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.

Zusammenfassung: UNESCO definiert Medien Bildung als vorrangige Bereich der kulturellen Bildung Entwicklung in der XXI Jahrhunderts. Der Artikel stellt die Entwicklung von Bildungs-Medien seit dem Beginn der es bis zu unseren Tagen. Die Abschnitte des Artikels sind die wichtigsten Perioden für die Entwicklung der Medienerziehung. In jedem Abschnitt mehr Länder erwähnt werden. Die ersten Bewegungen in den Medien Bildung wurden in 1920er Jahren in Frankreich. Die Medienerziehung in Großbritannien und Russland ist auch alt, aus dem Jahre 1920. Heute Medienerziehung wurde in vielen wichtigen Ländern. Zusammen mit Großbritannien, Frankreich nach wie vor einer der aktivsten europäischen Ländern zur Entwicklung der Medien-und IKT-Bildung. In jüngster Zeit eine ganze Reihe Bücher, Sammlungen von Artikeln Lehrbüchern und anderen Publikation veröffentlicht wurden in Großbritannien, und in Fremdsprachen. Schulen in Deutschland begann ihre Medienerziehung der Praxis mit ihrer Integration in den Lehrplan erforderlich Kultur und Medien wird in der Mehrzahl der deutschen Universitäten. Kanada, Australien und den USA haben eine entwickelte Medienerziehung. Trotz der Schwierigkeiten in den 1990er Jahren, Medienkompetenz hat gute Chancen in Russland. Wir können auch sehen, die schnelle Fortschritte bei der Medienerziehung in anderen osteuropäischen Ländern. Ungarn wurde das erste europäische Land die Einführung obligatorischer Medienerziehung Kursen in weiterführenden Schulen.

Keywords: media education, history of media education

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 regionaux du cinema educateur***)** 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 (*Federation francaise des cine-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 francaise des offices du cinema educateur laique – U.F.O.C.E.L.*) was renamed into the French Union of Audiovisual Education in 1953 (*Union francaise des oeuvre laiques d'education par image et par le son – U.F.O.I.E.I.S.*). In 1966 the Association "Press-Information-Youth" (*Association Press – 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'education* – 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'insegnement 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'education 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 all, 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

Andersen, N., Duncan B. & Pungente, J.J. (1999). Media Education in Canada – the Second Spring. In: Feilitzen, C. von, and Carlsson, U. (Eds.). *Children and Media: Image. Education. Participation.*

Bagenova, L. (1992). *In the World of Screen Arts.* (in Russian). Moscow: VIPK, 71 p.

Baranov, O. (2002). *Media Education in School and University.* (in Russian).Tver: Tver State University, 87 p.

Bazalgette, C. (1997). An Agenda of the Second Phase of Media Literacy Development. *Media Literacy in the Information Age.* New Brunswick (U.S.A.) and London (U.K.): Transaction Publishers, pp.69-78.

Bazalgette, C. (Ed.) (1989). *Primary Media Education: A Curriculum Statement.* London: BFI.

Bazalgette, C., Bevort, E., Savino, J. (Eds.) (1992) *Media Education Worldwide.* Paris: UNESCO, 256 p.

Bevort, E., Breda, I. (2001) *Les jeunes et Internet.* Paris: CLEMI, 160 p.

Bevort, E., Cardy H., De Smedt, T., Garcin-Marrou, I. (1999) *Evaluation des pratiques en education aux medias, leurs effects sur les enseignants et leurs eleves.* Paris: CLEMI, 152 p.

Breitman, A. (1999). *The Basics of the Film Art.* (in Russian). Khabarovsk, 112 p.

Buckingham, D. (2003). *Media Education: Literacy, Learning and Contemporary Culture.* Cambridge, UK: Polity, 219 p.

Chevallier, J. (Ed.) (1980). *Cine-club et action educative.* Paris: CNDP, 64 p.

CLEMI (1996). *L'Actualite' et les medias `a l'ecole primaire, au college at au lycee.* Paris: CLEMI, 120 p.

Costanzo, W.V. (1992). *Reading the Movie.* Urbana, Illinois: National council of Teachers of English, 201 p.

Fedorov, A. (2001). *Media Education: History, Theory and Methods.* (in Russian). Rostov: CVVR, 708 p.

Fedorov, A. (2005). *Media Education for Future Teachers.* (in Russian). Taganrog: Kuchma Publishing House, 314 p.

Fedorov, A. and Chelysheva, I. (2002). *Media Education in Russia: Brief History of Development.* (in Russian).Taganrog: Poznanie, 266 p.

Fedorov, A. *Development of the Media Competence and Critical Thinking of Pedagogical University's Students.* (in Russian). Moscow: IPOS UNESCO IFAP (Russia), 2007, 616 p.

Freinet, C. (1927). *L'imprimerie a l'ecole.* Boulogne: Ferrary.

Freinet, C. (1963). *Les techniques audiovisuelles.* Cannes: Bibliotheque de l'ecole moderne, 144 p.

Gonnet, J. (2001). *Education aux medias: Les controverses fecondes.* Paris: CNDP, Hachette, 144 p.

Greenaway, P. (1997). Media and Arts Education: A Global View from Australia. In: Kubey, R. (Ed.) *Media Literacy in the Information Age.* New Brunswick and London: Transaction Publishers, pp.187-198.

Hart, A, & Suss, D. (Eds.) (2002) *Media Education in 12 European Countries.* Zurich: The Swiss Federal Institute of Technology. http://e-collection.ethbib.ethz.ch/show?type=bericht&nr=246

Hart, A. (1988). *Making 'The Real World'.* Cambridge: CUP.

Hart, A. (1991). *Understanding Media: A Practical Guide.* London: Routledge, 268 p.

Hart, A. (1998). Introduction: Media Education in the Global Village. In: Hart, A. (Ed.). *Teaching the Media. International Perspectives.* Mahwah, New Jersey – London: Lawrence Erlbaum Assoc. Publishers, pp.1-21.

Hilko, N. (2001*). The Role of Audiovisual Culture in the Creative Self Expression of the Personality* (in Russian). Omsk: Russian Institute of Cultural Studies, 446 p.

Hilko, N. (2004). *Social and Cultural Aspects of Screen Creativeness.* (in Russian). Moscow: Russian Institute of Cultural Studies, 96 p.

Hodgkinson, A.W. (1964). A Specimen Screen Education Syllabus. In: Hodgkinson, A.W. (Ed.) *Screen Education*. Paris: UNESCO, pp.26-27.

Kirillova, N. (1992). *Theory and Practice of World Film Art.* (in Russian). Ekatirinburg: Ekatirinburg State Theatre Institute, 48 p.

Korkonosenko, S. (2004). *Journalism Education: Professional and Mass Media Education*. (in Russian). St-Petersburg: Mikhailov, 240 p.

Korochensky, A. (2003). *Media Criticism in the Theory and Practice of Journalism.* (in Russian). Ph.D. Diss. St-Petersburg: St-Petersburg State University.

Kubey, R. & Baker, F. (2000). Has Media Literacy Found a Curricular Foothold? *Telemedium. The Journal of Media Literacy.* Vol. 46. N 1, pp.8-9, 30.

Kubey, R. (1998). Obstacles to the Development of Media Education in the United States. *Journal of Communication* (Winter), pp.58-69.

Levshina, I. (1974). *Education of Pupils by Means of Film Art.* Ph.D. Diss. (in Russian). Moscow: Russian Pedagogical Academy, 25 p.

Malobitskaya, Z. (1979). *Film Art as Moral and Aesthetic Education of Pupils.* (in Russian). Ph.D. Diss. Irkutsk: Irkutsk State Pedagogical Institute.

Marcussen, E.B. (1964). Teaching Screen Education to the Teachers. In: Hodgkinson, A.W. (Ed.) *Screen Education*. Paris: UNESCO, pp.72-76.

Martineau, M. (Ed.) (1988). *L'enseignement du cinema et de l'audiovisuel.* Paris: CinemAction, 299 p.

Martineau, M. (Ed.) (1991). *L'enseignement du cinema et de l'audiovisuel dans l'Europe des douze*. Paris: CinemAction, 433 p.

Masterman, L. & Mariet, F. (1994). *L'Education aux medias dans l'Europe des annees 90.* Strasbourg: Conseil de l'Europe, 180 p.

Masterman, L. (1985). *Teaching the Media.* London: Comedia Publishing Group, 341 p.

Masterman, L. (1997). A Rational for Media Education. In: Kubey, R. (Ed*.) Media Literacy in the Information Age*. New Brunswick (U.S.A.) and London (UK): Transaction Publishers, pp.15-68.

McLuhan, M. (1967) . *The Gutenberg Galaxy.* London: Routlege & Kegan Paul, 294 p.

McMahon, B. and Quin, R. (1997). Living with the Tiger: Media Education Issues for the Future. In: Kubey, R. (Ed.). *Media Literacy in the Information Age.* New Brunswick and London: Transaction Publishers, pp.307-321.

McMahon, B. and Quin, R. (1999). Australian Children and the Media Education, Participation and Enjoyment. In: *Children and Media. Image.Education.Participation.* Geteborg: The UNESCO International Clearinghouse on Children and Violence on the Screen, Nordicom, pp.189-203.

Minkkinen S. (1978). *A General Curricular Model for Mass Media Education.* Paris: UNESCO.

Monastyrsky, V. (1979). *Art Education of Pupils by Means of TV in After School Programs.* Ph.D. Diss. (in Russian). Moscow: Russian Academy of Education.

Moore, G.J. (1969). The Case for Screen Education. In: Stewart, F.K. and Nuttall, J. (Eds.). *Screen Education in Canadian Schools*. Toronto: Canadian Education Association, pp.6-26.

Nechai, O. (1989). *The Basics of Film Art* (in Russian). Moscow: Prosveshenie, 288 p.

Penzin, S. (1987). *Cinematograph and Aesthetical Education* (in Russian). Voronezh: Voronezh State University, 176 p.

Penzin, S. (2004). *Film Education and Modern Times* (in Russian). Voronezh: Voronezh State University, pp.151-163.

Polichko, G. (1990). *Introduction to Film Education* (in Russian). Moscow: Russian Pedagogical Academy, 23 p.

Potter, W.J. (2001). *Media Literacy.* Thousand Oaks – London: Sage Publication, 423 p.

Rabinovich, U. (1991). *Cinema, Literature and my Life* (in Russian).Kurgan: Periodika, 120 p.

Rother, L. Media Literacy and At-Risk Students: A Canadian Perspective.*Telemedium, The Journal of Media Literacy.* 2002. Vol.48. N 2.

Semali, L.M. (2000). *Literacy in Multimedia America.* New York – London: Falmer Press, 243 p.

Sharikov, A., Cherkashin, E. (1991). *Experimental Curricula for Media Education.* (in Russian). Moscow: Russian Pedagogical Academy, 43 p.

Silverblatt, A. (2001). *Media Literacy.* Westport, Connecticut – London: Praeger, 449 p.

Sim, J.C. (1977). Mass Media Education in the U.S.A. In: *Media Studies in Education*. Paris: UNESCO, pp.74-88.

Spitchkin, A. (1999). *What is Media Education?* (in Russian). Kurgan: Kurgan Teacher Training Institute, 114 p.

Stewart, F.K. and Nuttall, J. (1969). What's the Idea? In: Stewart, F.K. and Nuttall, J. (Eds.). *Screen Education in Canadian Schools*. Toronto: Canadian Education Association, p.5.

Tulodziecki, G. (1989). *Mediaenerziehung in schole und unterricht*. Bad Heilbrunn.

Tyner, K. (1998). *Literacy in the Digital World: Teaching and Learning in the Age of Information.* Mahwan, NJ: Lawrence Erlbaum Associates, 291 p.

Tyner, K. (2000). Directions and Challenges for Media Education. *Telemedium. The Journal of Media Literacy.* Vol. 46. N 1, p.4.

Usov, Y. (1989). *Film Education as Aesthetic and Art Education and Development of Pupils.* Ph.D. Diss. (in Russian). Moscow: Moscow State Pedagogical University, 32 p.

Usov, Y. (1998). *Basics of Screen Arts.* (in Russian). Moscow: Russian Academy of Education, 60 p.

Vartanova, E. And Zassursky, J. (2003). Russian Module of Media Education: Conceptions, Principles, Models. (in Russian). *Information Society,* 3: 5-10.

Worsnop, C. (1999). *Screening Images: Ideas for Media Education.* Second Edition. Mississauga: Wright Communication.

Zaznobina, L. (1996). Media Education Standard Integrated in Humanities and Others Disciplines of Secondary Education', in L.Zaznobina (Ed.), *Media Education.* (in Russian). Moscow: Moscow Institute of Teachers' Education, pp.72-78.

Zaznobina, L. (1998). Media Education Standard Integrated Across the Curriculum. (in Russian). *Standards and Monitoring in Education*, 3: 26-34.

Author

dr. Alexander Fedorov, professor, Taganrog State Pedagogical Institute, Taganrog, Russia,

e-mail: tgpi (at) mail.ru