Chapter x

Media Education in Russia: Brief History

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Introduction

Media Education in Russia has own history since begin of XX century. Within the context of increasing interest to media education worldwide, recent developments such as the introduction of a pre-service teacher training, and the systematic publication of the media education community journal, media education has good prospects in Russia.

The synthesis of the ideological and practical concepts in Russian media education in the 1920s-1950s.

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;

-ensure that people learn how to analyse, 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" (UNESCO, 1999).

Media education connects with the process of education on the material of different media - press, photography, radio, cinema, television, Internet, etc. The first appeals to integrate press, radio and film studies into the system of education were made as early as at the beginning of the XX century. However, they were only realized after the communist regime had come to power. In early 1920s the majority of the Russian population was illiterate. Therefore the Kremlin leaders decided to support the development of radio and cinema, at the time being the most accessible entertainment form for masses, and thus best suited for propaganda. Around the same period the first school of film was opened in Moscow (1919). Film education there was aimed at the training of "ideologically correct" actors, directors, and screen writers, ready to facilitate authorities to disseminate communist ideas across the country through their films.

Important constituents of general media education in this country in the 1920s were film clubs and clubs of young journalists, amateur film/photo studios, amateur journals and magazines in universities and schools. In 1925 the Soviet Cinema Friends Society (SCFS) was organized. SCFS objectives were also framed by the communist ideology. It is worth noting that the head of SCFS was one of the Kremlin principals known for his cruelty against enemies of the Revolution- the "iron" Felix Dzerzhinsky. After his death in 1926 the position was taken by another person originally from the repressive secret police service.

SCFS activity (1925-1934) can be divided into several main directions:

- Propaganda of the communistically-charged films and photos.

- Sociological surveys of mass audience.

- Setting up amateur film and photo studios.

- Creation and maintenance of cinema theaters for school-children and for the youth, including the system of film clubs (film discussions there were obviously targeted at approving communism ideology and criticizing bourgeois culture).

- Setting up school film clubs.

Thus, beginning in the 1920s the synthesis of the ideological (Marxist) and practical (i.e. focusing on training school children and students to use the technical equipment, shoot film sequences, take photo and pictures, develop the amateur film and radio transmissions, publish school newspapers, etc.) dominated in Russian media education.

A lot of well-known Russian directors like S.Eisenstein, V.Pudovkin, D.Vertov and others were in the Central Council of the Society. There were about 50 SCFS' amateur studios in Moscow that had film cameras (Ilyichev, Naschekin, 1986, 7). Similar clubs where films were demonstrated, discussed and made; lectures, exhibitions were held, worked in Astrakhan, Vologda, Rostov-on-Don, Voronezh, Tomsk, Omsk, Novosibirsk and other cities. Due to the initiative of the Central Council of SCFS in Moscow the special educational courses for club leaders from different cities were taught, teaching manuals were published.

The first All-Russian Conference of SCFS was held in 1928 with delegates from 60 cities. For several years SCFS published its newspaper "Cinema". In 1930 this society included 110 thousand members. In early 1930s the Society added one more sector- young amateur photographers.

However actively supporting film and radio education, the Kremlin had the primary goal of teaching at least elementary literacy to masses within the framework of the so called "cultural revolution". That is why media education of pupils and students through press was regarded as the most important. "The government supported this process, pursuing two main goals: the spread of the communist ideology and the liquidation of illiteracy of population (almost half of the country's population couldn't even read). These two goals were closely connected with each other. The role of media in a Soviet society was increasing rapidly. Dozens of newspapers and magazines published by different schoolchildren' – and youth unions appeared. Kids-journalists often joined the

clubs where professional journalists taught them to prepare articles for newspapers and magazines" (Sharikov, 1990, 29-30). Schools in almost all cities of Russia issued some kind of press or school papers in the 1920s.

Yet many of the attempts in Russian media education were abolished by the Stalin regime in 1934, when SCFS was closed, and the leaders were repressed. In spite of the strict censorship, the debate film clubs of SCFS developed in this way or another not only the creativity of children but also the critical thinking of the audience. Therefore they could provoke (undesirable for the regime) thoughts about life in the country and its social structure. Also cameras of some non-professional SCFS members could shoot something inappropriate, not sanctioned by the authorities. On the whole, from the late thirties till early fifties only those film, photo, radio and press amateur activities were allowed that were consistent with the aims of communist propaganda.

Dominance of the aesthetic concept in Russian media education in the 1960s-1980s.

It was not until late 50s – early 60s that media education was given a second birth in Russian schools and universities. The amount of institutions where courses of film education were taught was growing (Moscow, Petersburg, Voronezh, Rostov, Samara, Kurgan, Taganrog, etc.). The movement of school journalists, radio-journalists and photographers was also given a new start.

Beginning from 1957 film clubs began to appear again, uniting thousands of the "the tenth muse" lovers of different ages. In 1967 the first big seminar of film clubs' leaders from 36 cities took place in Moscow. A statute of many clubs included not only the watching and discussion of films, but studying the history of cinema, works of outstanding masters, sociological research, etc. (Lebedev, 1969, 52-54).

By 1967 there were about four thousand small amateur film studios and circles (Ilyichev, Naschekin, 1986, 38). Some of them became sort of media education centres. For example, they did sociological research about the role of cinema in people's life, studied the history of cinema, organized film screenings and discussions of films, exhibitions, produced documentary, feature and animated amateur films and so on.

In 1967 the Council for Film Education in schools and higher educational institutes was established by the Union of Filmmakers (Moscow). It was headed first by a film critic N.Lebedev and then by professor I.Waisfeld. He was the first Russian media educator who delivered a report on problems of media education at the UNESCO conference in Rome in 1966. Some other Russian media/film educators who began their work in schools, colleges and clubs in the sixties are: Yury Usov, Inna Levshina, Zinaida Smelkova (Moscow), Nina Gornitskaya (Petersburg), Stal Penzin (Voronezh), Uly Rabinovich (Kurgan), Oleg Baranov (Tver), Svetlana Ivanova (Taganrog), Evdokiya Gorbulina (Armavir), Elvira Gorukhina (Novosibirsk), and others.

From the very start the Council tried to consolidate the efforts of media teachers-enthusiasts from different Russian cities (Moscow, Petersburg, Voronezh, Kurgan, Samara, Novosibirsk, Rostov, Taganrog, etc.). It collaborated with the Ministry of Education, Pedagogic Academy and State Committee of Cinema publishing teaching plans, curriculums, sponsoring seminars, workshops and conferences. Starting from the second half of the 1960s such conference were held in Moscow, Tallinn, Alma-Ata, Erevan, Tbilisi, Petersburg, Kiev, Kurgan, Bolshevo.

The social and cultural situation in Russia at that time provided grounds for a great interest in cinema among school children and teachers. Video and PCs were only dreamt of in science fiction novels. Films were seldom shown on TV, (in fact there was only one, later two television channels). Therefore cinemas were crowded (statistics showed that in average, a person went to the cinema about 18 times a year), and school children went to the movies even much more often than adults.

For many Russians the screen was the only window into the world, cut through a then thick "iron curtain". Due to the production of 8- and 16-mm cameras the amateur film studios movement developed very actively until the early 1980s. Instructors or teachers of such clubs were mostly graduates of Moscow Institute of Culture, Pedagogical Institutes and Universities. The number of clubs and studios grew from 5 thousand (1974) to 11 thousand (1983), and the number of members of these youth groups grew from 60.000 to 120-130 thousand people (Ilyichev, Naschekin, 1986, 53-60). In the second half of the 1980s many of

these clubs began to use videotapes for making films, that was easier and cheaper.

"Curricula for the basics of cinema art for schools and pedagogical institutes were written in the 1960s-70s. These programs were significantly different from many programs of other subjects: their authors avoided strict regulation, dogmatic approach (…). It was emphasized in these curricula that communication with art should be *enjoyable*. One more important peculiarity of the programs on cinema art was that the task was not to prepare specialists in a small field, since the country did not call for 50 million film critics. The objective of cinema pedagogy was to widen the spiritual, cultural world of school children, to develop their personality" (Waisfeld, 1993, 4-5). I agree here with I.Waisfeld who said that "classes of media teachers can be described as a dialogue. An old "teacher-centered" scheme, where a teacher is a source of knowledge and a pupil is its receiver, is broken. Both pupils and teachers get a bigger field for creativity, improvisation, for game activities. A game is treated as kind of a reality model. It helps to grasp the inner dynamics of a film, its deep roots" (Waisfeld, 1993, 5).

However, some Russian teachers of media education still practiced outdated pedagogical approaches. For instance, A.Bernstein believed that "teaching with film is impossible without constant control of what a pupil sees on TV every day and in cinema theatres" (Bernstein, 1971, 7). Here, I think, one can clearly see the similarity with viewpoints of many American media teachers (especially in the 1940s – 1970s) who also considered that the main goal of media education was a strict control, "information defense", "inoculative approach", aimed against the harmful impact of press, screen, etc.

In early 1980s there was a big experiment of introducing film education into the primary and middle school curriculum in some Moscow schools. Similar experiments on media education (on the press, radio, cinema and TV materials) were conducted in summer children centres like "Ocean" and "Orlyonok". As for the universities, lectures and practical classes for the teachers-to-be were held. Some Institutes of Teachers' Professional Development (in Moscow, Kurgan, Tver) have also made a contribution to media education. Seminars and workshops on teaching media were conducted. Some universities integrated media education into courses of the aesthetic education.

For example, Film and TV Studies courses have been taught in Voronezh Pedagogical Institute since 1970. Then similar courses appeared in Voronezh University and Institute of Arts, and several schools. Since 1965 the film club has been working in Voronezh. Some other Russian cities and towns (Moscow, Petersburg, Kurgan, Tver, Rostov, Samara, Taganrog, etc.) have a similar structure of media education centres. As a rule, it is a net of courses on media education in universities, teachers' training colleges, institutes, school elective subjects, film clubs in schools and community centers.

One of the most active enthusiasts of literature on media education was Lev Rybak – a teacher, film critic, the chief editor of the "Kino Centre" publishing house. The author of several brilliant cineastes' biographies, Lev Rybak founded the book series "Cinema & School". There he published four of his books, written in an entertaining way, using the language, comprehensible both for teachers and high school students. Three of these books tackled the problem of screening Russian classical and modern literature. And in his book "With a film, face-to-face" L.Rybak wrote about the subjectivity of film perception. "Before I became a film critic, - Rybak wrote, - I had been a school teacher for more than 15 years. I went to the cinema with my pupils. And sometimes I was really hurt when a pupil of mine, after having seen a good film, said: "Rubbish!" evidently not considering the film to be a good one. I was mad: you can interpret a film in your own way, but try to comprehend it! Viewers' impressions of a film are always different, individual; there is no sense in trying to level them. But how can one make these impressions emerge at all and not be so poor?"(Rybak, 1980, 6). I must agree that this is still one of the key questions on the media education agenda though many media education researchers and teachers have tried to find an answer to it.

The publication of programs and study guides has always been an important component of media education. Moscow publishing houses ("Prosveschenie", "Pedagogica", "Detskaya Literatura", "Novaya Shkola", "Kino Center", "Iskusstvo") have published quite a monographs, programs dedicated to the issues of media education. Articles on media education were published in magazines "Iskusstvo Kino" (Film Art), "Pedagogica", "Specialist", "Ecran" (Screen), etc.

In spite of the ideological demand of the communist regime media education in Russia of the 1960s-1980s was less and less focused on propaganda. The aesthetic theory of media education targeted at the developing of the "good taste" and appreciation of media texts, especially masterpieces, became the leading one.

It was the aesthetic centre in media education that let Russian teachers escape the ideologically-charged analysis of media texts. Instead, they paid attention to the analysis of the language, expressive means of cinema, radio, press, photography, and television.

Let me cite one typical (for the aesthetic theory) opinion, shared by quite a few Russian teachers: "the main aim…is to turn young audience to the cinema art, its acknowledged values" (Monastyrsky, 1999, 133). Many more quotations about the orientation of media education towards the study of the masterpieces of media arts may be added here (e.g. Penzin, 2001, 73, etc.).

Analyzing such approaches the American researcher K. Tyner fairly notes that the aesthetic theory of media education privileges cinema compared to press and television. Moreover, some media texts selected by a teacher, are declared as "good", and other (often students' favourites) as "bad", thus the values question, that is "good" vs. "bad" remains the key problem (Tyner, 1998, 115). Therewith some European scholars, for instance, Len Masterman (1997, 22), believe that the aesthetic theory of media education is essentially, discriminatory, because it enunciates its aim as the development of the ability for a qualified evaluation of only art spectrum within media information. L. Masterman thinks that the question of judgement of the quality of a media text should be supplementary, and not the key one, while the main aim is to help students understand the way media function, whose interests they represent, the way media texts' content represents the reality, and the way they are perceived by the audience (Masterman, 1997, 25). However, L. Masterman admits that aesthetic media education is still more effective than protectionist approach, being "for" media, and not against them.

At all the stages of the media education development in Russia there were its opponents too. They were afraid that "fast and awkward accomplishment of the ideas of school film education can destroy the direct contact between the screen and young audience by its importu-

nate interference. Thus, after special training newly educated "film literate" audience would critically evaluate, not simply enjoy a film. But in order to enjoy cinema one should watch films freely, without any bias. One cannot turn a visit to a cinema theatre into the obligatory school subject. "It is wrong to "freeze" love of the youth for the cinema" (Rybak, 1980, 4).

However, despite all the difficulties, the 1980s in Russia were marked by the process of enhancement of media education researches: transition from the description and summarizing of the pedagogic experience to the studies of psychological and/or sociological grounds of this phenomenon; the growth of the researchers' interest to children creativeness through media. Researchers began to explore media effects on smaller children. In the 1980s their activity affected the elementary school too (Sharikov, 1990).

As far as the research work is concerned, the Laboratory of Screen Arts at the Institute of Art Education of the Russian Academy of Education was in the lead for several decades. First doctor's theses on media education appeared in the 1960s. Researches by O.Baranov (1968), A.Karasik (1966), Y.Rabinovich & R.Rabinovich (1966) were dedicated to the problem of film education of school pupils. And V.Saperov's thesis (1969) analyzed the problem of using radio broadcasting in education. In the 1970s many dissertations about teaching audiovisual literacy were defended (N.Goncharova, 1970; S.Sokolova, 1971; U.Usov, 1974; I.Levshina, 1974; G.Labkovska, 1976; S.Ivanova, 1978; Z.Malobitskaya, 1978; V.Monastyrsky, 1979). Later studies of media education for pupils included: producing and using audiovisual means in school (L.Pressman, 1981; V.Bulavko, 1982), filmmaking by school children (E.Yanelauskas, 1983; U.Bozhkov, 1984; P.Genkin, 1985), social & psychological aspects (Ch.Shakeeva, 1983; N.Kirillova, 1983), morals education of teenagers (Z.Smelkova, E.Zharinov, 1986), analysis of using foreign films in media education (A.Fedorov, 1986), interdisciplinary ties of literature and film courses (G.Polichko, 1987), employment of cinema as a complex education of pupils (N.Gutova, 1987), aesthetic education and artistic development of school children (N.Yakovleva, 1988; U.Usov, 1989, and others). Theses based on the school data made way for the research of media education in universities. The most important works on media education in Universities

appeared in the 1980s (L.Seregenkova, 1982; S.Odintsova, 1981; S.Penzin, 1987).

Media Education in the Epoch of "Perestroika"

In the end of the 1980s the vigorous development of the video began to change the work pattern of clubs and amateur children's studios. VCRs and video cameras were used more and more often for making and showing films. School TV studios were emerging. In 1990 the Association of Young Journalists was established.

After a long resistance by authorities (who viewed film clubs, amateur radio, press and media education movement as potentially dangerous encouragement of oppositional critical thinking) finally, in 1988 the Russian Federation of Film Clubs was officially established.

The number of members of Russian Association for Film Education reached about 300: primary & secondary level schoolteachers, high school, university, college, lyceum teachers & professors, leaders of film-clubs, journalists, etc.   Russian Association for Film Education included also members of the Laboratories of Screen Arts and Media Education (Russian Academy of Education, Moscow. Undoubtedly, in the end of the 1980s Russian media educators got a substantial state support (for example, the Cinema Friends' Society, including the Association of Film Education, was funded by the state budget).

"Perestroika" years at first seemed as the golden age for film clubs, amateur press and radio and TV. The foundation of the new media Associations and Federations promised an anticipated liberation from the censorship's dictatorship, an opportunity of the best media texts' exchange.

In fact, the Film Clubs Federation began to collect its own film library, club enthusiasts were invited to regional and All-Russian seminars, conferences and festivals, famous actor and directors toured the country meeting their audience face-to-face. But the dissolution of the Soviet Union in 1991 and following drastic growth of prices forced its rules. In 1990s even big Russian film clubs could not afford buying a new film copy from Moscow. Not to mention small film clubs in small provincial towns. Together with the film club movement the economic crisis hit amateur school film, radio, TV and video studios too. The vast majority of them closed down.

Searches for New Benchmarks (1990s – early 2000s)

As it has already been mentioned, media education in Russia has encountered numerous difficulties during the entire history of its existence (ideological, financial, technical, etc.). In the 1920s - 80s the political and censorship control and poor technical equipment of schools and higher educational institutions hindered media education movement. In the 1990s media teachers were granted freedom and independence for developing programs and their practical implementation. But they lacked financial and technical support. Many Russian schools and colleges in the 90s didn't have enough money for teachers' salary, not mentioning the audiovisual equipment. Moreover, still just the few universities were preparing future teachers for media education of pupils.

The drastic change in social and cultural situation in Russia effected serious alteration in media education's development. The remains of the "iron curtain" fell down. More and more Russian were getting the opportunity to travel abroad. Cinema, radio and TV stopped being the only window into the world. Films (including foreign films) were not a deficit anymore; you could watch them on TV on different channels. Media repertoire was satiated with American action movies. Information about film and music stars, new releases and premiers could be read in hundreds of newspaper, magazines and books. By the end of the nineties nearly every urban family owned a VCR. Computers, interactive games, Internet spread very rapidly. Thus, an uncomfortable question arised: could a school teacher, as a rule lagging behind his pupils as far as media consumption concerned, have authority in the sphere of media culture with his pupils?

Nevertheless Russian media education was developing. International conferences on media education were held in Valuevo (1992), Moscow (1992, 1995), Taganrog (2001), Belgorod (2006, 2007), etc. The Screen Arts Laboratory at the Research Institute for Art Education of the Russian Academy of Education (this laboratory was headed by Professor Dr. Yury Usov until his death in April 2000) published books and teaching materials, programs on media and film education (by Prof.Dr.Yury Usov, Dr.Larissa Bazhenova, Dr.Elena Bondarenko, etc.).

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 non state firm "VIKING" (Video and Film Literacy), set up 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. Despite the fact that in the late 1990s the firm went bankrupt its managers did not give up and organized summer festivals of film and media education for children in Uglich and Maloyaroslavetz.

In 1998 the Association for Film Education was transformed into the Russian Association for Film and Media Education. The main directions of Association's work are: integration of media literacy courses in school and universities; development of school and university curricular; teacher training programs; conferences and seminars; publications; research; maintaining web resources on media education.

The intensive development of video and information technologies has changed the face of the club and amateur studio movement. Schools began to be equipped with video cameras, computers, and DVD players. In spite of all hindrances, young Russian television journalists make a serious competition against press journalist, more traditional for schools.

Russian radio and television presented an interesting example of practical media education. For example, in 1991 television season the morning program of the Russian Channel One included a five-minute newsblock of "School News" that was produced with teenagers participation at all stages, from ideas for news items to montage. Children and adults worked together - the "subject-to-subject" paradigm (Sharikov, 1994, 11) of the television program production was realized. After that the program "Magpie" was broadcasted. Again, it was produced by children and adults for children and adults - students, parents, and teachers. In May 1992 A.Menshikov introduced the entire news program "Tam-tam News" (10 minute programs broadcast 5 times a week) on the Russian National Channel. Schoolchildren were also anchors and producers of the program. Moreover, teenagers who took part in the project started noticing positive changes in their lives, including

development of communication skills, rise of the motivation for new knowledge, etc. A 14-year-old M.Azarov reported: "Since I became a TV anchor, I've been aimed at studying well in school so that my television image should coincide with reality" (Sharikov, 1994, 14).

At the same time traditional media education of schoolchildren and youth on the material of press stood its ground too. Children agency YUNPRESS (S.Scheglova, and others) launched several projects including international festivals of young press, conferences, and publications of teaching manuals. Later the Internet reasonably entered the field of activity of this organization.

The Association for Internet Education was created in the late 1990s. It directed the network of training sessions for teachers across the country. Interesting Internet projects for schools were developed and integrated by E.Polat, E. Yastrebtseva, Y. Bykhovsky, E.Yakushina, and others. For example, In 2005, the Center for Media Education in the city of Togliatti organized a *Virtual Tour of the Media Land*, an Internet game for schoolchildren (http://mec.tgl.ru/modules/Subjects/pages/igra/priilog_1.doc). The participants form teams, visit some Russian media educational websites, study their content, answer questions, accomplish creative tasks, and create presentations. To find out more about the methods used in specific media education classes one may visit the "Biblioteka" (*Library*) section of the Russian Association for Film and Media Education website http://www.edu.of.ru/mediaeducation. Since the turn of the XXI century the projects integrating media education with cultural and art studies have been led by the Russian Academy of Education Laboratory, headed by S.Gudilina.

However no regular academic journal on media education has been issued until 2005 when the journal of "Media Education" was set up by ICOS UNESCO "Information for all" (Russia, http://www.ifap.ru), the Association for Film and Media Education, and Taganrog State Pedagogical Institute. The magazine offers a needed forum for the exchange of information about different forms and contents of media education, thus fostering essential coordination of efforts of Russian media educators.

First works focusing specifically on problems of media education, and not only film or print education, appeared in the 1990s (A.Sharikov,

A.Fedorov, L.Zaznobina). In 2000 the first Russian thesis analyzing the foreign experience, the theory and history of media education in the U.S., was written (A.Novikova). In the 1990s the Laboratory of Technology and Media Education (Russian Academy of Education) headed by Professor L.Zaznobina worked out a concept of school media education, integrated into the basic curriculum.

From the 1990s onwards, Russian media education specialists (U.Usov, L.Bazhenova, A.Novikova, G.Polichko, A.Spitchkin, A.Sharikov, A.Fedorov and others) have joined the international media educators' community, participating in international conferences for media education (held in France, Canada, Austria, the UK, Brazil, Spain, Greece, Switzerland), publishing their works in French, American, English, Australian, and Norwegian journals.

By the year 2001 the number of secondary and higher educational Russian institutions training professionals in media (film, photo, radio, TV, journalism, Internet, etc.), has quite grown. Besides VGIK (Russian State Institute of Cinematography), School for Script Writers and Film Directors, Russian Institute of Professional Development in the Field of Film, now there are St.Petersburg State University of Film and Television, Film-Video Colleges in Sergeev Posad and St. Petersburg, film/television colleges in Irkutsk, Sovetsk, and Rostov-on-Don. Professional media education is included into the curriculum of St. Petersburg State Academy of Culture, St.Petersburg Academy of Theatre Art, Institute of Professional Development of TV & Radio Specialists (Moscow), Independent School of Cinema and Television (Moscow), Grymov's School of Advertising, Institute of Modern Art (Moscow), New Humanities Academy of N.Nesterova (Moscow), several schools of animation, etc.

In February 2000 (A.Fedorov and others) the first in Russia bilingual (Russian-English) Internet site http://www.medialiteracy.boom.ru (and after - http://www.edu.of.ru/mediaeducation) on media education was created. More than 20000 people visited the site during the first 7 years of its existence. The same year staff of the Laboratory headed by L.Zaznobina in the Russian Academy of Education opened one more Russian web site on media education (http://www.mediaeducation.ru).

The important event in media education development in Russia was the registration of the new minor specialization for pedagogical universities

– 'Media Education' (№ 03.13.30) in 2002. Since 2002 this specialization has been offered in the curriculum of Taganrog State Pedagogical Institute (head of this academic project is professor A.Fedorov, instructors: I.Chelysheva, E.Murukina, N.Ryzhykh, N.Babkina and others). This team has published about 30 monographs, textbooks and more than 400 articles about media education and media literacy. Members of the research group were also awarded several national and international grants (The Foundation of the President of the Russian Federation, Russian Foundation for Humanities, Foundation of Russian Ministry of Education, Kennan Institute (US), IREX (US), MacArthure Foundation (US), Open Society Institute (Soros Foundation, US), DAAD (Germany), Fulbright Program (US).

In 2004, the ICOS UNESCO "Information for All" (Russia, the head is A.Demidov) in cooperation with the South Urals Media Education Center conducted the interregional round-table discussion "Media Education: Problems and Prospects" in Chelyabinsk. The participants discussed the concept and notions of media education and educational standards in this area and mapped out the ways of concerted efforts to be made by national and regional mass media in the coverage of media education problems. Media education was proclaimed as one of ways of the development of a national information and educational policy, social integration, and media literacy.

The final document of the round table included suggestions to introduce a major specialty *Media education* with a qualification *Media educator* for universities of Russia; to develop the plan of effective realization of Media Education in various regions of the Russian Federation; to create a databank about forms and methods of media education activities with the purpose of the analysis and generalization of experience; to publish "Encyclopedia of Media and Media Education" with contributions by the leading experts in the field of theory and history of mass communication and media education; to support the regular release of the journal *Media Education*.

Another step of ICOS UNESCO "Information for All" was the organization and participation in the All-Russian conference "Through Libraries - to the Future", which took place in Anapa (2005), supported by the UNICEF, Ministry of Education, the Federal Agency for Culture and Cinematography, Krasnodar Regional Library for Youth,

Department of Culture of Krasnodar Region, National Fund for Professional Training, The Russian School Library Association, Russian Association for Film and Media Education (http://edu.of.ru/mediaeducation).

In the beginning of the XXI century Media Education Centers or projects (including media education conferences) were created in Belgorod (A.Korochensky and others), Byisk (V.Vozchikov and others), Chelyabinsk (A.Minbaleev and others), Ekaterinbourg (N.Kirillova and others), Irkutsk (L.Ivanova and others), Krasnodar (T.Shak and others), Moscow (L.Bagenova, E.Bondarenko, S.Gudilina, M.Fominova, E.Yastrebtseva and others), Omsk (N.Hilko and others), Perm (P.Pechenkin and others), Samara (A.Sharikov and others), Tomsk (I.Zhilavskaya and others), Taganrog (A.Fedorov, A.Novikova, I.Chelysheva, E.Murukina, N.Ryzhykh, E.Kolesnichenko) Toliatti and others Russian cities. Within the framework of conferences the reports directly concerning questions of media education, problems of the organization of multimedia databases, electronic libraries, and media centres in libraries for children and youth were heard. Another event was the presentation of a multimedia product of "Information for All" - a CD *Media Education. Media Pedagogy. Media Journalism* (also sponsored by the administration of Hanty-Mansijsk Autonomous Region - UGRA, Russian Association for Film and Media education and Taganrog State Pedagogical Institute (http://www.tgpi.ru). This CD includes monographs, teaching manuals, programs and articles. And a recently fulfilled initiative is Media Literacy page on the UNESCO Moscow Office website.

Media education in Russia is not a required school subject (with the exception of some secondary schools used as an experimental field and media orientated universities and faculties). Thus there is no national curriculum for media education, no standards or guidelines. Many Russian teachers still confuse media education with using media as a technical aid. Media language is seldom a topic in its own right. Only few school principals encourage the integration of media education, or support teachers' initiative. Media education can be integrated across the curriculum into Informatics (Internet & computer application lessons), Language and Literature, Arts, or Science. Another variant is an optional autonomous media education course.

Russian media education movement does not exist in vacuum, and naturally there are many skeptics, among highly qualified and educated people as well. For example, Russian journal Media Education (*Mediaobrazovanie)* published an article "What is Media Education?" by Professor Dr. Kirill Razlogov (2005), Director of the Russian Institute for Cultural Studies. He thinks that there is no sense in formal media education for all, because those who are really interested receive this kind of literacy spontaneously and naturally. True, some people are certainly able to effectively develop their own media culture. However, public opinion polls show that media competence of the majority of the audiences, especially the younger generation, leaves much to be desired. True, there are some gifted individuals who successfully educate themselves in certain fields without attending schools or universities; however it is not a good reason to close formal educational institutions. I have no doubt that all universities, especially pedagogical ones, need media literacy courses, and media education must become "part and parcel of the curriculum" the way it has been in Canada or Australia.

Media education in Russia can be divided into the following main directions:

- Media education of future professionals in the sphere of press, radio, television, cinema, video and internet-journalists, editors, directors, producers, actors, directors of photography, etc.

- Pre-service media education of school and university level instructors at Universities, Pedagogical Institutes and in-service professional growth courses.

- Media and ICT education (integrated into the existing curriculum or autonomous - special courses, electives, clubs activities) as part of the general curriculum in secondary schools, colleges and institutes.

- "Out-of-school" media and ICT education in children/students' clubs, leisure centres, institutions of extra-curricular work, clubs.

- Distant media and ICT education of schoolchildren, students and adults through press, television, radio, video, and Internet.

- Independent, continuous (theoretically, life-long) media and ICT self-education.

The following types of Russian media education models can be distinguished:

- Educational-informative models (studies of the theory and history of media and media language).

- Ethical and philosophical models (study of moral, philosophical problems on the media material).

- Developing models (social and cultural development of a creative person in aspects of perception, critical thinking, analysis, imagination, visual memory, interpretations, etc.).

- Applied models (hands-on Internet, computer applications, photography, camera work training, etc.) (Penzin, 1987; Sharikov, 1990; Usov, 1993; Spitchkin, 1999; Zaznobina, 1998; Fedorov, 2001; 2005, 2007).

The key principles of media education in Russian pedagogy are:

- Development of the personality (development of media perception, aesthetic consciousness, creative capabilities, individual critical thinking, analysis, etc.) in the process of study.

- Connection of theory with practice; transition from training to self-education; correlation of education with life.

- Consideration of idiosyncrasies, individuality of students.

The main functions of media education are the following: tutorial, adaptation, developing and directing.

The tutorial function presupposes the understanding of theories and laws, the adequate perception and critical analysis of a media text, capability to apply this knowledge in out-of-school contexts, logical capability.

The adaptation function displays in an initial stage of communication with media.

The developing function implies the development of creative, analytical and other capacities of personality.

One of the most popular Russian media education model is the model, presenting a synthesis of the sociocultural, informative and practical/pragmatic models (Fedorov, 2001, 2005, 2007; Sharikov, 1991; Spitchkin, 1999; Zaznobina, 1996, 1998). From this perspective, media education is regarded as the process of the personality's development with and through mass media: i.e. the development of the communicative culture with media, creative, communicative skills, critical thinking, skills of the full perception, interpretation, analysis and evaluation of media texts, training of the self-expression with media technology, etc. The resulting media literacy helps a person to use possibilities of the information field of television, radio, video, press, and Internet effectively, contributes to the more sophisticated insight into the media culture language (Fedorov, 2001, 38).

Conceptual basis: the sociocultural theory, elements of the critical thinking theory, semiotic, cultural studies, ethical and ecological theories of media education. The cultural studies component (the necessity for media education as a result of the development of media culture) and sociocultural component (acknowledgment in pedagogy of the importance of the social role of media) condition, according to A.Sharikov's concept, the main postulates of sociocultural theories of media education: 1) development of media obligates to the necessity of the special professional training in each new field, connected with new mass media; 2) taking into account the mass scale of media audience, professionals, especially the teachers of the special media subjects, face the need of the media language education for the bigger audiences; 3) this tendency grows because the society realizes the growing influence of media and, as a result, persuades media educators to further development of the media education process.

Aim: sociocultural development of a personality (including the development of the critical thinking) on the material of mass media.

Objectives:

- Introduction of the basic concepts and laws of the theory of communication.

- Development of the perception and comprehension of media texts.

- Development of the skills of analysis, interpretation, evaluation of media texts of various types and genres, critical thinking of the audience.

- Development of communication skills.

- Training to apply the new knowledge and skills for the creation of own media texts of various types and genres.

Forms of work: media education course: integrated or autonomous.
Main components of the media education program's contents: (dealing with the study of the key concepts of media education: media agency, category, technology, language, representation and audience):

- Types and genres, language of media; the place and role of media education in the modern world.

- Basic terminology, theories, key concepts, directions, models of media education.

- Main historical stages of the media education development in the world (for higher education institutions only).

- Problems of media perception, analysis of media texts and the development of the audience related to media culture.

- Practical application activities (literature-simulated, art-simulated, and drama-situational).

Fields of application: may be used in educational institutions of different types, in colleges of education, in-service teacher upgrade qualification training.
For the full implementation of the model the rubric for the criteria of the media literacy development is necessary (A.Fedorov, 2005, 92-114), which are: 1) motivational (motives of contact with media texts: genre, thematic, emotional, gnoseological, hedonistic, psychological, moral,

intellectual, aesthetical, therapeutic, etc.); 2) communicative (frequency of contact with media culture production, etc.); 3) informative (knowledge of terminology, theory and history of media culture, process of mass communication); 4) perceptive (skill of the perception of a media text); 5) interpretive/ evaluative (skills to interprets, analyze media texts based on the certain level of media perception, critical autonomy); 6) practically-operated (skill to create/ disseminate own media texts); 7) creative (creativity in different aspects of activity- perceptive, role-play, artistic, research, etc., related to media).

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, 8). Within the context of increasing interest to media education worldwide, the UNESCO program's support, recent developments such as the introduction of a pre-service teacher training, and the systematic publication of the media education community journal, media education has good prospects in Russia.

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