, containing violence scenes and representation of other negative phenomena in society. Teachers wanted to protect their students from media’s harmful impact on their moral values and behaviour.

The 1960s became ‘the Golden Age’ for the aesthetic approach to media education in the USA, however principally in the higher education domain. Many universities added film studies into their curricula, with contents based on the visual language, film history and works of outstanding directors. Such courses were as a rule analogues to the literature courses. But it was difficult to define the difference between a ‘good’ and a ‘bad’ film due to the ambiguity of concept of ‘good aesthetic perception and taste’ and a lack of criteria rubrics for the artistic value of a media text. Moreover, approaches of artistic media education, in fact, left out the information sphere of media – press, radio and TV-news. Advocates of the ‘pure’ art media education dispensed with such aspects as the production, distribution, regulation and consumption of media texts. But we should bear in mind, that in practice, a media educator may have integrated several directions of media education (for example, inoculative, ethics and art, - to develop the aesthetic perception and simultaneously discuss the issues of media education texts production and audience).

The first Russian Council for Film Education in School and Universities was created as the subdivision of the Russian Union of Filmmakers (Moscow) in 1967. As in most European countries and the USA, Russian media education of the 1960s was developing with the clear dominance of the aesthetical theory (although the Communist authorities undoubtedly tried to impose the ideological approach on them). The analysis of the artistic quality of films came up to the foreground of media classes at schools and universities. The study of media culture was to a large extent integrated with Literature courses.
From Press and Film – to Media (1970s – 1980s)

The powerful theoretical impact on media education all over the world was executed by the studies of H.Lasswel and M.McLuhan. It was M.McLuhan who among the first supported the argument for importance of media literacy in the ‘global village’ (McLuhan, 1967: 31-36), into which according to him, our planet would turn after the unbound distribution and mass consumption of a wide spectrum of media texts in all parts of the world.

The development of media and ICT education at all its stages of existence was significantly promoted by UNESCO. In the mid 1970s UNESCO proclaimed not only its support of media and ICT education, but included media education in its list of priority directions for the next decades. In 1972 media education aspects were included into the program documents of the Ministry of Education in France. In 1975 the Institute of Training for Film Culture Development (L’Institute de formation aux activites de la culture cinematographique – IFACC) was established. It revived the process of media education in universities, now to a great extent, semiotics oriented.

In 1976 media education was officially part of the national curriculum of secondary schools. Schools were recommended to spend up to 10% of the time on realization of this objective. In the Ministry’s document of 1978 one can trace the synthesis of the aesthetic and practical concepts of media education (Chevallier, 1980: 14).

Since 1979 media education (education aux médias) in France has been maintained by several French Ministries. For instance, until 1983 the Ministries of Education, Entertainment and Sports carried out the project ‘An Active Young TV-viewer’ (Le Téléspectateur actif). It affected masses of population – parents, teachers, youth clubs supervisors, etc. At the same time, researchers on the television impact on adolescent audience were conducted. The organization that this project gave birth to was called APTE (Audiovisuell pour tous dans l’éducation – Audiovisual Media in Education for All).

An exemplary project in media education in France is the Week of Press in School that has been conducted annually since 1976. Significantly, the term ‘press’ if not limited to print media only, but includes also radio and TV (particularly, regional TV networks). The Week of Press is aimed at the cooperative work of students and professional journalists. As a rule, a method of ‘learning by doing’ is used, when students themselves must inquire into the ways media function (e.g. through the activities imitating the process of the creation of media texts of different genres and types). About 7000 French schools usually participate in the event.

In 1982 the famous French media educator and researcher J.Gonnet made a suggestion to the Ministry of Education of France to create the national media education centre, which could assist teachers of various educational institutions to integrate effectively mass media into the process of education. Together with P.Vandevoorde he distinguished the following aims of the center:

- to develop critical thinking by comparison of different sources of information and to contribute to educating more active and responsible citizens;
- to develop tolerance, ability to listen to the arguments of each other, understanding of the pluralism of ideas, their relativity;
- to integrate dynamic pedagogic innovations at educational institutions of all levels;
- to overcome the isolation of school from media, i.e. to establish tight connections with life realities;
- to take advantage of the specific forms of print and audiovisual culture in our society (CLEMI, 1996: 12).

J.Gonnet’s plan was not only approved, but also financially supported by the French Ministry of Education - in April, 1983 in Paris the Center of Contact Between Education and Media (Centre de liason de l’enseignement et des moyens d’information – CLEMI) was open. Professor J.Gonnet was appointed its director. CLEMI has productively worked for more then 2 decades not only in Paris but almost in all French provinces and French-speaking overseas territories as well. Since the time of its establishment CLEMI has promoted the integration of media in teaching and learning, conducted regular courses for teachers, collected the archive of resources on media culture and media and ICT education.

In the 1970s-1980s media education in the UK grew with the emergence of new film education courses for secondary schools and later new media and ICT courses that were included into the list of examinations for
16-18-years-old pupils. Due to the development of semiotic theories in the 1970s media education headed towards the structuralist interpretation of media texts as sign systems (semiotic/representation paradigm). The publications ‘Screen’ (and later ‘Screen Education’) addressed the ‘ideological’ theory of media education and reflected debates of specialists in higher education on media integration.

The opportunity to use video equipment and the growing impact of television highlighted the work of the TV-materials in British model of media and ICT education. However up until the 1980s it was carried out in those schools only where there were genuinely engaged teachers-enthusiasts, willing that their pupils develop competence in mass media.

Further changes initiated by the BFI (British film Institute) happened in 1988-1989, when media education for the first time in history became a component of the National curriculum in England and Wales. Media studies were to be handled in the English Language subject (mainly at the age of 11-16), though could be seen as cross-curricula too (within Foreign language, history, Geography, Art, Sciences, and other subjects).

C.Bazalgette – the coordinator of media education work in BFI and one of the leading architects of media education policy of the UK during the last 20 years – thought that media education should be aimed at educating more active, critical, literate, demanding media consumers, who could contribute to the development of a wider range of media production (Bazalgette, 1989). Besides, the integrated approach was recognized as the most effective way of media education development.

Across the ocean at that time media education was suffering privation. In the 1970s media educators in Canada were deprived of the state sponsorship and support. Despite that in April, 1978 the Association for Media Literacy (AML) was formed in Toronto, headed by Barry Duncan. By the way, today this organization numbers more than a thousand members.

However, since the 1980s, the situation has drastically changed. In 1986 owing to the mutual effort of the Association for Media Literacy and Ministry of Education of Ontario province, the fundamental text book on media education ‘Media Literacy Resource Guide’ was published and soon translated into French, Spanish, Italian and Japanese. AML organized workshops for teachers, held conferences on a regular basis. Since 1987 media and ICT education has become an integral part of the secondary education in Ontario province, where one third of the 30-million population of Canada lives.

By the 1970s television surpassed cinema in the degree of influence on the audience. During these years the number of TV channels in the U.S. cities exceeded several dozens. In this connection the status of advertisement grew, commercials had a distinct impact on the market demand. American educators could not ignore these changes. In the 1970s film education was gradually transformed into media education (i.e. education about all existing mass media of the time; press, TV, cinema, radio.). By the middle of the 1970s nearly 35 per cent to 40 per cent of all secondary schools offered their students units or courses described as Media or Mass Communication (Sim, 1977: 86), substantially, television-oriented. In the 1970s the movement for ‘critical viewing’ emerged in the USA, that combined political and research reasoning. The stimulus was a complex of social and cultural factors, connected with the more graphic, as, for example, in the 1950s – ‘60s, representation of violence on the American screens (Tyner, 1998).

During the 1980s media and ICT education in the USA continued to widen the sphere of its influence. One after another, pedagogic and research associations were set up in various states, with an agenda to integrate some aspects of media and ICT education and media culture in schools and universities. In the majority of universities media courses became a common phenomenon in the 1980s. However, media education did not gain the status of an academic compulsory subject in primary and secondary school. Certainly, the USA is a country embracing huge territories and populations, compared to Norway or Finland for instance. Still, the American researcher R.Kubey suggests that not only geographic and demographic factors hindered the development of media education (Kubey, 1998: 59). A certain obstacle in the way of consolidation of media educators’ efforts was the American system of education on the whole, where each of the 50 states has its own policy in education and every educational institution – its own curriculum and programs. Moreover, unlike other English-speaking countries (for example, Canada or the UK), the leading media education communities in the USA are located outside the system of academic education. Besides, the pace of the media education development in the USA was slowed down by the relative cultural isolation of Americans from the rest of the world. It is known that Americans traditionally prefer watching, listening to or reading American media.
During the time when the intensive rethinking of media education approaches was on the upgrade in the Western hemisphere, in **Russia** of the 1970s–1980s media education was still developing within the aesthetic concept. Among the important achievements of these years one can recall the first official programs of film education, published by Ministry of Education, increasing interest of Ph.D. candidates to media education, experimental theoretic and practical work on media education by O.Baranov (Tver), S.Penzin (Voronezh), G.Polichko, U.Rabinovich (Kurgan), Y.Usov (Moscow) and others.

### Search for the New Landmarks (the 1990s – early 2000s)

Along with Britain, **France** still remains one of the most active European countries to develop the media and ICT education. In France, the cradle of the cinema, the film education is still standing its ground. However a film is studied among other cultural and language means of expression. The theory and practice of audiovisual education (film education, in the first place) in France was first systematized and analyzed by the group of researchers headed by M.Martineau and published in the late 1980s and early 1990s (Martineau, 1998; 1991). A little later, UNESCO, CLEMI (Bazalgette, Bevort, and Savino, 1992) and the European Council (Masterman and Mariet, 1994) published several fundamental researches, this time dedicated to media education on the whole. The considerable part of these works was devoted to the analysis of the French experience in the field.

CLEMI works nowadays not only with teachers, students and pupils, but also with the instructors in clubs, journalists, and librarians. CLEMI considers the work with information as a priority, due to its understanding of media education as primarily civic education. The CLEMI staff believes that media and ICT education can be integrated with any school subject.

In 1995, already at an international level, a CLEMI team launched the program ‘FAX’. The pupils issued school-newspapers that were then sent by fax to partner schools in different countries. Now this program takes advantage of the Internet technology logically, because recently CLEMI has paid much attention to the educational potential of the World Wide Web (Bevort and Breda, 2001). Particularly, in the early 2000 the program ‘Educanet’ was developed, with the mission to develop the critical, autonomous thinking related to Internet information; the responsibility and safety of students.

As it has already been mentioned, media education in France is by and large integrated into the required school subjects (for example, French, History, Geography), though there are optional courses on media culture as well. Autonomous courses on film, television journalism and media culture are offered in numerous specialized lyceums and universities. In higher education institutions of Paris, Lyle, Strasbourg and some other cities the special media studies courses are taught for pre-service teachers. Still, J.Gonnet reasonably notes that ‘the development of the single approach to media education is nothing but illusion’ (Gonnet, 2001: 9).

Since the late 1990s a new program of the ICT integration has begun in France. According to it, for instance, each class should have an access to Internet and its own e-mail address. The project is sponsored by regional administrations and the Ministry of Education. New ICT promotes the connection between the smaller schools in remote rural areas, so that they can exchange information and research results, communicate and use computers in teaching and learning. Teachers have access to the database CNDP (Centre National de Recherche Pedagogique) and download necessary materials from there.

The key concept of media education in France is the word combination **l’éducation critique aux medias** (or **le jugement critique**) – critical thinking development. Evidently, one can draw a clear parallel with the concept of the critical thinking by the British L.Masterman. The view is that not only should students critically perceive and evaluate media texts, but also realize what kind of impact they exercise in surrounding reality (media as instruments of self expression of a personality, as means for the cultural development, etc.), the way media texts influence the audiences, etc. (Bazalgette, Bevort, and Savino, 1992; Bevort et al, 1999; Gonnet, 2001).

Thus, the distinguishing feature of media and ICT education in France is the emphasis on the education of a conscious, responsible citizen of a democratic society, while, for example, the Russian media education, having taken up its stand upon the rich traditions of literature-centered education, still remains aesthetically orientated.
The 1990s and early 2000s became quite productive years for the media and ICT education progress in the UK too (C.Bazalgette, D.Buckinham, A.Hart, S.Livingstone, L.Masterman and others leading media educators and researchers). In 1996 the College of Education of the University Southampton opened Media Education Center led by professor A.Hart. This center initiated large scale research, both national and international. The main projects of the centre (and before that – the research team of A. Hart) in the 1990s were the research of media and ICT education in the English curriculum and international outlooks of media education. The results were published in books and academic magazines (Hart, 1988; 1991; 1998), were reported at conferences and seminars to the international media education community.

At the turn of the century A.Hart launched another major research called ‘Euromediaproject’ aimed at the analysis of the current state of media education in European countries. Sadly, the tragic death of A. Hart in 2002 interrupted the course of the project. The conclusions of this project were drawn by the research team guided by his Swiss colleague, Professor of Zurich University D.Suss (Hart and Suss, 2002).

In 1998 under the patronage of the government Department of Culture the BFI created Film Education Working Group that engaged in research activity of media/film education problems. BFI closely collaborates with another influential organization – Film education that also develops programs for film and TV curricular, and teachers’ manuals.

However, unlike Canada and Australia, the study of media culture within integrated classes is not so spread in British schools (for instance, media education may occupy only 1-2 weeks a year, and more advanced study of media culture takes place in only 8 per cent of schools).

A.Hart critically estimated the UK situation in the field of media education. His findings related to the effectiveness of media education, integrated in English, are based on the practical activities of the Centre in 1998-1999, and include the following statements: teachers of English tend to be the followers of the discriminatory, protectionist paradigm of media education; topics of majority of media related lessons exclude political sphere; the dialogue form of work is rather poor, there’s a scarcity of practical application of the experience of pupils, lack of connection with their previous knowledge.

These conclusions affirm that the problem of the quality of media and ICT education is on the agenda in the UK. But the other hand, the criticism from a different perspective – aesthetic theory may be possible here too. For example, A.Breitman argues “accentuating the social and communicative functions of the screen media to the detriment of the aesthetic one, the British model of media education is losing one of the most effective means of the aesthetic and artistic development of the students” (Breitman, 1999: 17). This tendency that takes place in the UK can be explained by the fact that the aesthetic theory of media education is considered to some extent to be ‘obsolete’ and it’s ceded to the cultural studies theory.

Recently quite a few books, collections of articles textbooks and other publication have been published in Great Britain, and translated into foreign languages. And though there is no unity of opinion in British media education (the vivid example is the debate between L.Masterman and C.Bazalgette on the theory and technology approaches), it remains one of the most influential not only in Europe, but in the world scale too.

Schools in Germany began their media education practice with its integration into the required curriculum. Media education was included into Arts, Geography, and Social Sciences. In the opinion of many modern German teachers, the study of media culture should promote the development of the civic self consciousness of pupils, their critical thinking.

Media culture is taught in the majority of German universities. Besides there are several research institutes, such as the National Institute of Film in Science (FWU). It publishes literature and teaching aids for schools (videos, leaflets, brochures, etc.). Another research centre on media is situated in Muenchen. Significant locations on the media education map of Germany are Kassel University with the media pedagogy centre headed by Professor B.Bachmair, and Humboldt University in Berlin with media education projects by Prof.Dr. Sigrid Bloemeke and her colleagues.

On the whole, media education (Mediaenpaedagogik) in Germany is understood as a wide range of various media related classes.

Within the broader media education field there are several directions:
- media training, and upbringing: defines the aims and pedagogic means necessary for this achievement;
- media didactics: defines which media can or should be used for the achievement of pedagogic aim;
media research: embraces all scientific activity to find or/and prove aims, means, evidence, hypothesis related to media and systematizes them (Tulodziecki, 1989: 21).

The synthesis of the church and media pedagogy is quite typical for modern Germany; church has its own radio, newspapers, books, films, TV programs production. Understandably, there are quite a few proponents of the inoculatory or protectionist theory of media education among the German media educators working for the church. That is why activists of the church centres consider the means of media influence and strive for participation in the pedagogic process, realizing that media today is an inalienable part of the everyday lives of people, their education, work and recreation. Thus, taking advantage of media, one can efficiently influence the perception and the way of thinking of audiences.

Unfortunately, the impact of German media and ICT education is actually limited to the few German-speaking countries. As a rule the theoretical and methodological works of German media educators are known abroad among the small specialists’ circle.

Despite all the achievements of European media education, for the last 10-15 years Canada holds the leadership in the field (N.Andersen, B.Duncan, C.Worsnop, J.Pungente, L.Rother, etc.). At least, media culture here is an integral component of school curricula of the English language. Media and ICT course are offered in almost all Canadian universities. And nearly each Canadian province has its own association of media education activists that conducts conferences, publishes periodicals and other materials. French speaking Canadians also do not fall behind in the movement of media education.

In 1991 Vancouver hosted the opening of the CAME: Canadian Association for Media Education. In 1994 this association organized summer courses for teachers and began publications of the teaching recommendations and programs. Finally, the strong chain of efforts led to victory – in September 1999 the study of media culture became obligatory for pupils of all Canadian secondary schools, grades 1-12. Of course, Canadian provinces have certain peculiarities in educational practice. But the coordination of media educators from different regions is implemented by the CAMEO (Canadian Association of Media Education Organizations) founded in 1992.

Today one can state that media education in Canada is on the upgrade and holds the leading position in the world.

Along with Canada and UK, Australia is one of the most advanced countries in media education field. Media studies are provided in the school curricula of all Australian states. Media educators in Australia are united in a professional association ATOM (Australian Teachers of Media), issuing the quarterly magazine METRO. ATOM holds regular conferences, publishes books, audiovisual aids, etc.

Every Australian child has to attend school until the age of 15. 70 per cent of students continue their education until 17 (McMahon, and Quin, 1999: 191). Media education is taught essentially in senior classes, although the process starts in elementary school. In high school the specific course Media Studies is taught but at the same time media education is integrated with subject like ‘The English Language’, ‘Arts’, ‘Technology’, etc.

The majority of Australian teachers believe that media literacy is necessary for teaching and learning, because media education is the means of culture dissemination and a source of new knowledge (Greenaway, 1997: 187). Media preferences of the particular audience, appreciation of media texts should be considered (McMahon and Quin, 1997: 317). There are also the proponents of media as popular art approach in Australia (Greenaway, 1997: 188). However many media and ICT education activists in Australia interpret it in a broader than merely art context. Due to the development of the Internet the work of Australian media educators is spread overseas and is acknowledged internationally.

One cannot deny the fact that the USA has become a leading country in media culture. American press, radio, and especially cinema, TV and Internet dominate the world’s information field. The impact of American mass media on the formation of the personalities of adolescents from different culture is hard to overestimate.

Though media education in the USA initially was not developing so intensely as in Europe, by the beginning of the XXI century we can see a mature system of American media pedagogy, which communicates with other countries through the web sites, publications, and conferences. There are several major associations for media education in the USA.
By the early 1990s more than a thousand of American universities have offered over 9000 courses on film and television (Costanzo, 1992: 73). In the mid 1990s the growth of the prestige of media education resulted in the integration of media education into the educational standards of the 12 states (Kubey and Baker, 2000: 9). However 10 year later – by 2004 the number of states that officially recognized media literacy as part of the curricula, raised to 50.

As for media and ICT education in American universities – it has traditionally developed more lively. Nearly all American universities and colleges beginning from the 1960s have one way or another allocated media courses (at journalism departments, Film, Art, Cultural Studies, etc.).

In 46 states media education is woven with the English language or Arts. 30 states integrate media education in Social Science, History, civics, Ecology, Health. Professional associations try to include media education into the state standards (although optional but considered as desirable examples) because the acceptance of the state education standards would facilitate the dissemination of successful media education practices (Kubey, 1998; Tyner, 2000).

In the 1990s media education in the USA was used as a strategy for a television reform, propaganda of the health values, and as means of resistance against destructive stereotypes in multicultural society – in other words, as an extended inoculatory model, that strives to protect the audience from harmful media effects.

American media and ICT educators began to collaborate more closely with their foreign colleagues in the 1990s, particularly from other English-speaking countries. But in order to apply the borrowed experience successfully, Canadian or British models of media education must be certainly adapted to cultural, social, historic and economic conditions lying at the basis of the American education.

Perestroika, initiated by M.Gorbachev has changed the practice of media education in Russia dramatically. Media and ICT education encountered numerous difficulties during the whole history of its existence (ideological, financial, technical, etc.). In the 1920s - 1980s the political and censorship control, and the poor technical equipment of schools and higher educational institutions hindered the media education movement. Finally in the 1990s Russian media teachers were granted the freedom and independence for making programs and their practical introduction. But the raised costs increased technical problems of introducing media and ICT education. Many Russian schools and colleges in the 1990s didn’t have enough money for paying salary to teachers, to say nothing of the audiovisual equipment. Moreover, at the time few universities were preparing future teachers for media and ICT education of pupils.

And still Russian media and ICT education was evolving. In May 1991 the first Russian Cinema Lyceum was opened (and it existed until 1999). International conferences on media education were held in Tashkent (1990), in Moscow region – Valuevo (1992), in Moscow (1992, 1995), Taganrog (2001). The total number of media teachers – members of the Association for Film and Media Education – reached 300. Unfortunately, “the epoch of reform” of the 1990s affected media and ICT education movement not to its advantage. The state support given to the Society of Film Friends (SFF) in the late 1980s ran out by the early 1992. The private firm “VIKING” (Video and Film Literacy), organized by the Head of the Association for Film and Media Education G.Polichko, sponsored a lot of successful projects, such as the Russian-British seminars on media education and conferences, mentioned above. But in late 1990s the firm went bankrupt and closed. However in the 1990s the summer festivals of film & media education for children took place in some Russian cities with workshops on media and ICT. The screen arts and media education laboratories at the Russian Academy of Education continue their projects. The ICT Education development is supported by Russian Federation for Internet Education. Books and teaching materials, media education curricula are published (A.Fedorov, S.Penzin, N.Hilko, A.Sharikov, A.Spichkin, and others), etc.

The important events in media and ICT education development in Russia are the registration of the new specialization (since 2002) for the pedagogical universities – ‘Media Education’ (№ 03.13.30), and the launch of a new academic journal ‘Media Education’ (since January 2005), partly sponsored by the IPOS UNESCO ‘Information for All’. Additionally, the Internet sites of Russian Association for Film and Media Education http://edu.of.ru/mediaeducation (English and Russian versions) and http://www.medialiteracy.boom.ru (Russian version) were created.

Taking into account the fact that UNESCO defines media education as the priority field of the cultural educational development in the XXI century, media literacy has good prospects in Russia. We can also see the fast progress of media education in other Eastern European countries. For example, Hungary (since the beginning of the XXI century) became the first European country to introduce obligatory media education.
courses in secondary schools.

Summing up, at the beginning of the XXI century media and ICT education in the leading world countries has reached the mass scale, supported by the serious theoretical and methodological research. However media and ICT education is still not equally spread in all of the European, African and Asian countries.

References


Media Education Around the World: Brief History


**Author**

dr. Alexander Fedorov, professor, Taganrog State Pedagogical Institute, Taganrog, Russia,
e-mail: tgpi (at) mail.ru
MODERN FRENCH AND RUSSIAN MEDIA EDUCATION IN XXI CENTURY (2000-2009)

Alexander Fedorov

Abstract. The author of this article thinks, that the basic difficulties of wider introduction of media education in the Russian and French universities & schools first of all are connected with patent defect purposefully prepared of media educators; with the certain inertness of many educational establishments; with traditional approaches of the education ministry structures concentrating the attention on support of training computers’ courses and information technologies and much smaller attention to actual media education problems. The target to give media education movement a new pulse is connects with the consolidation of all educational and media educational organizations and media communities. As a whole the comparative analysis modern media education in France and Russia in XXI centuries has shown that, despite of the certain distinctions, it has common extremely actual in epoch refined media manipulations vector - aspiration to development of critical and democratic thinking, creative abilities on media material - at all levels of training.

Keywords: Media education, media literacy, media competence, comparative analysis.

The Audience's Involvement in Media Education

France. In the first decade of the 21st century media education in France has been developing quite intensively. The National Media Education Center (with many branches in different cities of France) – Centre de liaison de l’enseignement et des medias d’information (CLEMI) – undoubtedly, has assumed the country’s leadership. In 2007–2008, for example, 30000 people were involved in media education (in the light of all CLEMI’s national departments). Among them – 24.5% were school students, 8% – university students, 13.7% – teachers, 9.5% – members of various associations and 4.5% – researchers. Plus journalists, librarians, archivists, etc. [CLEMI, 2009, p.10]. The 19th National Press and Media Week (2008) in schools involved 4.7 million students and 415 thousand teachers from 40000 schools throughout France [CLEMI, 2009, p.12]. As usual professional journalists from 1750 media agencies (press, radio, television, and the Internet) attended the Week of Press and Media. Unfortunately, France has not created a national media education association yet, like the associations existing, for example, in Canada, the United States and Russia.

Russia. At the beginning of the 21st century a team of media educators from Taganrog State Pedagogical Institute developed a package of documents for opening a new university media education specialization. In 2002, the Ministry of Education and Science of the Russian Federation approved and registered a new specialization for universities № 03.13.30. – Media Education. Since September 2002 Taganrog State Pedagogical Institute (http://www.tgpi.ttn.ru) has been training teachers in this specialization.

The problems of media education development and information literacy promotion have recently interested the Public Chamber of the Russian Federation. In 2006-2008, the issues concerning media education were discussed at the Public Chamber’s working sessions. In May 2009, the Moscow City Parliament adopted recommendations to introduce optional and integrated media education in Moscow schools. In 2006–2008, there appeared new organizations to maintain and promote the media education movement in Russia: the Siberian Association for Media Education, the Ural Scientific...
Methodological Center for Media and Media Education (http://www.urfomediacenter.ru) and the Regional Center for Media Education in Yekaterinburg (http://www.omo-ps.ru), that initiated the issue of a new Russian media edition journal – “Education. Media. Society: Space for Collaboration” (issued since 2007). The Dean of the Journalism School of Belgorod State University, Prof. Alexander Korochensky developed a synthetic approach to media education and media criticism [Korochensky, 2003].


There are many Russian institutions that actively promote the ideas of media education – in theory and practice. Apart from the traditionally well-known media universities and faculties (VGIK, Faculty of Journalism of Moscow State University, etc.), there are training courses on media education and the media in Taganrog State Pedagogical Institute, Tver State University, Voronezh State University, State University of Management, Moscow Institute of Open Education, Yekaterinburg State University, Tomsk Institute of Information Technology, Chelyabinsk State University, Southern Ural State University, Tambov State University, Biysk State Pedagogical University, Irkutsk State Pedagogical Institute of Foreign Languages, Kurgan State University, Omsk State University, Southern Federal University, Rostov State Economic University, Altai State Academy of Culture and Arts, Pomorsk State University, Krasnodar University of Culture and Arts, etc.

According to Alexander Sharikov [Sharikov at all, 2006, p. 40], media education nowadays covers 14% of Russian schools in cities with a population of 500 thousand people or more. Only in Moscow dozens of schools – from elementary schools to gymnasiums are involved in media education.

**Media Education Based on the Press**

**France.** Media education based on the press has traditionally been the strongest part of the French media education model. In this direction the lion’s share of CLEMI’s activities is carried out, and most of annual conferences and seminars are held. The centers for media education on the material of the press function in nearly all French schools. At the beginning of the 21st century the second national contest of schools & lyceums’ magazines was successfully conducted (about 982 magazines created by students were submitted) [CLEMI, 2009, p.19].

Unfortunately, the practice shows that this kind of mass media education does not always guarantee the achievement of its primary objective, which, according to the CLEMI media education model, is to develop the audience’s critical thinking and democratic identity. For instance, while reading some articles on international topics published in French schools’ and lyceums’ newspapers, you can come across examples of uncritical students’ perception of stereotypes characteristic of professional western media. Thus, evaluating contemporary events in Russia, French students simply repeated traditional clichés from “big” French press (‘the dictatorship of Putin’, ‘Russian gas weapons’, etc.), considering only the negative aspects of Russian life without endeavoring to somehow analyze any different viewpoints on the events [Cit.: De l'actualite', 2008, p. 9].

**Russia.** The press-based segment of media education has traditionally developed in Russia. For example, the Agency ‘YNPRESS’ (http://www.ynpress.com) founded “Media School” for school students (http://www.mediashkola.ru). Conferences, meetings of young journalists, master classes, competitions – these are just some activities of this organization.

**Audiovisual Media Education**

**France.** In the first decade of the 21st century audiovisual media education has been developing both at the level of future media professionals training in HE institutions, and at the mass level, first of all involving the school audience. CLEMI’s progress in this area is not so impressive in comparison with the media education based on the press, but from 2000 to 2009, CLEMI organized a series of seminars and trainings devoted to the issues of television, radio and web radio.

**Russia.** Mass audiovisual media education is a traditional domain of Russian Association for Film and
Media Education (http://edu.of.ru/mediaeducation). In addition to teaching audiovisual education courses in Russian universities and schools, educational film festivals, seminars and conferences have also been conducted.

Media Education through Internet Sites

**France.** Given the rapid growth under the influence of Internet sites for the new generation, CLEMI has intensified its activities in this direction. This refers not only to the enhancement and support of the main functions of the website www.clemi.org, containing text and audio media files, but also to seminars and round tables on Internet education. As a result, this led to eightfold increase in the number of visits to pages on CLEMI’s website (2008), as compared with similar data at the beginning of the 21st century [CLEMI, 2009, pp. 20-21]. In France there are also other media educational sites or teacher training media sections of educational portals (www.educaresources.education.fr, www.curiospere.tv, etc.).


In 2008, some Russian interregional organizations with the support from Inter-regional organization “Information for All” (http://www.ifap.ru) and Russian Film and Media Education Association (requested and sponsored by the Information Resources Administration Committee of the Governor of Khanty-Mansi Autonomous Okrug – Ugra), headed by Alexey Demidov, created the portal “Information Literacy and Media Education” (http://www.mediagram.ru). In the same year under the supervision of Alexander Fedorov another media education web-site was created – “Open Public Media Education Library” (http://edu.of.ru/medialibrary). Both webs contain free full-text books, manuals and programs, dissertation abstracts, and articles on media education and information literacy. All of them are freely available and can be used in the learning process and in the process of a person’s self media education.

Elena Yastrebtseva and her colleagues from Russian Academy of Education have recently created several challenging network media educational projects carried out by pupils on teaching aids. Similar Internet projects have been created in Togliatti Media Education Center.

Publications on Media Issues

**France.** Over forty books (monographs, textbooks, collections of articles) on media education were published in France from 2000 to 2009. One third of those publications was created with the participation of CLEMI.

Among them is a monograph by Serge Tisseron – “Who is Afraid of Video Games?”, in which he not only systematizes styles and themes on video and computer games, and not only warns of the dangers of “games’ mania” and games’ violence, but also provides methodological advice for parents [Tisseron, 2008, pp.145-153].

A wider circle of media education issues is covered in Fabrice Barthelemy’s book “The School and the
in which the author gives a brief description of media types and genres, the key concepts of media education. In particular, he, like many other experts in the field of media education (see, for example, the results of the survey of international experts: Fedorov, 2007), drew attention to the terminological variations in this area [Barthelemy, 2004, p. 82] and highlighted semiotic and critical thinking as the leading approaches in modern media education in France [Barthelemy, 2004, pp. 95-98].

In 2005, CLEMI published a book entitled “Media Education from Schools to Lyceums” with a detailed account of educational approaches used in school teaching (based on the press, radio, photography, advertising, and the Internet). The authors emphasize the idea that media education is always linked to the project-based collaborative learning (including the establishment of the school press) [Savino & Marmiesse, 2005, p.13]. This publication has something in common with the book “Visual Education School” by Michel Thiebaut [Thiebaut, 2002], published three years earlier, but it presents a more broad-based approach to different types of media.


Some of the books published in France in the 21st century are very original in conception. So, Dominique Chansel in his book “Europe on Screen: Cinema and History of Education” provides a detailed analysis (in the context of media education) of key European films reflecting such important topics for social policy as nationalism, militarism, feminism, immigration, human rights, etc. [Chansel, 2001, pp. 9-10]. Interestingly, two of the 50 films selected by the author were created in Russia (‘Cranes Are Flying’ by M. Kalatozov and ‘Little Vera’ by V. Pichul). The author reasonably believes that the proposed analysis can be used in teaching in modern educational institutions, in particular, at lessons on history, social studies, literature and other arts. The analysis of each film is supplemented with essential questions to promote understanding of its socio-cultural, political and artistic context and values [e.g. the analysis and questions relating to films by M. Kalatozov and V. Pichul on p. 54-55 and p. 118-119].

A. Bergala’s “Cinema Hypotheses” examines the status of the film and film analysis in the school classroom. “I am convinced, - the author writes - that we must have the priority approach to the film and as an art and as an ideological vector, which does not negate the importance of study and critical analysis of the film language” [Bergala, 2006, pp. 33-34]. Basing on her own teaching practice, A. Bergala insists on prioritizing the use of DVD’s classroom opportunities for media education [Bergala, 2006, pp. 118-124].

The book of Dominique Chansel is written on the cinema content. And the work “School and Television: Cultural Shock” [Harle, 2004] gives a description of complex relationships between audiences and television texts. The work “Youth & Media. Reasons for Success” [Corroy, 2008] reveals a more consistent approach. For example, it examines the audience’s perception of the book and the serial film about Harry Potter, and presents the results of a study on the topic: “Youth and blogs, Internet forums, SMS”.

Russia. In 2000s the number of publications on media education has rapidly increased in Russia. Over 60 monographs and textbooks, dozens of scientific journals and hundreds of articles on media education were issued from 2001 to 2009.

Since 2005 the Russian journal “Media Education” has been published (4 issues per year) with the support of ICOS UNESCO “Information for All” and UNESCO Moscow Office in Russia.

**Development of Training Programs, Manuals and Guidance Documents on Media Education**

**France.** CLEMI created programs and guidances on media education for elementary and secondary schools – both for school audiences and for teachers [Savino-Blind, Bevort, Fremont, Menu, 2008, pp. 8-34]. In particular, it is anticipated that students should compare the viewpoints of authors working
with different types and genres of media texts’, they should find contradictions, identify information sources, analyze the plot design, audiovisual series, and economic mechanisms of advertising, reasonably justify their points of view, be able to create their own media texts, etc. As a result, the audience is supposed to develop their critical thinking in relation to the media and media texts relying on democratic values.

A more detailed methodology of media education on the press content is developed in the book by Chenevez Famery, which includes the following stages of working with the press: justification of the title and style of the school newspaper, creation of a team, taking into account the ‘diversity of talents’, selection of headings, genres and topics for articles, training in such basic elements of journalism as the composition of a newspaper page, a specific article, the selection of illustrations, the technique of composing questions for interviews, etc. Moreover, the problems of freedom of speech and morality, legal issues of journalism must also be taken into consideration [Chenevez & Famery, 2005, pp. 5-6].

The book written by J.-M. Girarardot is based on the radio, besides the author analyzes the specificity of Internet radio [Girarardot, 2004].

Audiovisual media education is provided in the scope of methodological recommendations ‘Television: the Way to Use’ from P. Berthelot, E. Bevort and others. It fosters understanding of television genres and specific aspects of television language; it explains how to create television programs and how they are perceived by various social, age and other audience groups [Berthelot, Bevort et les autres, 2003, pp. 8-47].

More details on the methodology of media/TV education with a clear focus on the development of critical and democratic thinking are given in the training manual developed by CLEMI’s staff offices in Bordeaux [CLEMI de l’academie de Bordeaux, 2003, pp. 78-83]. Employees of the regional office in Bordeaux-CLEMI also developed some methodological recommendations for the use of integrated media education at French lessons and lessons in foreign languages, literature, history, geography, art education, ecology, mathematics, technology, etc. [CLEMI de l’academie de Bordeaux, 2003]

In 2005, the second edition of the dictionary of key media education terms was released [Breda, 2005]. It should be noted, that similar dictionaries with a more substantial subject matter were created in other countries (i.e. U.S., Canada and Russia).

In 2006 and 2009 two more training manuals were issued with the support of UNESCO (both in English and French) under the editorship of Prof. Divina Frau-Meiges (University of the New Sorbonne) and Jordi Torrent, the manager of the program “Media Education Literacy” (Alliance of Civilizations, UN) [Frau-Meiges, 2006; Frau-Meiges & Torrent, 2009]. They are available for school teachers, and explain in simple language modern media education approaches, provide a methodology, learning and teaching techniques for integrated and autonomous media education. For instance, the following training modules are usually included in the course: media in the social context, media production, media languages, media representations, audiences and their perception of media texts; media pedagogy [Frau-Meiges, 2006, pp. 8-19].

Russia. From 2000 to 2009 Russian media educators developed over 40 educational course programs for schools and universities and published more than 20 training manuals for educational institutions of different levels. The full texts of these training manuals and programs can be read and downloaded from [http://edu.of.ru/medialibrary](http://edu.of.ru/medialibrary)

Research on Media Education

France. The development of the democratic and critical thinking of students remains a priority objective of the majority of French media educators. This tendency is also reflected in CLEMI’s official documents [CLEMI, 2008, p. 95; 2009, p. 39]. A comparative research, for example, was undertaken on the topic of media education development in the United States and similar processes in France [Corroy, 2008]. In 2008, the book “Young People and Media in Europe” [Jacquino-Delaunay, 2008] was published, which analyzes the contemporary areas of research in various European countries (unfortunately, excluding Russia).
During the 21st century several media education dissertations were defended in France [Boutin, 2001; Loicq, 2004; Orban de Xivry, 2004; Poidevin, 2004, etc.].

Jacques Gonnet (back in time when he headed CLEMI) wrote a research book “Media Education: Fruitful Controversy” [Gonnet 2001], in which he attempted to explore in a polemical form the difficulties and contradictions (both in theory and in practice) that restrained the development of media education. Five years later, his colleague Louis Porcher published the book “Media Between Education and Communication” (2006), - a further theoretical study of the problems - both at the level of critical thinking development, and at the level of scene phenomenology and dialogue, and the audiences’ perceptions of media languages [Porcher, 2006, p. 118-129].

In 2004, a group of French authors published the book “Film and Audiovisual Education: Current Situation and Prospects”, which included an article by Eric Schmulevitch “The Structure of Film and Audiovisual Education in Post-Soviet Russia” [Schmulevitch, 2004, pp. 229-234]. Having studied a wide scope of media education literature in Paris libraries, I can say: this is practically the only work on Russian film/media education published by a French author in the 21st century.

I regret to say, but Eric Schmulevitch's article did not come up to my expectations. As it turned out, the subject claimed in the headline of the article was not sufficiently developed. The author made only a brief (within a single page) excursion into the history of film education in the USSR. He gave a general overview of the faculties and specialties of modern Russian Institute of Cinematography (VGIK), taken, perhaps, from the official website of this leading audiovisual education university of Russia. And this is not surprising, for he failed to mention a single Russian book in the list of references published in the 90s of the 20th century or at the beginning of the 21st century. Thus, French readers have not got a chance to find out that the film/media education of Post-Soviet Russia is different from one of the Soviet period, and whether there were any other media education institutions in Russia except for VGIK. This article does not contain any information about the development of film/media education in relation to contemporary Russian mass audiences either. Regrettably, the author of the article does not seem to have read at least one of the hundreds of Russian books and articles on film/media education published since 1991.

Russia. From 2000 to 2009 research projects by Russian scientists on media education received a significant grant support from the Ministry of Education and Science of the Russian Federation, the Russian Humanitarian Scientific Foundation, the Russian Foundation for Basic Research Program of the Russian President “The Support of Leading Scientific Schools of Russia”, UNESCO, a number of foreign funds (Open Society Institute, MION-Ino-Center, Fulbright, IREX, DAAD, Foundation Maison des Sciences de l'Homme, etc.). There are over 40 research grants received by Russian scholars in total.

The number of Russian dissertations on media education from 2000 to 2009 included over 40 Ph.D. theses. In my previous works [Fedorov, 2001, Fedorov 2007, Fedorov, et al 2008] I gave a detailed research analysis in the field of Russian media education. The full text of Russian monographs and abstracts of theses can be read and downloaded from http://edu.of.ru/medialibrary

Media Activity at the International Level

France. CLEMI continues to actively participate in all media educational campaigns launched by UN, UNESCO, the European Union and Council of Europe, in international conferences on the media and media education in different countries around the world. CLEMI’s staff regularly travels abroad to conduct specialized seminars and lectures. Since 2008, French media educators have participated in the UN “Alliance of Civilizations” and “Media Literacy Education” project (www.aocmedialiteracy.org) [Frau-Meiges, Torrent, 2009, pp. 15-21].

The European Parliament Resolution [European Parliament Resolution, 2008] establishing the mandatory introduction of media education in all schools of Member States (from 1 to 12 classes), undoubtedly, is of great importance for French teachers.

Russia. Having received research grants in 2000-2009, Russian scientists got an opportunity to work in leading research centers in Washington, New York, London, Paris, Brussels, Berlin, Budapest,
Toronto and other cities in the world, to participate in major international scientific conferences on media education (in the United States, Canada, France, Britain, Germany, Austria, Switzerland, Spain, Brazil, Poland, the Czech Republic and others). Some Russian media educators [Alexander Fedorov, Alexander Sharikov, and Anastasia Novikova] published their articles in Western scientific journals.

In 2008, Taganrog State Pedagogical Institute and the Russian Association for Film and Media Education became official partners of the UN in a new project: the relevant contract was signed under the leadership of the UN “Alliance of Civilizations” (UN “Alliance of Civilizations” - AoC) for the establishment of the Russian-speaking segment of the world portal of Media Literacy Education Clearinghouse (Media Education and Media Literacy Chamber - http://www.aocmedialiteracy.org).

Conclusions

Russia. In February 2008, a round table on media education held in Moscow State University resulted in adopting a resolution, which recognized the achievements of Taganrog State Pedagogical Institute School of “Media Education and Media Competence”. The resolution states that the school “has accumulated the valuable experience in the field of media education gained in Moscow, Voronezh, Tver, St. Petersburg, Ekaterinburg, Perm, Kurgan, Rostov, Taganrog, Tambov, Krasnodar, Chelyabinsk. The Russian Association for Film and Media (under the leadership of Alexander Fedorov) and the Siberian Media Education Association (under the leadership of Irina Jilavskaya) are actively working to promote the ideas of media education” (http://www.edu.of.ru/mediaeducation/news.asp?ob_no = 32087).

However, the above-mentioned resolution rightly observed on some negative trends in the development of media education in Russia: “the experience and research results are insufficiently known, and are not used to the full extent, for media education has not progressed from the experiment stage to the stage of a wide practical application yet. It should also be noted that the development of media education still has not achieved prominence at schools of journalism and media faculties in general. It is partially used in further training at schools of journalism. There is lack of interaction with the already existing centers and multiple experimental sites in the area of media education, the potential of teachers and researchers of leading departments is not fully used”.

The conclusions of the resolution run that the promotion of media education is an extremely important and urgent task which consists in creating the media audience prepared to live and work in the information society, which must become “the conceptual object of teacher training media courses and departments of journalism, training courses for practicing journalists and further teacher training in media education; it is also necessary to come up with a proposal for the Russian Ministry of Education and Science to consider the relevancy and appropriateness of media components in the secondary education curriculum”.

In my opinion, major challenges to the introduction of media education into the broad educational process of Russian universities and schools are primarily caused by:

- the apparent media educators’ lack of consistency;
- a certain inertia of the administrations of a number of pedagogical universities (as is known, the regional component of university disciplines and optional training courses provide opportunities to introduce new subjects, but at present universities’ academic councils very timidly provide hours for media education disciplines which are vital for intending teachers);
- the traditional approach of the Russian Ministry of Education and Science focused on supporting computer and information technology training courses, leaving the urgent problems of media education unattended.

Meanwhile, I certainly do not mean that Russian universities and faculties training professional media practitioners (journalists, directors, producers, managers, etc.), where it is, read the whole spectrum of academic disciplines related to media. Here, the situation is quite in line with European standards. I am much more concerned about the media education of will-be teachers, going to work in schools after their graduation. And, of course, about the media education of pupils, who spend a great amount
of their time with the media, in the digital world.

**France.** Media education in France is not mandatory yet (except for specialized universities and faculties training media professionals). However, the European Parliament Resolution (2008) strongly recommends the introduction of compulsory school media education (as it is already done in Canada and Australia).

Media education in French schools is developing quite intensively: it is integrated in the basic subjects or taught autonomously as an optional subject. Media education in teacher training has always been provided mainly within special courses.

In order to give new impetus to the promotion of media education it is necessary to consolidate all educational and media educational organizations, the media community, and implement the recommendations of the European Parliament.

In general, the comparative analysis of contemporary media education policies in France and Russia in the 21st century has shown that irrespective of some differences they have a common general vector (extremely necessary in this age of sophisticated media manipulations) – the development of young people’s critical and democratic thinking, and their creative media skills at all levels of education.

**References**


Appendix


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<td>National State Center for Media Education (with many offices in French regions) - CLEMI - Centre de liaison de l'enseignement et des medias d'information. <a href="http://www.clemi.org">http://www.clemi.org</a></td>
<td>Russian Association for Film and Media Education <a href="http://edu.of.ru/mediaeducation">http://edu.of.ru/mediaeducation</a></td>
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2 Media education journals and full-text Internet media education libraries, publications

| | Media education journals are produced mainly through CLEMI (for example, reviews of Lyceum Press), although many French teachers and media magazines publish articles on media education from time to time. From 1992 to 2009 French media educators published dozens of monographs, textbooks, guidelines and manuals for media teachers. Some of these materials can be found on the free site of CLEMI: www.clemi.org | | Russian Journal “Media Education” (print and web versions): http://www.mediamag.ru/mediaed/journal/ http://www.ifap.ru/projects/mediamag.htm | ![](http://www.mediamag.ru) |
| | | From 2000 to 2009 over 30 monographs and 20 training manuals for mass media education were issued in Russia. The list of university-oriented publications specializing in journalism, advertising, film and television is much more | ![](http://www.mediamag.ru) |
### 3 Main targets of media education
- Development of critical, democratic thinking on media materials, analytical skills for reading media texts of different types and genres;
- Development of practical skills to deal with media techniques and create own media texts (e.g., school and liceum press, Internet sites).
- Development of critical, democratic thinking on media materials, skills for media texts’ analysis (media text of different types and genres).
- Development of practical skills to deal with media techniques and create own media texts (e.g., school and liceum press, Internet sites);
- Development of students’ aesthetic perception of the media;
- Protection of children’s audience from media violence.

### 4 Main media education theories
- Theory of critical thinking development;
- Practical media use theory;
- Semiotic theory;
- Culture studies theory;
- Aesthetical theory;
- Practical media use theory;
- Theory of critical thinking development;
- Culture studies theory;
- Social and cultural theory.

### 5 Main media education models
- Development of critical and democratic thinking, creative media skills at all levels of education.
- Practical (to study the use of media in practice) - at all levels of education.
- Socio-cultural development of the personality (the development of aesthetic perception and taste, interpretation, analysis, etc.) - at all levels of education;
- Educational information (the study of theory and history of media and language media), mainly at the university level.
- Development of critical and democratic thinking, creative media skills - at all levels of education.
- Practical (to study the use of media in practice) - at all levels of education.
- Ethical models (moral problems in media content).
- Socio-cultural personality development (the development of perception and taste, critical thinking, interpretation, analysis of media texts, etc.) - at all levels of education.
- It can be a synthesis of theory (topics about the audience, media theories and media education), development (media motivation and technology), and practice (creative activity, media perception and analysis) (A. Fedorov). Plus, the diagnostic components to define the levels of personality development as a result of media education (motivational, contact, informational, perceptual, interpretative / evaluative, practical and creative levels);
- Information about the media (the study of theory and history of the media and language media), mainly at the university level.

### 6 Main topics of media education lessons
- Media languages, media audiences, media categories, media technologies, media agencies, media representations, theory and history of media, media violence issues, etc.
- Media languages, media audiences, media categories, media technologies, media agencies, media representations, theory and history of the media, media violence problems, etc.

### 7 Grant support for media education projects
- Government grants and grants of various structures of European Union, UNESCO.
  The number of French theses on the subject of media in the 21st century is not more than a dozen.
- Grant support from the Ministry of Education and Science of the Russian Federation, the Russian Humanitarian Scientific Foundation, the Russian Foundation for Basic Research Program of the Russian President “The Support of Leading Scientific Schools of Russia”, UNESCO, several foreign funds (Open Society Institute, MION - Ino-Center, Fulbright, IREX, DAAD, Foundation Maison des Sciences de l'Homme, etc.). There are over 40 research grants received in total.
  Since the beginning of the 21st century more than 40 theses on media education were published in Russia.
| 8 Positive and negative tendencies in media education | There is intensive research on media education with grant support from the many Russian and foreign foundations. Media education is not compulsory (except for the universities and faculties training media professionals). Media education in schools is still poorly developed, and is integrated in the basic subjects, or taught autonomously (as an optional subject). Media education in initial and further teacher training covers a limited range of institutions. However, with the official opening (since 2002) of the new university specialization - “Media Education”, there are prospects for increasing the range of higher education institutions in Russia, introducing media education in the educational process. Teacher training institutions, schools of journalism and the media community as a whole do not contribute sufficiently to the promotion of media education. Major challenges to the broad introduction of media education into teaching in Russian universities and schools appear to be primarily caused by: - the apparent media educators’ lack of consistency; - a certain inertia of the administrations of a number of pedagogical universities (as is known, the regional component of university disciplines and optional training courses provide opportunities to introduce new subjects, but at present universities’ academic councils very timidly provide hours for media education disciplines which are vital for intending teachers); - the traditional approach of the Russian Ministry of Education and Science focused on supporting computer and information technology training courses, leaving the urgent problems of media education unattended. Though it does not mean that Russian universities and faculties training professional media practitioners (journalists, directors, producers, managers, etc.) read the whole spectrum of academic disciplines related to the media, the situation here is quite in line with European standards. But media education of will-be teachers and school students is a matter of special concern for Russian media educators. |

Media education is not compulsory (except for specialized media universities and faculties). However, the European Parliament Resolution (2008) strongly recommends the introduction of compulsory school media education (as it is already done in Canada and Australia). Media education in schools is developing quite intensively, and is integrated in the basic subjects or taught autonomously (as an optional subject). Media education in teacher training is provided mainly within special courses. In order to give new impetus to the media education movement it is necessary to consolidate all educational and media educational organizations, the media community, and implement the recommendations of the European Parliament.

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Author

Alexander Fedorov, Taganrog State Pedagogical Institute, Taganrog (Russia), e-mail: 1954alex(at)mail.ru
MEDIA EDUCATIONAL PRACTICES IN TEACHER TRAINING

Alexander Fedorov

Abstract. This article described the methods of media education development of personality (including the audience’s individual, creative critical thinking corresponding to conceptual (knowledge of media culture theory), sensory (intentional communication with mass media, orientational experience in genre and topical repertory flow), motivational (emotional, cognitive, moral, aesthetic motives of contact with media and media texts), evaluative (faculty for audiovisual thinking, analysis, synthesis of space-and-time form of media texts narrative, for self-identification with its character and author, for understanding and evaluation of the author’s conception in the context of sound-and-visual media text structure); creative (creative self-expression in various activities) indicators. As a result of such set of studies a considerable part of the audience proceeds from the initial and secondary levels of media text perception to a higher level of complex identification, showing the students’ ability to identify with the author’s position.

Keywords: media education, teaching methods. media literacy, media competence, media texts’ analysis, Russia, schools, universities, educators, teachers.

Introduction

Media education methods (aimed at the audience’s studying of mass media – the press, TV, radio, film, video, the Internet, etc.; preparing the new generation for living in the digital age) of teaching school (as well as university) students are based as a rule on using various creative assignments. A theoretical analysis of their components, their development and practical application enables us to draw the following basic functions: educational, adaptational, developmental, and guiding functions. The educational function ensures knowledge acquisition about theories and laws, perception and analysis of media texts, ability to use the obtained knowledge in different situations, and to ratiocinate. The adaptational function is realized at the initial conceptual stage of communication with media culture. The developmental function is connected with developing motivational (compensatory, therapeutic, recreational and others), volitional and other personality traits, media creation experience. The guiding function is aimed at arranging the best conditions for media text analysis.

Various teaching methods are used in Russian media education [Bagenova, 2004; Baranov, 2002; Baranov & Pensin, 2005; Bondarenko, 2000; Spichkin, 1999; Usov, 1989; Zaznobina, 1999 and others]: descriptive (retelling the plot, enumeration of the events presented in a media text), classificatory (media text ranging in historical and socio-cultural contexts), analytical (analysis of the media text structure, its language, the author’s conceptions, et al), personality-oriented (description of the attitudes, feelings, reminiscences, associations excited by a media text), explanatory/interpretative and evaluative (forming judgments about a media text, its values if applying aesthetic, moral or other criteria).

As regards creative types of assignments, they can be classified depending on the content character of the educational activities (the audience is to systematize facts and phenomena into theoretical and practical, etc.), the nature of requirements (one should define the type of the requirement implied in the task – perception, artistic analysis, etc.); the relation between data and goals of the educational activity, its organization and realization (individual, team-based, group work, etc.). It is essential to
introduce and repeat the teaching methods which serve to upgrade the audience’s skills, to gradually complicate tasks (including independence growth), and to develop creativity.

The creative assignments given below have been practically approved (by instructors: N. Ryzhich, I. Chelysheva, A. Levitskaya and others) at the Faculty of Social Pedagogy of Taganrog State Pedagogical Institute within the framework of the new university specialization “Media Education” (state specialization number 03.13.30., official registration of the Russian Ministry for Education dated June 18, 2002) designed for purposeful teacher training in media education.

I. Literary and imitating, dramatizing and situational, graphic and imitating creative studies for the audience to obtain creative skills on media material via heuristic activities, games and ICT.

Media pedagogics offers various creative means for students to learn such concepts as plot, story, theme, conflict, composition, frame, shot, etc. In the most general way they can be divided into: 1) literary and imitating (writing a synopsis, composing a short script, media text, etc.); 2) dramatizing and situational (dramatization of a certain media text sequence, simulation of media production, etc.); 3) graphic and imitating (composing posters, photo collages, pictures on media culture production).

I. Literary and imitating creative studies.

The teaching methods used at such lessons are most effectively realized in play activities. The audience is offered to imagine that they are scriptwriters, and asked to compose:

- a synopsis for an original script of a media text of any type and genre;
- a sequence script – a screen version of an episode from a famous literary work;
- a sequence script from their own synopsis for an original script;
- an original miniscript of a media text (e.g. a 3-5 minutes long film, video that can be shot in school);
- starting from a literary miniscript (or an sequence script) to prepare a shooting script (production book) of a media text (film, radio/TV program, computer animation, etc.) outlining the system of shots, angles, camera movements, montage principles;
- an original text (of an article, reportage, interview, etc.) for a newspaper, journal/magazine, Internet site.

By doing such creative tasks the audience studies in practice such essential concepts as idea, topic/theme, synopsis, plot, story outline, conflict, composition, script, screen version, etc. Students master media terms fully, inseparably, together with the so called expressive means.

It goes without saying that every such lesson begins with the teacher’s introductory speech (about the aims, objectives, and the strategy of doing tasks). During the lesson the teacher takes the position of a consultant. And the audience takes all the above mentioned assignments not as something abstract but as potentially practicable tasks. That undoubtedly ensures the audience’s interest and better involvement in media education. The story outlines, miniscripts, sequence scripts, draft journals and newspapers, radio/television programs, Internet sites created by the audience are discussed in the group, and the best variants are selected for further work.

Obviously, working on the task the students should realize, for instance, that video enables us to present stories/plots which are not overloaded with bulky accessories, elaborate settings, costumes, makeup, etc. However, the audience’s script fantasy is in no way restricted: on paper (as well as with the help of modern computers, Internet sites) one can create any possible and even fantastic plots and topics. But at the same time, for practical reasons, the preference is given to the scripts that could be easily realized within the school background or on the nearest location.

So, gradually the audience begins to apprehend the important role of the author/scriptwriter in media production and the basics of media text structure. Creative practical activity promotes the audience’s acquisition of the ABCs of media text composition; develops their creativity, imagination and fantasy.
The major criterion that proves the audience has coped with literary and imitating creative assignments is when students are able to briefly formulate their own ideas about the script which verbally reveal the audio-visual, space-and-time image of a conjectural media text. As a result, the audience develops individual, creative thinking corresponding to the conceptual and creative indicators of personality artistic development in media culture.

2. Dramatizing and situational creative studies.

The purpose of this stage is creation and further realization of media texts by students (short films, radio/television programs, Internet newspapers and journals, web-sites, computer animation, etc.) in accordance with the pre-written plans and miniscripts. The teaching methods used at dramatizing and situational creative lessons are based on role (business) play: the participants act as directors, cameramen, designers, actors from the miniscripts and episodes, or as presenters/hosts, etc. After the rehearsal period the team proceeds with creating a media text (they shoot a short film or a television program, design an Internet-site, a newspaper, etc.). Several teams of students can work on one and the same miniscript or a breadboard of an Internet newspaper for the reason of creative competition. Different versions are compared and discussed.

The teacher’s responsibility is to demonstrate to the audience the basics of using ICT (video filming, video recording and video projection, computing), to tactfully correct the work being done, and participate in the discussion of the results. In other words, the audience is given much freedom for developing fantasy, imagination, formal search, self-expression of their individual thinking and creativity.

The audience faces the following specific targets:

- journalistic (hosting a TV show, conducting an interview, live-program/on-the-spot reportage; practical newspaper/journal makeup, text inclusion into a site);
- film directing (general management of video filming according to the created miniscript, actors/anchormen casting; decision-making about casting, camera work, decorative design, sound and music, light and color; consideration of the media text genre and style, etc.);
- camera work (practical videotape realization of the director’s system of frames, angles, mise-en-scène, camera movement, shot depth, etc.);
- lighting (use of diffuse, directional, artificial and natural light, use of shadow and silhouette picture, etc.)
- sound and music operating (use of noises, music, score, etc.)
- decorative and artistic (use of natural setting, costumes; design of Internet sites, computer animation, etc.)
- acting (acting in an educational film, TV program);
- editing/montage (montage/rerecording enabling to significantly alter the form of a media text shot on air, computer-created, etc.);
- electronic special effects (use of modern video and computer technologies in media creation).

In the process of video filming and computing in the classroom one can simultaneously look through images on the monitor, edit, eliminate errors, etc. It really helps to cast actors. Any volunteer can act before the camera, soliloquy, and the film directors can compare the results and select the required variants. Besides, having shot different versions of one and the same script sequence it is possible to discuss the received result together in class.

It should be noted that alongside with role play there is a possibility to realize students’ ideas in documentary, animation media texts, etc. Documentary plots can be connected with landscape sketches/scenes which do not require long preparatory and production periods. For similar reasons it is more preferable to create animation films either using a three-dimensional (plasticine, etc.) animation technique, or a personal computer.
Assuredly, such lessons merely serve educational purposes and do not pursue the purpose to create an accomplished media text and do not claim to be professional. The result of media production is not important (unlike the case when a film is created for a film festival), such lessons zero in on the audience’s understanding of audio-visual language, and their creativity development.

During the *dubbing-in* period the audience gets absorbed in the laboratory of sound-on-film and dubbing; and faces the following specific targets:

- practical comparison of different variants of post dubbing of a video sequence (forcing and mixing of noises, speech volume, music; change of speech intonations, timbre, etc.);
- realization of different dubbing versions of a video sequence unknown to the audience (without a soundtrack), or of an episode from a foreign film or TV program;
- practice of various sound, noise special effects (sound imitation, sound overlay, etc.).

Such practical classes enable most active students to independently organize amateur games and quiz shows where teams compete acting as juries of a *news program, on-the-spot reportages, etc.*

As a result, such tasks help to develop the following qualities corresponding to particular indicators of personality development in media culture: knowledge of the main stages in media production, author’s functions, specific character of their work as it concerns expression of ideas, thoughts, sensations of sound and visual, space and time images in different types and genres (*conceptual indicator*); emotional, artistic motives of one’s contact with media (*motivational indicator*); creative, artistic abilities in media creation (*creative indicator*). Play education does not restrict the students’ fantasy, imagination; on the contrary, it helps reveal each student’s individual creative thinking.

The major criterion that proves the audience has coped with *dramatizing and situational creative assignments* is the students’ ability to practically participate in simulative media production.

3. **Graphic/image-bearing and imitating creative studies.**

The teaching methods used at such lessons are also connected with role play and simulation educational possibilities. Logically, after working with miniscripts and passing through the *pre-production* period the audience reaches the phase when accomplished media texts ought to be advertised, marketed, distributed, etc. The realization of these objectives depends on doing special creative assignments which develop imagination, fantasy, associative thinking, non-verbal audience perception:

- creation of bills/posters to advertise one’s own media text (e.g. posters advertising professional media texts) using a photo collage with drawings or one’s own original pictures;
- picture and collage creation on the topic of Russian and foreign media production;
- creation of drawn comic strips after some media texts targeted at a certain audience age-group.

After doing the above mentioned creative tasks the teacher announces the contest of posters, collages, pictures, and comic strips. The students discuss their advantages and disadvantages; the authors of the creative products have a possibility to defend their works, answer the teacher’s and students’ questions, etc.

The major criterion proving that the audience has coped with the task is the students’ ability to share their impressions of watching a media text in a non-verbal form.

The knowledge and creative skills acquired by the audience at the introductory practical stage prepared them for the lessons aimed to develop their perception of professional media texts and optimized the educational process, particularly in media education. We can state this with a certain degree of confidence as the experiment was based on two variants of developing media perception: 1) by discussing media texts created be professionals; 2) the same, with preliminary practical creative assignments involving the audience in the media production lab.
The second variant proved to be more productive. After doing creative assignments the audience easily used specific media terminology and gave a prompt and detailed oral description of the offered media image.

The knowledge and skills referring to *ins and outs* of media creation helped the students more accurately express their sensations, feelings of the seen and heard media texts, indirectly developed their capabilities for media perception, and, to a certain degree, prepared them for further media analysis (since without the ability to describe one’s own impressions it is difficult to get down to a productive media text analysis).

II. Creative studies aimed at developing the audience’s adequate perception of media texts.

1. *Creative studies devoted to recollection of the dynamics of space-and-time, audio-visual images of culmination episodes from a media text in group discussion.*

So, after the opening creative part there follows the principal stage/phase of developing the audience’s adequate perception of audio-visual, space-and-time structure of media texts through watching and collective discussion of media texts.

Here we are guided by the thesis proposed by Y. Usov (1936-2000) that “perception of the sound and visual image is a visual experience of the tempo, rhythm, implication of the plastic form of film narration; this experience results in sensory and intellectual associations excited in process of perception of sound and visual images, plastic composition of their components, and are synthesized in figurative generalization comprising the author’s conception, a multidimensional artistic idea” [Usov, 1989, p. 235].

Beside this important indicator of the audience’s adequate perception of a media text, one should not ignore the audience’s awareness of the frame composition, its space, light and color, sound, and angle solutions which taken together contribute to the sense of a media text. Also the audience ought to develop the so called *editing / montage thinking* – the emotional and semantic condition of the narrative components, their rhythmical, plastic combination in a frame, sequence, scene, so that the media text perception should be based on the interrelation of several processes:

- perception of dynamically developing visual images;
- memory retention of previous audio-visual, space-and-time elements of a media image;
- prediction, anticipation of a probable event in a media text.

To meet this challenge in relation to audio-visual media, the audience is offered to describe the dynamics of the media image development in a rhythmically organized plastic form of narration. The process can be based on discussing the montage (including rhythm, tempo, etc.) combination of frames (taking into account their composition: frontal, underlying, angle, light-and-color, etc.) and sequences, since the development dynamics of an audio-visual image reveals namely in the interrelation of frames and montage.

The goal of these assignments is for the students to develop their emotional, creative activity, non-verbal thinking, sound-and-visual memory in communication with media that in total facilitates the analysis and synthesis of the sound-and-visual, space-and-time image of a media text.

2. *Literary and imitation creative studies.*

The teaching methods used at such lessons are connected with role play, problem-solving and game elements. For the audience to assimilate such essential concepts for the topic understanding as *media perception set, media perception process, media perception condition, empathy, co-creation, media perception levels, media perception typology, system of emotional ups and downs, the phenomenon of unanimous success, media culture functions, etc.*, they are offered to:

- describe the general characteristics of the best/worst task set for media text perception;
- describe the best/worst objective (demonstration environment, etc.) and subjunctive (mood, an individual psychophysiological potential, etc.) conditions of media text perception;
- retell the story on behalf of the major or minor character of a media text observing his/her character traits, speech habits, etc. (identification, empathy, co-creation);

- put a media text character into an altered situation (with a changed name, genre, time, setting of a media text, its composition: plot, culmination, dénouement, epilogue, etc.; the age, sex, nationality of the personage, etc.);

- retell the story on behalf of an inanimate being taken from a media text that will make the narration sound paradoxical and eccentric;

- remember prosaic, poetic, theatrical, pictorial, musical works which bring up an association with a certain media text, and to justify their choice;

- make up monologues (letters to newspaper/journal offices, television, Department for Culture, etc.) belonging to media audiences of different ages, social, professional, educational or other backgrounds, having different levels of media perception (initial identification, secondary identification, complex identification, consideration of the audience’s orientation on the entertaining, recreative, compensatory and other functions of media culture, etc.);

- disclose the point of the emotional pendulum (rotation of sequences exciting positive (pleasant, joyful) and negative (shocking, sad) emotions with the audience, i.e. reliance on psychophysical aspect of media perception) using a certain media text;

- study the list of the most popular media texts (Russian and foreign) and explain the reasons for their success (reliance on myths, folklore, spectacular genre, the system of emotional ups and downs; use of entertaining, recreative, compensatory and other functions; a happy ending, the author’s intuition, etc.)

- study advertising announcements (trailers) and predict the success of the media text with the viewers.

Among the least desirable pre-viewing activities the audience can mention lack of preliminary information or a too detailed opening speech of the teacher (art critic, journalist, culture expert) imposing their conclusions, spoon-feeding the audience with the conception of the unknown media text, etc.

Among the most preferable pre-viewing activities the audience can name tactful brief information (less than 10 minutes long) about the author’s creative development, the genre of the offered media text, the time of its creation, without giving a preliminary analysis of its merits and demerits.

Speaking of the media perception conditions the students can refer to their own viewing experience, e.g. media perception can be interfered by unethical behavior of some viewers in the cinema, Internet-club (loud talks, noise, disorderly conduct, etc.), or when the viewer is in a bad mood, etc.

The creative lesson when students compose stories as if retold by one of the characters is conducted in the form of a contest. Initially, the audience is shown media texts, then they write stories on behalf of the major or minor characters of the media text, and finally they are discussed in class; the stories chosen as the best should be close to the original media text. In this way the educational aim is attained: the audience enters the laboratory of media text authors.

Creative assignments aimed at altering different media text components play a very important role in the development of the audience’s media text perception and analytical skills. Students devise different titles of media texts and receive evidence that the perception of one and the same story greatly varies depending on the chosen genre. By altering the time, setting, genre, composition of a media text students take advantage of the opportunity to use their creativity and imagination.

The view angle at a media text can take a paradoxical, fantastic form if the story is told on behalf of an inanimate being, animal that appeared in this media text. E.g. a banknote changing hands; the mirror in the characters’ room; the car in which the character pursues the criminals, etc. Sometimes it is possible to use analogies from other arts.
Creative assignments connected with various kinds of artistic associations cause difficulties with the audience as a rule, as they require sound knowledge of different arts. That is why students who achieved good and excellent results in literature, visual arts, music, and world art culture are at an advantage here.

The major criterion showing that the audience has coped with the creative tasks requiring to retell the story on behalf of the media text character is the students’ ability to identify themselves with a personage, understand and verbally reconstruct his/her personality, vocabulary, explain the motives for their behavior (including imaginary actions).

The efficiency criterion of the creative tasks revealing the relations between different works of art is the student’s maturity of associative thinking, understanding of the interrelation of sound, visual, space, time, sound-and-visual, space-and-time arts of different kinds and genres.

In the long term, the whole group of creative tasks complements the knowledge and skills obtained by the audience at the previous lessons: students develop cognitive interests, fantasy, imagination; associative, creative, critical, individual thinking, audio-visual literacy. The acquired knowledge and skills mix with the concepts from literature lessons (topic, idea, plot, etc.), world art culture (color, light, composition, angle, etc.), music (tempo, rhythm, etc.). The audience better understands such concepts as perception set, empathy towards a character, identification, etc.

Practical acquisition of media perception typology is facilitated by creative tasks offering the audience to simulate writing letters to different institutions from people of different ages, education levels, artistic perception and tastes, etc.

The knowledge acquisition indicator is the audience’s capacity to identify themselves with an imaginary recipient possessing this or that media perception level.

In the following creative lesson the audience attempts to explain the essence of the so-called emotional pendulum mechanism (alteration of sequences exciting positive and negative emotions with viewers) using a certain media text as an example.

The purpose of this lesson is to show the students that the emotional impact is a natural phenomenon with media texts as well as with arts using the psychophysiological effect on the audience appealing to human feelings. Any art affects the reader, viewer, and listener not only intellectually but also emotionally. It is very important for students to understand that the so called strong impression produced on the audience by mass (popular) culture is not always connected with high artistic quality, and sometimes depends on skillful influence on human sense perception.

It is known that even a most thrilling film cannot keep the viewers either in a state of shock or in the emotional comfort. In either case there comes an inevitable obtrusion of feelings, emotions, fatigue, and loss of interest in what is going on. Stimulation intensity cannot increase endlessly. Hence, a lot of authors of mass culture resort to an accurate calculation of situations, a sequence alteration evoking positive and negative emotions, but with an invariable happy end so that the viewers should not consider the media text heavy (that will undoubtedly repulse a significant part of the audience).

Assuredly, this psychological law is well known to artists who create complex, ambiguous works from the philosophic point of view, but namely mass culture production based on spectacular genres (comedies, melodramas, detectives, thrillers, etc.) very often sticks to the similar principle in the most simplified and schematic form, that enables the audience to easily cope with the above given assignment.

The lesson is divided into the following phases:

- collective viewing of a mass culture text;
- extraction of the episodes evoking positive and negative emotions with the audience in order to determine the degree of the emotional effect produced on the audience;
- media text division into major parts of the plot with giving them the corresponding signs: “-” (the episode excites negative emotions of fear, horror, etc.); “+” (the episode excites positive emotions, joyful, comforting feelings) and “=” (the episode is emotionally neutral); the aim is
to show how the system of the *emotional pendulum* is built using a certain media text, to make the audience understand that its impact is frequently based not on the deep penetration into characters, problem heart, etc., but on a kind of a sign system of sequence alterations of different emotional polarities.

So, the objectives of the lesson are achieved: the audience comes to the conclusion that mass culture media texts can be easily divided into blocks (which sometimes can interchange each other without changing the plot or meaning of a media text) connected by an elaborated mechanism of the *emotional pendulum*.

It should be noted that a lot of media texts are constructed according to this emotional *formula for success* (including compensation for lack of feelings, a happy end, use of spectacular genres, etc.). Beside mentioning the entertaining and recreational functions, let us include here the use of myths, folklore, the author’s intuition, sequence, in other words, the orientation on many perception levels.

The creative task of predicting the media text success is closely linked to the previous assignments and requires not only a good knowledge of the antecedent material but also associative thinking and intuition from the audience. Relying on the genre, topical or other parameters of unknown media texts the students endeavor to form a judgment as to the media text future in the media market.

3. **Dramatizing and situational creative studies.**

The teaching methods of these lessons are based on dramatized sketches touching upon the concepts and problems similar to the ones of the *literary and imitation* lessons. These two stages supplement each other; develop different aspects of the audience’s creative skills.

By analogy with the sequence of *literary and imitation* lessons the audience is offered to:

- act out different variants of pre-viewing perception activities (for example, an opening speech of the video/film club moderator);
- act out dramatized sketches on the topic of objective and subjective media perception conditions, etc.

Acting out such sketches one can imitate the viewers’ noisy behavior, stressful situations experienced by the audience after the contact with a media text (jackpots, expulsion from school, etc.), dialogues, and arguments between representatives of different media perception types. In short, the audience better understands the peculiarities of media perception in an amusing and semi-parody form.

On the whole, the set of lessons aimed at developing media perception prepares the audience for the next stage – media text analysis.

III. **Creative studies aimed at developing the audience’s ability of media text analysis.**

The basic stages of this set of lessons are the following:

- study and content examination of media texts episodes which express the characteristic features of the whole media text to the utmost;
- analysis of the media text authors’ logic of thinking: in the development of conflicts, characters, ideas, audio-visual, space-and-time sequence, montage, etc.;
- understanding of the author’s conception and explanation of one’s personal attitude to this or that position of the media text authors.

The teaching methods used at these stages are based on the set of practical classes devoted to the analysis of particular media texts.

Practice shows that, on the one hand, it is necessary to go from the simple to the complex: to choose in the beginning clear media texts in point of its plot, author’s thoughts, stylistics. On the other hand, it is essential to take into consideration the genre, topical preferences of the audience.

It goes without saying, here again creative, simulation, heuristic and problem-solving tasks are used, which significantly enhance the audience’s activity and motivation.
The heuristic form of conducting a lesson supposes that the audience is offered several false and true statements; that substantially facilitates the analytical tasks facing the audience and serves the first preparatory stage for the following role play and problem-solving forms of media texts discussion. The heuristic teaching methods include:

- true and false interpretations of the author’s logic of thinking on the material of a certain episode of a media text;
- true and false versions of the author’s conception opening in a particular media text.

This heuristic form of giving a lesson appears to be especially effective with the audience having a low level of basic training, showing lack of personal initiative and independent thinking. Such an audience certainly needs supporting statements helping the students to form their own analytical judgments (including their own additions, etc.)

The simulation forms logically carry on the previous tasks. The audience is offered the following variants of simulation assignments:

1. **Literary and imitating creative studies:**

- the audience writes synopses, scripts of advertising/commercial media texts (or anti-advertisements aimed at criticizing the shortcomings of a media text);
- the audience writes their own improved variants of some famous media texts: the alterations that can be introduced into the design and lay-out of the Internet site, journal, newspaper; the cast of actor/anchormen to play the leading parts in a film or TV program; the alterations in the plot of a particular media text (deletions, additions, etc.).

These play activities prepare the audience for a more serious problem-solving analysis of media texts. Naturally, all the above-mentioned works/projects are collectively discussed and compared. A greater part of tasks is done by the audience on a competitive basis, the best work is chosen, etc.

The task performance indicator: an ability to tell in a play form about the most attractive, spectacular aspects of media texts (advertising), to present logically and artistically a convincing variant of partial substitution of the media text components.

2. **Dramatizing and situational creative studies:**

- a dramatized sketch on the topic – a press-conference with the media text author (a television anchorman, script writer, film director, actor, cameraman, composer, artist, sound man, producer, designer, etc.); the journalists ask ‘cut and dried’ questions, sometimes ‘posers’ to the authors, who in their turn are prepared in advance to defend their hypothetical (or really created) project – a particular media text, etc.;
- a dramatized sketch on the topic – an interview with foreign media culture experts (with a similar distribution of functions);
- a dramatized sketch on the topic – international gatherings of media critics/experts, who disapprove of different media aspects, analyze particular media texts, etc.;
- a juridical role play including an investigation of the major malefactor of a media text; a trial on the media text authors;
- a dramatized sketch on the topic – an advertising campaign: a contest media commercial (as a variant – anti-advertisement).

As a matter of fact, dramatizing and situational creative lessons supplement and enrich the skills acquired by the audience in literary and imitating practical play activities. Beside the skills of oral collective discussion, they stimulate the audience’s relaxed behavior and communicability, make the students’ speech more spontaneous, and activate their improvisatory skills.

Probably, the weak point of some dramatizing and situational lessons is a rather long pre-training period of the audience that is necessary for the students to get into the roles of actors, journalists, etc.
The next set of lessons is dedicated to problem-solving collective discussions and media text reviewing. Here one can use the following types of problem-solving creative tasks:

- comparison and discussion of reviews (of articles, books) created by professional media experts, journalists;
- preparation of essays/abstracts about theoretical problems of media culture;
- oral collective discussions of media texts (with the help of the teacher’s problem questions);
- students’ written reviews of particular media texts of different kinds and genres.

The logic of the creative tasks succession proceeds from the principle that the media text critical analysis begins with the students’ acquaintance with works of professional media experts/critics (reviews, critiques, and monographs dedicated to media culture and particular media texts), which enable the students to judge about different approaches to such type of work.

The audience tries to answer the following problem questions: Wherein do the reviewers see the merits and demerits of this media text? How deep do the reviewers penetrate into the author’s message? Do you agree or disagree with the reviewers’ judgments? Why? Do the reviewers possess their own style? If yes, what does it itself manifest (through stylistics, vocabulary, intelligibility, irony, humor, etc.)? What information is out-dated and what data is still actual in the book? What media text topics, genres does this reviewer support? Why? Why did the author express the conception of his/her book in this way?

Then follows the students’ work on abstracts/synopses. And only after that begins their independent discussion of media texts.

The lessons developing the audience’s skills of media text analysis and synthesis are aimed at training their sound-and-visual memory, stimulation of personality creativity, improvisation, independence, culture of thinking, an ability to use the obtained knowledge in new educational situations; at psychological, ethical work, reflections on moral and artistic values, etc.

The general scheme of media text discussion usually consists of:

- the moderator’s opening speech (his aim is to preview the media text, tell about its creators, remind of their previous works for the audience to go beyond the bounds of a particular media text and refer to the other creations of these authors; if necessary, to touch upon the historical or political contexts of the events, abstaining from giving artistic, moral, or other appraisal judgments of the author’s conception, and without relating the plot of the media text), i.e. pre-viewing perception set;
- collective reading of the media text (communication);
- discussion of the media text; drawing conclusions at the end of the lesson.

The discussion of a media text (according to Y. Usov’s recommendations) starts with a comparatively easy media text of mass (popular) culture and includes the following stages:

- choice of the episodes expressing the characteristic construction features of the whole film to the utmost;
- the analysis of these episodes (an attempt to understand the author’s way of thinking, the complex and interconnected development of the conflict, characters, ideas, sound-and-visual sequence, etc.);
- the audience defines the author’s conception and estimates it.

The discussion ends with a problem-testing question which shows the audience’s skills quality of media text analysis (e.g. What media texts can this work be compared with? Why? What do they have in common?)

Similar teaching methods of discussing particular media texts with youth, students’, pupils’ audiences are discussed in more detail in my previously published works [Fedorov, 2001; 2007].
The criterion showing the audience’s skills to analyze the audio-visual, space-and-time media text structure is the ability to comprehend a multilayer image-bearing world, both of separate components and a whole media product: the logic of the sound-and-visual, plastic development of the author’s train of thoughts in the complex, integral unity of various means of image and sound organization.

It is well known that one of the media education main priorities in modern conditions [Bagenova, 2004; Baranov, 2002; Fedorov, 2007] is formation and development of the audience’s critical thinking in relation to particular media texts distributed through mass media.

But the development of the audience’s critical thinking is impossible without their preliminary acquaintance with typical aims, methods and techniques of manipulating media influence, its social and psychological mechanisms, and without information problem analysis. Being aware of such techniques students will be able to more critically perceive any information spread via mass media (the press, TV, films, radio, the Internet, etc.).

Unquestionably, the manipulating influence of mass media on the audience is realized at different levels. Let us describe some of them:

- the psychophysiological level of influence on primitive emotions, when together with a personage’s action the viewers subconsciously accept the world in which, for example, the ends justify the means, and cruelty and violence are looked at as something normal;

- the social and psychological level based to a large extent on the compensation effect when the reader, listener, viewer are supplied with an illusion of achieving their most cherished dreams by self-identification with a media text personage;

- the informational level consisting in the reflection of useful utilitarian, living data for the audience: how to get on in love, to avoid danger, to stand up for themselves in a critical situation, etc.

- the aesthetic level meant for a smart audience, for whom the formal workmanship can serve an argument for justification, for example, of the naturalistic representation of violence and aggression if they are depicted in the aestheticized, ambiguous, ambivalent form.

The manipulating media influence is also based on such far-famed factors as standardization, mosaicity, serial presentation, folklore motives (the magic power of personages, consistency of metaphors, symbols, a happy end, etc.). Herein two mechanisms of the human mind are used – identification (self-identification, imitation) and compensation (projection).

Comparing the general media manipulation techniques one can use the following typology:

- orchestration – psychological pressure in the form of constant repetition of particular facts irrespective of the truth;

- selection (juggling) – choice of definite trends, for example, exclusively positive or negative trends, misrepresentation (spin), exaggeration (underestimation) of these tendencies;

- embroidery (embellishment or exaggeration in the description or reporting of an event);

- tagging (for example, condemnatory, offensive, etc.);

- transfer (projection) – a shift of some qualities (positive, negative) onto another phenomenon (or man);

- evidence - reference to authorities (not always correct) in order to justify a certain action, slogan;

- a folksy manner, including, for instance, an extremely simplified form of information presentation.

The ideal audience for media manipulation is the people devoid of critical thinking towards media texts, who do not understand the difference between advertisement and entertainment. That is why a media text action is often arranged in the form of a kaleidoscope, mosaic of dynamic change of rhythmically organized episodes. Each of them cannot last long (for the texture should not bore the
viewers); carries some information, actively relies on the compensation effect, and affects the emotional and instinctive spheres of the human mind.

Hence, we developed a technology of developing the audience’s anti-manipulative critical thinking on media material:

- students’ acquaintance with basic aims of media manipulation;
- demonstration of social and psychological mechanisms/tactics used by media text authors to achieve manipulation effects;
- demonstration and analysis of methods and tactics used by media text creators trying to reach the desired effect;
- attempting to understand the author’s logic of thinking and conception, the audience’s evaluation of this conception.

It goes without saying that this approach is effective under certain conditions. Firstly, it must be based on the audience’s theoretical knowledge. Such theoretical training, beyond question, can be integrated with the practice of problem analysis, but, in our opinion, the preliminary general theoretic familiarization of the audience with typical goals and tactics of media manipulation greatly facilitates further media education.

While analyzing media texts students use different methods:

- information sifting (well-reasoned high-lighting of true and false information in the press, TV, radio content; information filtering that removes any embroidery and tags by comparison with absolute facts, etc.);
- taking off the halo of typicality, folksiness, authoritativeness from the information;
- critical analysis of the aims, interests of the media agency, or the source of information.

In case an art media text is taken for critical analysis instead of a news TV program, the peculiarities of its artistic structure are also taken into consideration. Otherwise, one will not feel the difference, say, between a certain political action in real life and a more multiform influence of a work of art.

One of the most acute issues regarding the problem of media manipulation is violence on the screen. Indisputably, not many people try to copy cruel blockbuster heroes in real life. But many others get used to violence shown by mass media, and their thoughtless consumption of episodes with numerous scenes of murders, tortures, etc. leads to indifference, callousness, and inability to empathize with other people’s sufferings. That explains the purpose of studying this aspect. For instance, it is possible to disclose the real essence of a superman character killing dozens of people; to show the harm caused by violence presented in the form of a game, joke, etc.

To vary a lesson one can use a very effective learning game called investigation: the audience is offered to investigate the crimes committed by characters from different media texts containing violent scenes. The task is to find unseemly, illegal, cruel, anti-humane actions of the characters which, in addition, can be presented by the authors’ in a merry and humorous form. So, having gathered the evidence the audience states the charge against the authors (agencies) of the media texts manipulating with scenes of violence.

There is no doubt, that the analytical skills can provide good educational results cultivating a certain immunity to unprovedness, omissions and falsehood.

One cannot but admit that a man unprepared for media perception is unable to fully understand and analyze the information, unable to resist media manipulation, and to independently express his/her thoughts and attitudes. But for artistic analysis of any media text defense against manipulation is, of course, not sufficient.

**Conclusions**

Ultimately, the whole set of the above-described lessons is meant to contribute to personality development (including the audience’s individual, creative thinking corresponding to conceptual
(knowledge of media culture theory), sensory (intentional communication with mass media, orientational experience in genre and topical repertory flow), motivational (emotional, cognitive, moral, aesthetic motives of contact with mass media), evaluative (faculty for audio-visual thinking, analysis, synthesis of space-and-time form of media narrative, for self-identification with its character and author, for understanding and evaluation of the author’s conception in the context of sound-and-visual media text structure); creative (creative self-expression in various activities) indicators.

As a result of such set of studies a considerable part of the audience proceeds from the initial and secondary levels of media text perception to a higher level of complex identification, showing the students’ ability to identify with the author’s position.

In addition, the audience (see, for example, Y. Usov’s works) develops the following development indicators in media culture:

- emotional inclusion (from a nonconscious, spontaneous characteristics of a media text the audience proceeds to a holistic media text characteristics);
- emotional activity of judgments (from formal judgments drawn with the teacher’s help students proceed to a more vivid, image-bearing, individual expression of their media impressions);
- maturity of image thinking (from spontaneous, intuitive – to conscious usage of perception images and artistic notions);
- skills of media text partial analysis (from fragmentary use of critical evaluation components – to adequate, holistic analysis of sound-and-visual, space-and-time structure of dynamic media art images).

References

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Author

Alexander Fedorov, Taganrov State Pedagogical Institute, Taganrov (Russia), e-mail: 1954alex(at)mail.ru
Russian Media Education Literacy Centers in the 21st Century

by Prof. Dr. Alexander Fedorov

The comparative analysis of the models and functions of Russian media education literacy centers in the 21st century (included wide specter of media—print, screen, TV, mobile, the Internet, new generation of video games and virtual worlds) showed that despite having some definite differences and peculiarities, they have the following common features:

- differentiated financing resources (public financing, grants, business organizations, etc.) and regional media information support;
- presence of famous Russian media teachers heading the media education centers;
- a target audience of a wide age-specific and professional range (with the predominance of students of different educational institutions, teachers, media experts);
- the chief aim of a media education centre is multi-aspect, as a rule, but in the whole, it can be generalized under a common assertion—development of the audience's media competence. And under media competence of a person we mean "a sum-total of an individual’s motives, knowledge, skills, abilities (indicators: motivation, contact, information, perception, interpretation/evaluation, activity, and creativity) to select, use, critically analyze, evaluate, create and spread media texts of different types, forms and genres, and to analyze complex phenomena of media functioning in the society" (Fedorov, 2007, p. 54).

Additionally, the objectives of the media education centers are also varied, but in the whole, there predominate the objectives aimed at developing media competence of different social groups: development of the audience’s skills to find, transfer, accept, and create media information (media texts) using television, video, computer and multi-media technologies; teaching the audience to acquire and critically analyze media information; delivering courses in media education for teachers; support of festival, film club and amateur film movements and others.

Also one can point out some common functions of the media education centers:

- educational work, organization and realization of research projects, conferences, and publishing activities;
- as a working definition of media education they use either the definition given in the UNESCO documents or any other close terminology;
- as a key media education theory they refer to a synthesis of the practical and cultural studies media education theories, the theory of the audience’s critical thinking development, or a theory similar to the practical theory including some elements of other theories, e.g. the theory of media activity;
- a basic media education model usually consists of the following components: the objective unit (development of the audience’s media competence), the contents unit (theory:
development of the audience’s motivation, knowledge about media culture; practice: development of the audience’s perception and analytical skills, and media creativity skills), the result unit (level enhancement of the key media competence indicators); and as for the diagnostic unit (level detection of the audience’s media competence), it is not necessarily included but is often implied;

- the organizational forms are aimed at media education integration into educational, out-of-school and leisure activities of the audiences, media educational courses for teachers; organization of film/media clubs for school students and young people, support of school–youth Internet sites, print media, TV, etc.; holding of panel discussions, seminars, workshops, training courses, conferences, festivals, competitions on media education topics; publishing monographs and handbooks;

- the teaching methods are manifold both according to knowledge sources (verbal, visual, practical methods) and according to the level of cognitive activity (explanatory-illustrative, reproductive, problem-solving, searching or heuristic, research methods). Though practical methods are preferred;

- major areas of the media education program contents are in character with the above-mentioned objectives and aimed at the audience getting a wide range of knowledge about media culture, developing the abilities to percept, critically analyze, and comprehend media texts, encouraging media creation, mastering media educational skills;

- media education programs application fields normally cover a broad range of educational and cultural institutions (inclusive of the audience’s self-education, e.g. with the help of media educational Internet sites).

Our analysis also showed that the media educational models offered by leading Russian media educators are similar to the ones of their foreign colleagues (Baran, 2002), however they definitely have some peculiarities, such as a more tolerant attitude to studying the aesthetic/artistic scope of media culture.

The Russian media literacy education centers (who have important role in media literacy teaching with new technologies in schools and communities) have a common aim to enhance the level of all the basic indicators of the audience’s (for example, students’) media competence: motivation, contact, information, perception, interpretation/evaluation, activity, and creativity.

Thus, a personality with a high level of media competence (though some scholars prefer to use the terms ‘media culture level’, ‘media literacy’, or ‘media educational level’ instead of the term ‘media competence’, it testifies a terminological pluralism characteristic of the media educational process) evinces the following media competence characteristics:

1. **Motivation**: a wide range of genre, subject-based, emotional, epistemological, hedonistic, intellectual, psychological, creative, ethical, aesthetic motives to contact media flows, including:
   - media texts genres and subject diversity, including non-entertaining genres;
   - new information search;
   - recreation, compensation, and entertainment (in moderation);
   - identification and empathy;
   - his/her own competence confirmation in various life activities and media culture;
   - search of materials for educational, scientific, and research purposes;
   - aesthetic impressions;

**PROF. DR. ALEXANDER FEDOROV** is the president of Russian Association for Media Education, and vice-rector of Taganrog State Pedagogical Institute. He is the author of 20 books and more than 400 articles on the media education literacy topic. Since 1997, he has received many scientific research grants on media culture and media education topics from the President of the Russian Federation, Russian Foundation for Humanities, Russian Ministry of Education and foreign foundations.
~ readiness to apply efforts when reading, comprehending media contents; philosophic/intellectual, ethic, and aesthetic dispute/dialogue with media message authors, and critical estimate of their views;
~ learning to create his/her own media texts by studying creation of professionals;

2. CONTACT: frequent contacts with various types of mass media and media texts.

3. INFORMATION: knowledge of basic terms, media communication and media education theories; media language peculiarities, genre conventions, essential facts from media culture history, media culture workers, clear understanding of mass communication functioning and media effects in the socio-cultural context, the difference between an emotional and well-grounded reaction to a media text.

4. PERCEPTION: identification with the media text author, basic components of the 'primary' and 'secondary' identifications being preserved (excluding a naive identification of the reality with the media text contents), i.e. an ability to identify with the author's position which enables to anticipate the course of events in a media text.

5. INTERPRETATION: an ability to critically analyze media functions in the society with regard to varied factors based on highly developed critical thinking. Media text analysis based on the perceptive capability that is close to 'comprehensive identification', an ability to analyze and synthesize the spatiotemporal form of a media text; comprehension and interpretation implying comparison, abstraction, induction, deduction, synthesis, critical appraisal of the author's opinion in the historical and cultural context of the work (expressing reasonable agreement or disagreement with the author's point of view, critical assessment of the moral, emotional, aesthetic, and social value of a media text, an ability to correlate the emotional apprehension with conceptual judgment, extend this judgment to other media genres/types, connect the message with their own and other people's experience, etc.). This reveals the critical autonomy of a person (irrespective of public opinion on the media), his/her critical analysis of the message based on high-level information, motivation, and perception indicators.

6. ACTIVITY: practical skills connected with selecting, creating and spreading media texts (including individual and collaborative projects) of different types and genres; active self-training ability.

7. CREATIVITY: creativity in different activities (perception, game, art, research, etc.) connected with media.

The greater part of the indicators can be generalized under a common term of activity (perceptive, intellectual, practical) connected with mass media and media education.

The diversity of the media education models does not exclude a possibility to generalize them by building a certain compositive model with the objective, diagnostic, contents units (theory and practice) and the result unit. A different matter is that not in every media education model one can distinguish all the units. For instance, in some Russian media education literacy centers created within the walls of 'houses of youth creation' and leisure centers of practical orientation, the theoretical and diagnostic aspects are given less attention than in the media education centers functioning within universities or research studies institutes.

Our generalized model of media education is based on the cultural studies, practical, semiotic, ethic, and critical media education theories, that confirms the conclusion that modern teachers often synthesize different theories (e.g. a synthetic theory of media activity). As a matter of fact, this model represents a synthesis of the analyzed theories [Fedorov, 2007]: socio-cultural, educational-informational and practical-utilitarian models, and reflects modern media educational approaches, offered both by Russian and foreign scholars.

Modern media education models lean towards making the best use of media education potentialities depending on their aims and objectives; they are varied and can be wholly or par-
tially integrated into the educational process. Besides, they do not only observe the general didactic principles of education (upbringing and all-round development of a personality in studying, scientific and systematic approaches to teaching, knowledge availability, learning in doing, visual instruction, self-education encouragement, life-oriented education, long lasting and sound knowledge, positive emotional background, individual approach in teaching, etc.), but also some specific principles connected with media contents. Among them one can mention the unity of emotional and intellectual personality development, a person’s creative and individual thinking development. Whereas the teaching methods are aimed at taking advantage of potential media culture opportunities, as the use of hedonistic, compensatory, therapeutic, cognitive-heuristic, creative and simulation media culture potentialities enables the teacher to involve the audience in perception and interpretation of media messages, spatial-temporal analysis and visual structural analysis of a media text. Moreover, reference to the present day media situation which alongside with some negative aspects (low-quality mass culture content, etc.) opens wide opportunities for teachers connected with using video recording, computers, and Internet that approximate a contemporary viewer to the status of a reader (personal, interactive communication with media).

The methods proposed for the realization of the modern media education models are usually based on units (blocks or modules) of creative and simulation activities which can be used by teachers both in class and out-of-school activities. A significant feature of the analyzed models is their wide integration: at schools, colleges, universities, additional training institutions, leisure centers. Moreover, media education lessons can be conducted in the form of lessons, electives, special courses, either integrated with other school subjects, or used in clubs’ activities.

For example, Center “Media Education and Media Competence” in Taganrog State Pedagogical Institute (Russia, head Prof. Dr. Alexander Fedorov):

**TARGET GROUP:**
students, pupils, teachers;

**THE MAIN AIM:**
the development of media competence of a personality, its culture of communication with the media, creative abilities, critical thinking/autonomy, abilities to the full-fledged perception, interpretation, analysis and evaluation of media texts, self-expression with the help of media, preparation of future media educators for various institutions;
**THE MAIN TASKS:**

- creation of scientific and methodological basis for the development of media education and media competence of the growing-up generation;
- analysis of Russian and foreign experience in the field of media education;
- creation of the scientific basis of the monitoring of the levels of media competence of the audience of various age groups;
- during the process of basic and optional education to develop the following abilities: perceptive-creative (creative perception of media texts of various types and genres taking into consideration their connections with various arts etc.); practical-creative (creation of media texts of different types and genres); analytical (critical analysis of media texts of different types and genres); historical-theoretical (self-dependent use of the gained knowledge on theory and history of media/media culture); methodical (take-over methods and forms of media education; various technologies of self-expression with the help of); practical-pedagogical (use of gained knowledge and abilities in the field of media education during teaching practice);
- development of collaboration (including international collaboration) with the scientific and educational institutions related to media education and media competence;
- training of top-qualified, mediacompetent specialists and pedagogical cadres (candidates and doctors of science) on the basis of the newest pedagogical technologies in collaboration with the interested faculties;
- development of new progressive forms of innovation activities, scientific collaboration with scientific, educational organizations, foundations and other structures with the purpose of joint solution of the most important scientific and educational tasks in the field of media education;
- conducting of conferences, seminars, competitions on the subject of media education, media competence;
- development of publishing activities on the subject; development of the financial basis of the researches on the subject of media education and media competence attracting funds from various sources, usage of non-budget fund.

**THE MAIN THEORETICAL CONCEPTIONS ON WHICH THE ACTIVITY OF THE EDUCATION CENTER IS BASED:**

cultural, socio-cultural, theory of the development of critical thinking, practical.

**BASIC SECTIONS OF THE MEDIA EDUCATION MODEL ACCEPTED IN THE EDUCATION CENTER:**

Basic sections of the media education model accepted in the education center:

1. **DIAGNOSTIC (STATING) COMPONENT:** stating of the levels of media competence and the development of critical thinking with respect to media and media texts of the given audience at the initial stage of education;

2. **CONTENTS-SPECIFIC COMPONENT:** theoretical component (the studies of history and theory of media culture; the development of media educational motivation and technology; i.e. the studies about methods and forms of media education of the audience) and practical component (the creative activity on the material of media, i.e. the development of creative abilities to self-expression with the help of media; creatively apply the gained knowledge and skills; the perceptive-analytical activity, i.e. the development of abilities to critically perceive and analyze media texts of different types and genres);

3. **RESULTING COMPONENT:** final questionnaire, testing and creative works by the students; the analysis of the level of the development of critical thinking and media competence of the students at the final stage of education (Fedorov, 2007, pp.141-145).

The mastering of the audience’s creative abilities on the material of media is connected above all with the new cre-
ative possibilities which appeared by the beginning of the 21st century with the spreading of video equipment and computers. It’s clears that this stage provides for the tasks which are traditional for Russian media education as well (for example, writing articles for the Press, short scenari- os, “screenings” of the abstracts from literary works, etc.). However the main thing is that cameras, DVD-players, computers and monitors allow to “identify” oneself with the authors of the pieces of media culture (journalists, producers, script writers, directors, actors, designers, animators, etc.) without any technical difficulties. This helps to develop not only creative abilities, imagination, fantasy but also by interaction to perfect perception and analysis of media texts (Fedorov, 2007).

I am sure that historical-theoretical section should not be necessarily placed in the first place of the whole structure of the model, it’s better to get acquainted with the history and theory of media culture and media education when the audience has already developed perception, the ability to critically analyze media texts, creative approaches. The integrity of the process of media education is not violated, the section of the history and theory of media culture would rest upon the firm footing, and would not turn to a bulk of facts and names.

This section often is not present in the models of school media education. However it’s important for the future and present teachers. I believe that without getting acquainted with the history and theory of media culture and the peculiarities of the present state of media a teacher’s knowledge would be a lot like his students’ so the teacher wouldn’t be able to answer many questions, he would be unable to make out a qualified media education program, etc. At the same time it’s not obligatory for a teacher to include all the gained knowledge on history and theory of media culture into his program of a school optional course, for instance. However such an informational stock would no doubt have positive influence on his general culture (Fedorov, 2007, p.141-145).

As to creative, game approaches their necessity is beyond any doubt as well because during a game personality continues to develop (psyche, intelligence, individual thinking, business-like character, communicativeness, etc.), the additional reserves of human abilities are being activated and mobilized. This deals with role-play, didactic games, special pedagogical games connected with the development of specific skills necessary for a teacher (Fedorov, 2007, p.141-145).

ORGANIZATIONAL FORMS USED BY THE EDUCATION CENTER:

- The development of media competence and critical thinking of the students within the bounds of the specialization for pedagogical institutes “Media Education” (state registration number 03.13.30), school media education studies (integrated and optional);
- long-term plan of subjects and determination of the working priorities of the education center, assisting young scientists who are researching media education;
- organization of examination in the field of media education, media literacy, media culture;
- realization of innovation projects concerned with media education, effective use and development of educational, scientific and experimental bases;
- conducting of scientific conferences and seminars (for instance in 2009 the Media Education Center organized and conducted the All-Russian Scientific Schooling for the Youth with the financial support of the Special Federal Program “Scientific and pedagogical manpower of innovation Russia for 2009-2013” of the Ministry of Education and Science of the RF, all the details at http://edu.of.ru/mediacompetence).

METHODS USED BY THE EDUCATION CENTER:

According to the source of the gained knowledge: verbal, visual methods, practical methods. According to the level of cognitive activity: explanatory/illustratory, reproductive, problem, partially search or heuristic, research methods. Practical, creative, tasks, role-play-
ing games prevail during the studies. In scientific research the research methods prevail.

MAIN SECTIONS OF THE MEDIA EDUCATION PROGRAM:
relative to the study of such key concepts of media education as "media agencies," "categories of media," "media technologies," "language of media," "media representation," "media audience":

- the place and the role of media and media education in contemporary world, types and genres, the language of media;
- main terms, theories, key conceptions, trends, models of media education;
- main stages of historical development of media education in Russia and abroad;
- the problems of media competence, critical analysis of media functioning in society and of media texts of different types and genres (content analysis, structural analysis, event analysis, analysis of stereotypes, analysis of cultural mythology, analysis of characters, autobiographical analysis, iconographic analysis, semiotic analysis, identification analysis, ideological and philosophical analysis, ethic analysis, aesthetic analysis, cultivation analysis, hermeneutical analysis of cultural context);
- technologies of media education studies (mainly creative tasks of different kinds: literary-imitating, theatrical-play, graphic-imitating, literary-analytical, etc.) (Fedorov, 2007).

FIELD OF APPLICATION OF MEDIA EDUCATION PROGRAMS WORKED OUT BY THE MEDIA EDUCATION CENTER:
institutions of higher education (pedagogical institutes first of all), normal schools, extension courses for teachers, schools, institutions of accessory. In particular a youth discussion film club has been working for several decades (nowadays attached to Taganrog State Pedagogical University, the leaders – A.V.Fedorov, E.V.Muryukina). A.P.Zhdanko, a post-graduate, runs a media education circle in Taganrog Secondary school D9. Another post-graduate A.S.Galchenkov organized a monthly magazine Literary Media World in 2009 on the basis of Secondary school D22. (http://www.edu.of.ru/mediaeducation/default.asp?ob_no=57903).

The team of Media Education Center works on the systematization and the analysis. On September, 2002 by the initiative of the head of the scientific school Ministry of Education of the RF registered the new specialization for pedagogical institutions of higher education—Media Education. 1.09.2002 for the first time in Russia the experimental teaching on this specialization began in Taganrog State Pedagogical Institute.

In 2000 the members of the Media Education Center "Media Education and Media Competence" created and now supports several web-sites dedicated to media education, including a site on the federal portal of Ministry of Education and Science of the RF (http://edu.of.ru/mediaeducation). Since January, 2005 with the support of UNESCO bureau in Moscow the Media Education Center began issuing the Russian pedagogical magazine Media Education (periodicity – 4 times a year, print and Internet versions http://www.edu.of.ru/medialibrary/default.asp?ob_no=34437).

REFERENCES

RUSSIAN MEDIA EDUCATION RESEARCHES: 1950-2010

Alexander Fedorov

Abstract: This article analyzed the development of Russian media education researches from 1950 to 2010 years. The list of theses of the Russian authors on the subject of Media Education is about 180 titles since 1950. Nearly 70 of them have been defended for the recent 10 years. From 1950 till 1959 six theses were defended, from 1960 till 1969 – 15; from 1970 till 1979 – 22; from 1980 till 1989 – 34; from 1990 till 1999 – 30; from 2000 till 2010 – 73. Author indicated the gradual increase of theses on media education (with the exception of the decrease in the nineties which is explainable because at that time there was the decrease of scientific research in all the fields).

Keywords: media education, media education researches, media literacy, media competence, Russia, schools, universities, educators, teachers.

Introduction

“Russian Pedagogical Encyclopedia” defines media education as the branch of pedagogical science which studies “mechanisms of mass communication (the press, television, radio, cinema, etc.). The main tasks of media education are: to prepare the new generation for the life in modern informational conditions, to the perception of different information; to train people to understand it and to realize the consequences of its influence on human psyche; to help them master the means of communication on the basis of non-verbal forms of communication with the help of technical means” [Russian Pedagogical Encyclopedia. Moscow, 1993. p.555]. The particular importance of the development of media literacy was emphasized by the relatively recent (2002) official registration of the new Russian university specialization “Media Education” (N 03.13.30) by the Ministry of Education and Science of the Russian Federation. The practical introduction of this specialization was realized in 2002 in Taganrog State Pedagogical Institute (Russia). This initiative has already been taken up by some other Russian institutions of higher education (in Yekaterinburg, Vladivostok and other cities).

On the materials of the collection of the website of scientific open e-library “Media Education” (http://edu.of.ru/medialibrary), let’s try to trace the development of the views of the Russian scientists, and single out the mechanisms which lead to the significant changes in the subjects, models, theoretical approaches, tasks reflected in these researches by means of the comparative analysis. This will undoubtedly provide great support for the further researches as well as for the raise of effectiveness of contemporary media education in the Russian universities and other educational institutions.

The list of theses of the Russian authors on the subject of Media Education is about numbers 180 titles since 1950. Nearly 70 of them have been defended for the recent 10 years. From 1950 till 1959 six theses were defended, from 1960 till 1969 – 15; from 1970 till 1979 – 22; from 1980 till 1989 – 34; from 1990 till 1999 – 30; from 2000 till 2010 – 73. Thus we may trace the gradual increase of theses on media education (with the exception of the decrease in the nineties which is explainable because at that time there was the decrease of Russian scientific research in all the fields). The number of theses on media education in the 1st decade of XXI century two times exceeded the corresponding number of theses in the 1990s.
Among the researches in the field of media education I singled out scientific works which rest upon the following theoretical concepts: aesthetic, protectionist, practical, the concept of the development of critical thinking, cultural, socio-cultural and others.

For the purpose of the subsequent analysis I proposed the conventional system of classification of theoretical models of media education developed by the Russian media educators in 1960-2010:

- practical models (practical studies and usage of media devices as technical means of education and/or creation of media texts of different kinds and genres),
- theoretical models oriented towards the development of aesthetic taste and the analysis of the best pieces of media culture,
- educational and ethic models (examining moral, psychological, ideological, religious, philosophical problems with the help of media),
- socio-cultural, cultural studies models (socio-cultural, cultural studies development of creative personality in terms of perception, imagination, visual memory, interpretation, analysis, critical thinking in respect of media texts of any kind or genre),
- educational, informational models (the studies of theory and the history of media and media education, the language of media culture, etc.).

It is clear that in different countries all over the world the researches have been made in which the problems of media education of the students and pupils had been touched (in Russia: O.Baranov, L.Zaznobina, S.Penzin, A.Spichkin, Y.Usov, A.Fedorov, and others; in Britain: C.Bazalgette, D.Buckingham, L.Masterman, A.Hart and others; in Germany: S.Aufenanger, B.Bachmair and others; in France: E.Bevort, J.Gonnet and others).

However, as a rule these researches were of two kinds: either the historical stages of the development of media education movement in Russia and in the Western countries were analyzed (A.Fedorov, A.Levitskaya, A.Sharikov, I.Chelysheva, L.Masterman, A.Hart and others), or the theories and methods of introduction of media education into the studies at schools and universities (C.Bazalgette, D.Buckingham, L.Masterman, A.Hart, L.Bazhenova, O.Baranov, E.Bondarenko, A.Fedorov, M.Fominova, S.Gudilina, L.Ivanova, N.Kirillova, N.Khilkio, S.Penzin, G.Polichko, A.Spichkin, Y.Usov, A.Zhurin, and others). These researches didn’t have the science-of-science aspect of the general analysis of the condition of Russian scientific researches in the field of media education.

Foreign scientists (C.Bazalgette, D.Buckingham, J.Gonnet, L.Masterman, B.Tufte, A.Hart and others) frequently turned to the comparative analysis of the researches in the field of media education, but they never went beyond the experience of the leading Western countries. Today Russia basically is outside the world’s media educational process in foreign researches…

For instance, the “Guru” of world’s media education, L.Masterman conducted a thorough analysis of media educational process in the contemporary world (the analysis of the protective theory of media education, of semiotic approach, etc.). Rejecting the popular in Russia aesthetically oriented media education (which aims to teach the audience to value the masterpieces of media culture and to reject inferior ones), L.Masterman was convinced that the solid criterions of aesthetic quality of media texts do not exist, so it is not the aesthetic model that is to be developed, but the theory of critical thinking and autonomy: the audience must learn to understand who created media texts and why, what influence they are supposed to have on the audience, etc. I think that the attitude of L_Masterman is close to this of the followers of the ideological theory of media education (“find out for whom this or that media text is advantageous”).

Tendencies of globalization in media culture and media education little by little lead to the following: the traditional position of aesthetic media education is shaken, while socio-cultural, cultural studies approaches predominate more and more often.

At the same time some Russian scientists and educators still don’t discern the difference between media education and the usage of ICT, media technique in the studies at schools and universities …
That’s why I consider the comparative analysis of the development of the Russian and foreign scientific researches in the field of media education in the context of social and economical development of the society, as well as the context of globalization of educational process, to be so important. The forecast of the future development, improvement and correction of the researches in the field of media education in Russia is necessary as well.

**Theoretical models of Media Education**

The analysis of the theses from Russian e-library “Media Education” (http://edu.of.ru/medialibrary) shows that by the end of the XX century there exist a kind of parity between practical and aesthetic models used in theses on media educational subjects.

On average 29,3% of the researches from 1960 till 2010 were based on practical models, 23,6% - on aesthetical ones. The same tendency can be observed on the empirical level of the activity of the Russian educators [Fedorov, 2005b, p.259-277], traditionally, since the 1920s they had been divided into the two large groups, approximately equal in number: aesthetically and practically oriented towards media.

Up till 2000 other models were more rarely used as the basis of the media educational researches. Sudden increase of the interest in socio-cultural, cultural studies models in media education occurred only in the XXI century. Due to the intensive international exchange of scientific ideas, the amount of interdisciplinary researches connected with a broad socio-cultural and cultural studies context increased in Russia.

As regards information-educational models, their elements are present in practically all researches on media education in 1960-2010, however I cannot mark them out as predominating.

Of course the proposed classification of media educational models is of conventional character, as in the researches the diffusion of several models (e.g., aesthetical and educationally-ethical) frequently takes place.

Moreover, the analysis of the international poll of the experts in the field of media education [Fedorov, 2003; Fedorov, 2005a] proved that the data reflected in Table 1 are peculiar namely to Russia because in the Western countries the spectrum of the predominating models is more or less broader and includes, for instance, semiotic model of media education, which is not popular in Russia (see Table 2).

**Theories of Media Education**

In the course of the analysis of the theses from the Russian e-library “Media Education” I managed to concretize the theories of media education which used to predominate in the Russian researches 1960-2010. Here we can observe clear coincidence of the percentages (29,3% and 23,6%) of the above mentioned theoretical models – practical and aesthetic – with the corresponding practical and aesthetic theories of media education. The cumulative percentage (14,4% + 21,8% = 36,2%) of the magnitude of cultural studies and socio-cultural theories equals the cumulative percentage (39,6%) of the corresponding models (see Table 1).

**Table 1.** Theoretical predominant models used in the Russian theses on media education in 1960-2010

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Practical</td>
<td>51 (29,3%)</td>
<td>6</td>
<td>9</td>
<td>11</td>
<td>9</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>Aesthetical</td>
<td>41 (23,6%)</td>
<td>6</td>
<td>8</td>
<td>11</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>Educationally-ethical</td>
<td>13 (7,5%)</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Socio-cultural, cultural studies</td>
<td>69 (39,6%)</td>
<td>2</td>
<td>1</td>
<td>7</td>
<td>11</td>
<td>48</td>
</tr>
<tr>
<td>5</td>
<td>Information-educational</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total:</td>
<td>174</td>
<td>15</td>
<td>22</td>
<td>34</td>
<td>30</td>
<td>73</td>
<td></td>
</tr>
</tbody>
</table>
The importance of the other media educational theories, which used to be the leading ones during the period of 1960-2010, ranges between 0,0% and 7,5%, which proves their low popularity.

At the same time the low prevalence of the theory of the development of critical thinking (it used to predominate in 3,4% of the researches on the subject of media education) can be explained by the following. The development of critical thinking in the soviet period to put it mildly was not encouraged by the government as well as the use of semiotic approaches in education.

So I could have concluded that in USSR the ideological theory should have predominated. However the analysis of the data from the Table 2 as well as of the theses proves that during the soviet period 1960-1991 media scientists aspired to leave ideological aspect: they came to nothing more than several ritual “party” phrases in the introduction. In the researches they were primarily guided by practical and aesthetic theories of media education. As a result this ideological theory could be singled out just in 6,9% of the theses.

Quite a popular among media practitioners is the protectionist theory of media education (according to the results of the poll (2005), 38,5% of the Taganrog teachers consider this theory to be the most important) in the analyzed theses was supported only by 3 researches (1,7%). In general this reflects the worldwide tendency: for the last 50 years this theory is unpopular among researchers, though there are many followers of this theory among school teachers, especially the religious ones.

The relativist theory of “consumption and satisfaction” of the audience’s needs didn’t win much popularity among Russian researchers of the period of 1960-2010 as well. This is clear as Russian media researchers never aimed to mechanically serve the spontaneous interests and tastes of the audience. On the contrary the development of the student’s personality has always in priority.

Table 2. Media educational theories predominating in the Russian theses on media education in 1960-2010

<table>
<thead>
<tr>
<th>№</th>
<th>Predominating media educational theories used in the Russian theses</th>
<th>Total</th>
<th>The number of theses on media education</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Theory of the development of critical thinking</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>Cultural studies theory</td>
<td>25</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Socio-cultural theory</td>
<td>38</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>Semiotic theory</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>Practical theory (resting upon the teaching of how to work with media devices)</td>
<td>51</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Aesthetical / artistic theory</td>
<td>41</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Ideological theory</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Theory of “consumption and satisfaction” of the needs of the audience</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>Protectionist theory</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total:</td>
<td>174</td>
<td>15</td>
</tr>
</tbody>
</table>

For the purpose of the comparison of the importance of the media educational theories in Russian theses (1960-2010) with the results of the earlier conducted international poll of the experts [Fedorov, 2003; Федоров, 2005a] Table 3 was created.
Table 3. The degree of importance of the media educational theories in Russian theses of (1960-2010) with the results of the international poll of the experts (2003)

<table>
<thead>
<tr>
<th>№</th>
<th>Predominating theories of media education</th>
<th>% of the importance of the theories of media education</th>
<th>From the point of view of the foreign experts</th>
<th>In Russian theses (1960-2010)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Theory of the development of critical thinking</td>
<td>84,6%</td>
<td>3,4%</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Cultural studies theory</td>
<td>69,2%</td>
<td>14,4%</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Socio-cultural theory</td>
<td>65,4%</td>
<td>21,8%</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Semiotic theory</td>
<td>57,7%</td>
<td>0,0%</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Practical theory</td>
<td>50,0%</td>
<td>29,3%</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Aesthetical/ artistic theory</td>
<td>46,1%</td>
<td>23,6%</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Ideological theory</td>
<td>38,5%</td>
<td>6,9%</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Theory of &quot;consumption and satisfaction&quot; of the needs of the audience</td>
<td>30,8%</td>
<td>0,0%</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Protectionist theory</td>
<td>15,4%</td>
<td>1,7%</td>
<td></td>
</tr>
</tbody>
</table>

The analysis of the data from this table led to a conclusion that actually there’s a significant gap between the level of importance of the theories of media education in Russian theses of 1960-2010 and the results of the international poll of the (2003). Though the experts in media education claimed that the most important is the theory of the development of critical thinking (84,6%), it is still reflected poorly in the theses of the Russian scientists (3,4%). The reason for this misbalance was above mentioned: in democratic society critical thinking can be developed easier than in authoritarian society.

The real importance of socio-cultural and cultural studies theories in Russian researches on media education turned to be understated as against the priorities of international experts.

Semiotic theory which is rather popular with the experts (57,7%) and the theory of “consumption and satisfaction” of the needs of the audience (30,8%) turned out to be left out of the Russian theses.

The difference between the approaches of the experts and of the Russian authors of theses (1960-2010) can be seen by the example of practical and aesthetic theories of media education. In the Russian researches these theories share the first and the second place according to the level of importance (29,3% and 23,6% respectively), while the experts consider them to be less (the 5th – the 6th place). As against international experts who choose a varied range of media educational theories, the Russian researches of the XX century preferred to concentrate on aesthetic and practical theories.

Contrary to the Russian researchers who think of ideology with suspicion, owing to its superfluity in the life of the Soviet people, 38,5% of international experts mentioned ideological theory as important and priority.

The unity of opinions of Russian researchers and international experts showed up only in the fact that all of them gave minimal support to protection theory (1,7% - 15,4%), i.e. both sides didn’t consider the concentration on the protection of the audience from the negative influence of media to be perspective.

As regards cultural studies and socio-cultural theories which are very popular in the Western countries, in Russia they have been gathering strength only for the last 10 years…

The Tasks of Media Education

The analysis of the theses from the Russian e-library “Media Education” (Table 4) shows that generally over the period of 1960-2010 in Russian theses on media education the task of the development of knowledge of social, cultural, political, ethical, psychological, economical meanings and implications of media texts. This task which is important for cultural studies, socio-cultural, aesthetical, educational and ethical models of media education predominated in 58% of the scientific
works. Second most important (48%) was the task of teaching the audience to experiment with various means of technical application of media, to create media production / media texts (the crucial task for the realization of practical model of media education). The third and the fourth place according to the level of importance was given to the task of the development of the abilities to perceive, to evaluate, to understand and to analyze media texts and the task of teaching to decode media texts / media messages, which predominate practically in all media education models except the practical one.

The least important were such tasks as the development of critical thinking and the preparation of people to the living in democratic society. The latter task began showing up in the Russian theses as an important one only in the XXI century. The development of critical thinking right up to the present time was poorly accentuated in theses on media education as well.

Table 4. The tasks of media education which predominate in the Russian theses (1960-2010)*

<table>
<thead>
<tr>
<th>№</th>
<th>The tasks of media education which predominate in the Russian theses</th>
<th>Total</th>
<th>The number of the tasks in the theses on media education:</th>
</tr>
</thead>
</table>

* in every research we find several predominating tasks.

The analysis of the data in Table 4 led us to the conclusion that such gently claimed in the Russian theses of 1960-1999 tasks as the development of knowledge on the history and theory of media and media culture, with the beginning of the XXI century has begun to predominate. This phenomenon can be probably explained by the following: after the long period of the comprehension of the empirical media educational experience the time has come to systematize, generalize the data, to conduct researches on science of science and regional geography. And not by chance since 2000 year numerous theses on the history of Russian and foreign media education have been defended in Russia [Novikova, 2000; Chelysheva, 2002; Khudoleeva, 2006; Kolesnichenko, 2007; Pechyonkina, 2008 and others].

The analysis of the data in Table 5 showed the divergence of the levels of importance of the tasks of media education in Russian theses of the period of 1960-2010 as against the results of the poll of
international experts [Fedorov, 2003; Fedorov, 2005a]. The most essential divergences were found in the following tasks: the task of the development of critical thinking (the first place in the priorities of the experts and the tenth – in Russian theses) and the task of preparation of people to the living in democratic society (the third place in the priorities of the experts and the eleventh – in Russian theses). Certainly in consideration of the period of the last ten years this misbalance is being reduced, however in general that these tasks have not become the most popular with Russian educators and researchers.

Table 5. The level of importance of the tasks of media education in Russian theses of the period of 1960-2010 as compared with the results of the poll of international experts (2003)

<table>
<thead>
<tr>
<th>№</th>
<th>Predominating tasks of media education</th>
<th>% of the importance of the tasks of media education</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>From the point of view of the foreign experts</td>
</tr>
<tr>
<td>1</td>
<td>To develop critical thinking</td>
<td>84,3%</td>
</tr>
<tr>
<td>2</td>
<td>To develop the abilities to perceive, evaluate, understand and analyze media texts</td>
<td>68,9%</td>
</tr>
<tr>
<td>3</td>
<td>To prepare people to the living in democratic society</td>
<td>61,9%</td>
</tr>
<tr>
<td>4</td>
<td>To develop the ability to understand social, cultural, political, ethical, psychological, economical meanings and implications of media texts</td>
<td>61,5%</td>
</tr>
<tr>
<td>5</td>
<td>To teach the audience to decode media texts / media messages</td>
<td>59,4%</td>
</tr>
<tr>
<td>6</td>
<td>To develop the communicative abilities of a personality</td>
<td>57,3%</td>
</tr>
<tr>
<td>7</td>
<td>To develop the abilities to aesthetical perception, evaluation, understanding of media texts, to the evaluation of aesthetical qualities of media texts.</td>
<td>54,9%</td>
</tr>
<tr>
<td>8</td>
<td>To teach people to express themselves with the help of media</td>
<td>53,85%</td>
</tr>
<tr>
<td>9</td>
<td>To teach people to experiment with various means of technical application of media, to create media production / media texts</td>
<td>50,0%</td>
</tr>
<tr>
<td>10</td>
<td>To give knowledge on theory of media, media culture, media education</td>
<td>47,9%</td>
</tr>
<tr>
<td>11</td>
<td>To give knowledge on history of media, media culture, media education</td>
<td>37,8%</td>
</tr>
</tbody>
</table>

On the other hand in the Russian theses the task of the development of the ability to understand social, cultural, political, ethical, psychological, economical meanings and implications of media texts has become the most important. Actually this task can’t be fully completed without the development of critical thinking of the audience. Thus we may assume that the task of the development of critical thinking was latently included into numerous Russian researches of the period of 1960-2010.

The attitudes of both the experts and the Russian researchers were practically the same with respect to the following tasks: the task of the development of the ability to decode media texts, the task of the development of the communicative abilities of a personality, the task of the development the abilities to aesthetical perception, evaluation, understanding of media texts, to the evaluation of aesthetical qualities of media texts, the task of teaching people to express themselves with the help of media.

It is interesting that though both international experts and Russian researchers (50,0% and 48,3% respectively) consider the task of teaching people to experiment with various means of technical application of media and to create media production / media texts to be rather important, as we can see from Table 5 it occupies the second place for Russians and only the fifth for the international experts.
Media material

The analysis of the Russian Ph.D dissertations of the period of 1960-2010 allowed us to work out Table 6, which shows that up till the beginning of the 1990s the most popular media material with the Russian researches on media education was the cinema. On average 62% of the researches of 1960-1989 were built up on cinematographic material. More modest positions were occupied by television, radio, sound recording (25%), the press (7%), the synthesis of several types of media (7%) and other media (4%).

This is the evidence of the fact that in spite of the intensive development of television in the period of 1960-1980 it seemed less attractive to Russian researchers who orientated themselves mostly on the aesthetic model of media education (this was one third of all researches on media education of this period), and consequently on the kinds of media which are at the most connected with the artistic sphere, i.e. mostly on cinematography.

On the other hand the followers of the practical models of media education in the period of 1960-1980 didn’t get a move on with the relatively new kind of media (television) as well, preferring to rest upon the material of educational films.

At first glance the most surprising it the weak presence of the important media material since 1920s - the press in Russian theses of the period of 1960-2010. Truly in the course of the current practice of the mentioned period amateur (school, university, factory, etc.) press was being developed rapidly, and the number of pupils and students involved in the process of creation of amateur newspapers and magazines significantly exceeded the number of pupils and students involved in film education. However the analysis of the practical experience proves that educators who guided the process of media education on the material of the press were less oriented on research work than their colleagues working with film education. This couldn’t but influence the percentage of the themes of the theses.

Table 6. Media material used in Russian theses on media education (1960-2010)

<table>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Press</td>
<td>14 (8,0%)</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>Cinematography, Film</td>
<td>60 (34,5%)</td>
<td>9</td>
<td>14</td>
<td>21</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Television, radio, sound recording</td>
<td>29 (16,7%)</td>
<td>2</td>
<td>6</td>
<td>6</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Computers, the Internet</td>
<td>15 (8,6%)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>Other media</td>
<td>8 (4,6%)</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>The synthesis of various types of media</td>
<td>48 (27,6%)</td>
<td>2</td>
<td>0</td>
<td>3</td>
<td>9</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>Total:</td>
<td>174</td>
<td>15</td>
<td>22</td>
<td>34</td>
<td>30</td>
<td>73</td>
</tr>
</tbody>
</table>

For the first time in the 1990s cinematography as the material for media education gave its first place to the synthesis of various types of media. The researches resting upon several types of media made up 30% of total number of theses on media education, whereas the number of cinematographically oriented works decreased to 20%, which is a third less than in the period of 1960-1989.

But the real boom of media educational researches resting upon the synthesis of various types of media has begun in the XXI century: in our opinion 46,6% of the total number of theses of the period of 2000-2010 can be related to this task.

Nevertheless it’s logical: the beginning of the new century was marked by the intensive development of multimedia technologies. We shouldn’t forget that personal computers and the Internet reached Russian masses much later than people in Western countries. Thus there’s no surprise that these types of media began being used as the material for media educational researches only since 1990s (they make up 14,6% of total amount of theses for the last 20 years).
However in spite of multimedia (including the Internet) orientation of media educational researches of the XXI century, “old” types of media still attract attention of researchers in the field of media education. In the period of 2000-2010 cinematographically oriented researches make up 13.7%, the press – 9.6% and television radio, sound recording – 15.1%.

**Autonomy and/or integration**

The analysis of theses on media education (1960-2010) (see Table 7) showed that approximate equality between the followers of autonomous and integrated media education is observed. 37.3% of Russian researchers preferred the autonomous type of media education (special courses, optional studies, etc.), 41.2% preferred media education integrated into basic disciplines. 21.3% of the researches rested upon the synthesis of autonomous and integrated types of media education.

<table>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Autonomous</td>
<td>65 (37.3%)</td>
<td>3</td>
<td>5</td>
<td>14</td>
<td>16</td>
<td>27</td>
</tr>
<tr>
<td>2</td>
<td>Integrated into basic disciplines</td>
<td>72 (41.2%)</td>
<td>7</td>
<td>11</td>
<td>17</td>
<td>13</td>
<td>24</td>
</tr>
<tr>
<td>3</td>
<td>The synthesis of autonomous and integrated types</td>
<td>37 (21.3%)</td>
<td>5</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>Total:</td>
<td></td>
<td>174</td>
<td>15</td>
<td>22</td>
<td>34</td>
<td>30</td>
<td>73</td>
</tr>
</tbody>
</table>

In 2003 I conducted a poll of 26 experts in the field of media education from 10 countries [Fedorov, 2003; Fedorov, 2005], in which the synthetic way of introducing media education was named as the most effective (61.5%). Integrated type was supported by 30.7% of international experts, whereas the autonomous type - only by 7.7%.

The differences between the approaches are obvious. However the analysis of data from Table 7 proved that the interest of Russian researchers of the XXI century to the synthesis of autonomous and integrated types is evidently rising. Anyway we see that the peak of media educational researches oriented to the synthetic type falls namely at period of 2000-2010.

However in spite of that tendency I may suppose that in future Russian researches all the three types will be present, because each of them has its own peculiarities and advantages. For instance high-grade training of professionals in the field of media (or media competent teachers) is impossible without the autonomous media educational courses, whereas in schools integrated media education seems to be more preferable.

**Institutions**

The analysis of the contents of the theses (see Table 8) shows that during the period of 1960-2010 the main type of educational institutions used as an experimental base for theses on media education were schools (39.6%). They were followed by institutes of higher education (21.3%), media agencies (14.9%), institutions of accessory education, leisure centers / institutions (11.5%), and several institutions (9.8%).

In the XXI century schools as an experimental base for researches still prevails (36.9%) but a sudden increase of media educational researches on the material of higher institutes of education took place (35.6% of theses of the period of 2000-2010). The detailed analysis of theses showed that such increase can be explained as follows: Russian educators of media of the XXI century came to the conclusion that wide spread of media education in schools is impossible without media competent teachers. Consequently the interest in researches on the basis of pedagogical institutions of higher education increased. For instance 53.8% (14 of 26) theses of 2000-2010 on media education in institutes of higher education are dedicated to media education of the future teachers.
Table 8. Types of institutions used as the experimental basis for Russian researches on media education (1960-2010)

<table>
<thead>
<tr>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Institutes of higher education</td>
<td>37 (21.3%)</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>6</td>
<td>26</td>
</tr>
<tr>
<td>2</td>
<td>Institutions of specialized secondary education</td>
<td>2 (1.1%)</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Schools</td>
<td>69 (39.6%)</td>
<td>9</td>
<td>9</td>
<td>15</td>
<td>9</td>
<td>27</td>
</tr>
<tr>
<td>4</td>
<td>Institutions of preschool education</td>
<td>1 (0.6%)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Institutions of accessory education, leisure centers</td>
<td>20 (11.5%)</td>
<td>0</td>
<td>2</td>
<td>6</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>Media agencies</td>
<td>26 (14.9%)</td>
<td>4</td>
<td>4</td>
<td>7</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>Libraries, media libraries</td>
<td>2 (1.1%)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Several institutions</td>
<td>17 (9.8%)</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>174</td>
<td>15</td>
<td>22</td>
<td>34</td>
<td>30</td>
<td>73</td>
</tr>
</tbody>
</table>

I also want to mention that during the whole period of 1960-2010 institutions of specialized secondary and preschool education as well as libraries were barely ever used as the basis for researches on media education. Together they make up only 1.7%. Thus I see a perspective for new researches in this direction which may touch upon little-developed media educational specifics of these institutions.

Age groups

The analysis of the contents of the theses (see Table 9) shows that during the period of 1960-2010 the main age group researched in Russian theses on media education had been schoolchildren (39.6%). Less researched were students of the institutes of higher education (23.6%), schoolchildren and students simultaneously (26.4%). As for the gradation of the audience of schoolchildren, it was researched in Russian theses in the following percentage: schoolchildren in general (39.6%), senior pupils (21.3%), middle-school pupils (10.9%), junior pupils (1.7%). The interest of Russian researchers to junior pupils and pre-school children is inadequately low. I think that researches on media education of grown-ups and students of specialized secondary education institutions need to be intensified as well.

The data from Table 9 sort well with the data from Table 8 (for example, in both tables the first place is occupied by schools and schoolchildren, whereas the last is occupied by pre-school children and institution of pre-school education).

Table 9. Age groups of media audience researched in Russian theses on media education (1960-2010)

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pre-school children</td>
<td>1 (0.6%)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Junior pupils</td>
<td>3 (1.7%)</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Middle-school pupils</td>
<td>19 (10.9%)</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Senior pupils</td>
<td>37 (21.3%)</td>
<td>2</td>
<td>5</td>
<td>9</td>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>5</td>
<td>Schoolchildren in general</td>
<td>69 (39.6%)</td>
<td>9</td>
<td>9</td>
<td>15</td>
<td>9</td>
<td>27</td>
</tr>
<tr>
<td>6</td>
<td>Students of specialized secondary education institutions</td>
<td>2 (1.1%)</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>University students</td>
<td>41 (23.6%)</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>10</td>
<td>26</td>
</tr>
<tr>
<td>8</td>
<td>Schoolchildren and students simultaneously</td>
<td>46 (26.4%)</td>
<td>3</td>
<td>11</td>
<td>14</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>Grown-ups</td>
<td>15 (8.6%)</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>174</td>
<td>15</td>
<td>22</td>
<td>34</td>
<td>30</td>
<td>73</td>
</tr>
</tbody>
</table>
Geography of researches

The analysis of Table 10 shows that most of the researches on media education of 1960-1980 were conducted in Moscow (61.9%). The percentage of the researches of provincial scientists was only 22.5%. However in 1990s their percentages became practically equal: 46.6% and 40.0% respectively.

Table 10. Correlation of researches on media education conducted in Moscow, St. Petersburg and the provinces*

<table>
<thead>
<tr>
<th>№</th>
<th>The place where the researches were conducted:</th>
<th>Total</th>
<th>The number of theses on media education:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Moscow</td>
<td>81 (46.5%)</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>St. Petersburg</td>
<td>21 (12.1%)</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>The provinces</td>
<td>72 (41.2%)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Total:</td>
<td>174</td>
<td>15</td>
</tr>
</tbody>
</table>

* taking into consideration the fact that the sequence of theses formally defended in Moscow and St. Petersburg were conducted by provincial scientists on the basis of provincial schools and universities.

The first decade of the XXI century showed that the tendency which is taking shape is quite natural. During the period of 2000-2010 the percentage of regional researches has greatly exceeded the number of researches conducted in Moscow (60.3% and 31.5% respectively).

In my opinion this sharp decrease of the number of capital researches on media education can be explained by the following causes:

- firstly, in 2000 the two leaders of scientific schools of Moscow passed away (Y.N. Usow and L.S. Zaznobina);
- secondly, the tendency of the youth leaving scientific work showed in Moscow in greater degree than in the provinces (there are more opportunities to change low-paid scientific work with more profitable in the capital than in the provinces);
- thirdly, perhaps this is the most important thing, by the beginning of the XXI century several scientific schools and centers of media education have been founded in the regions (Taganrog, Belgorod, Yekaterinburg, Siberia and others), which generated a number of new researches (including the researches on foreign material).

Russian researches on media education (1960-1970)

Unlike in the 1950s, when media was considered by Russian pedagogical science as technical means of education [Kaschenko, 1951; Menshikh, 1952; Sycheva, 1955; Chirkova, 1955; Gromov, 1958] in the context of compulsory school disciplines and/or as means of ideological and ethical education of the new generation [Koldunov, 1955], in the 1960s the situation began to change under the influence of «thawing» processes in all the spheres of life in the state.

Of course practical (practical study and use of media equipment to create media texts of various types and genres, application of media equipment as technical means of education) model of media education still held its strong positions [Archangelsky, 1963; Pressman, 1963; Shakhmaev, 1967; Cherepinsky, 1968 and others]. However researches oriented to aesthetic model of media education gained equally great importance [Karasik, 1966; Rabinovich, 1966; Penzin, 1967; Baranov, 1968 and others].

In spite of the inevitable for that period of time ideological turns when the documents of communists party [for example, Levshina, 1975; Ivanova, 1978; Malobitskaya, 1979] as well as Marxist works [Levshina, 1975; Ivanova, 1978; Malobitskaya, 1979] were more or less quoted everywhere, in the researches oriented to aesthetic model of media education the tasks of the development of aesthetic needs [Levshina, 1975], and full-fledged aesthetic perception on media material [Sokolova, 1971; Ivanova, 1978; Monastyrsky, 1979] was in the first place.
As a rule in the researches on media education of 1960-1970s the aesthetic component of pedagogical process was considered alongside with the ethical, that’s why we cannot single out the research models in their “crystal clear” state. The aesthetic conception of media education often included the practical component as well (especially in the research of O.A. Baranov [Baranov, 1968].

Besides the analysis of the theses on media education of this period allows us to make a conclusion that school themes were completely predominating.

Educational and informational model was present in the works in which the history of the press of children in 1920s was researched [Kolesova, 1966; Alekseeva, 1968]. In our opinion ideological model predominated only in one thesis [Saperov, 1969].

The detailed analysis of the theses of the period of 1960s showed that in some of them scientific basis was formulated rather freely. For example in the research of S.N. Penzin “The problems of theory and practice of television propaganda of cinematography” [Penzin, 1967] the importance of the problem, the aim and scientific newness of the research were declared, however the object, the hypothesis, the task, methodology, theoretical importance of the research were not accentuated.

In the 1970s the description of research aims and tasks in theses on media education became more detailed [Levshina, 1975; Ivanova, 1978; Malobitskaya, 1979 and others], but at times it was rather contradictory in the sense of terminology. For instance, in I.S. Levshina’s thesis “the process of ideological, moral and aesthetical development of pupils’ perception of feature films” is stated as the subject of the research [Levshina, 1975, p.7], whereas in Z.S. Malobitskaya’s thesis “the process of moral and aesthetic development of senior pupils by means of cinematography” [Malobitskaya, 1979, c.8] is called the topic of the research.

I.S. Levshina insisted on media education on the material of cinematography being realized “in the environment at most free from methods of education – compulsory tasks, written works, grades” [Levshina, 1975, p.21]. Other researchers who defended integrated media education thought that it can be integrated into the usual subjects (the Russian language, Literature, etc.). For example, S.M. Ivanova thought that the problem of media education of schoolchildren “can not be solved outside of the system of obligatory lessons” [Ivanova, 1978, p.6]. There was the majority of researchers in 1960-1979 who shared this opinion.

The analysis of the thesis by V.L. Polevoy showed that he was one of the first researchers in Russian media education who tried to ground the necessity of the development of critical thinking in respect to media texts. He wrote that “students’ thinking on the level of perception of a film would be stirred to high activity only if they had an opportunity to evaluate and distinguish essential and inessential, necessary and casual on the screen, to analyze, synthesize and generalize what they see on their own” [Polevoy, 1975, p.8].

On the whole in theses on media education of the 1970s a varied scale of the levels of perception and evaluation of media texts by the students was presented [Usov, 1974; Levshina, 1975; Ivanova, 1978; Malobitskaya, 1979 and others], however they can be generalized as follows: low level (perception and evaluation of a media text on the level of plot; orientation on entertainment predominates), mid-level (perception and evaluation of a media text on the level of understanding of moral qualities of the characters), high level (perception and evaluation of a media text on the level of understanding of author’s position/conception including their appearance in audiovisual solution). In general such typology most convincingly grounded in works by Y.N. Usov, dominated in Russian media education not only in the 1970s but also in succeeding years [Usov, 1989].

**Russian researches on media education in 1980s**

The toughening of the confrontation between the Soviet government and Western countries which was peculiar to the first half of the 1980s, led to a certain revival of ideological constituent in researches on media education. [for example see: Kirillova, 1983]. However on the whole the balance between practical and aesthetical conceptions in media education continued to remain over the 1980s. as well as the domination of school and cinematographic material.
The analysis of the theses showed that during the second half of the 1980s in the time of the so called “perestroika”, when censorship began to weaken and the society in general began to move slowly towards democratization and pluralism of opinions, for the first time in Soviet media education scientists began to use socio-cultural and cultural studies conceptions as bases for their researches. Consequently they rested upon such tasks as the development of understanding of social, cultural, political, ethical, psychological, economical meanings and implications of media texts. This tendency was most brilliantly presented in the thesis of A.V. Sharikhov [1989].

In the research by Y.I. Bozhkov [1984] almost for the first time the practical media educational model was criticized for a “significant drawback as according to its methods from the 1950s amateur cinema creation was rated as mere mastering of technical skills of filming” [Bozhkov, 1984, p.4]. I must add that this drawback is peculiar to the practical pedagogical researches dedicated to media education on the material of the Press, photography, radio, television, sound recording and other kinds of media. Only instead of technical skills of filming the skills of taking photos, producing TV/radio programs, wall newspapers, newspapers of low circulation, etc. were rated. Nowadays the same drawback is peculiar to numerous researches dedicated to teaching of computer literacy, informational technologies in education, when training of the audience to master creation of Power Point presentations and websites is proclaimed as the main aim of a teacher…

There is no doubt that the most significant research on media education of the 1980s is the doctoral thesis of Y.N. Usov “Cinema education as means of aesthetic and artistic education of schoolchildren” [Usov, 1989], where he generalized his nearly 20-years experience of media education based on the aesthetic conception. The matter concerned the creation of an integral system (taking into account the structure, the contents, forms and methods) which would give to the students the criteria of self-dependent selection of audio-visual information coming from various media channels [Usov, 1989].

Reasoning from the idea that perception of a film text is comprehension of sound and image dynamically unfolded in the special conditions of cinematographic time and space, whereas perception of a film is the process of formation of a film image in viewer’s mind” [Usov, 1989, p.16], Y.N. Usov put forward the concept of “audiovisual culture as a certain system of levels of aesthetic development of schoolchildren on the material of screen arts: needs, education, audiovisual thinking” [Usov, 1989, p.21].

In his thesis film education was defined as “the branch of science about regularities, forms and methods of development by means of screen arts” [Usov, 1989, p.15] and “audiovisual literacy, i.e. skills of analysis and synthesis of space-time form of narration … based on the developed process of perception of audiovisual image: the appearance of associations, revelation of semantics of real units of film narration, figurative generalization of these units as the synthesis goes on, the comprehension of multidimensionality of what was seen, the determination of one’s attitude to it” [Usov, 1989, p.16].

At the same time in our opinion it was fairly stated that the consideration of the evolution of a film image and its perception allows to “consider the matters of the history of cinema as the history of the development of the viewers’ culture: from the perception of elementary units of film narration (the events recorded by the camera) to the shot and its inner composition, from the linear film narration to the associative (1920s) and the polyphonic ones and the following development of cinema” [Usov, 1989, p.21].

Analyzing the series of definitions of “film education” contained in the works of Russian pedagogues and art critics, Y.N. Usov fairly noted that in most of the works film education was considered as a part of the general system of pedagogical influence, aesthetic development, as means of emotional, harmonious development of a present-day human, which was connected with the tasks of introduction of the best pieces of screen art, with the mastering of its language, with the organization of the artistic experience. Y.N. Usov wrote that “the solution of the given tasks stirs up the process of socialization of a schoolchild when using the method of communication on the basis of cinematography. It allows them to receive moral and civil experience, to determine their attitudes to life, labor and society through the world of ethical, cultural and social values” [Usov, 1989, p.3].
Y.N. Usov interpreted film literacy as knowledge which uncovers the peculiarities of the influence of film narration that stimulates perception, interpretation, aesthetical evaluation of pieces of screen arts. Audiovisual thinking was interpreted as understanding and interpretation of audiovisual, space-time form of narration as speech production, forming of the ideas about world outlook, aesthetical perception of the author on the basis of the analysis of pieces of screen arts. He meant that the level of education and the depth of audiovisual thinking determine the development of a viewer’s need for the contact with pieces of screen arts of a different level, linear or the more complicated associative, polyphonic form of narration.

Y.N. Usov considered film education as purposeful pedagogically organized process of perfection of moral and aesthetical development of a personality in the system of four main kinds of activity on the material of screen arts: “1) mastering the knowledge about screen arts, about mechanisms of their functioning in social life; 2) perception of ideological and artistic contents, which unfolds in space-time form of narration; 3) interpretation of the results of perception, aesthetical evaluation of a piece of screen art; 4) artistically creative activity in the field of screen arts – amateur filming and image acquisition” [Usov, 1989, p.8].

In his research Y.N. Usov proved that screen arts become the effective means of artistic development of a personality exactly in the system of the above mentioned activities. Film education was considered to be the means of development of audiovisual thinking of schoolchildren; the constituent of the general system of aesthetic development. At that the contents of film education was determined by the specificity of perception of space-time form of narration and by the peculiarities of the influence of screen arts on students’ minds and world outlooks.

As a result Y.N. Usov defined film education as the system of aesthetic development and artistic development of the audience which is realized during “the process of perfection of perception and evaluation of ideological and moral conception, which is unfolded in audiovisual form of film narration, in the artistic structure of screen arts. Realization of this system creates favorable possibilities for the forming of world outlook, artistically creative abilities, aesthetic consciousness of schoolchildren and their general culture. The suggested system allows to develop:

- aesthetic feelings as the result of cognitive and creative activities which improves audiovisual thinking, perceptive skills of familiarization of audiovisual image as the main means of the expression of author’s consciousness, comprehension of social reality;
- aesthetic taste which includes such components as artistic education in the field of screen arts, historical culture, audiovisual literacy, moral culture, social orientations of a personality;
- artistically creative abilities … (imagination, intuition, thinking, a personality’s need for self-actualization) on the basis of receiving of a complex of skills, abilities and knowledge in practice of the analysis and aesthetical evaluation of a film, comprehension of such concepts as screen reality, audiovisual nature of film art, television, the essence of perception of space-time, audiovisual form of film narration, artistic structure and ideological and moral conception of works of film art and television” [Usov, 1989, p.6-7].

Thus as compared with Usov’s candidate thesis [Usov, 1974] by 1989 his general conception of film education significantly broadened, it took into consideration not only the work with pieces of film art, but also with audiovisual texts, it absorbed practical approach (creative activity of schoolchildren – amateur filming, etc.). In other words in doctoral thesis by Y.N. Usov film education acquired multifold character which allows to avoid extremities – approaches aimed only at practical activity or only at the development of artistic taste.

The main tasks of film education were indicated by Y.N. Usov as follows:

- to give an idea about the main phenomena of screen arts;
- to help the audience to orient itself in the stream of audiovisual information;
- to develop cognitive interests, audiovisual literacy and culture, artistic taste with respect to screen arts;
- to develop perception of the system of audiovisual images, self-dependence of aesthetic judgments, evaluations;

- to prepare the students for self education in the field of cinematography [Usov, 1989, p.15].

It is reasonable that for practical usage of the given theses it was necessary to work out the indicators of audiovisual literacy of a schoolchild. Y.N. Usov thought that this can be indicated by the following abilities: 1) to comprehend in a multifold way the figurative reconstruction of a fact in plastic composition of single frames, their concatenation in the artistic structure of the whole film; 2) to define the logics of the development of author’s thought in space-time dimensions of the screen: in changes of the plans of representation, in the motion of filmed object, in the specific rhythm of film narration; 3) to read the hidden figurativeness of a frame, the technique of the artistic resolution of the theme, multi-layer character of the inner contents of a film; 4) to perceive the development of the artistic thought in the complex unity of sound and image organization of screen space: graphical, tonal organization of a frame, tempo and rhythmical organization of film narration owing to the repetition of visual images, cinematographic plans, their temporal duration, emotional and semantic correlation of individual frames, visual themes according to the laws of montage thinking and musical tune” [Usov, 1989, p.18].

At that Y.N. Usov justly pointed out the typical defects of methodical approaches in Russian film education when instead of the forming of the integral perception of audiovisual image, unfolded in the dynamics of space-time coordinates, the students were taught only separate specific characteristics of cinema – montage, foreshortening, etc.” [Usov, 1989, p.16].

It is worth mentioning that by the time this work was written [Usov, 1989] video equipment in Russia had not been widespread. As a rule schools and universities hadn’t had portable video cameras and camcorders yet to quickly and easily record videos during the classes. Therefore Y.N. Usov had to a greater extent to rely on methodical approaches connected with collages, shooting sheets, slide-shows, etc.

Nevertheless in our opinion basic methodical approaches of Y.N. Usov are still relevant even nowadays: “methods of the development of audiovisual literacy is the purposeful forming of a branchy system of sensory models and operative units of perception of cinematography on the material of editorial scripts, exposures, short films, educational films. Such methods help to comprehend social and philosophic contents of the artistic structure of a film, to trace the dynamic change of camera angles, to emotionally and semantically correlate the units of film narration with each other, to master the emotionally imaginative contents of film narration when perceiving with the “reductive” process of identification, and to master the process of “unfolding” of audiovisual form of film narration when analyzing a film” [Usov, 1989, p.17].

In the course of long-term researches and practical approbation Y.N. Usov worked out the following main stages of forming of audiovisual literacy:

- “consideration of element wise construction of a film image, the process of its formation in the screen space and in the mind of a viewer;

- mastering of the key concepts: the laws of montage thinking, discontinuity of film narration, the specifics of cinematographic time, space and rhythm, the artistic possibilities of subject development of author’s thought in space-time form of narration;

- mastering of perceptive actions of analysis and synthesis of the forms of film narration, of a frame as a unit of film narration, its space-time dimension, the use of the mastered units of film narration by the students in their artistic and creative activities;

- mastering of the concept of film image, its structure on the basis of its comparison with artistic image in other arts; the examination of the constituents of an image and their meanings; the synthesis of these constituents and their contents; the comparison of author’s point of view in audiovisual form with one’s own” [Usov, 1989, p.17].

At that the level of audiovisual thinking was directly connected with the depth of understanding and interpretation of the form of various types of film narration, which contains world outlook orientations
of the author, with the ability of a student to assimilate the screen environment, to sympathize with the characters and the author. The result of the interpretation depended on the ability to comprehend one’s emotional reaction, aesthetically evaluate the artistic text, the system of author’s views.

For the collective analysis of works of screen arts at school Y.N. Usov worked out the following succession of practical actions:

- “the consideration of the inner contents of the first frames, of the beginning of the development of main themes of film narration;
- the determination of the conflict which uncovers the logics of the development of author’s thought in the main parts of the film;
- the comprehension of author’s conception unfolded in audiovisual form of narration;
- the substantiation of one’s attitude to ideological and aesthetic conception of the film” [Usov, 1989, p.20].

Theoretical conceptions of Y.N. Usov became the basis for the series of educational programs for secondary schools which were worked out under the direction of Usov. A clear logic of gradual complication of the material can be seen in them: from perception of an episode containing an event, and actions of a character (forms 1-3), through perception of a group of episodes united by the outline of the plot and cause-effect relations (forms 4-7), to emotional and semantic correlation of frames and elements of intraframe composition united by images, associative relations of polyphonic development of author’s thought in space-time form (forms 9-10).

For many years the staff of the laboratory of screen arts of scientific research institute of artistic education (now Institute of Artistic Education of Russian Academy of Education) under the direction of Y.N. Usov had been experimentally approving his system of film education of schoolchildren:

Forms I-III. Forming of viewer’s culture in the practice of creative activities and playing which allows to become familiar with plastic potentials of cinema and other kinds of art which are able to reproduce author’s thoughts and feelings in the special space-time dimensions of a literary text, of a painting, of a musical composition, of a scenic or screen reality. The experiment showed that the solution of these tasks can turn the viewing of a film into the joyful way of cognition of the world of basis of students’ active perception of the dynamic system of audiovisual images.

By the end of the third year of studies primary school children master elementary knowledge about cinema as special kind of art, they learn to emotionally perceive and evaluate the contents of a film, to memorize and retell some individual events, episodes, scenes, to describe the characters and their attitude to them, to recognize music from films, to participate in collective games and tasks.

Forms IV-VII. The development of viewer’s culture in the process of studies of cinematographic concepts which are necessary for film analysis: screen space and time, “cut thinking” and rhythm of film narration, the role of cinematography in the life of man and society, variety of impacts of the artistic peculiarities of cinema, cause-and-effect relations between the parts of a film in the process of viewing and discussion.

By the end of the 7th form schoolchildren master knowledge about the synthetic nature of cinema, about the main cinema professions, about cinema genres and kinds; they master the abilities to single out the main elements of the composition of the film in the sequence of episodes: entanglement, climax, denouement; to follow the clash and the development of characters of the heroes, to see the position of the author of the film which is determined by selection of episodes, the manner of dramatic play, the techniques of the cameraman.

Forms VIII-X. The development of viewer’s culture in the process of comprehension of general and peculiar features of artistic image in cinema and other arts, the specific form of film narration which reproduces the idea of the film. The comprehension of such concepts as the artistic regularity of film construction, “cut thinking”, the peculiarities of the organization of outer and inner plans of narration which reveal author’s conception of films of various genres.
By the end of the 9th form schoolchildren master the knowledge about the peculiarities of the influence of cinema as space-time art, about plot construction; they master the abilities to comprehend the recorded in different connections, relations, to perceive the general emotional mood of different episodes, the figurative contents of film narration, to reveal the inner semantic connection of the plotlines of the film, to evaluate the conception of the film, to express their reasoned attitude to the artistic contents of the film” [Usov, 1989, pp.25-27].

It is known that during the most of 1980s Russia has been isolated from the West. Therefore by 1989 Y.N. Usov couldn’t have familiarized himself with the works of the greatest foreign media educators. However even restricted analysis of foreign works undertaken in his doctoral thesis on the whole was the evidence of his correct understanding of media educational conceptions in the world. Y.N. Usov singled out such tasks of foreign media education as the development of self-dependent thinking, critical attitude to reality, the development of perception and media literacy, understanding of the peculiarities of functioning of media in society, etc. [Usov, 1989, p.4]. Thus having the idea about the main trends media education in the West, mostly about those which were aimed at the development of critical thinking and media literacy/competence, Y.N. Usov continued to stick to “aesthetical conception” aimed at the development of artistic perception and taste, at the analysis of works of art.

Many Western media researchers (L.Masterman, R.Kubey, R.Hobbs and others) considered such approach to be out of date. In particular L.Masterman thought that it is impossible to prove the high or low artistic value of a film to schoolchildren. But to the greater extent due to the predominance of informational media spectrum over the artistic one because of the rapid development of television, personal computers and the Internet. This was the origin of the heightened interest in the West to such categories as “agencies” (“sources of information”), “informational effect”, etc., which are not directly connected with the aesthetic qualities of a media text.

Regardless of such opinions, Y.N. Usov earnestly defended his point of view: the development of creative personality of students can be successful above all when addressing to aesthetic material of audiovisual media. Here his wide experience helped him: Y.N. Usov conducted media educational experiment among schoolchildren (forms 8-10) in Moscow schools N 91, N 1140 (1974-1978); he worked out experimental curricula and model of film education for pupils (forms 1-10), film education of teachers of Moscow schools (1978-1980), conducted the famous “Tushinsky experiment” (1980-1985) in 30 Moscow schools. In this large-scale media educational experiment secondary schools NN 15, 313, 599, 613, 818 and others were involved. In these schools pupils from the 1st to the 10th form were involved in film education. For all these years Y.N. Usov led film education of teachers. In 1983-1986 Y.N. Usov together with professor Z.S. Smelkova gave a course of “The basics of cinematography” for students of Moscow State Pedagogical Institute. Theoretical and methodical approaches of U.N. Usov were approved not only in Russia but also in Estonia, Kazakhstan and Uzbekistan.

The role of Y.N. Usov as the leader of Russian film/media education is enormous. For all his conscious life Y.N. Usov rejected the media educational conceptions of “leaving” evaluation of the quality of media texts which were popular in the West. He also rejected the attempts of numerous Russian researchers to turn film/media education into the ordinary education with media technical support or artwork at different lessons at schools and institutes of higher education. Y.N. Usov was against the so-called “philosophic and moralistic” approaches to media texts (when a work of screen art became a mere cause for discussion of moral or ideological problems). There’s no doubt that in Russian film/media education I can mention a lot of famous names, but exactly Y.N. Usov could lead media education to the highest level of theoretical generalizations, consecutively and clearly elaborated methodical principles, he determined the “aesthetic” orientation of Russian film/media education as the basic adherence to the artistic values, taking into consideration the connection between the traditional and new arts, “old” and “new” technologies.
**Russian researches on media education in 1990s**

The economical crisis of 1990s in post-soviet Russia influenced media education as well. The total number of dissertational researches on media education remained the same as in 1980s whereas in western countries media education was developing rapidly.

The introduction of new technologies in 1990s was the defense of theses in which personal computers and the Internet were used as media educational material [Gura, 1994; Petrova, 1995; Kulikova, 1999, Moiseeva, 1997; Lepskaya, 1999 and others].

At the same time the tendencies of globalization of education led to the equal use in Russian researches of socio-cultural / cultural studies models and the practical [Zaznobina, 1990; Gavrichenkov, 1997 and others] and aesthetical ones [Fedorov, 1993; Shiyan, 1992, 1995; Breitman, 1997 and others]. One of the most bright examples of cultural studies approach in media education is the thesis by V.V. Gura which was based on M.M. Bakhtin’s conception of “dialogue of cultures” [Gura, 1994].

In this research the author rightly wrote that “humanization of computing education must be realized by means of switching from the development of computer teaching systems to the creation of cultural informational and educational environments which take into consideration the multiformity of information in the developing screen culture” [Gura, 1994, p.8].

Researches based on the integrated approach took a noticeable place among researches on media education of this period. For example, in the research by M.U. Bukharkina [1994] which rested upon the ideas of E.S. Polat (1937-2007), media education was viewed through the prism of telecommunicational projects interpreted as joint educational, creative or play activity of students (partners) organized on the basis of computer telecommunication which have common object, coordinated methods and means of activity aimed at the achievement of common result [Bukharkina, 2004].

These projects divided into language, cultural studies and role-playing which was determined by the aims of education connected in M.U. Bukharkina’s thesis with practical mastering of language, linguistic and philological development of schoolchildren, with the receiving of cultural studies knowledge, with situational and communicative nature of human intercourse.

In particular role-playing projects included:
- business-imitating, simulated situations of this or that professional activity in imaginary situations;
- dramatization of literary works in play situations, when students could play the parts of the characters or the author;
- imitating-social when students play different social roles (political leaders, journalists, teachers, etc.) [Bukharkina, 2004, p.13-15].

L.A. Ivanova in her thesis (based on the integrated approach in media education as well) which is connected with basic courses of teaching of foreign languages, worked out the model of the development of media competence of the audience at foreign language lessons (however in the thesis “media competence” was named “media-communicative education” which we don’t consider to be very apt) [Ivanova, 1999, p.12].

The effectiveness of the given model proved itself as a result of long-term forming experiment, however I think that it has some drawbacks. Firstly, it doesn’t take into consideration the whole media spectrum used during the process of media education (however it can be explained by the fact that cinema and video were selected as the basic media). Secondly, the skills acquired during the process of media education don’t accentuate the necessity of the development of critical thinking with respect to media texts of different kinds and genres. Thirdly, there’s no clarity with respect to the ability to treat media information selectively.

On the whole the thesis by L.A. Ivanova became a noticeable contribution to Russian researches on media education of the 1990s oriented to integrated approach.
Among other remarkable works of that period I can name the researches by E.A. Bondarenko [1997] and A.Y. Shkolnik [1999]. In the first one U.N. Usov’s ideas of audiovisual education of schoolchildren were creatively developed. A broad panorama of media educational methods on the material of the press was given in the second one.

Russian researches in the field of media education in the beginning of the XXI century

The stable socio-economic development of Russia from 2000 till the crisis in August of 2008, mainly determined by unprecedented prices for energy carriers, created prerequisites for the intensive development of media education. Due to our “Media education and media competence” scientific school’s initiative in June, 2002 the Ministry of Education and Science of the Russian Federation registered the new specialization for institutes of higher education 03.13.30 – “Media education”. This specialization was introduced in Taganrog State Pedagogical Institute. In 2008 this institute concluded an official treaty of cooperation in the field of media education with UN’s program “Alliance of Civilizations”. Russian media pedagogues actively joined in the process of cooperation with foreign colleagues in UN, UNESCO, The Council of Europe. Media educational websites and portals were created one after another (http://www.mediaeducation.ru, http://edu.of.ru/medialibrary and others).

Russian Association for Film and Media Education (http://www.edu.of.ru/medialibrary) began to cooperate with ICO “Information for all” (http://www.ifap.ru) and UNESCO Moscow office (http://www.unesco.ru). New centers for Media education appeared all over Russia. For example, in Belgorod State University media education was integrated into the courses of journalism and media critics [A.P. Korochensky], in Russian State Professional Pedagogical University (Yekaterinburg) – into the courses of cultural studies and management [N.B. Kirillova]. More and more Russian schools, universities and institutions of additional education began to include media education in their curricula. State structures began to support media education movement more frequently (granting support from Ministry of Education and Science of the Russian Federation, hearing of the questions on informational literacy and media education at the meetings of the Public Chamber of the Russian Federation, inclusion of media educational themes into the text of state conception of the development of informational society, etc.). Russian experience in media education became the subject of studies in Bulgaria, Hungary, Poland, Romania, Ukraine, Czech Republic and other European countries where media education hasn’t reached such heights as in Canada, Australia or the UK yet…

Against this background the number of dissertational researches on media education of 2000-2008 increased twice in number as compared with the previous decade. At the same time socio-cultural and cultural studies media educational models obviously began to prevail after the appearance of the tendency to synthesize different media as the material for education.

For the first time in the history of Russian media education the tasks of the development of knowledge/understanding of social, cultural, political, ethical, psychological, economical meanings and implications of media texts began to prevail in 70% of the researches on media education. In some of the theses appeared the task which was new for Russian media education – the task of preparation of people for life in democratic society. The tasks of the development of critical thinking and the abilities of a personality to communicate, to evaluate, to comprehend and to analyze media texts were posed more frequently as well. The number of works oriented to the creation of media texts of different kinds and genres, to the spread of knowledge on history and theory of media, media culture and media education also increased.

These changes can be explained by several factors: the rapid development of media (especially the computer-based and audiovisual ones) in the whole world; globalization of educational process, enlargement of international scientific contacts (including the field of cultural studies, sociology, theory and history of media and media education), including the electronic ones (via the Internet, e-mail); desire of Russian researchers to find new research niches in the field of media education literacy. Henceforth appeared the interest to the history of the development of media education in Russia [Chelysheva, 2002] and in the West [Kolesnichenko, 2007], [Novikova, 2000], [Pechinkina, 2008], [Ryzhikh, 2007], [Khudoleeva, 2006]. Many of the researches of 2000-2010 were conducted on the basis of universities.
On the other hand in some theses of this period the ideas of the aesthetic model which is traditional for Russian media education, developed as well at the turn of literary and film education [Dorofeeva, 2000], approved to a variable degree in the researches of Y.M. Rabinovich [1966], G.A. Polichko [1987] and others.

The theses by M.N. Fominova [2001], A.A. Zhurin [2004], N.U. Sokolova [2004], D.V. Zalagaev [2005], I.M. Khizhnyak [2008], N.V. Chicherina [2008] reflected the tendency to research of the possibilities of integrated media education in schools and institutes of higher education, which outlined during the previous decades.

For example, M.N. Fominova [2001] views media education in the context of mastering of the course of world’s artistic culture in schools of general education. From her thesis I clearly see the orientation to the aesthetic model of media education: “the main aim of the inclusion of media education into the subject “World’s Art Culture” is the development of a literate reader, viewer, listener, apt to perceive and analyze artistic images created in the language of different arts, to decode different layers of the meaning of the images” [Fominova, 2001, p.10].

In most of other researches of integrative character (A.A. Zhurin [2004], N.Y. Sokolova [2004], D.V. Zalagaev [2005] and others) predominated the traditional for Russia practical model of media education.

However, the authors of researches on media education which are oriented to the integrative approach agree that “media education integrated into the Humanities and the Arts at school is meant to prepare schoolchildren to the life in informational space by means of intensification of media educational aspects when studying different school subjects” [Fominova, 2001, p.10].

For Russian media researchers the beginning of the XXI century also became the time of conceptual generalizing doctoral theses [Vozchikov, 2007; Kirillova, 2005; Korochensky, 2003; Khilko, 2007; Fateeva, 2008 and others].

In the doctoral thesis by N.F. Khilko [2007] spiritually-personal approach to the development of students on the material of screen technologies is grounded. It’s based on the idea that audiovisual culture is a type of popular culture, which crosses with aesthetical, technical and artistic culture. N.F. Khilko soundly claims that at the heart of audiovisual culture lie the perceptive processes of visualization of an audiovisual image and forming of sensory models which are capable of creating new images on the screen. The author treats viewer’s culture as a kind of perceptive culture which includes different approaches and meanings. At the same time he justly noticed that creative status depends on bringing of personal meanings in the perceived material. The perceptive approach to the analysis of screen culture is specially emphasized.

N.F. Khilko analyzes the concepts and the function which characterize audiovisual media culture. At that peculiar attention is focused on resolution of the contradiction between the needs for self-actualization (typical of teenagers and adolescents) and the attitudes of society to screen culture [Khilko, 2007, p.4].

Guided by the conception of social ecology N.F. Khilko grounds the new branch – audiovisual creation education which is connected with the ecology of screen/viewer’s culture [Khilko, 2007, p.18]. He considers various forms of audiovisual creation, reveals the structure and the model of special creative abilities and skills, included in personal development.

Analyzing psychologically pedagogical mechanisms of screen creation, N.F. Khilko justly connects them with the reconstruction of different ideas and transformations into the new visual quality. One can see in this the essence of creative changes which lead to the evolution of a personality.

On the basis of the studied theoretical and empirical material the author concludes that the phenomenon of audiovisual culture is divided into four groups. The author singles out the following aspects of audiovisual culture which are represented in the form of the advancement of the essential force of self-revelation, as a result of which non-creative information is transformed into creative forms: cognitive-educational space of audiovisual development, creative-communicative space, artistic informational resources of the screen, ethnic-cultural and rehabilitation-ecological system of self-
actualization. All this finds its reflection in the creative-pedagogical potential of audiovisual culture as multi-level and multi-functional phenomenon [Khilko, 2007].

The author’s model of audiovisual creation [Khilko, 2007, p.34] is closely connected with personal factors and qualities which makes it complex and self-flung and allows to plan different ways of identification of corresponding pedagogical situations and technologies of self-revelation.

N.F. Khilko singled out four blocks of the given model which I consider to be logically righteous:
- visual-media (consumption of audiovisual information);
- generally developing (creative cognition and use of audiovisual means from media center/media library);
- interactive (revelation of the artistic potential of a personality in audiovisual sphere);
- local (mastering of communicative culture in the environment of a media center and participation in media festivals) [Khilko, 2007, p.34]

Thus we can see that it’s oriented to the development of the artistic perception, spiritual determination of the creative potential of personality. These stages border with spiritually-personal dominants, the lines of personal development and various forms of audiovisual creation connected with different elements of newness.

Motivational, value and personal parameters of self-development are considered in this context. Not only the creative qualities of kinds of audiovisual creation but also the corresponding pedagogical possibilities revealed in spiritually-personal changes are determined here.

One can’t but mention the detailed analysis of the structure of creative abilities and skills realized for the first time by N.F. Khilko on the rich empirical material and confirmed by the data from pedagogical diagnostics.

Having revealed the system of the phenomenon of audiovisual culture in its static and dynamics the author successfully applied the theoretical system worked out by her as well when elaborating pedagogical fundamentals of the technology of audiovisual creation [Khilko, 2007, pp.34-39].

The analysis of the dynamics of abilities, skills, interests, motives of participation in screen creation from the point of view of manifestations of creation in viewer’s, educational and productive activity allowed N.F. Khilko to show the role of techno-sphere and the image-bearing component which found its expression in the deepening of personal needs.

Especially important is the aim at the development of the ecology of viewer’s perception (as the constituent part of viewer’s culture) which was put forward by N.F. Khilko. It presupposes “moderateness of views”, the control and age limits with respect to audiovisual production, the ability to critically analyze screen texts of different kinds and genres, the use of ecological strategy of counteraction to naturalistic depiction of violence on the screen, preservation of spiritually-aesthetic orientation within the bounds of viewer’s personal conception [Khilko, 2007].

Analyzing pedagogical and rehabilitation aspects of personal development in the process of audiovisual creation, N.F. Khilko relies not only on the extensive analysis of theoretical sources, but also on the results of her own experimental work with students (for example within the bound of such rehabilitation themes as “motherhood”, “mercy”, “friends”, etc.). He insisted that optimization of education and cognitive activity in the field of audiovisual culture may be realized only in dialogue forms connected with divergence and visualization of thinking. N.F. Khilko thoroughly analyzed methodical peculiarities of the development of the abilities of media creation [Khilko, 2007, p.34-35].

Great importance N.F. Khilko attached to rehabilitation and ecological direction of personal development which presupposes the following types of media creation: “spiritually-relaxation, perceptive-spiritual, spiritual-cumulative, animation-retrospective, hedonistic, ethnic-rehabilitation, play-interactive, interactive-communicative, interactive-ecological, social-reconstructive, post-communicative, social and moral-ecological” [Khilko, 2007].
On the whole N.F. Khilko managed to structure various possibilities for creative activity, based on the principles of multi-functionality and poly-media use of screen means of self-development of personality, cultural studies and pedagogical comprehension of the system of audiovisual media culture. The thesis by Khilko is the extensive research of phenomenology of the screen from the viewpoint of interaction between cultural and personal space. He examined audiovisual components of creation, socio-cultural technologies of screen creation in leisure activities of the youth, lined up the pedagogical system of socio-cultural screen technologies. The matter concerns theoretical fundamentals of the development of media creation of students taking into consideration the integration of ecological, socio-cultural and personal factors [Khilko, 2007].

In his generalizing research N.F. Khilko made an important step in theoretical and methodical comprehension of the phenomenon of audiovisual media culture, in the development of creative abilities on the material of screen technologies, media education of growing up generation with the emphasis on the synthesis of socio-cultural, cultural studies and practical conceptions of media education.

Another remarkable work of the period of 2000-2010 is the doctoral thesis by A.A. Zhurin [2004]. His work is written in vivid language. It is dedicated to the integration of media education into the course of Chemistry at general schools. I am familiar with many scientific works of A.A. Zhurin so I can conclude that theoretical importance of the research (the development of terminology of integrated media education, which consists in substantiation of key concepts and specification of the meanings of the terms; the development of conceptual fundamentals of media education of schoolchildren within the course of Chemistry at general schools; further development of the theory of creation and use of training aids: formulation of regularities of the inclusion of media into the system of traditional means of education) and practical value of the research (working out of the system of bifunctional training aids: workbooks, collections of tasks and exercises, demonstrational tables, educational compact discs, methodical recommendations for teachers, aimed at the solution of the tasks of teaching of Chemistry and media education which are didactic images/models of knowledge of Chemistry and mass media) [Zhurin, 2004, p.8], the result of his long-term research activity in the field of theory and methods of teaching of Chemistry as well as in the field of media education.

One of the advantages of A.A. Zhurin’s theses is the boldness of confession that one of his hypotheses was groundless [Zhurin, 2004, p.31], which can rarely be found in pedagogical researches. He notes that it was planned that pedagogues involved in the forming experiment after familiarization with the principles of construction of training aids of teaching of Chemistry and integrated media education would actively develop their own means of education and try to use them at the lessons, however the achieved result was unequal to the expended time and energies. A.A. Zhurin thought that the cause of failure consist in the fact that the teachers were involved into the activity unusual for them, as a result they found themselves the state of constant informational stress.

For reasons given A.A. Zhurin concluded that it is necessary to intensify the work on the creation of individual kinds of training aids means of integrated media education in accordance with the above worded theoretical theses [Zhurin, 2004, p.31].

I consider the principles of integration of media education developed by A.A. Zhurin (the principle of priorities: the submission of aims and tasks of media education to the aims and tasks of the school subject; the principle of addition and development – to select from all aims and tasks of media education only those which supplement and develop the aims and tasks of teaching of the specific subject; the principle of embedding into different methodical systems: aims and tasks of integrated media education can be accomplished within the bounds of and pedagogical technology) to be logical and applicable not only to teaching of Chemistry, but also of other subjects [Zhurin, 2004, p.17].

In our opinion the disadvantage is that the terms are not always formulated correctly. For example, in the beginning A.A. Zhurin proposed the following definition: “Media text is the text that’s translated by means of mass communication and mass media”. At first glance this seems to be quite convincing, however mass communication (broad concept) includes mass media (narrower concept). Then this definition in A.A. Zhurin’s thesis acquired more laconic and adequate wording: “Media text is the information translated by means of mass media” [Zhurin, 2004, p.41].
I don’t consider the paragraph concerning the conception of foreign media education to be well turned as well. Unfortunately it lacks the analysis of key/fundamental monographs, textbooks, school-books on media education of well-known foreign scientists and experts in media education (C.Bazalgette, C.Worsnop, B.Duncan, D.Considine, L.Masterman, J.Pungente, J.Potter, A.Silverblatt and others). Even when the author refers to the truly leading western media pedagogues – D.Buckingham and K.Tyner, he analyzes not their main works (monographs, school-books in media education), but small articles from the Internet…

Because of the narrowed spectrum of the analysis of western media educational experience A.A. Zhurin categorically concluded that in these media educational conceptions miss “the most important element of educational system, the means of education” [Zhurin, 2004, p.36].

I can’t agree with this statement because in Canada, the UK, Australia and France great importance is attached to the means of education in the system of media education (for the past 10-15 years many textbooks, school-books, compact discs, video cassettes for media education, etc. were published there). For example in the USA in 1990s and in the beginning of XXI century the development and production of the means of media education (printed, computer and audiovisual) increased as a snowball. Their authors (D.Considine, A.Silverblatt, J.Potter, K.Tyner) worked out media educational conceptions and systems as well.

A.A. Zhurin also claimed that “scientific researches in the field of media education in Russia are limited by the three institutions: State Scientific Institution “Institute of Contents and Methods of Education of Russian Academy of Science” (the laboratory of technical means of education and media education), Scientific Research Institute of Artistic Education of Russian Academy of Education (the laboratory of screen arts) and Taganrog State Pedagogical Institute”. But he forgot about the researches on media education in Voronezh State University conducted by S.N. Penzin, as well as monographs and school-books by N.F. Khilko from Omsk branch of State Institute of Cultural Studies, the works of professor O.A. Baranov form Tver State University, of S.M. Odivtsova, N.A. Legotina and others from Kurgan State University, of professors G.A. Polichko (State Institute of Management), N.B. Kirillova (Ural State University), V.A. Monastyrsky (Tambov State University), A.P. Korchensky (Belgorod State University) and other Russian media pedagogues…

However in spite of the drawbacks the thesis by A.A. Zhurin [2004] is a bright example of contemporary research based on practical conception of media education which is traditional for Russian pedagogical science.

On the contrary, A.P. Korchensky in his doctoral thesis [2003] works out the brand new branch of media education connected with media critics.

In our opinion the research of A.P. Korchensky is a very structured work in which the most important phenomenon in the life of modern “informational society” is deeply analyzed for the first time in Russia – media criticism. This term which has become quite ordinary in the West is unusual for Russian readers. So realizing it A.P. Korchensky proves this term thoroughly. In the Western literature the term “media criticism” is used for scientific analysis of the activity of mass media in the academic works as well as for the “operative analysis” of actual problems of mass media, so the author concentrates on the second variant [Korchensky, 2003, pp.2-3].

Unfortunately great influence of mass media on social life paradoxically combines with the relative lack of development of Russian media criticism, whereas it is aimed at the analysis of relevant creative, professionally-ethical, legal, economical and technological aspects of media. A.P. Korchensky wrote: “Taking into consideration the unprecedented increase of social role of print and electronic press, the specifics of its functioning in contemporary conditions, media criticism must constantly keep various relations of mass media with the society and its institutions in the field of vision”. In these relations print and electronic press can appear not only in the role of the supplier of actual social information, knowledge on the constantly developing environment, but also as the instrument of mental control over society, the means of ensuring feedback between citizens and the government. All this allows to determine the subject of media criticism as actual multifold social functioning of mass media” [Korchensky, 2003, p.15].
Reasoning from this definition A.P. Korochensky clearly formulates the main tasks of media criticism: cognition of informational production; studies and changes in social perception of media contents and notions about outer world which are formed in the minds of media audience; influence on the public’s attitude to media, forming of a definite social culture of studies and evaluation of mass media, the development of the spiritual world of man; assistance to the development and perfection of creative and professional culture of the creators of media texts; social environments of functioning of mass media, etc. The latter acquires special importance owing to the fact that Russian audience treat mass media with lesser and lesser confidence. In the middle of 1990s 70% of Russians trusted mass media, but nowadays it is twice lesser [Vartanova, 2002. p. 23].

The author also clearly singled out basic functions of media criticism (informational-communicative, cognitive, correction, social-organizational, enlightening, commercial) [Korochensky, 2003, pp.19-25]. The author’s viewpoint regarding the analysis of manipulative possibilities of media is also convincing. On the basis of the analysis of numerous sources A.P. Korochensky systematizes the most widespread manipulative elements of modern mass media: sketchiness, simplification; identity of logical and illogical; deformity of reflection; absence of neatly expressed criteria of distinguishing of superficial and deep-laid intercommunications; references to traditions, authority, precedent, normativity, divine will; syncretism of aesthetic-imaginative, ethic-regulative and cognitive elements of myths; claims to the solely correct out-of-historical explanation of the phenomena of reality and absolute correctness of practical actions, implied by this explanation; evaluating and orienting character of media texts; premeditation of creation, etc.

At that theoretical reasoning are always fortified by convincing examples which help to penetrate into the essence of this or that function of media criticism. For example, speaking about the role of media criticism in revelation of failure to mention in media texts, A.P. Korochensky marks the “white spots” which appear in print and electronic press regarding violations of professional ethics of journalists over and over again (publication of ordered materials, the turning of journalists into mouthpieces of politicians or businessmen, the use of “secret agents” which report “confidential information”, etc.). I can’t but agree with the author’s aspiration to emphasize maintenance of healthy psychological and moral climate in the society, especially in terms of demonstration of blood and violence on the screens. In spite of all the good intentions and promises Russian television still hasn’t dared to exclude the endless documentary scenes of disfigured corpses, the films and serials with the scenes of brutal murders, tortures, fights, etc. from prime-times. Everything that is broadcasted after 10-11 pm in the Western countries is translated at daytime in Russia and is available for children. After all, their psyche hasn’t developed yet, on the contrary, their emotional receptivity and aspiration for non-critical imitation, etc., are still high. It was said many times that broadcast of any film must be accompanied by the special rating sign that tells about the age to which age group the media texts is meant. In France or for example Canada such ratings are ordinary and normal, but in Russia the films rated “R” in the West (for adults only) are still broadcasted at any time without any warnings.

A.P. Korochensky is also right that thorough psychological, cultural studies and sociological analyses of media texts belonging to entertaining mass culture are needed (for example, TV shows like “Behind the Glass”, “The Last Hero”, “The Weak Unit”, etc.) to reveal any built-in socially declining ideas, cultural and behavioral stereotypes. These shows consolidate in mass consciousness the ideas about fundamental impossibility of perfection of supposedly mean human nature, about the reducing of the motivation of all human actions to mere satisfaction of primary instincts, about social permissibility of the use of immoral methods (calumny, baiting, backstage scheming) for suppression and removal of those people who are on the way to success [Korochensky, 2003]. By the way, 5 years later another thesis was defended in Russia in which for the first time such media texts were used as media educational material [Grigorova, 2008].

I am media pedagogue with 30 years of seniority, and I think that the chapter in A.P. Korochensky’s thesis, in which the connection between media education and media criticism is highlighted, is very important. Indeed, though UNESCO proclaimed media education to be the priority branch of educational process of the XXI century, as a rule Russian journalists don’t hurry to establish contacts
between their corporative community and media education (though there’s some progress, for example see the thesis by I.V. Zhilavskaya [2008]).

In accordance with the recommendations of UNESCO A.P.Korochensky proposes to broaden the concept of media education as long-term social and enlightening activity aimed at not only schoolchildren and students, but also at the grown-up audience, i.e. to talk about the constant development of the culture of adequate perception of media messages (articles, radio/TV programs, films, websites, etc.) in society and about self-dependent evaluation of the work of mass media taking into consideration democratic and humane ideals and values.

Basically it is clear why the development of media criticism and media education didn’t receive official support in the Soviet period. The government wanted mass audience (both adult and student) not to think about the aims and tasks of the creation of this or that (especially “state-significant”) media text. The absence of media literate audience has always opened the broad space for manipulations in the press, on the TV/radio in the direction favorable for the government. Much water has flowed under the bridge since then, but the situation is almost the same... And here A.P. Korochensky reasonably notes that the participation of journalists in the propaganda of the ideas of media education in Russia is not sufficient nowadays though media criticism has great potential in terms of support of the efforts of educational and enlightening institutions in the development of media culture of the audience.

Again A.P. Korochensky is right: the’re is point in broadening of participation of academic circles, scientists, different specialists (sociologists, psychologists, pedagogues and others), institutions of culture and education, public organizations and foundations with the object of the development of media literacy of citizenry, in the creation of organizational structures capable of accomplishing of the whole spectrum of tasks of media education in cooperation with media critics.

Indeed, media criticism and media education have much in common. After all one of the main tasks of media education is just to teach the audience not only to critically evaluate media texts of any kinds and genres, but also to understand the mechanisms of their creation and functioning in society. Moreover, British media pedagogues (C.Bazalgette, A.Hart and others) among the six key concepts of media education emphasize just “agencies” (meaning overall studies and the analysis of the way the structure which creates media messages works as well as the aims with which this or that media text is created, etc.), “language of media” (studies of the peculiarities of the language of media texts), “representation” (understanding how this of that “agency” represents reality in a media text) and “media audience” (the analysis of the typology of perception of the audience, its susceptibility to the influence on the part of the “agencies” etc.). In fact the same key concepts of media are studied by media criticism as well, at that it turns to both professional and vast audience. That’s why it is important to establish firm ties between media criticism and media education.

In Russia there’re many talented experts in media critics, however not all of them are able to make serious theoretical generalizations. Being familiar with the works of prominent foreign scientists in the field of media (M.McLuhan, D.McQuail, L.Masterman, A.Hart, K.Tyner, C.Worsnop and others), I can claim that the doctoral thesis of A.P. Korochensky is highly competitive with the best world’s analogues. A.P. Korochensky integrates media education with journalism and not in the least worse than western masters analyzes the phenomenon of media criticism both on the level of theoretical generalizations and on the level of concrete materials.

Doctoral thesis of V. A. Vozchikov [2007] is also original in its approach. As a matter of fact for the first time the philosophical basis of media education was substantiated on such solid level. The author researches ontological meanings and aims of media education as the means of comprehension of media through overall understanding of media activity as the special type of cultural, educational and creative environment [Vozchikov, 2007, p.9].

V.A. Vozchikov wrote that “media culture is the dominating culture of informational society, existing in the activity of traditional and electronic mass media which recreate socio-cultural picture of the world with the help of verbal, audio and visual images; the culture-universe which includes functional variety of mass, public, elitist cultures and their modification, ontologically accelerated in human vital activity; the culture - meta-message about world outlook of mankind at a certain stage of its existence”
He gives the detailed and thorough description to this phenomenon, in many respects expanding and deepening the previously proposed definitions of other researchers.

Doctoral thesis of N.B. Kirillova [2005] is written in a similar key with the orientation on cultural studies theory of media education. In this work she speaks about the role of “media culture as the intermediary between government and society, between society and personality, as the integrator of the new media environment” [Kirillova, 2005, p.5]. At that she gives the detailed analysis of functions and models of media culture [Kirillova, 2005, pp.12-15], legal bases of media management [Kirillova, 2005, p.28-30] and the problems of media education as the factor of socialization of personality [Kirillova, 2005, p.39-43].

As a result N.B. Kirillova comes to the well-grounded conclusion that “one of the important branches of media education as the basis of the formation of informational society can become the introduction in the leading state universities, teacher-training institutions, institutes of culture, of the new specialization “Medialogy” which will allow to unite such subjects as “History and theory of media culture”, “Theory and practice of journalism”, “Intercultural communications”, “Media education”, “Fundamentals of media criticism”, “Media management” and others. Such complex training will let the graduates to enter the info sphere as full-fledged specialist of the XXI century: theorists and pedagogues, managers and sociologists, methodologist of cultural and leisure centers and experts-analysts on the problems of mass media” [Kirillova, 2005, p.43].

I mentioned above that the significant part of theses, successfully defended in the first decade of the XXI century, was dedicated to media education of university students [Zmanovskaya, 2004; Ivanova, 2004; Konovalova, 2004; Legotina, 2004, Ryzhikh, 2006, Stobnikova, 2005; Chicherina, 2008 and others]. Thus in their theses N.V. Zmanovskaya and N.A. Legotina worked out and approved the indexes and the levels of the development of media education / media literacy and the readiness the future teacher to realize the process of media education [Zmanovskaya, 2004; Legotina, 2004], the models of organization of the process of media education of humanitarian institutions of higher education [Znamovskaya, 2004; Legotina, 2004]. Similar indexes and models of education concerning the audience of the future librarians were worked out by O.P. Kukshina [Kutkina, 2006].

Of course the researchers of media education couldn’t pass the accumulated problems by. In particular, E.I. Khudoleeva [2006] worked out rather detailed classification of typical problems (social and political, administrative, organizational, didactical, corporative, professional, social, personal), which encounter the development of media education in Russia (Table 11).

Table 11. Pedagogical problems of media education in Russia [Khudoleeva, 2006, p.19].

<table>
<thead>
<tr>
<th>Subject of media education</th>
<th>Problems</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>− inner psychological problems, fear of new equipment and technologies;</td>
</tr>
<tr>
<td></td>
<td>− unwillingness to make efforts and study the possibilities of the use of new equipment in one’s professional activity;</td>
</tr>
<tr>
<td>Social</td>
<td></td>
</tr>
<tr>
<td></td>
<td>− insufficiently high level of informational development of society;</td>
</tr>
<tr>
<td></td>
<td>− inaccessibility of electronic informational means for many orders;</td>
</tr>
<tr>
<td></td>
<td>− technical impossibility for everybody to get remote education;</td>
</tr>
<tr>
<td>Pedagogue</td>
<td></td>
</tr>
<tr>
<td>Professional</td>
<td></td>
</tr>
<tr>
<td></td>
<td>− lack of media competence of teachers;</td>
</tr>
<tr>
<td></td>
<td>− unwillingness and impossibility for experienced teachers to do professional studies;</td>
</tr>
</tbody>
</table>
I think that on the whole Table 11 rightly reflects the main problems which media education in Russia faces in the beginning of the XXI century, though individual wordings (they are marked with asterisks), in my opinion, could have been formulated in less categorical way. For instance, instead of the word “absence” (of media pedagogues, motivation, etc.) such words as “lack of” could have been used… Besides, most problems mentioned by E.I. Khudoleeva are peculiar to the contemporary educational process in Russia in general.

**Russian scientific researches on media education: perspective tendencies for the future**

I try to define the most perspective tendencies (incl. theoretical models, conceptions) in Russian researches on media education, to reveal the directions of further development of such researches in the context of correlation with foreign analogues.

Our analysis allows us to assume that in foreseeable future socio-cultural and cultural studies models and corresponding aims and tasks will prevail in Russian media education. With the predominance of the orientation to the synthesis of media material in conditions of schools and institutes of higher education I can expect the broadening of such research bases as pre-school institutions, institutions of specialized secondary education, libraries and media libraries. One may also forecast the appearance of such theses on media education (incl. the remote one) of the adult audience. There’s no doubt that the tendency of drawing together of the topics of the researches on media education literacy, media criticism and journalism will continue to increase.

Due to expanding access to electronic media and archives, intensification of scientific exchanges with foreign countries, the spectrum of philosophical basis, methods of media education will most likely broaden. At the same time it is likely that the changes of the balance in the spectrum of specializations on which the researches are conducted will occur due to the appearance of works on media educational methods.

On the whole our forecast concerning the intensity of the development of researches on media education in Russia is quite favorable: there’re good reasons to assume that the number of researches connected with the problems of media education, media competence, media literacy will continue to increase in number mainly owing to regional scientific collectives.
References


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**Author**

Alexander Fedorov, Taganrov Stater Pedagogical Institute, Taganrov (Russia), e-mail: 1954alex(at)mail.ru

**Appendix 1**

*The list of theses on media education of Russian authors*

**The theses of 1950-1959:**


**The theses of 1960-1969:**


The theses of 1970-1979:


The theses of 1980-1989:


The theses of 1990-1999:


The theses of 2000-2010:


