

**THE CURRENT STATE OF  
MEDIA EDUCATION IN RUSSIA  
IN THE CONTEXT OF WORLD  
TRENDS**

**MOSCOW, 2013**

**RAZLOGOV, K, AND FEDOROV, A. (EDS.) (2013). THE CURRENT STATE OF MEDIA EDUCATION IN RUSSIA IN THE CONTEXT OF WORLD TRENDS. MOSCOW: RUSSIAN INSTITUTE OF CULTURAL STUDIES, 2013. 102 P.**

THIS BOOK COMPILED ON THE BASIS OF REPORTS SUBMITTED BY INTERNATIONAL SCIENTIFIC CONFERENCE "STATE MEDIA EDUCATION IN RUSSIA IN THE CONTEXT OF GLOBAL TRENDS" (TAGANROG, 7-8 SEPTEMBER 2012). THE COLLECTION IS DEVOTED TO THE DEVELOPMENT OF MEDIA EDUCATION IN RUSSIA AND THE MODERN WORLD.

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## **Media security lessons in schools of Chelyabinsk region: organizational and methodological aspects**

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**Abstract:** The article is devoted to the plans of September 1, 2012 media security lessons in all schools of Chelyabinsk region as a socio-educational campaign, timed to coincide with the date of entry into force of the Federal Law «On protection of children from information harmful to their health and development».

**Key words:** media security, media education campaign, media lessons.

When the Soviet Union existed, the academic year in schools all over the country were opened with lessons about peace in the world, because the Second World War had began on the 1 September. Perhaps focusing on this, the ombudsman for children in Russia Pavel Astakhov proposed in 2011 to begin a new academic year in Russian schools with mediasafety lessons. And he personally did it in a boarding school for orphans and children without parental care №15 in Moscow. Media reported about several such lessons conducted other ombudsmen in regions.

But mediasafety lessons were not spent in all Russians schools. Over against there were very few lessons. The Astakhov's enterprise was too much innovative and unexpected. Teachers had other projects. For instance officials in Chelyabinsk region decided to open school year with lessons, devoted to anniversary of the Chelyabinsk foundation.

In 2012 situation has changed. 1 September-2012 the law to protect children from harmful information took effect.

According to the original plan the law should start having force a year ago. But it was delayed, because of general unwillingness of the country. After that teachers of the faculty of journalism of Chelyabinsk State University (CSU) decided to recall about Astakhov's enterprise. In consequence ombudsman for children in the Chelyabinsk region M. Pavlova contracted CSU to making methodological support for mediasafety lessons.

Thus, the idea to spend mediasafety lessons has gained a chance to become a real regional socio-pedagogical action. But how do these lessons mass?

Here is the answer of journalism faculty of CSU. To develop lessons for three age (junior, middle and high school students). Then place lessons on the official ombudsman's website. By the way to include in lessons jottings for children according their age. Thereon all school teachers in region may download materials for the lessons and by means of it talk to pupils about mediasafety.

CSU made general lesson plan, a movie script, included in it, quizzes, tests and jottings dedicated to mediasafety. The teachers, which has been developing materials: doctor of Philology I. Fateeva, candidate of Pedagogical Sciences T. Artishevskaya, candidate of Pedagogical Sciences A. Sumskaya, candidate of Pedagogical Sciences V. Fedorov.

In May 2012 work was done and given to ombudsman. And what the authors have done? For the youngest pupils they made film-fairytale in two parts. It is difficult for young children to be concentrated for a long time. That's why the fairytale for them was divided in two parts. Sponge Bob became the main hero of this film, because Sponge Bob is well-recognized character.

According to the script when Sponge Bob was 7 years old, he went on a dangerous and interesting Internet Galaxy to find his parent. He is the sponge and the harmful information stick to him very easy. As a result he began to understand how dangerous information in Internet can be.

In this film the authors used didacticism for youngest pupils. In the break between two parts teacher can talk to children, and they can have a rest and get a experience of critical thinking mediatext after watching. Teacher can correct pupil's understanding, if that will be necessary.

After watching two parts teacher thinks of puzzles for children. Puzzles like that:

- No language is living, not eating, not drinking, and says. What is it? (radio)
- That would look at the eye - all give a picture (photo camera)
- It lives in the whole universe, but ordinary thing (TV)
- Virtual little bird (Twitter)

After playing with puzzles pupils could get bright jottings. They look like window with shutters. Moreover, there is Russian hero Dobrynja Nikitch pictured in the jottings.

For middle School Students the authors made much more serious lesson. That is the manual how to warning cyber bullying, electronic fraud etc. There are no fairy elements this time. Film shows real teenager, his workplace in the room, his Internet route. Conversation after watching the

film should correspond to the level of middle age pupils. Sample questions:

How do you understand the word freedom?

What is irresponsible and uncontrolled freedom? That it can bring to a person?

What is mass communication? What it's useful for a person?

What can be dangerous means of mass communication

What is cyber bullying?

Why do I need to remember that virtual friends should only be virtual?

What is gambling?

What is manipulation? Imposition of information?

How children's rights can be violated on the Internet?

Where to go for help?

What does it mean to realize freedom and to be responsible?

As part of activities planned tests for Internet addiction (children 11-14 years old are very fond of different psychological tests). Moreover, a quiz, and the distribution and discussion of the memo, "My Computer. Security on the Internet are planned too. Just as in the case of the youngest pupils, the lesson is scheduled dictionary work ("communication", "means of mass communication", "manipulation", etc.).

An even more serious problems for the lesson (and movie) is offered in high school. It's called *Caution: information society*. The lesson is based on a broadcast of real situations of teenagers' life in Chelyabinsk region.

Teachers offer to pupils some screenshots posts Chelyabinsk bureau of Russian news agency "New Region" in 2011. In one case, it is the message of the trial of 16-year old student from Chelyabinsk Lyceum accused of extremism for posting on a social network "VKontakte" calls for extremist activities against people from the Caucasus republics.

In another case, information occasion to article was the prosecutor's check on the fact of indecent assault on a 12-year-old boy. Check conducted at the request of residents of Chelyabinsk. She reported, that her 12-year-old son is rewritten in networks with the man who invites him to join the sexual contact with the camcorder.

In this video segment used charts and graphs. Recommendations set out in the memo for high school students. Memo calls "Tree of Knowledge 2.0. Naturally grown Research Board of the Internet". This memo will be distributed at the end of the lesson.

- Use only reliable sources of information (qualitative media, reputable organizations sites, messages from friends and people you respected, etc.). If the source of the message is not credible, recheck the

information. In this case, you need at least three mutually independent sources.

- Do not rely on the anonymity of the Internet (posts on social networks, comments on blogs and websites, etc.). Remember, complete anonymity in technical systems is impossible! This is evidenced by a real judicial and law enforcement practices, including with regard to high school students.

- Before you believe or not the source, try to have a full understanding of it. Get acquainted with the output information of the printed edition, use the search and help systems in Internet. By dint of the official and authoritative channels find, who is the patron for the media.

Find out what is hidden advertising and other manipulation technologies. Learn to identify them in the consumption of media.

- Pay no attention to Internet messages from strangers. For example, offers free gifts, easy money, reports about an inheritance and so on. These messages are most likely scams.

- Changes to the virtual world on the links, remember the rule of "smart clicks - clicks safe." If you accidentally hit the Internet resource that is in any doubt, forsake him, no matter how curious it seems.

- In the virtual world do not do anything, what would you not do in real life. Do not spread false reports, do not report to strangers personal information, do not try to get there, where access is prohibited or restricted, etc.

Sample quiz questions may be conducted in high school:

- When Russia had the first printed newspaper? (1702)
- How did it call, and who was the initiator of its creation? (Vedomosti, Peter I)
- What types of media do you know? How many of them? (the press, radio, television, online media)
- What type of media registration is voluntary? (Online media)
- At what circulation periodicals should be registered? (1000 copies).
- What year is the oldest surviving newspaper in the world? (1609, Germany)
- When radio was invented and when it was kind of media? (1895, 20 years of the XX century)
- What type of media the least cost? (radio)
- What is the state media? The examples in the different types of media (those that are established and funded by bodies of state power, federal - "Rossiyskaya Gazeta", channel "Russia1", "Radio Russia"; regional Chelyabinsk - newspaper "South Ural Panorama", channel PTV, Radio CTE)

- In all countries, there are a state, official media? If not, where they do not? (not in all, an example - USA)
- What is a pre-censorship? When it was abolished in the USSR / Russia? (this is a mandatory control over the content of all media materials before publication or broadcast before leaving, repealed in 1990?)
- It is believed that the first country in the world, has called off a censorship - this is England? When did this happen? (1694)
- What kind of audio-visual media is the nature, and therefore greatly affects the mind and psyche? (TV)
- What type of media is different interactivity, multimedia, and scratchpad? (Online media)
- Give examples of business media (Business FM, Kommersant FM, newspaper Kommersant, Vedomosti, RBC, Expert TV, etc.)
- What is the name of Chelyabinsk regional newspaper for the students? (Chip)
- When the celebrated International Day of freedom of speech and the press? (May 3)
- What is the Soviet edition (weekly) is listed in the Guinness Book of Records as the publication with the largest circulation in the world? (the newspaper Arguments and Facts, more than 33 million copies.)
- Decree on the establishment of what kind of television recently signed by the President of Russia? (Public TV)
- Which of the existing party newspapers in 2012 will be 100 years old? (Pravda, the Communist Party).

So, the lessons are made, video filmed, memos electronically laid out. In Chelyabinsk media was information that mediasafety trial lesson for younger students successfully passed June 27 in Chelyabinsk in the summer camp school № 8. It had authorized for the child in the Chelyabinsk region by M. Pavlova (Pilot lesson ..., 2012; Lessons for students ... Chelyabinsk, 2012; Yuzhnouralskaya school ..., (2012).

Pavlova performances were announced for teachers in the August annual teachers' meeting with the explanation goals and objectives of the action and conduct of teachers mediasafety lessons in all classes regardless of age and place of residence of the children. Conceived by us becomes a reality?

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## **The analysis of stereotypes of politically engaged media texts in media studies in student audience (by the example of Renny Harlin's films 'Born American' (1986) and 'Five Days of War' (2011))**

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**Abstract.** This article substantiates the methodological approaches to the analysis skills of political action genre.

**Key words:** media text, analysis, film, cold war, policy, ideologies.

The famous British theorist of media education Len Masterman has repeatedly emphasized that it is necessary to teach the audience to understand the following: 1) who is responsible for the creation of media texts? who owns the media and controls them? 2) how is the effect achieved? 3) what value orientations are created? 4) how does the audience perceive it? (Masterman 1985). Of course, this kind of approach is mostly related to the texts which are outside the artistic sphere, and is not suitable for the outstanding works of media culture. However I think it is quite suitable for the opuses designed for mass audience, especially for the clearly politicized ones. Especially if you see that it evidently has much in common with the theoretical concepts of U. Eco (Eco 2005) and A. Silverblatt (Silverblatt 2001, 80-81).

Indeed, the idea of U. Eco that the three important systems should be singled out in the analysis of media texts: the author's ideology; market conditions which determined the concept, the process of creation and success; the narrative techniques (Eco 2005, 209), is very similar to Len Masterman's concept of media education.

There's no need to explain how important it is for the students, the future specialists in political and culture studies, historians, art historians, pedagogues, to develop their abilities to analyze media texts of different kinds and genres.

However, media literacy practice shows that students have problems with the discussion / analysis of some genres in the early stages of media studies, for example, the difficulties in the process of

understanding and interpreting the author's conception, plot and genre features. Let's try to substantiate the methodological approaches to the analysis of politically engaged media texts in media studies in the student audience.

It would seem that the times of the Cold War are gone, and the image of the evil "Russian bear" is no longer relevant for the Western screens. However our analysis (Fedorov 2010) showed that media stereotypes of the Cold War are still alive nowadays. Let's prove it by the example of two politically engaged films of Renny Harlin *Born American* (USA-Finland, 1986) and *Five Days of War* (USA-Georgia, 2011). Guided by the approaches of L. Masterman, A. Silverblatt and U. Eco, the students can create the structural schemes of these two media texts, one of which had been conceived at the peak of ideological confrontation between the USSR and the USA in the 1980-es, and the other has been shot recently.

***The structure of western "confrontational" action films***

***Born American. USA, 1986. Director R. Harlin.***

***Market conditions which determined the concept and the process of creation of the media text.*** The Cold War of the 1980-es between the West and the Soviet Union, which aggravated during the Afghan war unleashed by the Kremlin and when president Ronald Reagan came to power in the USA, spawned a series of anti-Soviet media products including R. Harlin's film which stood out for its clearly defined ideological position that fully met the political situation.

***Author's ideology, value orientations of the media text.*** The ideological message of the film is simple and clear: the superiority of American values of democracy over totalitarian and communist ones; anti-Sovietism.

***Historical period, scene of action.*** Finland and the USSR of the mid 1980-es, border areas.

***The setting, household goods.*** Streets and houses in Finland and the USSR, the KGB torture chambers. Wretched Soviet life.

***Methods of representation of reality.*** The Soviet interiors, costumes, etc. are clearly depicted in a gloomy and grotesque manner, while the Finnish ones – in advertisingly positive.

***The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures.*** Positive characters are simple and sympathetic American guys, their main aim in life is entertainment; negative characters are evil personnel of the prison and KGB, the adherents of communist ideas. The latter look openly grotesque with hysterical mimics and gestures, primitive vocabulary. Soviet characters are dressed in plain and

unattractive clothes. American characters are dressed in comfortable and high-quality clothes for teenagers.

***Significant changes in the lives of the characters:*** tricking the vigilance of the Soviet border guards, the American guys illegally cross the Finnish-Soviet border “just for fun”.

***Originated problem:*** the locals suspect that the Americans killed a Russian girl and emphasize their hostile disposition in every way; the American guys offered their armed resistance, killing them with admirable ease and skill, but as a result they fall into the clutches of the cruel KGB officers.

***Searches for the solution of the problem:*** the American guys are trying to break free from Soviet prison.

***The solution of the problem:*** the luckiest of them manages to escape and return to the West.

***The effect on the audience:*** the film’s box office was not very impressive - 3,4 million dollars (*Born American*: Box Office, 1986), but paid back its budget (significant for Finland) was rather modest by Hollywood standards. Consequently its uncomplicated plot was able to attract the attention of the younger audience in the U.S. which was prepared for this kind of spectacle by a long-term anti-Soviet ideological propaganda.

***5 Days of August / 5 Days of War. USA-Georgia, 2011.***

**Director Renny Harlin.**

***Market conditions which determined the concept and the process of creation of the media text.*** A short war in August 2008 between Russia and Georgia caused by the armed conflict in the region of South Ossetia which separated from Georgia. R. Harlin’s film is marked by the clearly expressed pro-Georgian and pro-American ideological position, fully meeting the political conditions prevailing in the Western political study and media approaches.

***Author’s ideology, value orientations of the media text.*** The ideological message of the film is still simple and clear: the superiority of pro-Western values of the independent Georgia over great-power policy of Russia.

***Historical period, scene of action.*** South Ossetia and Georgia, August 2008.

***The setting, household goods.*** Towns, villages, mountains, streets and houses in South Ossetia and Georgia, office of the President of Georgia, staff rooms. Tbilisi is represented on screen as a city of ancient beauty, pretty women, laughing children and cozy restaurants. Household goods correspond to the characters’ status (the ruling elite, the military, American journalists and civilians).

**Methods of representation of reality.** Georgian and Ossetian interiors, costumes, etc. are represented in a neutral key, without any grotesque, the national character is seen in the interior and people's clothing in the scene of the Georgian wedding.

**The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures.** Positive characters – sympathetic American journalists, their main aim is to deliver the reliable audio-visual information about the ongoing events to the USA; peaceful Georgian people, noble Georgian soldiers. The vocabulary of the positive characters can be impudent at times, however at crucial moments they stand up for democratic values. Negative characters – spiteful and brutal Russian military men destroying civilians without regret. Russian “commandos” in *Five Days of August* look less grotesque than in “Born American”, although the most ruthless of them are remarkable for their threatening facial expressions and gestures, primitive vocabulary. The characters wear festive (the wedding scene), plain clothes (the journalists), standard military uniform. Physical development of the military characters is clearly above average.

**Significant changes in the lives of the characters:** the American journalists come to the Georgian wedding, when a surprise attack of Russian forces begins.

**Originated problem:** the lives of the Americans as well as the lives of the ordinary locals are threatened because of military actions.

**Searches for the solution of the problem:** the American journalists are trying to survive in war conditions, simultaneously shooting revelatory material about the atrocities of the Russian soldiers which they are trying to deliver to the United States.

**The solution of the problem:** the American journalists manage to survive and deliver their revelatory report to the U.S. (by the way, they don't manage to do that at once, because according to the authors of the film the Western media broadcast only the Russian version of the events at first).

**The effect on the audience:** at the cost of \$20 million the film grossed a tiny sum of \$17,500 in the U.S. box office (*5 Days of War: Box Office*, 2011). In other Western countries the film was shown only in a few movie theatres and sold on DVD. Thus, despite the anti-Russian campaign of the Western press, connected with the conflict in August 2008, the film's effect on the “target audience” was minimal.

During the discussion of so obviously engaged media texts we draw attention of the student audience to the use of the basic techniques of manipulative influence in these films. For this purpose we use:

- “sifting” information (reasoned selection of true and false in media materials, purification of information from the “rouge” and “labels” by comparing with the actual facts, etc.);
- removing “typical”, “simple folk”, “authority” aureole from information;
- critical analysis of aims and interests of “the agencies”, i.e. the source of information.

Thus the following methods of manipulative influence are analyzed in the classroom:

- “orchestration” – psychological pressure on the audience in the form of constant repetition of certain facts regardless of the truth. In the case of *Born American* and *Five Days of August* it is a total emphasis on the positive qualities of the American characters and the negative qualities of the Russian ones;
- “selection” (“juggling”) – the selection of certain tendencies, for example, only the positive or negative, distortion, exaggeration/understatement of these tendencies. In R. Harlin’s films there is only “black” and “white”, all the positive events are connected with the actions of the American characters, and all the negative events - with the Russian ones;
- “putting on rouge” (embellishing the facts). Despite the fact that in “Born American” the American characters commit a number of criminal offenses punishable in any civilized country (illegally crossing the state border, killing several residents of the Russian village), the filmmakers depict them with evident sympathy, as purely positive heroes. In *Five Days of August* the Georgian military men are shown as exceptionally noble warriors without fear and reproach; the fact that they are fighting on the territory of South Ossetia which separated from Georgia 20 years ago (with the people’s hostile attitude to Georgian authorities), is almost entirely taken out of the plot;
- “sticking labels” (e.g. accusatory, insulting, etc.). In *Five Days of August* all the most negative labels are stuck to the “Russian aggressors”.

*“The sun is shining, the grass is green, silence, the journalist is standing in a garden. He plucks an unbearably ripe apple from a tree and bites it with a crunch. Cows are passing by. A little spider is stirring he web. A froggie is sitting in the pool. Then alarming music begins to sound, louder and louder. Countless soldiers emerge from the horizon. Infantry, armored vehicles. helicopters. Having killed some civilians, the Russians drive the rest of them together. The Americans manage to shoot a war crime from behind a fence. The leader of the Russians, a giant tattooed blonde with bright Finnish eyes and beautiful Finnish accent (a bit later*

he will report that there is a Cossack; the actor's name is Mikko Nousiainen), demands to give out the mayor and shoots a Georgian old woman dead. Then the others, more or less" (Zelvensky 2011).

In *Born American* similar labels are awarded to almost all Russian characters (not only the border guards and KGB agents turn out to be negative characters, but also the whole population of the Russian village, even the Orthodox priest is a rapist and a murderer);

- "playing simple folk", including for example a most simplified form of information presentation. This technique is used in both films by R. Harlin: the plot is served in a very simplified form, without semitones, without any deepening into the characters' psychology and their motives.

The discussion ends with a problem and test question which determines the audience's skills of media text analysis: "With what media texts can you compare the given work? Why? What do they have in common?"

And I must say that the students who watched Igor Voloshin's film *Olympus Inferno* (2009) rightly pointed out its obvious resemblance to the *Five Days of August*. To support his position during the discussion one of the students referred to the opinion of some Alexandra posted at the website [www.kino-teatr.ru](http://www.kino-teatr.ru). Here are some fragments from this text:

"As expected, a purely government work. Just imagine, the events took place in August, and a full-length feature film comes out in March! ... Everybody knows that art often serves the purposes of state ideology. ... And don't tell me that Americans shoot this kind of films, why can't we shoot them too? Yes, we can, nobody prohibits doing so. But why must we follow the Americans? ... If their movies lie, why do you think ours are truthful? Politics is politics. Nobody will tell you the truth. ... Everything looks pretty stupid. The Russians are good and noble, and the Americans are dumb. ... Everything except skirmish bears ideology! Just listen to their dialogues! In short, it's not a film, it's agitation" (<http://www.kino-teatr.ru/kino/movie/ros/79821/forum/f2/> 4.04.2009 22:52).

Of course the budget of *Olympus Inferno* was very modest compared to the American counterpart, but thanks to the premiere on Channel One (2009) its audience was incomparably greater. As for the structure of stereotypes of "confrontational" action films, it is very similar to *Five Days of August*. According to the plot a young American Michael goes to South Ossetia on the eve of the war and witnesses the attack of the Georgian troops and shoots a video. Contrary to the claims of the Western media that the big and aggressive Russia attacked the small and independent Georgia, Michael decides to send the video to the United States. Of course violent Georgian military men are trying to stop him...

Thus in Igor Voloshin's film (though not so straightforward and rough as in *Five Days of August*) the similar stereotypes are used, including "orchestration", "selection", "putting on rouge", "sticking labels" and "playing simple folk". The laws of politically engaged media texts are unfortunately the same...

### *Filmography*

***Born American. USA-Finland, 1986.*** Director: R. Harlin. Screenwriters: R. Harlin, M. Selin. Cast: M. Norris, S. Durham, D. Coburn, Tm Rasulala and others.  
***5 Days of August / 5 Days of War. USA-Georgia, 2011.*** Director: R. Harlin. Screenwriter: Mikko Alann. Cast: R. Friend, E. Chrigui, R. Coyle, H. Graham and others.  
***Olympus Inferno. Russia, 2009.*** Director: I. Voloshin. Screenwriters: D. Rodimin, N. Popov, A. Kublitsky, S. Dovzhik. Cast: G. Devid, P. Filonenko, V. Tsalatti, A. Maliya and others.

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# Evolution of practical media education in Russia (XX century)

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**Abstract.** The article is devoted to problems evolution practical media education in Russia. The author examines the issues of preparation of a modern school and university teachers to realize the potential of media education.

**Key words.** media education, media culture, media competence, media.

Since the days of John Dewey's pragmatic approach to pedagogy means focusing on the usefulness and applicability of knowledge in life. The development of the information environment of contemporary mankind inevitably raises the problem of human orientation in the information environment of diverse media. One of directions of modern media education development is a "practical" theory of media education. The purpose of it is to help students to extract maximum practical benefits from media in accordance with their needs (Fedorov, 2001, p. 24).

Media education today is considered as a process of personal development through and by means of mass media in order to generate a culture of communication with the media, creative, communication skills, as well as skills of critical thinking, perception, interpretation, analysis and evaluation of media texts, also in order to teach different forms of self-expression by using these media technology. Media literacy helps people to use actively the information field of TV, radio, video, film, media, the Internet, helps him to understand the language of media culture (Fedorov, 2001, p.38).

The introduction of the third generation Federal State Educational Standard, which is based on the competence approach, makes a practice-oriented education especially important. However, for creation of modern education means it is important to study the experience gained by the predecessors. Our purpose is to highlight the evolution of media in the training as well as to trace the formation of basic terminology in the field of pedagogical activity.

Oxford Encyclopedia defines media education as "the study of media, and differs it from teaching with media. Media education is associated both with the knowledge of how to create and broadcast media texts, and the development of analytical skills for interpreting and

evaluating of their content. Whereas media studies are usually associated with practical work of media texts creation. As media education and media studies are aimed at achieving the objectives of media literacy". Media literate person has a developed ability to perceive, analyze, evaluate and create media texts, to understand socio-cultural and political context of the functioning of media in today's world, to comprehend code and representational systems used by the media; life of such person in society is related to civil liability.

The forerunners of the modern practical media education in Russia were scientists who applied for a new training facility, which was movie that time. A book of teacher F.A. Daniel "Magic Lantern" was published in 1897 in Moscow. An entire chapter of the book was devoted to the special use of films at lessons at school - it was claimed almost in a year after the film's first screening by Lumiere brothers. The first educational cinema sessions were organized by Russian Technical Society in St. Petersburg, in Solyanoi Gorodok. For high school students were shown mainly perspective pictures of 1896/97 and 1897/98 academic years (Pressman, 1963, p.16).

Among the first enthusiasts a new trend in education was B.P. Kashchenko who started introduction of movie samples in lecturing practice since 1908 in a Moscow theater "Orion". In 1911, the organization started the Moscow City cinematograph, which was approved by Moscow City Duma as desirable visual and educational tool for the comprehensive development of students in urban schools (Report on the activities of the Moscow City shadow picture warehouse for 1912. M. 1914). On October 28, 1912, took place the first session for the students on the topic 'Sea' a lecturer was B.P. Kashchenko In his work B.P.Kaschenko categorized training films as general purpose, monographic, one plot films (multiple plot films) - parts of the process, phenomenon, guidance, technological, theoretical (Kashchenko, 1951).

In 1914, 75 schools in Russia had their film projectors and systematically used screen in the classroom (Zharov, 1915, p.8). In England in 1924, according to Suharebsky L., motion picture projector were only in 2 schools (Suharebsky, 1929, p.50). The first article on the history of educational film was the article of L. Nikonov "On 'scientific' film in Russia" in 1919. L. Nikonov described the occurrence of cinema in major Russian cities: St. Petersburg, Moscow, Odessa, Samara, Kiev. Book of G.B. Lazarisa "Cinema at the service of learning" was issued in 1930. The author gave some interesting data on the extent spreading of films at schools by the end of the twenties. Five years later, in the pages of the collection of scientific articles "Educational film" appeared an article

of Arnold N., Polonsky M. "From film show to cinema lesson" (Arnold, Polonsky, 1935).

Authors trace all stages spreading of films usage in schools of Moscow until 1934. Considerable attention was paid to the technique of so-called "film lesson", developed by the Moscow teachers. E.Y. Golant says that the sense of historical and pedagogical research "should be to be to show the formation of teaching ideas and concepts (Golant, 1963). Russian cinematography was one of the first in the world to create, alongside with commercial films ones with scientific content. Media businessman A.A. Khanzhonkov was one of the pioneers in this field. In the famous work of V.P. Vakhterov "Subject teaching method", determining the place a film in teaching process, concluded that when it is necessary to acquaint children with the whole process, with varying phenomena, a film is the only irreplaceable means (Cherepinsky, 1968. 18).

According to S.I. Cherepinski, the main feature of the pedagogical literature of that period is the desire to find a place for film among didactic means in the system of the new polytechnic school of teaching from fundamentally new methodological positions with account of the specific challenges in a new phase of its development. Here we can see the influence of those didactic theories that attempted to open completely new and phenomenally effective teaching methods. The main ideas expressed at the time: there needed a short film for 10-20 minutes as it is less tiring for learning and perceiving - the role of the teacher was important, his speeches and explanations; in primary school age needed a film with a simple story line, the plot in a film is not important for older students, because it breaks the teaching environment of a lesson (Cherepinski, 1968, p. 41).

M. Polonsky, in his book "Methods and technique of film work at school" issued in 1934 gave a complete methodology commenting silent film, using much of the literature that had been published before 1933. At the heart of this technique, the statement that "for the activation of the kids' attention a teacher should perhaps use question-answer method not only before the film or during breaks, but during the demonstration itself" (Polonsky, 1934). B.Kh. Toll collected interesting data on the attitude of prominent specialists in the field of pedagogy to our national cinema. One of them, the president of the U.S. National Academy of Pedagogical Training Maklovsky, acknowledged that the Soviet Union is clearly the most advanced country in the world in the use of educational films. Pioneer of Norwegian educational film professor Kviberg also noted the superiority of the Soviet educational cinematography (Toll, 1941).

***Didactic problems of practical cinema education solved in the first half of the twentieth century.***

The main problem in the application of film materials until sound films appeared (1927) was the correlation of the image on the screen and teacher comments. It was even believed that "sound educational films with narration are in some conflict with the primary guiding role of teachers. Therefore sound films can hardly find a wide use in school" (Kashchenko, 195, p.42). In his work B.P.Kaschenko categorized training films as general purpose, monographic, one plot films (multiple plot films) - parts of the process, phenomenon, guidance, technological, theoretical (Kashchenko, 1951).

S.I. Archangelsky in his work "Elements of the theory of visualization in relation to the educational films" put forward as the main the methodological principle of use of educational films as film-excursion that means that teachers using film in the classroom or out of it, doing work similar to that of excursion guide." He analyzes the types film-excursions: film-excursion "broadwise" film-excursion "inwards" (combination of "broadwise" and "inwards").

"Cinema - is paramount determined visibility, which has the special nature of cinematic show. Because of this educational cinematograph as a form of didactic visibility, has the capacity to analyze the phenomenon across time and space and is characterized by means of drawing of the spectacular's attention to the object of consideration" (Archangelsky, 1957). Poznansky N.F. outlines three features of a film that are important for the educational process: transparency, agility, power over time and space (Poznansky, 1929). Educational films played particular role for polytechnic education in school. The main didactic problem of postwar educational literature was correlation of visuals and words of speaker or teacher when using educational films. Preference was given to teachers. V.T. Ruzheinikov focused only on how to conduct an interview without dwelling on the problems of constructing the film itself (Ruzheinikov, 1947).

Inseparability with didactics and theory of essential characteristic of educational film methodology according to S.I. Archangelsky. The period of time a movie show at lesson may become an independent pedagogical means, "but only if a film show compiles with the main objective of lesson and helps a teacher to bring to the consciousness of students the studied material more effectively and in interesting way" (Archangelsky, 1957).

The main mistake at film usage, according to S.I. Archangelsky is "to turn a lesson with usage of educational films into cinema performance,

that is, such a use of film, when the role of a teacher is substituted by a film. "The thesis of the film excursion of educational film emphasizes repeatedly watching the film in preparation of a teacher for a lesson with a film show.

***From technical training facilities (TTF) to screen and sound media means (SSMM).***

The evolution of the concepts in the postwar years resulted into the transition from technical training facilities (TTF) to screen and sound media means (SSMMs). A large role in this transition was played by L.P. Pressman. In his opinion SSMMs are a figured model specifically created for the implementation of the goals and objectives of education - upbringing, it defines and establishes its properties and characteristics, its role in educational work (Pressman, 1981, p.9).

"Educational films, filmstrips, TV programs and other media that are part of the system under our study, the author describes as the screen-sound media means (SSMMs), assuming that this term rather than the more common technical training facilities (TTF) because the term TTF typically is understood as storage media and equipment. We are interested in the storage media only. The term "Screen and sound media means" corresponds to the term "audiovisual facilities", "audio-visual training materials."

Because of the new treatment of media facilities as a pedagogical system, L.P. Pressman allots the tasks:

- Science-based selection of the topics and problems for each SSMM and for the entire system of SSMMs as well, first, taking into account the characteristics of the science and its methodology, secondly, the methods of teaching and its methodology, in the third, the specific of SSMMs, peculiarities of their impact on students, their production techniques, issuing and delivery (broadcast) fourthly, the composition and functioning of the entire system of training equipment;

- Scientifically based structuring of every SSMM, SSMMs subsystem and the system of SSMMs on the basis of generalization of consistent patterns of didactics, individual techniques, identity of the science and its particular methods of analysis and synthesis, specifics of SSMMs, peculiarities of perception and processing of information with the help of figured model;

- Careful design and implementation of the possible variants of use of SSMMs through proved application at the stage of the creation of the principle of complementarity, and at the stage of usage of lesson direction (Pressman, 1981, p.9).

And further: "We consider SSMMs as a teaching model, which can be used in the educational process to acquaint students with the methods of science, and to create the conditions for the formation of skills of independent creative work. Existing only on the screen and in the minds of the viewer (listener), SSMMs correlate with real objects through mental operations that are made by an individual. Manipulation of such models is the element of mental (theoretical) work that is developed from logical thinking as well as from creative imagination." (Pressman, 1981, p.123). Pressman LP formulated the following principles for the use of SSMMs:

principle of lesson direction - a system of actions of the teacher who supervises students' work;

principle of feedback – to foresee the reaction of students to this or that means to anticipate the nature of their actions.

The principle of counterpoint - each SSMM has certain independence as a source of educational information. The teacher is to know exactly what is special in illustration or film, to ensure the impact of this particular on a learner, not repeating it in his speech.

Principle proactive feedback (N. Wiener) in application to the educational film (programs) is transformed into the principle of complementarity that means that between the film (its content and composition) and the method of its application appears complementary interaction.

SSMM notion was developed in the works L.S.Zaznobina, AA Zhurina and others and motivated further development of practical media education.

Development of television and, particularly, of information technology has contributed to the new breakthrough in practical media education. SSMMs have evolutionized into multimedia resources. According to Wikipedia, multimedia - is the interaction of visual and audio effects running interactive software using the latest hardware and software, they combine text, sound, graphics, pictures, videos in a single digital representation. Numerous studies have concluded that the benefits of the use of multimedia as a means to enhance learning effectiveness in comparison with traditional classroom lectures are due to the following conditions (Egorova, 2000, p.46): interactivity; setting and self-regulation of studying temp; unusualness.

Media as another means becomes an upbringing factor under certain conditions. The main one - the attitude of teachers to children, which is expressed through the art predictive modeling. The essence of pedagogical influence on media is not so much direct intervention of the teacher into media, but creation of the conditions that will determine the

correct attitude of children to multimedia and provide more effective learning in secondary school. Multimedia makes possible to put the student in the subject position of the educational process. Alongside with the traditional media means such as films, television, the press also appeared teaching computer games by which a pupil can develop main competencies (skills). However, first positions among the objectives of modern practical media education take the development of media literacy, media competence and critical thinking in interaction with various media (Fedorov, 2007). This does not reduce the merits of previous generation of teachers, which were media educators in the modern sense of this notion and laid the foundation for this current in educational theory and practice. For example, the principles of screen and sound media means, designed by L.P. Pressman also can be applied for the development of educational multimedia means.

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# Modern Russian Mediapolis: Phenomenon and Research Ideas

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**Abstract.** The article deals with the phenomenon of Mediapolis as an environment of inhabitation and qualitative conditions of human life and a society. The author uses the concepts of the media role in development of a civilization offered by Roger Silverstone and other researchers. The basic part of the article contains a description of directions and problematic of the research project “Modern Russian Mediapolis” which is being developed in the St. Petersburg State University. The project covers the main structural elements of the Mediapolis, such as manufacture and management, labor resources and infrastructure, citizens’ media life and mass consciousness, speech culture, etc. In this connection debatable questions of functioning of modern media and their influences on development and well-being of the contemporary’s person are considered.

**Key words:** Mediapolis, media life, citizen, daily practice, research project.

Existence in the world of the media represents a daily practice to which our contemporary has accustomed and in which he is easily guided - not only in technological dimension, but also from the accepted rules of behaviour viewpoint. Regular sociological statistics supports this conclusion. So, according to the data of the ‘Zircon’ research group, a high level of media literacy (knowledge, understanding and skills of behaviour in the media environment) in September, 2011 demonstrated 39% of Russians, in comparison with 31% of a low level (two years ago the situation looked worse: 31 and 23 correspondingly). Thus in 2011 62% of interrogated respondents were sure that every person can understand a stream of the information without assistance, and separate the reliable information from information "dust" (Media consumption...). Even if this opinion contains a deal of overestimated self-representation, it all the same testifies a well adaptation of contemporaries to the newest conditions of life in the media.

The newest realities give a stimulus for searching for nontraditional approaches to growth of media component in human communities’ living. This especially modern situation has been wholly expressed by the British scientist Roger Silverstone in the title of his monograph: “Media and Morality: on the Rise of the Mediapolis”. Bright intellectual image (the Mediapolis) incorporates multidimensionality and real depth of the occurred changes. Silverstone gave a following

explanation to his choice of a vector of reasoning on a present society and the person within it: “We have become dependent on the media for the conduct of everyday life. <...> Indeed, in simple and commonsensical empirical terms, it is quite clear that the media are not, cannot be, everything. Life is lived outside the media and for many, if not statistically most, around the world, the media, at least many of them, are absent, unavailable, irrelevant. <...> Life is lived, in families, organizations and states without references to the media. We live. We die. My argument presumes all this. But it also insists on the significance of the media for our orientation in the world ... in ways unimaginable before the electronic age” (Silverstone, 2007, p. 5 - 6).

This substantiation of the author's position attracts attention due to, from the left hand, balanced estimations of the occurred changes (without demonization of the media channels which is characteristic for a number of publications) and, from the right hand, the intention to search for solutions of fundamental questions in daily living activity of the person and a society, instead of in external factors (like politics and technology). It is remarkable, that the correlation of the media and morals is included into the name of the book – “Media and Morality”.

Other known scientists reflect on this phenomenon also though they use different terminology. “Thinking about the Communicative City” - so the Dutch professor Cees Hamelink has titled his report at a large international forum (Hamelink, 2011, p. 31). Media & the City Workshop was organised in 2012 at the Catholic University of Milan, Italy. The area of interest at the workshop was defined by some main ideas: media representations of cities and social processes; cities as spaces for media usage and the influence of media in the experience of cities; the presence of the media in the urban contexts and social processes; impacts of media enterprises on urban contexts, etc. (Media & the City Workshop). The Moscow State University gathered experts to discuss the problem field “Communication Structure of Modern City” (2012) (Our Media City). On the other hand, in the world there are some precedents similar to the Mediapolis project, carried out in Singapore (another name is “Media City”). This Mediapolis physically exists, as the governmental company, special area within the “big” city, and a complex of industrial enterprises. The administration of the project informs: “Mediapolis is the realisation of a vision: a media-centric city built to inspire creativity, collaboration and connectivity – where state-of-the art infrastructure, an active community of innovators and creators, and a collective spirit of enterprise make Mediapolis a place where ideas flow, flourish and thrive... Mediapolis is

where digital media connects with the community in fun and tangible ways...”.

Some other researchers supported the idea of the Mediapolis as an original form of civilization and gave the expanded interpretation to it. They especially emphasize two related phenomena that are to some extent exemplary of the contemporary human condition: “first, a notion of media work as a set of behaviors, strategies and tactics, norms and values that co-determine with technology the outcome of the production of culture within and across media industries (such as journalism, advertising, television and film, digital games). Second, an appreciation of media work as a range of activities and social arrangements that a growing number of people – and the majority of teenagers – enact in the context of contemporary digital culture ... that is: using media as media producers rather than or next to media consumers” (Deuze, 2009, p. 23 - 24).

In a context of media researches the main task consists in transferring attention from institutes and professionals of media to the "ordinary" person, which is active in own media behaviour including when activity is enforced besides his desire and consent. From these positions a sufficient addition to an expressive metaphor of the Mediapolis arises; namely, in our opinion, the concept of "**the media life**". Correspondingly to Silverstone's concept, the media life is not opposed with a "usual" life in its traditional syncretised understanding, but becomes its integral and one of the major parts. At the same time it goes according to own laws and rules similar to human livings in economy, family environment, politics and other spheres which have own regulations, customs and standards.

The science should have a high degree ability to meet a qualitatively changed situation; at least, a society may expect noticeable growth of interest to so-called audience's behaviour in the media sphere (though a canonical understanding of the audience as a set of the information consumers, most likely, will lose a sense in coming years). The statistical analysis of subjects and objects of researches gives possibility to see, how zones of attention in scientific publications actually correspond with each other. Such an attempt has been made by the German experts.

For the historical and theoretical introduction they have followed the evolution of journalism researches in the Western countries. “For a long time, researchers across the globe concentrated on an individualistic and normative understanding of journalism, particularly using hermeneutic and historic approaches derived from the humanities. As a result, the very first phase of journalism studies draws its epistemologies and paradigms especially from philosophy and history ... When researchers in the U.S.

began to conduct studies with special attention to journalistic production and the journalists' labour context, their work was rather sceptically received by practitioners who labelled these efforts 'Mickey Mouse studies' ... Even though the 'high noon' of normative and individualistic ideas in journalism studies is over, they still can be found in both journalistic practice and theoretical approaches to the field ..." (Löffelholz & Rothenberger, 2011, p. 11).

After the World War II a great variety of research approaches appeared. But the authors especially stress a necessity of cultural studies in the journalism field. They recall some authoritative European scientists who "urged the primarily sociology-driven community of journalism academics to overcome their narrow focus on communicator research and to stop the 'exclusion of the audience'" (Ibid, p. 13).

The content analysis of scientific journals concerning journalism opened to the authors a modern state of affairs. Seven academic journals which use the term "journalism" in their title have been selected for studying. These English language journals represent different regions of the world. It has appeared, that the absolute leadership belongs to the researches which focused on communicator (in other words we meet mostly a representative of editorial personnel); 64.5% of all published articles are devoted to this subject. They are followed with the analysis of the content of media (49.6%). Then the audience studies come with 14.6%. Researches of the channel or, accordingly, the media production meet very seldom: only 9.2% of all cases. The picture is supplemented with the characteristic of the empirical research methods which are used by authors of publications (see tab. 1).

**Table 1. Dominant research methods in journalism studies**

<b>Empirical research method</b>	<b>Frequency</b>	<b>Percentage</b>
content analysis	151	43.3
in-depth / guided interviews	70	20.1
(paper) based survey	29	8.3
observation	27	7.7
standardized oral survey	13	3.7
online survey	13	3.7
(laboratory) experiment	11	3.2

Obvious prevalence of a content analysis and also deep interview precisely correlates with focusing of attention on the organization of texts making and a self-estimation of employees. To the audience studies the standardized interviews in various forms, experiments, and observations are more organic but nowadays these methods take very small places in the presented grouping (Ibid, pp. 16, 19).

There are strong bases for a conclusion that in comparison with a period when pragmatic interest to the media functioning and the journalist dominated in a science preferences have changed not so much. At last, the German analysts give a set of disciplinary approaches within the limits of which modern journalism problems are being considered and treated. Among the disciplinary links which characterize journalism researches, politics and political science take absolute priority (40.4%), followed with technology (14.9%), history (10.0%) and advertising (8.6%), whereas links to public relations, entertainment and economy are less relevant; it is quite notable that culture, law, military, religion, science, sports, etc. in sum give only 2.3% (Ibid, p. 24).

According to given statistics, the majority of experts consider politics and technological revolution as leading factors of radical transformations in the media. The similar conclusions may be found in numerous sources, both domestic, and foreign; they have become a special sort of scientific platitude. We do not think such a solution of intellectual problem to be profoundly full and correct. In particular, in political and technological projections the public consciousness does not get an adequate understanding, especially as the environment which forms ground for communication activity of the person. More likely, for this purpose it is necessary to conduct close cooperation with history, cultural science, and social psychology, which now stay on a wayside of interdisciplinary research practice.

If to define needed level of reasoning on a situation of the Mediapolis and a media life a qualitative leap in development of fundamental theoretical researches is necessary. The situation demands fresh ideas, and if possible - new paradigmatic suggestions, instead of empirical observations which prevail today. It would be strange to deny the importance of data gathering, including experiences in a genre of case study. But even less suitably is to agree with domination of simple descriptive projects when the reality appeals to formulating and checking of hypotheses of a highest theoretical level.

Attempt to arrange such a research was made by members of the Theory of journalism and mass communications Department of the St. Petersburg State University. The project under the name "**The Modern**

**Russian Mediapolis”** is developed here and some steps to its practical realization (mainly on materials of St. Petersburg) are taken. The intellectual impulses to the beginning of working were found in the complex of those ideas, propositions and data which have been presented above. The general intention is to construct (better to say - to reproduce) as though media copy of a megalopolis, or to reflect a megalopolis in its media hypostasis. There are no analogues of such research, as far as we know.

Just as the real, "physical" city includes a rich variety of interconnected substructures and elements, the Mediapolis too "consists" of management and manufacture, infrastructure and a private life of citizens, mass consciousness and speech dialogue, etc. Certainly, it would be naive to proceed from the assumption of full identity in a structure of elements, but parallels can be relevant and fruitful in intellectual dimension. Below we shall describe the basic directions and a problematic of the project which should generate the content of the final monograph.

First of all we need to agree what we understand as the Mediapolis. It is necessary to notice, that this word is in use in public sphere (besides a context which has been offered by Silverstone): so publicity agencies and consulting agencies name themselves, as well as publishing houses and even the program on the radio channel Europe 1 in France. It is not necessary to argue, that such names, as a rule, are results of a casual choice, instead of aimed theoretical-conceptual search.

In our project, the Mediapolis is understood simultaneously in several projections:

1. Qualitative conditions of human life and a society, which is forming by intensive development of media technologies, rising manufacture and usage of media production;
2. Non-material environment of inhabitancy of the person and a society created by the media communications and deprived of spatial definiteness;
3. Methodological toolkit explaining events and processes in the modern world in a view of manufacture and usage of media production.

The substance, qualitative characteristics and estimations of the Mediapolis lay outside these formulations. The main task of the research group consists in searching for and interpreting of these subjects, on each of thematic directions. In other words, we shall use and prove the selected methodological paradigm which has got the generalized name "Mediapolis".

For example, regarding to *quality of life* (media life) it is necessary to reveal a correlation of infrastructural and technological factors, on the one hand, and social, economic, social-psychological ones,

on the other hand, plus maybe ecological and anthropological factors. Otherwise we shall come to a primitive technological determinism which is not popular any more in a science as explanatory system. In a context of tendencies which determine the development of a modern science much more important for us should be investigating the world of everyday life (everyday lives, individuals' practices) which excites a heightened interest in sociology, social psychology and others humanities. In particular, experts in political sociology write: "A revival of interest to the world of everyday life within the frame of sociology of daily practices has been connected with 'a practical turn' ... means separation of the world of routine actions into autonomous area of researches ... Practical action forming dynamic unity with a structural context becomes the basic form of existence in the everyday life (according to A. Giddens) ... In various cultures or traditions the same concepts have different sense depending on actionable context" (Plotichkina, 2010, p. 234-235, 237).

One can see that such view on a social reality is wholly organic to our understanding of the Mediapolis as routine, regular practice of its inhabitants which are deeply engaged into interaction with media. This aspect of research deserves a detailed reflection in the analysis of a *Mediapolis citizens'* life which constitutes one of the central sections of the research project. The citizen in this case is considered in a direct connection with etymological roots of this word, as a city dweller, the ordinary inhabitant of the Mediapolis, despite of obvious conditionality of borders of this quasi territorial phenomenon.

The aspect of everyday human action has not less importance while analyzing a theme of labor resources of the Mediapolis. Certainly, daily practices of the people which are professionally involved into media production, first of all interest us in traditional dimensions - from the viewpoints of the organization of working process in media organizations and the personnel structure. However one should recognize, that it is impossible to find out exact data concerning personnel structure, for high-grade statistics in this area is absent these days, unlike former decades; that's why we are to deal with only its separate fragments. So, this problem should be removed till time. It will be useful to track tendencies of changes in the media employees set (the professional priorities, new official and qualifying positions, age, educational background), but also they will be discovered only partly. Nevertheless, even estimated characteristics give serious stimulus for reflections. It regards, for example, to quantitative measurement of the mass media system. So, according to UNESCO, in the first decade of 2000s in Russia it was totaled 102 thousand newspaper journalists, by this parameter our country

won the first place in the world. For a comparison: in China (the second place) 84 thousand, in the USA - 54. Let's remember that the population of China is in 10 times more, than in Russia, and incomes of the American printed mass media of advertising exceed the Russian results approximately in 20 times. That is neither from demographic, nor from economic points of view does an advantage of Russia not find substantiation (Ivanov, 2011). It is possible to assume, that we meet a situation of personnel chaos and its inevitable consequence – a decline of a skill level of employees.

Some tendencies in dynamics of professional characteristics of employees come to light due to supervisions of recruiting agencies. For the conclusions they use index HeadHunter (hh.индекс) which shows, how many resumes come per a vacancy in the certain professional area on the hh.ru site in selected period of time. For a normal market situation the index size uses to be from 2 up to 3 points. However to the end of 2011 in St. Petersburg per one vacancy of the employee for social networks or of blogger there were only 0.5 resumes and employers had nobody to choose. At the same time on a labor market of traditional mass media the situation, more likely, was controversial: an overabundance of the employees and irrelevance of offers to employers' requirements have generated a sharp misbalance. On some positions in media organizations there are 40 competitors per one vacancy. The sharpest supply and demand misbalance relates to reporters, observers and correspondents (hh.index 37.7), TV and radio directors (32.6), photographers (28.1) (Shmatko, 2012, pp. 94 - 95). In other words, manpower of the Mediapolis undergoes deep structural changes which occur spontaneously and remain, mainly, outside of researchers' field of vision. In these circumstances it is especially important to focus attention on self-identification of employees in conditions of the Mediapolis, as well as on their reflection on a change of working conditions, attitudes in editorial staffs and other collectives, at last, on portrait characteristics of typical "new" professionals; all these knowledge are accessible and extremely significant.

Separation of life from an inhabitancy may be done only in abstract-schematic context. Nevertheless the accents in these two cases will be various. The research approach throw inhabitancy assumes prime attention to *the need for media* – both from the individual side (who is the main personage), and also from the side of structured and not structured communities. Most likely, they are not limited by fundamental "deficiency needs" (by A. Maslow) - physiological and safety ones, but include so-called secondary needs which in known contexts even prevail. We mean, in particular, the highest level of the Maslow "pyramid" – the self-

actualization. It is necessary to consider, that in XXI century the self-actualization is tightly linked with the opportunity of self-expression, which, in turn, became a subject of the sharpest anxiety of human rights movements, international educational organizations, the media communities, responsible politicians and, after them, researchers of a humanitarian orientation. The authors of the world survey devoted to excess to the Internet stressed in their report for UNESCO: “Representatives of global institutions and national governments around the world have endorsed freedom of expression as a basic human right” (Dutton et al, 2010, p. 7).

Correspondingly, it is impossible to imagine *a governance* in the Mediapolis as a set of algorithms of actions from the outside, administratively; in this case elements of spontaneity, self-regulation, horizontal coordination, and informal communications will be strong. In sphere of media, as well as in a public life as a whole, role of the state and other official social bodies is highly important and necessary, but it is only a providing role if to speak about the rights and freedoms of the person, about civil activity, and furthermore about mass communication. In certain sense institutional resources now in general are close to the end, and to no small degree it occurs due to availability of media technologies to the ordinary inhabitant of the Mediapolis.

The current history gives more and more examples of how aspiration of administration and the press monopolies to keep the control over processes of a media life leads to sharp collisions, and even loud scandals. Among them one of the most visible places belongs to a case of the British ‘News of the World’ which roughly violated all conceivable legal and ethical standards. In this situation self-exposing recognitions of the Supreme authorities have a prime interest. According to the press, the Prime Minister of the Great Britain David Cameron has declared radical revision of relations between the government and the mass media. The governments and representatives of opposition during long years did not pay attention to behavior of the press because they have been too interested in support from large media groups, such as Rupert Murdoch's News Corp. Politicians and journalists spent too much time to gain sympathies of each other (Overchenko, 2011).

Political practice in other developed countries is full of examples how the authorities conduct close contacts with the press which breaks recognized norms (we deliberately do not address to the Russian reality about which a lot of critical words were told in the literature). Kim Campbell, a former Prime Minister of Canada and head of the international civil organizations informs, that in the United States some

changes in the regulation of the public media activity provokes high anxiety. As she said, big problems today are characteristic even for old democracies, as, for example, Great Britain or France. In particular, in France we see too close links between media owners and the President (Tomak, 2010).

Analysis of environment also includes studying of *an infrastructure* of the Mediapolis. Valuable results may be got by collecting maximum possible volume of data on the mass media and other media channels which in aggregate form the uniform space for completely organized being of a society and the individual. To some extent the databases of research (rating) firms may be used as sources of the information though they do not have a task to compose a complete description of the Mediapolis infrastructure. However the reference to problem points in this part of the project is not excluded; to say more definitely, there is a field for polemic discussions here. For example, whether the infrastructural environment is comfortable for its inhabitants? Whether it has got a rational substantiation or it is being constructed on the basis of an unpredictability and anarchy? To what extent it is targeted at the accelerated self-reproduction? And in general: whether it has prospects in the future, or it should remain an accident present (if not the past)? Whether division on transnational and local channels is relevant today? At last, whether we in Russia "coincide" with tendencies and experience, developed in other world Media Cities, and whether it is necessary to us "to coincide"?

There is one more special environment for us, namely *language and speech*. Certainly, in this section of the project it is impossible to reduce observation up to criticism of damage of language in network communications and mass media. Experts already ascertain, that "specific conditions of the online communications generate a phenomenon which is named 'net speech' or 'language of the Internet'. In spite of the fact that the Internet communication became rather popular only last decade, the researchers' activity in investigation of language materials from the World Net gives bases for speaking about existence of such scientific direction as the Internet linguistics" (Gorachev, 2011, p. 200). It is important in due time to catch, whether a new speech as an universal attribute of the individual and a society is born or we met a numerous number of voices, which generates some kind of new Babylon, at least a intergenerational break in inhabitants' of a megacity understanding each other. Who is the source of a fashion and standards, what nowadays (tomorrow) refers to as the speech culture, which institutes are responsible for "governing" speech processes, and whether it is necessary to govern them? Besides, which

national and international characteristics coexist in these processes? Perhaps, in general the way leads to a new Esperanto, doesn't it?

In close connection with a popular speech, but in a special mode the *cultural consciousness* and self-consciousness of the Mediapolis develop. Undoubtedly, essential shifts occur in this area, maybe fundamental shifts, and hardly all changes have homogeneous character. From the positive side, at least the access of the individual to cultural property extends, and not only in borders of a real megacity, but also in planetary scale. From the negative side, low standards and simplification in culture also became clearly visible.

But under a surface of this ascertaining of obvious changes there are special cultural phenomena, which were generated actually by a media life and first of all by net communication. For example, in a specific light the city folklore could be seen. What myths and legends arise in flows of net communication? Accordingly, with which spiritual-cultural values they are mixed and how get on with earlier cultural values? Someone can personally disagree with elimination of paper books and "old" cinema. But everybody is obliged to recognize, that such elimination became a sign of popular everyday practice and that's why it requires studying. Especially it is necessary to reflect on idols of crowd. It seems, time is over for writers as teachers of life, commonly recognized literary samples, outstanding thinkers, and heroes of cinema ... Bloggers occupied the places of present idols and prophets, frequently without bright features of personal originality. How such a replacement affects mass consciousness and behavior? Whether construction of the Mediapolis is equivalent to destruction the Culture polis (or at least to its qualitative pauperization)?

The separate and profound attention should be paid to the consciousness of the person which has received unlimited (in comparison with the previous epoch) opportunities for self-expression and self-realization in the media space. In principle these wide possibilities correspond to the strategy of humanization, as to the ideological basis of civilization leap and motive power of social transformations. How the Russian social scientists write: the human factor "is the major resource necessary for finishing an industrial phase and transition to a postindustrial phase of the society development. Such a resource cannot "be mobilized" by methods of administrative control and compulsion. If "the human factor" should provide success of plans on the country modernization serious investments are necessary not only in industrial, but even more in non-productive sphere" (Lantsov, 2010, p. 74). There are bases to suppose, that in the sphere of media in last decades the preconditions for rising "the human factor" were created, and now the problem consists in its high-

grade use in interests both the individual, and a social community. In this connection a sharp question appears on a readiness of the townspeople to manage that huge potential of freedom which the media infrastructure has given to him.

It is a question of whether the individual perceives his personal freedom as an indispensable condition of the normal media life in the Mediapolis, with corresponding emotional support of this rational comprehension. The personal freedom is understood in the highest spiritual context, without any diminutions of its matter and narrowing up to borders of "convenient" using or to a standard set of technological operations (like computer clicks) and so forth. Some members of a research team took initial steps in this direction (Korkonosenko, 2010) which we consider as one of the most perspective and urgent for the Russian mass communication science.

The general outlines of the research project focused on studying the Mediapolis as a complex phenomenon are those. The project is still far from a realization, but it contains potentialities both timely and interesting.

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# **Media Literacy Education and Formation of Information Culture of Primary School Pupils in Children's and School Libraries: Possibilities and Limitations**

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**Abstract.** The article reviews problems of forming the primary school pupils' media literacy and information culture based on children's and school libraries. The experiment introducing the course "Principles of Person's Information Culture" in the form of extra-curricular activities in primary school is described. The results of testing the students are given.

**Keywords:** information culture, media literacy, primary school pupils, children library, school library.

New stage of development of society, the transition from industrial society to Information Society, precipitous increase of information have demanded changes in the education model. Therefore, at the present time, in general education mastering the school subjects at the educational standards is not the primary task, but obtaining the universal meta-subject knowledge and skills is. Such knowledge and skills include the ability to work with a variety of information sources, including those coming from the media channels, exposing the acquired information to critical analysis.

The younger generation is under the strongest influence of uncontrolled flow of information. School loses priority as a primary source of information about the world that a child acquires. Hence, there is a need to form media literacy and information culture from primary school age. For this reason, in recent years, UNESCO has intensified research regarding the problems of media literacy and information literacy formation (MIL).

The aim of this article is to identify features of development of media literacy during the period of information culture formation of primary school children on the basis of children's and school libraries.

This aim makes the following tasks:

1. Identify the components of media literacy and information culture provided " Model programs for school subjects. Elementary School" prepared under the project "Development, testing and implementation of the federal government standards for general education of the second generation."

2. Substantiate the possibility of children's and school libraries as a base of forming the media literacy and information culture of primary school pupils.

3. Disclose features of media text as a learning tool.

4. Substantiate conduct of pedagogical experiment on introduction of the course "Principles of Person's Information Culture" for primary school pupils and present the results.

The study of ""Model programs for school subjects. Elementary School" (Model programs for school subjects. Elementary School, 2011) revealed that they reflect the cultural components of information and media literacy, which are represented in programs for individual school subjects: the Russian Language, Literary Reading, Mathematics, Environment, and Technology.

These programs highlighted the section "Information Literacy", in which the term "information literacy" is defined as "a set of skills to work with information (data)" (Model programs for school subjects. Elementary School, 2011, p. 394). These skills are especially formed at the classes by subject and in extracurricular activities as mandatory, while the formation of knowledge and skills in media literacy are optional and can be used at the teacher's discretion, depending on the students' level.

Finishing the elementary secondary school, students should be able to

- work with educational, non-fiction and other types of texts, identify the main idea of a text, divide it into parts by meaning, define the theme of each part of a text, highlight keywords of a text;
- give short and detailed retelling of a text;
- give evaluation and draw conclusions;
- work with a book, know its structure, make an abstract for a book;
- write letters and greetings;
- work with reference encyclopedias;
- work at the library and use various types of library catalogs;
- search for information in a variety of traditional and electronic sources;
- analyze, organize, roll and deploy the information;
- use information to construct a reasoning, decision-making;

- work on the Internet;
- have a critical attitude to information and source selection information;
- follow safe practices when working on the computer;
- disclose and describe features and capabilities of different media (radio, television, press, the Internet).

Study of sections "Model programs for school subjects. Elementary School" on the topic of interest showed "dispersion" of supposed knowledge in specific subjects, their fragmentation, lack of a unified approach and any specific developments for the lessons. The knowledge and skills on media literacy are mentioned only in the academic subject "Environment" and are exploratory in nature. Teachers' own lack of knowledge on media literacy and information culture as needed to work with different kinds of information of themselves does not allow them to train their learners at the proper level to this knowledge.

Libraries traditionally and still are repositories of information. Modern library has information resources, highly qualified personnel, ready-to-date to train competent users of information.

We analysed theses, monographs, articles and electronic resources for the last 10 years to study the experience of children's and school libraries on information culture and media literacy formation of young information users. This study revealed a tendency to reorganize the school and children's libraries and media libraries in creation of innovative directions (Galimov, 2008; Crook, 2007; Forest, 2008; Shamanaeva). The study of works reflected also librarians' awareness about urgency of information culture formation among the youngest schoolchildren (Bykodarova, 2011; Korovaeva, 2005; Pontyuhova, 2011). However, among the reviewed publications, we did not identify any methodological works by library staff that reflect the experience of the real work on the development of primary school children's media literacy.

Our previous analysis of domestic publications on media education, which included summaries of dissertations, monographs, articles, electronic resources, allowed to define the concept of "media literacy" as the ability to use, evaluate and critically analyze, create and send messages (media texts) in various forms through media, to create personal critical thinking.

The main key concept for media literacy formation is media text. We carried out an in-depth analysis of 26 definitions of "media text" on the basis of full-texts of theses, articles and electronic resources. The analysis identified large diversity of definitions, lack of a unified conceptual apparatus. Therefore, by structural and semantic analysis of the

definitions using the laws of formal logic were identified the categories to determined this concept. Categorical analysis results are presented in Table 1.

**Table 1. Categories of the "Media Text" definition**

No.	Category	Number
1.	The message ... in the media form	7
2.	Creolized text	4
3.	Variety of art (synthetic) text	3
4.	Dialectical unity of language and media features	2
5.	Multifunctional complex heterogeneous system	2
6.	The form of concentration of the national spirit	1
7.	The whole united virtual space	1
8.	Information transmitted via the media	1
9.	Speech product focused on the political discourse formation in media	1
10.	The basic unit of the structural organization of the media picture of the world	1
11.	Complex polyspecific and polygenre structure organized through the system of elements: visual and audio (verbal, musical, noise)	1
12.	The set of printed texts	1
13.	The art of social communication	1

From this table it is clear that the concept of "media text" is mostly defined in terms of the category "text message ... in the media form" and "creolizedtext."

In our opinion, the most complete, that meets the requirements is V. Varchenko's definition "media text is intended for mass audience creolized text in different media, which has relevance for public content, the borders of which are defined by the release frame" (Varchenko, 2007) In this definition referred to a superior concept of "creolized text." The term belongs to domestic linguists Y.A. Sorokin and Y.F. Tarasov, "creolized text" is the text, texture consisting of two non-homogeneous parts: the verbal (language / voice) and nonverbal (belonging to other sign systems, rather than natural language)" (Sorokin, 1990, p. 180-181).

Based on the above definitions, we have formulated their definition of "media". Media text is intended for mass audience creolized text consisting of two different parts: verbal (language / voice) and nonverbal (belonging to other sign systems than natural language) on different media, which has relevance for public content.

Due to problems with developing information and media literacy among children of primary school age, we conducted a pedagogical experiment based on A.M. Beresnev Children's Library and "Secondary school No. 45" (Kemerovo) in 2011 - 2012 academic year. The experiment consisted of extra-curricular activities of primary school pupils of grade 4. The development of thematic lesson plan basis was taken from the curriculum for the course "Principles of Person's Information Culture" for primary school developed by research team of SRI IT SS directed by Dr. N.I. Gendina (Gendina, 2008). This program was expanded; the media component was put into a thematic lesson plan. For example, in the topic "Primary documents as part of the information resources of society," it is expected along with traditional sources of information (books, magazines, newspapers) to study electronic and media resources (web sites, electronic educational publishing, television programs, etc.), and in the topic "Secondary document as a result of the analytic-synthetic processing of information" the case study included the selection of keywords from the animated film "Smeshariki. Telegraph." We also developed additional topics on media literacy and critical thinking. Each topic included 1 academic hour session. The course itself is set for 21 hours of extracurricular activities.

Developed thematic plan is presented in Table 2.

**Table 2. Thematic plan of extracurricular activities for the course "Principles of Person's Information Culture" for grade 4 of primary school.**

№	Subject extracurricular activities	Number of hours
1.	The concept of "information" and the types of information in the way of perception by senses	1
2.	Sources of information	1
3.	Primary documents as part of the information society's resources	1
4.	Secondary documents as a result of the analytic-synthetic processing of information	1
5.	The library as a source of public information	1

	resources	
6.	The Internet as a source of information resources of society. Information security.	1
7.	Address search and the algorithm of its performance	1
8.	Fact search and the algorithm of its performance	1
9.	Subject Search and the algorithm of its performance	1
10.	Reference and search tools of book	1
11.	Text as an object of analytic-synthetic processing	1
12.	Basic techniques of intellectual work with texts	1
13.	Critical analysis of a text	1
14.	Media text as an object of analytic-synthetic processing	1
15.	Technology of developing the plans	1
16.	Technology of developing the abstracts	1
17.	Technology of creating the messages (traditional and electronic)	1
18.	Technology of creating the reviews (of a book, a cartoon, a TV program)	1
19.	Technology of composing the autobiographies and biographies	1
20.	Technology of creating the media product. Basic principles of electronic presentation	1
21.	Creating the electronic presentation on a given topic	1

In the course of the experiment, we used extensively media text and its possibilities. On the one hand, media text becomes a learning tool, on the other, an subject of research.

Media literacy education and formation of information culture requires from children to master new concepts and terms. It is difficult for children of primary school age, because of their psycho-physiological characteristics, lack of abstract thinking. To facilitate the perception of children for their understanding the complex material, we had to use media text as a *learning tool*.

The basis of each class has been put through a process of visualization to create images that reflect the essence of definitions of concepts of the course. So that the process of visualization would go beyond simple visual perception and allow creation of complex dynamic

image, that clearly reflects the value of specific and abstract indexes. The use of visual images with text definitions of the course allowed in adapted form with game elements to facilitate understanding, learning and active use of acquired by children knowledge. Increasing the complexity from one lesson to another, visual images were created on a base of associations from simple to complex.

In our view, we have developed a combination of visual images and verbal language definitions in the course, which is actually a creolized text, and the possibility of translating it for interested audience makes them kind of media texts.

Thus, from the very first lesson, looking, seeing, discussing it with the teacher, children created visual images, intuitively prepared to perception and analysis of the media text, understanding its conventionalities and a role of associations in creating it. These steps have allowed them to gradually prepare for subsequent sessions in this work with media text as a product of the media. In these lessons children learn to search, analyze, critically evaluate and process, along with the usual text, media information (journal articles, cartoons, commercials, website pages), which in this case are already the *subject of research*.

This position is based on the views of our psychology, which, according to D.A. Sevostyanov, "in recent years the view that the functions of the different hemispheres of the brain reflect different ways of knowing is strongly advocated. The functions of the left hemisphere are identified with analytical thinking, and the function of the right hemisphere with intuitive thinking. According to R. Ornstein, the adopted system of education is based solely on the development of the left hemisphere, that is linguistic and logical thinking, and the functions of the right hemisphere are not particularly developed. Nonverbal intelligence is ignored." (Sevostyanov, 1995).

Our approach allows to use both hemispheres in training, creating the intuitive way of thinking that will lay the foundation for future theoretical knowledge (theoretical, conceptual thinking) in subsequent classes. This phenomenon psychologists call "the zone of proximal development" (Obukhov, 2010, p. 222).

To ensure the objectivity and comparability of learning outcomes we have developed test items that allow to verify the knowledge of all the topics of the course. Pupils were tested in the experimental and control groups at baseline and after its completion. The test results are shown in Table 3.

**Table 3. Comparative analysis of the introductory and final test of the course "Principles of personal information culture" in grade 4 of primary school**

Section No.	Section title	Introductory test		Final test	
		The experimental group	The control group	The experimental group	The control group
1.	Information resources of society and information culture	74%	67%	83%	66%
2.	The main types of information search tasks and algorithms for their solution	60%	63%	89%	63%
3.	Analytic-synthetic processing of information sources	39%	31%	65%	34
4.	Technology of preparation and presentation of the results of independent educational and informative work of pupils	86%	83%	97%	85%
	Total	65%	61%	83%	62%

The test results showed an increase in the level of knowledge in the experimental group by 18% and by 1% in the control group, in which the course "Principles of Person's Information Culture" was not used.

Thus, the course on building the literacy and information culture of younger pupils we are developing, has meta-subject character, its versatility allows to use the methodology developed by librarians, teachers, it could be used by primary school learners themselves in their individual work with any source of information when creating their own media products.

Currently the educational experiment continues. It is planned further to create methodical extracurricular activities that reflect the content of media-training of pupils of grades 1, 2, 3, thus covering the entire starting secondary school.

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# Media education in Ukraine: history and prospects for further development

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**Abstract.** The article is devoted to the history of media education formation and development in Ukraine. The author examines the process of media education step-by-step, describing the peculiarities of each period. In the article there is an analysis of the Ukrainian media schools activity, their successful experience and progress, and also the problems which they came up nowadays and the ways of those problems can be solved.

**Key words.** Media education, media culture, media competence, experiment, film education, audiovisual culture, media pedagogics, media didactics.

The information boom, which is the reality of our modern life, is undoubtedly one of the main factors that take part in the process of individual formation. And among very important characteristics of human nature that we, the teachers, try to form in our students, are the aesthetic views and values.

Our children are merged into the society stuffed with media that is now a new human environment. New communication media filled all spheres of our life; they became the main tools for producing the modern culture “products”. They use all channels of our perception, are very important in the different spheres of social life, our cultural exchange, in education and upbringing of our children, and also in the processes of administration. New communication media influence highly on mastering by the different people the social norms of living, on forming the value scale of the individual. Cinema, video, television, Internet, – propose new and very different norms and standards of living. But many people can not yet rationally appreciate their possibilities. As a result, we can face the process of forming the needs that are not correlated with the possibility of their satisfaction. That process can lead both to amenity (growth of life activity), and negative effects (their activity can have the antisocial character).

One of the prominent Russian media pedagogues Oleg Baranov wrote: «When we speak about the influence of the mass media on the people, we should mention, in the first place, their informational and

educational roles that can not only ‘move the walls of our dwellings apart to the size of the planet’, but also give us the various, discrepant and disembodied information about people, their behavior, their mode of life in the different kinds of societies, regions, countries. New communication media help us to overtake the broad range of information. And at the same time they form us as the audience – readers, listeners, viewers, Internet user, i.e. consumers. Could we become the active subjects of culture; will depend on some supplementary conditions such as:

- are we ready to interact with media (in our schools pupils are mostly taught to be readers);
- is media closely related to the person’s life;
- what are the family media choices» (Baranov, Pensin, 2006, p. 27).

That is why we appreciate the role of media education so high and since the beginning of the 90-s, step by step, we try to implement it in Ukraine too.

It is the main theme of various scientific researches of the well-known Ukrainian scientists, art-critics, journalists, media educators such as O.Mussienko, V.Slobodyan, M.Braterska-Dron, I.Zubavina, S.Trymbach, S.Roslyak, G.Onkovich, N.Duchanina, V.Ivanov, O.Voloshenyk, L.Kultchitskaya and others.

B.Potyatinnik, N.Gabor, G.Potcheptsov, J.Golodnikova analyze the content of TV products and work out the training courses for school-children and students based on the protective approach of media education in order to teach them how to defend themselves from the negative influence of mass media.

L.Naidenova, A.Barishpolets, N.Cherepovskaya, G.Potcheptsov, research the possibilities of media education from the point of view of media psychology.

The idea of using the audiovisual mass media – photos, films, later TV programs and Internet in the process of education, is not new for Ukraine. It originated from the early 20-ies of the last century, when the pedagogues used the new and very popular modern art of cinematography for the purpose of developing the ‘true’ world outlook and aesthetic taste. In many towns were opened the film clubs, studios for young amateur filmmakers. The most active ones worked in Kiev, Kharkov, Odessa, and Simferopol. The great attention was paid to the practical film education – young amateurs got skills of film shooting and editing, but also the work on films analyzing was very important too. With the help of films the teachers trained their pupils to understand the author’s ideas and style,

formed their mental outlook, expanded their vocabulary, horizon and conceptual fund.

So that was the first period in the history of Ukrainian media education (in our country we use as a rule the word 'enlightenment') and at that period were done the first steps to include the film education into the school curriculum. The unique audiovisual fundamentals of the film made for the audience striking presence effect thus fascinating the audience and making it empathize with the story on the screen, trying to understand the filmmakers' message.

Second period of film education in Ukraine started in the 60-s of last century.

1967 in Kiev was founded the Film Education Council by the National Filmmakers' Union. As the vice-president of that Council was elected Galina Polikarpova, the senior lecturer of Kiev State Pedagogical Institute named after M.Gorky. She was already for many years involved into the film educational activity, introducing the students and teachers the experience of their foreign colleagues in the sphere of media education. She worked out the training course "Film education methods for secondary school" and lectured it at the Republican Institute of Advanced Pedagogical studies in Kiev for school teachers. The result of that work was the opening of the elective classes on film education first in 32 Kiev schools and then in other regions of Ukraine.

Two years earlier, in 1973, in Dnepropetrovsk was founded the first in Ukraine animation center 'Vesnyanka' ('Freckles') for children and teenagers. Since 1980 the center had already two departments: 1). of audiovisual culture (animation, film, computer animation and graphics courses) and 2). work with the gifted children (film education, acting technique, ethnography, painting school, young journalists studio, script writers studio). The pedagogues of center developed their own methods of teaching, wrote the manuals, organized seminars and film festivals. Since that time the studio became the center of media education in Ukraine.

1975 in Moscow took place the significant International conference and a number of training seminars on media education where were presented Ukrainian teachers too. It was very important for them, because they got useful experience, educational programs and manuals that helped to take their activity to the new level. In Kiev, Sumy, Dnepropetrovsk, Kirovograd, Odessa, Simferopol, Poltava, Kharkov, Chernovtsy, Zhitomir, Theodosia and other towns were opened new film clubs and film and TV studios for children and youth, worked out the elective film classes and integrated courses on film education at schools and in the Institutes, were organized the film and TV festivals for young

amateurs. Some state TV broadcasters in different regions of Ukraine established the special editorial offices for young TV journalists who prepared the TV programs for children and teenagers.

1989 was founded the Association of Film Educators that was led by G.Policarpova. She and her colleagues won the new special subject at the film art faculty of the Kiev State Dramatic Art Institute named after I.Karpenko-Kary – film educator. From 1991 till 1998 more than 100 teachers were educated that profession and now they work at schools, in the Institutes and Universities, in the out-of-school institutions, on TV; lead great practical and scientific activity.

The third period in the history of Ukrainian media education started at the second half of the 90-s. There were the great changes not only in the political and economical life of our country, but also in the cultural. After Perestroika censorship on TV and in cinematography was canceled and mass media was stuffed with so called ‘gore’ films and TV programs. That is why the need to teach children and young people the grounds of audiovisual culture assumed ever greater importance.

Instead of film education, which was limited within the frames of cinematography, now was used wider concept ‘media education’, because it covered both screen arts and mass media. At the beginning of the 21<sup>st</sup> century the process of modern communication media upgrading started – new gadgets for producing and spreading of information entered the market.

Thus the old film educational model based generally on aesthetic and cultural studies approaches required to be changed into new one which would be supplemented with the protectionist approach. The main aim of such model is to moderate the negative effect of excessive use of modern media gadgets by children and teenagers. Teachers help students to understand the difference between real life and media texts showing the negative influence of the media (e.g. Television) using the concrete examples which are understandable for the concrete audience. (A.Fedorov, A.Novikova/Levitskaya, 2002, p. 149-158)

That media education model, based on the protectionist approach, was the ground for so called ‘Lvov media school’. It was founded by Professor of Lvov National University Boris Potyatinnik, who defined media education as “scientific and educational activity that has for an object to protect the person from mass media manipulation or exploitation, to form his/her psychological security and develop his/her informational culture”. (Potyatinnik, 2005, p. 8).

In July 1999 he founded Institute of Mass Media Ecology under the Lvov National University. The main activity of Institute was directed

at the problems of noosphere pollution; description, comparative analysis and developing the means for neutralization of the pathogenic information flows: screen violence, pornography, commercial, and political propaganda. That is why the researches were started in the three main areas:

- media philosophy (philosophical interpretation of mass media influence on our mentality and culture);
- media criticism (analysis of media discourse);
- media education (protectionist approach to mass media. Media education as the original manual on media usage).

The Lvov researchers published their papers, produced the TV programs for local television, organized conferences, workshops and round tables on media education; they worked out the educational program for school “Media education in Ukraine”. Since 2002 there is the course “Media education” in the curriculum of Lvov University for master degree training.

The second media school is situated in Kiev and it was developed in two areas.

The first one – is a media didactics school. Its founder, Prof. A.Onkovich, is the head of humanities education theory and methodology department of the Institute of High Education under The National Academy of Pedagogical Sciences. Professor Onkovich is sure that media education is very useful not only for schoolchildren, but also for adults. She worked out the educational courses for students of high school, led the great scientific and research activity. Some of her former students have already defended thesis in which they researched the usage of media education technologies in different scientific areas.

The other media school in Kiev is based on media psychology. The leaders of that school are the scientists of the Institute of social and political psychology under The National Academy of Pedagogical Sciences – L.Naydenova, A.Borishpolets, N.Cherepovskaya, E.Golubeva. The main task of that school is to research the effective methods of training media culture for children and youth. They did a number of analytical studies for detecting the level of media culture development in our society and than offered the Ukrainian model of media education. (Naydenova, 2010, p.205)

They worked out the manual for school teachers – “Media Culture of personality” and tested their model in Kiev schools and in the animation studio “Red Dog”. The results of that testing were published in Ukraine, Russia and other countries. The scientists of the media laboratory, together with the Ministry of science and education, organized

and led All-Ukrainian experiment of implementing media education into secondary schools curriculum, that started 2011 and will last till 2016.

Very active are engaged in the area of film and media education the members of All-Ukrainian Association for Film Education and Media Pedagogics. Scientists, art critics, filmmakers, journalists, teachers, high school lecturers, leaders of film and TV studios, members of NGO, parents – they have been implementing media education into the school curriculum and out-of-school activity in all regions of Ukraine for nearly 25 years. This work is realizing in such areas:

- media education for future professionals: journalists, filmmakers, actors, media producers and others. Their educational programs combine both the traditional courses and the special classes on media critique, media psychology, and audiovisual literacy.
- media education in the institutions of post-school training and out-of-school centers such as Houses of culture, clubs, art societies, studios, etc. The young amateurs acquire knowledge of the bases of audiovisual culture; learn to make films and TV programs.
- media education as the part of educational process in school – integrated courses, elective classes, required subjects.

The Board of Association has good contacts with Ukrainian Ministries and regional administrations. Such cooperation helps to get financial support for organizing competitions and festivals of screen arts that are the very important components of the media educational activity – they are the annual sizing up. In Ukraine there are many local and regional media events for children and youth, but the most popular are:

- International Festival of Audiovisual Arts for Children and Youth “Krystalevi dzerela” (since 1991);
- All-Ukrainian Film and TV Festival for Children “Veselka”;
- All-Ukrainian Open Festival of Screen Arts for Children “The Young Ukrainian Cinematography”;
- Crimean Open Festival of Screen Arts “Magical Screen – 21<sup>st</sup> century”.

For many years the members of Association tried to draw the attention of government and general public to the necessity of media education. And not only for school children, but for adults too. They suggested the Ukrainian media educational model, which combines both practice and theory and is based on the Protectionist, Semiotic, and Aesthetic Approaches.

And the great progress in the development of Ukrainian media education was start of the All-Ukrainian experiment on providing the media education into the secondary schools curriculum in 2011. The

members of Association together with the scientists of the Institute of social and political psychology and the Institute of High Education under The National Academy of Pedagogical Sciences, the NGO “Academy of Ukrainian Press” and Ministry of Education and Science worked out the Concept, Program of Main Events, and educational program for the students of senior school classes. During 2011/2012 were organized the seminars and trainings for teachers and specialists of education authorities, were creating the grounds for implementing media education – worked out the teaching programs and a manual; The schools, that are in experiment, are collecting the media libraries – films, TV programs, books, photos, audio records, methodological literature and learning aids. And the members of Association are very active organizing events, promoting the Concept, informing and teaching.

Though there are many problems still. We need

- All-Ukrainian center of media education;
- better information about the activity of all institutions that work in this area;
- different teaching programs and manuals;
- state support and financing;
- teachers’ training.

Thus the main tasks for all media educators are:

- Approval of the new pedagogical profession Standard – media pedagogue;
- Education of the future media pedagogues;
- Elaborating of various teaching courses for different educational degrees;
- Publication of training and methodological literature;
- Integration of media education into the curricula of all educational institutions;
- Creating the united web-site and printings on media education.

Purposeful and systematic approach to further development of media education will make a great contribution into the pedagogical sciences; help to teach the future citizens and conscious media consumers.

In the UNESCO Recommendation there are such words that can formulate the main idea: “Media education has to be dealt with in the framework of interdisciplinary research (education, information and communication sciences, sociology, etc.). It must be developed in close connection with studies on pedagogical innovation, on the role and impact of technologies in education and training and especially on e-learning, as well as with those focused on citizenship, human rights and sustainable development”. (UNESCO, 1978, p.177).

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# Conspicuous Consumerism through Film Lens: Media Text Analysis in a University Classroom

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**Abstract.** The author analyzes opportunities for introducing a feature film analysis in a university classroom. The film raises some serious issues like consumerism, subliminal advertising and its role in reinforcing social competition. The article highlights suggestions for activities and questions for discussion that are aimed at developing students' critical thinking and media literacy.

**Keywords:** media education, media competence, advertising, marketing, consumerism, study guide, media text analysis.

The use of audiovisual media texts, feature films in media education is justified by its wide spectrum of possibilities for personality's development: intellectual, emotional spheres, critical and creative thinking, media literacy. Pedagogy has long time ago realized the role of cinema is a person's socialization, and its educational and developmental potential is discovered by media educators worldwide – "cinematograph – is a complex means of a person's discovery of the world (in its social, moral, psychological, artistic and intellectual aspects), his/her artistic perception" (Fedorov 1999, 4). Along with other media the analysis of feature films encourages the development of a personality's media competence, which embraces "the unity of its motives, knowledge, skills and talents,...helping to choose, use, critically analyze, evaluate, create and transmit media messages in various types, forms and genres; to analyze complicated processes of media functioning in a society" (Fedorov 2007, 54).

The audiovisual media text discussion is traditionally based on the following key aspects: Technical features, audiovisual language (music, lighting, shots composition, colours, special effects, camera work, montage, sound); Characters' development; Plot; Themes; Actors' work; Spectrum of audience's emotional responses; Personal response (correlation to the personal life experience).

Researchers distinguish several methodological approaches to the media text analysis, a film in particular: content analysis, structural analysis, analysis of stereotypes and cultural mythology, character analysis, autobiographical, iconographic, semiotic, identification,

ideological, philosophical, ethical, cultivational, hermeneutical (Fedorov 2007, 192).

There are two main approaches to the selection of films in media education: the choice of arthouse or mainstream. In the past Russian pedagogical tradition tended towards the first one, and the Western – to the second one, today we witness a more balanced proportion between media production of both types in the curriculum of media education courses and film clubs.

Undoubtedly without access to art house cinema it would be difficult to speak about reaching high level of the development of motivational, perceptive, interpretational and creative indicators of media literacy. It is these films that are perfectly suited for studying one of the key aspects of media education – media language. On the material of classical films by genius film authors Andrey Tarkovsky, Federico Fellini and modern art house directors Sofia Coppola, Andrey Zvyagintsev, students study the shot composition, camera angles, focus, types of shots, camera movements, montage, sound and colour, lighting, usage of props, etc. Moreover, the classroom is perhaps the only place where high school and university students will have access to author's cinema today – such films rarely usually get on screens of cinema theaters and television.

Still despite of the temptation of a media educator to draw students to “high culture”, and “infect” them with love for intellectual cinema one cannot limit media education classes to elite repertoire only. One can find plenty of stimuli for media education integration in various courses in mainstream cinema. Such “departure point” is often some thematic connection to the historical, cultural or social topic.

Thus for example for the first and second year students majoring in “Management”, “Psychology” and “Advertising and Public Relations” I have chosen an American feature film “The Joneses” (2009) as a material for reflection on advertising, consumerism, media influence, and much more.

The Joneses family moves to the upscale suburbs of Atlanta: Kate (played by Demi Moore), Steve (David Duchovny) and two highschool kids. An ideal American family – they are good looking, fit, in style. They wear fashionable clothes, drive expensive cars and use the latest gadgets. Kate goes to a beauty salon, Steve spends his time in a golf club. The title of the film is an allusion to the English-language idiom “to keep up with the Joneses”, that means the desire not to give in to one's neighbours in social status and material possessions. But soon we find out that the Joneses are not the family but colleagues – employees of the marketing company that promotes certain products this way. They advertise the way

of living as their supervisor put it: “Sell yourself and they will want what you want”. The Joneses are readily accepted into the circle of well-to-do neighbours because their possessions are perceived as the status, nobody asks questions. Neighbours envy and...predictably copy them. The word of mouth advertising technique is one of the oldest, however still useful form of advertising communication. You can't switch it off or turn over, often people do not even think that something is being sold to them. Today this technique is widely used on the Internet through users of social networks and popular bloggers. Thus in the USA only the expenses on this form of advertising are around 3 billion dollars.

“The Joneses” wouldn't be an American film if in the second part of the movie all the T-s weren't crossed and all the I-s weren't dotted, and the morals wasn't highlighted like a rule in a school textbook. David Duchovny's character is experiencing an existential crisis and draws Kate (to whom he's the sixth fake husband) out of the mechanism of live marketing. In spite of such straightforwardness and moralization to my mind the film is worth working with because consumerism has become a part of our everyday culture. This social phenomenon is characterized by putting material values first, above all other human values.

The film is the debut of television commercials director Derrick Borte who knows well that people want to be like a famous successful person (a psychological mechanism of imitation). This mechanism is closely connected to the notion of “image”, which in advertising business is an idealized halo of a product. Often the image exploits on a person's desire for social self identification. In consumers' perception a product turns into the symbol of belonging to a particular social group, thus pushing to buying the product for confirming one's social status. Researchers distinguish between three main features of advertising as a communication system:

- Social evaluation and self evaluation (orientation of people on the evaluation of each other, the longing for match high evaluation);
- Social comparison (self vs.others);
- Social fashion (a person's choice of self advertising means considering those values and norms that are popular with his reference group at a certain period of time) (Lebedey-Lyubimov 2006, 37-51). All these “triggers” are skillfully used by the Joneses to influence their “list of contacts” as they call their new acquaintances.

The film is also noted for its demonstration of product placement technique as exaggerated, transferred from the screen into the reality. It is the technique of “placing” or integrating a brand into the plot of a media text, into the everyday life of its characters. Psychologically product

placement is based on conformism of the majority of people. “As a rule, a person correlates his actions to the actions of people from a certain social group and small local communities because it is by these groups and communities he is watched and socially controlled. In the end these groups regulate the forms and scale of consuming different goods (Berezkina 2009, 67).

The technology of product placement has been used in films and on television for over half a century. Snacks, soft drinks and alcohol, computers, telephones, cars, fast food chains, courier post services and other entourage of a character’s life belongs to recognizable brands. Mass audience probably first saw the inside out of product placement in “The Truman Show” (1998). The main hero of the film is not aware of being a character of a television reality show with loads of product placement of course. The same idea is hyperbolized in “The Joneses”. However in contradistinction to poor Truman, the Joneses are perfectly aware of what they are doing.

***Below is the sample of a study guide of the film.***

*The Joneses, the USA, 2009, 96 min. Director,writer: Derrick Borte. Cast: Demi Moore, David Duchovny, Amber Heard, Ben Hollingsworth.*

Student level: 1, 2 year students (age restriction: 16 years).

Aim of the class: to develop students’ critical thinking.

Objectives:

Introduction of basic concepts, essential for film analysis;  
 Analysis of consumer habits and values of the audience;  
 Analysis of psychological bases of advertising influences;  
 Defining the role of advertising in modern society.

***Stage 1. Question to discuss before the screening.***

What goods and services are most important to you? Why?  
 Where’s the borderline between “I want” and “I need”?

Are your priorities changing as the time goes by? If yes, how?

Do your consumer priorities differ from those of other people in your family? (As a variation: for preliminary homework students may interview their parents/grandparents and compare their attitude to things and money with their opinion).

Do you appreciate “status” things? If yes, what are they? Why?

What goods are considered to be prestigious among your age?

What influences your choice of goods and services (parents/teacher’s advice/advertising/other)?

What is advertising? What advertising channels do you know? If television commercials, radio spots, print advertising, and outdoor

advertising is considered «*above-the-line*», then what types of ads are «*below-the-line*»?

What is product placement? Give examples.

What techniques are used in advertising for psychological impact on the audience?

Recall and provide the example of a television commercial. What is advertised? Who is the target audience? What technique is used? (works better when students pre-record the spot and bring it in class).

The dominating lifestyle in mass media is that of the rich and famous. Prove this thesis with examples from different media (TV show hosts and guests, faces of the cover of magazines, film characters, ad characters, newsmakers).

Examine the DVD cover and the film poster. Read the film's slogan. Who do you think these four people on the poster are? What are their relationships? Does this poster make you want to see the film? What expectations does it provoke?

### ***Stage 2. During the screening.***

The film beginning: students watch the first 4 minutes, focusing on visual images of characters, the town, soundtrack and possible expectations of the audience. What do we want to know about film heroes when we see that at the start?

After 15 minutes: what is the genre of the film as it seems at the beginning? How does it change when we find out that the Joneses are not a real family? How does the film use the genre's rules? Are there instances when the authors "don't play by the rules" of the genre?

What goods must the Joneses promote? How do they create a wave effect of sales?

"We reduce the distance between people and products they want", - Steve says. What forms of psychological influence do the Joneses use to raise the sales of their products?

In what ways is the fake Joneses' family similar to a real one? What kind of "family" problems emerge as the time goes?

What is the role of the place of action (the town infrastructure), the Joneses' house design?

### ***Stage 3. After screening discussion.***

Analyze one of the film characters (Steve Jones, Kate Jones, Larry Simon) – his/her character, motives of behavior, moral values, actions.

As cultural studies researchers note, the personality evolution is connected to the cultural mechanisms of perseverance, substitution, repression, reevaluation, shifting, widening/narrowing of influence of

values priorities. The cultural mechanism of substitution can be seen for example when the value of work is substituted for the leadership cult, and the value of material prosperity – by the money cult and consumer relationships. The mechanism of repression of some values by others works by the principle of advantage and success having the leading place in society, for instance, when the value of creation gives in to different forms of self realization (Khilko 2011, 100-101). For example an average American spends 6 hours a week on shopping as compared to 40 minutes of play with kids. Illustrate the way these mechanisms are reflected in the behavior of film characters.

Distinguish the humorous episodes in the film and define what type of humor they belong to (parody, satire, “black comedy”, absurdity, farce).

Are there signs and symbols in the film? If yes, what are they and how do you make sense of them?

Define the compositional structure of the film: which episode/s belong to exposition, rising action, climax, falling action and denouement?\*

Have you noticed product placement in the film? In an interview the film director said that if brands were fictional the film would have shifted to farce which he didn’t want. In your opinion, how effective is the product placement in this film?

Can you tell by the cinematographic techniques of the film that its director used to shoot commercials? If yes, give examples (camera angles, shot types, focus, movement, montage types, lighting, colouring). \*

The goods and services have always been the measurement of social position. An American economist and sociologist Thorstein Veblen who introduced the expression “*conspicuous consumption*” in the beginning of the 20<sup>th</sup> century, thought that even though the rich upper class sets the level for everybody else, the real competition is going on between “neighbours”, that is people with about the same level of income. However social studies researchers note that for the last 30 years “horizontal” competition described by Veblen has changed to “vertical” – the desire to own possessions of the rich and famous, cultivated by mass media. Do you agree with that thesis?

What new products belong to premium class (i.e. expensive quality products accessible for masses) and what – to the “deluxe” (very expensive and unique)?

Such a product as a cell phone well illustrates the democratization of goods that previously were considered as luxurious. Think of examples

of other products that used to be exclusive and are now available for middle class.

What are the non-material signs of status and wealth?

In your opinion, will our society be less concentrated on consumerism one day? Why?

How are the things that a person buys and uses connected to his/her identity?

*Affluenza* is a contamination of the words *affluence* and *influenza*. This neologism means the epidemics of stress, workaholicism, debts and shopping for more and more goods. What film character personifies this phenomenon?

Describe the ingredients of "happy life". Make a list of material and non material components. Option: create a collage from magazine headlines and pictures.

What do you think of the marketing technique shown in the film? What moral and ethical problems do you anticipate? Is it possible in reality? Why or why not?

What binary oppositions did you see in the film? \* Don't forget that they can be characters as well as ideas, signs and visual images.

What social, gender, race and class stereotypes can be traced in the film?

What values and attitudes are reflected?

Let's go back to the film slogan: "They're not just living an American dream, they're selling it". What is the "American dream"? Do the Joneses correspond to it? The term "American dream" was popularized by James Adams in 1931. He wrote: "that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. It is a difficult dream for the European upper classes to interpret adequately, and too many of us ourselves have grown weary and mistrustful of it. It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position."

How did the American dream transform with the time? Is it different from "Russian dream" or "German dream"?

What is the role of mass media in americanization of wishes and dreams of young people around the world?

What is the target audience of the film?

What problem is underpinning the film? What is the director's message? What questions do the film authors raise and how do they

answer them? What did you appreciate most about the film? Does the film fulfill its aim?

\* Questions demanding preliminary preparation at previous classes.

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# The Current State of Media Education in Technical Institutions

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**Abstract.** The article focuses on the analysis of dissertation abstracts of the electronic library "Media Education" by the types of higher education institutions. The result reveals that over the period of 1960-2012 technical institutes have not been considered to be basic for media education research. Thus, the author considers the perspective for new research into the specific features of this type of education institutions where media education remains still underdeveloped. **Keywords:** Media education, media competence, a technical institution, an engineer, education, teacher training institute, a media teacher, a teacher, a student.

Higher education graduates' training becomes especially important in the context of modern society development and intense increase in the amount of information.

The analysis of the literature reveals that media education researchers pay special attention to future teachers and educators, and it is unarguable as they determine the future state of education of the Russian Federation citizens. But can we, Russia, the country of engineers not pay sufficient attention to the training of future experts in construction industry, transportation, etc. Currently, engineering education in Russia, having been withdrawn to the sidelines during the perestroika period, is again taking the positions in demand. Today, technologies play a key role in human life. An engineer, developing and upgrading these technologies, should be aware of the purpose of his/her activities. Professional competence in the modern world requires high-level knowledge of information technologies. In turn, the development of information technologies causes changes in the engineer professional activity, and raises the problem of technical university graduates' preparedness to apply information technologies in their professional activities.

Some scholars believe that education in modern conditions must be based on two principles: the ability to be conversant in fast increasing information flow and find the required information as well as the ability to interpret and apply it. This is especially relevant in the present era, the era of the information-oriented society, which places new demands on engineering education. Presently, the economic and social life sees a clear

trend for retreat from recurring mass production typical for industrial society. Therefore, training of specialists capable to perform routine activities according to the tough programs is no longer relevant.

The convention on Technical and Vocational Education of November 10, 1989 reads as follows: "Technical and vocational education should be designed to operate within a framework of open-ended and flexible structures in the context of lifelong education and provide:

- (a) an introduction to technology and to the world of work for all young people within the context of general education;
- (b) educational and vocational guidance and information, and aptitude counselling;
- (c) development of an education designed for the acquisition and development of the knowledge and know-how needed for a skilled occupation;
- (d) a basis for education and training that may be essential for occupational mobility, improvement of professional qualifications and updating of knowledge, skills and understanding;
- (e) complementary general education for those receiving initial technical and vocational training in the form of on-the-job or other training both inside and outside technical and vocational education institutions;
- (f) continuing education and training courses for adults with a view, in particular, to retraining as well as to supplementing and upgrading the qualifications of those whose current knowledge has become obsolete because of scientific and technological progress or changes in the employment structure or in the social and economic situation, and also for those in special circumstances" (Convention on Technical and Vocational Education, 1989).

All of this calls for integration of media education into the training of highly qualified specialists with an engineering degree. The purpose of this article is: to analyze dissertations in the field of media education; to identify those, in which higher school is considered as an experimental base; to examine whether studies in the field of media education having been conducted in technical universities; to review progress, perspectives and challenges of contemporary media education in technical universities.

In order to investigate the preferences of Russian researchers in the study of media education by the types of universities, we have followed A.V. Fedorov. In his monograph "Media Education: yesterday and today" the author provides a comparative analysis of the progress of Russian researches in this field (Fedorov, 2009, pp.11-70).

**Table 1. The type of educational institutions applied as an experimental base in Russian dissertation researches into media education between 1960 and 2008 \***

\* **Fedorov, A.** Media Education: yesterday and today. Moscow: ICOS UNESCO «Information for All», 2009, p.25.

№	The type of educational institutions	The number of dissertation researches in media education				
		1960-1969	1970-1979	1980-1989	1990-1999	2000-2008
1	Higher education institutions	0	2	3	6	19
2	Vocational secondary education institutions	0	0	1	0	1
3	Schools	9	9	15	9	21
4	Pre-school institutions	0	0	0	0	1
5	Further education institutions, leisure and cultural activities centers	0	2	6	9	3
6	Media agencies	4	4	7	2	9
7	Libraries, hybrid libraries	0	0	0	1	0
8	Complex of several institutions	2	5	2	3	6
	A combined total of dissertations: <b>161</b>	15	22	34	30	60

We consider it necessary to add the dissertations done between 2009 and 2012 (the first semester) in higher education institutions to Table 1, for the reason that researchers' interest in this field has increased as can be seen from the total number of dissertations.

**Table 2. The dissertations between 1960 and 2012 (I semester) in which Russian researchers chose higher school as an experimental base**

№	The type of educational institutions	The number of dissertation researches in media education					
		1960-1969	1970-1979	1980-1989	1990-1999	2000-2009	2010-2012 (I semester)
1	Higher education institutions	0	2	3	6	20	12
	The total number of dissertations	43					

So we can confidently say that there is a tendency toward increase of dissertations, in which higher school has been chosen as an experimental base. It is natural, because UNESCO has defined media education as the priority field of cultural and pedagogical development in the XXI century, and recommended it to introduce into national curricula in all countries.

A.V. Fedorov explains the tendency toward increase in the following way: “In the XXI century, while retaining dominance of school base (35%) there has been a dramatic rise in media education researches on the basis of higher school material: higher education institutions have been considered as basic ones in 31.6% of the total number of dissertations in 2000 – 2008.

The detailed analysis of the dissertation researches has revealed that increase of the proportion of higher education institutions used as an experimental base in Russian dissertation researches into media education over the period 2000 – 2008 may be explained as follows: Russian media teachers in the XXI century have concluded that the widespread development of media education in schools is impossible without media competent teachers.

Consequently, interest in researches has become more common on the basis of teacher training higher education institutions. Thus, 73,7% (14 out of 19) of dissertations in 2000-2008 relating to media education in higher education institutions are devoted to media education of future teachers” (Fedorov, 2009, p.14). The increased interest is also due to the prospects of development in this field, defined in the Concept of Long-

term Social and Economic Development of the Russian Federation till 2020 as follows: “improvements in education and social security, development of culture and mass media on the basis of information-communicative technologies including assistance with connecting educational institutions, museums, hospitals, libraries and other social organizations to the Internet, expanding the use of information and telecommunication technologies to develop new forms and methods of training including distance and media education, creation of a system of continuing vocational training in the sphere of information and communication technologies” (The Concept of Long-term Social and Economic Development of the Russian Federation till 2020, 2008).

Our task is to trace dissertation researches into media education where a technical institution being chosen as an experimental base. To meet this goal, we analyze dissertation abstracts of the electronic library "Media Education" by the types of higher education institutions.

**Table 3. Dissertation abstracts distribution by the types of higher education institution**

<b>The type of higher education institutions</b>	<b>The number of dissertation researches in media education</b>
Agrarian higher education institutions	–
Military and police higher education institutions	4
Humanities universities	12
Classical higher education institutions	7
Culture and Arts higher education institutions	2
Medicine higher education institutions	–
Teacher training higher education institutions	16
Social and economic higher education institutions	1
Technical and technological higher education institutions	–
Ecclesiastical and theological higher education institutions	–
Total	43

To date, we have the following situation: over the period 1960-2012 technical universities have not been considered to be basic for media education research. Thus, the author considers the perspective for new research into the specific features of this type of education institutions where media education remains still underdeveloped.

Co-evolution of information and education space makes the task of formation and development of engineering students' media competence important. This is a field of study of media education, as media education is designed to help students adapt to the world of media culture, master the mass media language, learn to analyze media texts, etc. In order to be indeed successful, an engineer should constantly follow innovations in the professional field as well as to be informed of new developments in related fields, because the pace of technological progress is growing by the day, and a specialist with an engineering degree should acquire relevant knowledge to solve the problems. One of the important tasks of providing general education and professional training of students both of technical and teacher training universities is their overall development, advance in realization of personal potential, attainment of such a level of media competence that is adequate to the future specialist's active and productive participation in professional activities.

General socio-cultural changes, the country's increased focus on education quality not only in school but also in higher education institutions facilitate the search for new educational conditions with the possible inclusion of media literacy elements. Here the question arises about the integration of media education and academic subjects. The purpose of media education integration is to find as many meeting points as possible between academic information in each educational area and information flows which students face. Use of media education technologies, videos or computer can effectively influence the communication system having developed in the system of education (teacher-student) in order to improve the learning process and to perform both socio-cultural and teaching tasks. This entails both appropriate technical equipment and teachers training.

Undoubtedly, all this assumes media education in teacher training institutions, as use of media education in the educational process entails the emergence of teachers of new formation capable to implement these innovations in practice. The training of teacher, an expert in the field of media education, is a complex system operating in accordance with the goals, objectives and principles of higher education. Therefore, the issue of media teachers training remains open. We believe that media education

in technical institutions is no less important because of the fact that today it can be defined as a continuous process of socialization and self-education under the influence of mass media while media literacy skills are one of the ways to avoid media manipulation. It should also be noted that another purpose of education is to provide the individual with an opportunity to deal with various life and professional situations. To achieve it, it is necessary to develop future specialists' media competence in manufacturing and other economic sectors.

According to the editor-in-chief of the journal "Scientific Israel" Oleg Figovsky, "the mass high-technology manufacturing has resulted in the fact that the share of engineering work in production exceeds that of workers. The system of engineers' training and prestigiousness of this profession in public awareness are becoming an important element of the country's competitiveness in the global economy. Advanced mechanism for making technical decisions on the inventive step, the ability to find relevant information and self-learning ability should be considered principal among a variety of requirements for engineers in general, and for innovative engineers in particular. These qualities are basic for efficient labor and creative activity of an engineer as an executor" (Figovsky, 2012). This highlights the urgency of our research in the field of future engineers' media education.

The issues of pupils and students' media education in Russia are viewed by O.A. Baranov, L.S. Zaznobina, L.A. Ivanova, K.M. Isaeva, S.N. Penzin, A.V. Spichkin, Yu.N. Usov, A.V. Fedorov, A.V. Sharikov, etc. Despite the fact that in recent years increasing attention has been given to this field of study, as evidenced by the numerous papers, conferences, and dissertations, the single conceptual and terminological framework has not been developed so far in Russia. There are a lot of definitions of "media education", "media competence", "media literacy" and others, but they are generally limited to the narrow pedagogical understanding of media education, i.e. researchers follow the definition that meets their research goals and objectives. The most influential works that facilitate the development of uniform terminology of media education are those by A.V. Fedorov.

In his article "New Standards are – a real opportunity for media teachers", A.V. Fedorov argues that "The main difficulties of the wider implementation of media education into teaching process in Russian universities and schools, from our point of view, are related to:

- an evident shortage of trained media teachers;
- management inertia in some teacher training universities (even though the new Federal State Educational Standards for Higher Professional

Education provide ample opportunities for independent introduction of new disciplines, the Scientific Councils of Russian universities still allocate time extremely timidly for media studies);

- the traditional approaches of the structures of the Russian Ministry of Education and Science focusing on the support for training courses in computer science, information and computer technologies while giving much less attention to the problems of media education / media pedagogics / media competence "(Fedorov, 2012, p.57).

All the difficulties the Russian media education has faced are described in detail in A.V. Fedorov's monograph "Media Education: History, Theory and Methodology" (Fedorov, 2001, p.18-23). We are interested in media education of technical universities students, where technical and methodological difficulties of media education integration may occur.

The author considers in the article "The importance of media competence for a bachelor of engineering in competence based approach" how media competence fits the requirements of the Federal State Educational Standards of higher professional education (the 3d generation), which a graduate of the bachelor program 231 000 "Software Engineering" must satisfy. The author offers the argument that the Bachelor's Degree program requirements in this field of study lack for more clearly defined competences that can help develop media competency of a modern engineer. The author suggests as an elective component introducing competences providing the ability to find, analyze, and evaluate information (Mindeeva, 2012).

Many Russian media teachers continue their research into media education problems, as evidenced by the numerous works. The impact of communication media on human impels the society to pursue the issues of media education: to study, to complement the expertise in this area, to introduce media education into the teaching process. L.A. Ivanova substantiates the *claim* of a *new wave* of research in media education in her article "Media Education: A Look into the Future", which lists the reasons and states the fact that the considerable prerequisites have been created for interesting and productive research in the field of media education required at all levels of the educational system and enabling to improve the process of media education in Russia. The author of this paper makes optimistic forecasts related to such research and identifies the basic tendencies of development of knowledge in the subject area of media education (Ivanova, 2011).

Thus, the perspectives are identified for our further research in this area of study. We have tried to show the need for the introduction of

media education elements in Russian technical universities that must entail the emergence of a media competent personality.

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## Horizontal and Vertical Vectors of Modern Media Didactics \*

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**Abstract.** The author has grouped 'specific teaching methods' on both 'vertical' and 'horizontal' levels by the example of media didactics. The vertical vector takes into account training in various types of educational institutions as well as kinds and levels of education, whereas the horizontal approach focuses at specific features in mastering substantive knowledge.

**Keywords:** media education, media culture, media competence, media literacy, press didactics, TVdidactics, radio didactics, Internet didactics, media didactics, film didactic, specific teaching methods.

**\* Funding for the study carried out by the Ministry of Education and Science of the Russian Federation within the framework of the federal target program "Scientific and scientific-pedagogical personnel of innovative Russia" for 2009 - 2013 years, the agreement 14.B37.21.2002 on "Trends in the development of secular and theological ME in Russia and abroad."**

Being the art and science of teaching with focus on the cognition of surrounding reality in the learning process, didactics has been traditionally regarded as a part of pedagogy. Didactics researches into learning theory, laws and principles of teaching and learning, learning objectives and content, forms of training, teaching methods, aids and materials as well as learning management and learning progress achieved.

At present main categories of didactics are training, education, self-education, teaching/learning; cognitive activity (both educational and research) and cognitive culture; learning process, educational and research processes; content, methods and forms of learning; knowledge, skills, attitudes, beliefs, cognitive orientation, etc.

At the meeting of the Institute of Teaching Methods and Learning Content of the Russian Academy of Education, (March, 2007), A.V. Khutorskoi explained the difference between didactics and teaching methods in the following way: "As far as learning is concerned, both didactics and teaching methods are pedagogical sciences; but, on the other hand, they perform different functions". Didactics, as a constituent part of

pedagogy, is a science of teaching, researching into laws and principles of teaching and learning, learning objectives and content, forms of training, teaching aids and materials. The object of didactics is education, i.e. a purposeful organized process of the student-teacher interrelations, aimed at solving educational tasks resulting in student's acquiring new knowledge and skills, developing new personal characteristics and competences. Didactics researches teaching on the theoretical level that is more general in comparison with that used by teaching methods. Didactics is the pedagogical theory of education, explaining its aims, content, methods and organization forms at the scientific level. Didactics develops means to predict results from introducing new teaching methods and tools in general and concerning specific school subjects in particular as well as new educational standards and learning material, new control and assessment systems" (Khutorskoi, 2007).

The following challenges of didactics are considered to be traditional: the description and explanation of learning and its condition of realization; the development of more contemporary learning processes; the educational process; the new training system; new learning technologies. And in the selection of education, and in selecting methods and forms of education governing principles of common didactics, which in its unity objectively reflect the essential patterns of learning. Both in the selection of education, and in selecting of methods and forms of education, the principles of common didactics are governing, as in its unity they objectively reflect the essential patterns of learning. Let us enumerate them: the principle of clarity; the principle of consciousness and activity; the principle of availability; the principle of scientific character; the principle of individual approach; the principle of consistency and sequence; the principle of durability in mastering knowledge, abilities and skills; the principle of relation to theory, practice and so on.

Each academic discipline has its own characteristics, its patterns, requires their special methods, and organizational forms of learning. These issues are covered by particular didactics or teaching methods. Researchers state that all particular didactics are pedagogical studies that are based on the same principles explained in general didactics. Thus, general didactics is considered to be the theoretical basis for all particular didactics. General and particular didactics are developing in close unity. (Krajevskii, Khutorskoi, 2007).

Nowadays in different types of educational institutions and educational forms there are «particular didactics» for separate categories of students (primary education methodology, high school didactics). Let's unite them into the concept of «vertical vector», since we are dealing with

teaching of separate categories of students in ascending mode . For example in the Ukrainian Constitution Chapter № 293 «About education» there is a concept of education structure that includes primary education, general secondary education, out-of-school education, vocational technical training, high education, graduate studies, post-graduate education, doctoral candidacy and self-education. The system of education in Ukraine has the following structure:

Preschool educational institutions: 1.1 - nurseries, 1.2 - 147 children gardens.

2. Secondary schools: 2.1 - primary school (grades 1-4), 2.2 - secondary school (grades 5-9), 2.3 - high school (10 - 11 classes) 2.4 lyceum, 2.5 -gymnasiums 2.6 - specialized schools.

3. After-school educational institutions.

Educational and education and qualification levels of education system in Ukraine ensure its continuity: primary education, basic school, upper secondary education, vocational education, basic higher education, full higher education (Article 30). In this case, it is a "vertical" vector of didactics - from primary education to education throughout life.

The concept of "private didactics" is present in the pedagogical literature, and when we speak about the methods of training a particular school subject (method of language teaching, literature, mathematics, physics, history, etc.)

Each training method has its own "horizontal", and its object is teaching the subject. Private didactics of "vertical vector" complete their tasks by interacting with the didactics "horizontal" vector.

Let's illustrate this with an example of media education. Media education is process of personal enhancement and self-development with the help and through the material of mass communication (media). Today, in this relatively new pedagogical branch such basic areas are identified: 1) media education of the future professionals - journalists (press, radio, TV, Internet), cinematographers, editors, producers, etc., 2) media education of future teachers in universities, educational institutes, career development system of the university professors and schools, and 3) media education as a part of the general education of pupils and students, which can be integrated with traditional or independent subjects (special, extracurricular, learning in circles etc.), and 4) media additional education institutions and leisure centers, 5) remote media education of pupils, students and adults through television, radio, Internet, 6) Self / continuing media education (Vozchikov, 2007, p.212).

We purposefully add to this list 7) - media education of future specialists in various fields of concentration, since we consider not only

“media for everybody”, but also the way of the most effective professionally oriented texts usage for training future specialists to make them possible to apply their skills of working with mass-media later on for increasing their professional level and self-education throughout life. Thereupon, we should note that nowadays the circle of specific teaching methods, both “horizontal” and “vertical” ones, is confidently widened by media education teaching methods - both as separate disciplines and as auxiliary components in the process of other subjects studying.

“A special task of didactics relative to teaching methods consists in that it ensures fundamental unity in the approach to teaching of students, in the selection of contents, ways and means of teaching practices”. However, it would be incorrect to consider teaching methods as some kind of “supplement” to didactics... Such methods include specific patterns of private management of learning activities and the development of students' thinking. Researchers of the teaching methods (teaching) enrich science not only narrow objective truth teaching a particular discipline, but training its means. The accumulate knowledge, they have received have expanded the arsenal of the general theory - didactics ", - admits Khutorskoi (Khutorskoi, 2007). The researchers argued that the difference of subjects didactics and methodology determined by a lesser degree of generality of the knowledge obtained from the study of methods are mostly caused by a particular content of the subject.

Representatives of different schools see the same object in different ways, in different systems of concepts, allocate it different directions, different connections and relations. In media education, various sources of communication are used, by means of which a person is able to meet the professional and intellectual needs. One of leading Russian specialists in the sphere of media education A.V. Fedorov fairly considers that media competence, obtained in the process of media education, helps a person to actively explore television, radio, video, press and Internet information field as well as to understand better the language of media culture.

New network informational and communicational systems are today a vital part of our life. Becoming the part of environment, they have an influence on enlightenment, education and upbringing and compete seriously with schools and universities. “Screen and especially digital texts (those, the content of which is principally and smoothly transmitted not only through writing but as well through sound, intonation, quality, tone, all peculiarities of pronunciation and also through image, color, movement, music, i.e. all non-verbal means) are characterized by great impact and availability. Their acquisition is fundamentally different from

the perception of traditional texts and seeking a reasonable "division of labor" between the both, i.e. between the book and the screen (display), becomes crucial task of pedagogy, "- said academician V.G.Kostomarov (Kostomarov, 2012) in the preface to our book" Media didactics "(Onkovich, 2012) published by the German publishing house Lambert Academic Publishing,. Becoming a teaching material in the classroom, media text newspapers, radio, television, the Internet remain a part of the education system, storing, and sometimes enhancing the educational and training, system and teaching qualities. That the media texts become important sources of professional improvement. With the regard of that, in order to create media literacy and media competence the media education provides 149 different methods of teaching, developing individuality of a student, his independence of thinking, stimulating his creativity. Media educators now may speak about the corresponding educational technologies associated with cinema, television, periodical publications, radio, Internet, etc. We unite these under the term media didactics that includes techniques (methodologies) of separate partial didactic methods: press didactics, radio didactics, multimedia didactics, Internet didactics, television didactics, cinema didactics, etc.

Specific techniques and work formats with mass communication sources allow achieving academic and cognitive and instructional targets. We demonstrate this in the aforementioned monograph "Media didactics" using the example of techniques special for one discipline, namely "Russian as a foreign language" (Onkovich, 2012). One of the aims of higher education media didactics, for example in the course of teaching a foreign language, is to build skills for using foreign language sources to get education and learn a trade. At the same time, particular characteristics of working with mass communication texts combine constantly and organically with purely linguistic tasks of developing speaking skills along with optimisation of programme material learning. In teaching, various technologies of mass media use are present. This is what allows us to speak about media didactics as an innovative direction in pedagogics. Today media education, thanks to it, is the way of integration for professionally oriented media, intended to qualify future specialists and this factor shows the importance of discussions about media educational technologies.

When publishing houses are involved into the education process, we may talk about press didactics and use press as media representation for national culture signs, geographical objects, professionally oriented knowledge etc. Media educational technologies of press linguistics help to

study the language itself, both native and foreign, as press linguistics developed into a unique and experienced science branch.

Another example. The experts of pre –school media education as a branch of pre-school pedagogics (vertical vector) suppose that the purpose of pre-school education is to promote the overall development of a childish personality, using the media educational techniques. The media education result, according to Nemirich A., is media literacy, which is an important quality of a pre-school aged child. His/her media literacy means the ability to understand the plot, differentiate media text expressive diverse means (according to the child age), explain one’s attitude towards the choice and assessment of media information quality via media creative activities and media educational game, which are the leading activities for this age-related group (horizontal vector).

The researcher considers preschool media education as process of overall child development of preschool age by means of media and media education games in order to create media literacy - an important quality of preschool child's personality in terms of modern information space development. It is possible to learn preschool mediadidactics, for "media education in the context of the modern development of the information society should be considered as a basis for establishing media mentality of the person as the highest educational purpose and as a key way of forming information, media and legal education of children, the development of autonomy of thinking, which is the most effective way of protecting them from harmful media content," - says A.Nemirich (Nemirich, 2011, p.54).

Russian professor Alexander Fedorov also has many developments on cinema didactics (Fedorov, 2001). One of the first post-Soviet teledidacticians was I.V.Ershova-Babenko from Odessa. Among radiodidacticians, the teachers of Russian and foreign languages can mention the name of N.Lebedevoy from Moscow. And at the XII Congress of International association of Russian language and literature teachers, held in May 2011 in Shanghai (China), a number of developments on internet didactics was presented by lingvodidacticians .

The communication-oriented mediadidactics will perhaps undertake a part of ICT notions, which are widely used in computer science sphere. Computer communications drastically influence the new meaning on education, forms of organization, and methods of teaching. The notion of “Information and Communication Technologies” fully reflects these processes. However, nowadays they are also used by mediaeducation specialists, who may also use “old” more habitual media i.e. press, radio, and television. As for “new” and “modern” media, it is useful to actualize the notion “Innovational-Communicative” technologies.

In both cases media sources are used for communication which results in emphasizing the “communicative” component. Doubtless, our considerations include communicative interests of specialists, as social communication and interaction between members of different social groups are very important for them. Regarding this concept, specialists in computer science have a different point of view. Nevertheless, we are talking about internet didactics as a part of media didactics.

Since media literacy (as well as information and media information literacy, discussed in Moscow at the conference "Media and Information Literacy in the Knowledge Societies", 24-28<sup>th</sup> June 2012) - is "a set of attitudes, knowledge and skills that allow a person to determine when and what kind of information is required, where and how to obtain it, and how it should be critically evaluated, managed and used in accordance with the ethical standards ". Media literacy also presupposes handling all types of information resources: oral, written and multimedia", reasonable development of media didactics, focusing on productive forms of education, development of personal individuality, independence of thinking, stimulation of creativity through direct involvement into creative activities, perception and acquisition of knowledge about media culture. Mastering media and information literacy today – is an essential condition for building knowledge societies.

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# Film education, as myth and reality

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**Abstract.** The author reflects on topic of development of film and media education in modern society.

**Keywords:** film education, media education, media competence, students, teachers, school, university.

In the middle of 2000's I had shocked the media society by declaring that invasion of educational methods into the "living" culture practice is harmful, considering that the territory of screen communication is constantly expanding, from cinema to television, home video, Internet, and different sorts of gadgets — smartphones, firstly. In this sphere — I was claiming on the peak of passionate discussion, — it's not the teenagers who should be educated, but their parents, grandparents and, last but not least, executives in the sphere of culture, who keep continuing this hopeless war against the mass "anticulture" in the centre and in the regions. It was a pleasure to me then to read angry and irritated answers to my declaration regarding the media education. Provocation succeeded, passions grew alight and irritation, which is always a good creative source, didn't disappear - on the contrary. Today the ghost of film education is rising again due to Nikita Mikhalkov, but now the idea has certain reasonable limits: we're talking about introducing film classics into the school program, by analogy with the classics of literature. These would be the films that have long ago left the actual cultural circulation and therefore can become a part of a school programme ghetto.

Still, what shall we do with the film education in a wider cultural context?

Most of the participants of the discussion that happened about 10 years ago were mesmerised by the concept of "cultural vertical", that divides all people into more cultured and less cultured ones. Teacher or lecturer, this way, is assumed on default to represent a higher culture than the student, not to say about uneducated fellow nationals and "ignorant" natives. His opinion and tastes are supposed to be the right ones, and he should implant them to others, civilize them (turn into his faith, as a theologian would say). In education — maybe, this is the only efficient theory.

Cultural studies represent an entirely different case. Here, the one and only eurocentric vertical has ceased to exist a long time ago. On the

contrary, there are a variety of essentially equal cultural communities with their own morals, customs, traditions and - Oh, what a nightmare! - aesthetic preferences. Breakdown of colonial empires, among which the last was our long-suffering motherland, has led to official rejection of the united vertical in favor of cultures – in plural.

The cultural activists have been replaced in theoretical concepts with the representatives of different cultures (“native speakers”, so to say). And just as “native speakers” originally know their language better than linguists who study it, the representatives of certain culture are to be the source of the knowledge about this culture, no matter how sophisticated or well-educated they are.

The epoch of enlightenment has brought an illusion that European “culture for the well-educated” (in Russian tradition these would be the “reading and writing public”) is (or would be after the enlightenment project realization) the uniting base for all planet’s citizens. This illusion was dethroned in the middle of the XXth century, when it became obvious that such uniting base has been formed by global entertainment mass culture, all other ones becoming subcultures towards it, determined by various fundamental characteristics. These are the cultures equal to each other, and the subculture of creative intellectuals, so-called high or elitist culture, is one among many of them. It really has to be studied, just like the Japanese culture has to be studied by any well-educated European, or the teenagers’ culture has to be studied by elderly people, or the queer culture — by people of traditional sexual orientation, etc.

Cultural interference is developing in the sphere of media. Media are the general instrument and carrier of globalization. They are the melting pot of mass culture. The culture that does not assume any special education, even according to my opponents’ opinion. Moreover (and I write about that in my other works), aesthetic education is usually a barrier for an adequate estimation of mass culture products (here we should notice that almost all of the discussion participants had chosen the mass culture as the major enemy). The thing is that classical and modernist cultures are based on the Kantian postulate about the aesthetic distance — this is, in fact, what people are taught in special Art theory and history institutions.

Mass culture, in its turn, is based upon the collapse of this distance. That is the reason why its masterpieces (Chaplin, “Star Wars” of Leonid Gaidai films) are much faster appreciated by “uncultured” teenagers than by writing and reading public, who need about twenty years to realise its quality. In these cases, time distance, in a way, replaces an aesthetic one, and the piece that was despised before becomes culturally acceptable.

The only hierarchy immanent to mass culture is an arithmetic hierarchy, should it be the box-office or the number of visitors, TV ratings, etc.

Quality hierarchies, though, do not disappear, only now they prolong their functioning in frames of separate subcultures ruled by the expert estimations and specialists' opinions.

The tragedy of creative intellectuals, though, is not the disappearance of high culture, — it won't disappear anywhere while it's carriers are alive and well and are capable of spiritual reproduction. Tragedy is that the power of creators (understanding this word traditionally) is now ruling not the culture in general (where the businessmen run the show nowadays), but only the creative intellectuals' subculture. This subculture, in its turn, according to the sociologists, includes from 4 to 7 percents of the population in any society, which equals the "Culture" TV-channel's audience (as a reference, the audience of French-German TV-channel "Arte" amounts to just 2-4 percents, despite the objections of my highly respected opponent A.P. Korochensky).

Pool of people who get professional education in the sphere of screen culture and other media is even less. Their subculture inherently can not and should not grow beyond the scope of professional circle.

These are the basic points of my position, as culture researcher, that define my view towards media education up to date.

Universal media education turning all population into specialists is a charmed Utopia. Same for the idea of implementing universally views and tastes of the creative intellectuals.

That is why the question of universal media education should concern not the socio-cultural component, but mainly the thing that we call "know-how" — knowledge and skills for using communicative and creative possibilities of new and the newest technologies.

Special media education (to be precise, professional teaching of using a certain medium — here I agree with most of my opponents - is definitely needed.

Also, I suppose, we should try to broaden the circle of people interested in classical and contemporary audiovisual arts (from 4 percent to the 7 mentioned earlier), and this is the work that I do, with all possibilities that I have as a carrier of professional film culture and cultural research resources. This is the point where I entirely agree with the media education enthusiasts who tend to criticise me.

This remains true for other subcultures: national, territorial, ethnic, literary, french speaking, child etc., and every one of these has its

own limit of saturation. Such a limit does not virtually exist only for the global mass culture, that tends for unity and uses mechanisms of commercials and PR, which are the most efficient means of media education, to enlarge its audience.

And one last notion regarding the Asmus quote that is used in one of the texts, on the lack of desire to make an effort among those billions of people who do not appreciate “difficult artworks”. Actually, people should work in the sphere of their profession. This is the reason why professional art expert really works reading books or seeing films, and from that he gains not only pleasure, but also - the payment. The idea to make teenage film audience not to be entertained, but to work for free at the exhibitions and in the concert halls may bring dangerous fruits, — an ideal schoolchild who becomes a dedicated “difficult film” viewer will spend all his energy in the cinema, not on the lessons.

And here we should recall that mass culture has become global as a way of emotional harmonization and recreation - restoring the capacity for work - in post-industrial era, when the expenditure of mental energy has grown higher than the physical effort. And this goes especially for the youth — all kinds of pupils and students.

# Media education in Poland – an outline of the subject

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**Abstract.** This article deals with the historical development of media education in Poland. The author draws our attention to the innovative attainments in film education, which started in the 19<sup>th</sup> century, and describes the first attempts at introducing this type of education in 1919-1939. What follows is a brief presentation of the period of the Polish People's Republic, when the term 'technical means of education' was used, and a more detailed discussion of media education after 1989, the time of social and state transformation as well as many changes initiated in the Polish education system, including the introduction of the so-called educational path 'reading and media education'.

**Keywords:** media education, media pedagogy, media in education

## 1. Introduction

We are living in a world dominated by the omnipresent mass media. In the 21<sup>st</sup> century, the media have entered into our lives by storm, turning into a tool for our cognition, business, politics, culture, education, entertainment, thus becoming also an object of numerous studies and analyses. The multitude of disciplines and sciences originating from the analysis of a complicated environment created by the mass media is amazing. Paradoxically, a great diversity of the research problems arising from the wealth of the media has long impeded communication between researchers from different schools of scientific thought, who have remained faithful to the paradigms of the discipline from which they grew. Psychologists have studied people's inclination to learn aggression and other anti-social behaviour from the media; political scientists have examined the influence of the mass media on voters' choices, formation of democratic attitudes or the role of the media in policies of particular states and governments; sociologists have tried to recognize, for example, if and to what extent the media may manipulate the public opinion, what information media consumers look for and what role the mass media play in lives of individuals; finally, pedagogues have focused on the educational potential of the media with respect to children and youngsters. The media – in different contexts, considering their diversity and specific nature – have been studied by such distinctly separate disciplines as

literary theory, press studies, film studies, radio studies, cultural studies, communication studies (communicology), anthropology, mass communication sociology, visual ethnography, media economics, gender studies, advertising studies, television studies, propaganda studies, media psychology, history of media and journalism, sociology of the Internet (Sokołowski, 2011, p. 16). However, few researchers have recommended to teach what the mass media actually are and how to teach them. The purpose of this article is to give a brief outline of how the approach to what is now commonly known as media education has been shaped in Poland. What is our understanding of media education and what are its principal aims?

We are media consumers and we will become greater media consumers in the future. This prospect poses new, previously unknown challenges to people who professionally investigate mass media. These challenges have become evident in Poland, too. The Polish educational system, which has been modified over the past twenty years, will have to meet the demands of the new era, the medialized world of an overwhelming mass of events and information.

## **2. Polish pioneers of film education**

In film studies, Poles were global pioneers. As early as in 1898, that is three years after the first public show of ‘moving pictures’, Bolesław Matuszewski (1856-*ca* 1943), a photographer and film cameraman at the court of Tsar Nicolas II, published an article in the Paris-based *Le Figaro*, in which he indicated and foresaw the creation of a Cinematographic History Archives to collect, store and show films which documented important historical events (Kurz, 2008). From today’s point of view, his project is perceived as a typically educational one, which would aid film education and consequently media education among broad circles of people. In the same year, also in France, Matuszewski published a collection of philosophical treatises titled *A new source of history and Moving pictures, what they are and what they should be*, in which he persuaded readers that film is an excellent source of history learning because as a medium it enables us to reproduce the reality and describe it as faithfully as possible, but it can also reveal and transmit what cannot be demonstrated through another, traditional medium, that is writing (Kuzmicki, 1996). After so many years, it is amazing how innovative his view of film was, and so the concept proposed by Matuszewski (1980) can be taken not only as the earliest reflection on film studies in Poland, but also as a modern idea of media education in his contemporary society.

Among other Polish pioneers of film theory, noteworthy is Karol Irzykowiak (1873-1944), whose book *The Tenth Muse – Aesthetics of the*

*Cinema*, which came out in 1924, was an innovative work in the realm of film aesthetics, with an obvious educational value. For the first time in the world cinematography, owing to this book, film became an object of scientific considerations; prior to this publication, the moving pictures had been thought to be vulgar entertainment, unworthy of scientific reflection (Irzykowski, 1977). As noticed by Jadwiga Bocheńska (1977, p. 21), Irzykowski thought the cinema was a new medium of communication, 'a visible sign of the human contact with nature', and his ideas revolved around the problems which today are discussed in the context of the theory of information.

The question of the usefulness of film in school has been discussed in Poland since the 1920s, when Juliusz Sokolicz-Wroczyński (1919) published one of the earliest articles dedicated to this problem, in which he advised his contemporary educationalists to follow carefully the development of cinematography. As I wrote before, at the turn of the new millennium (Sokołowski, 2000, pp. 73-86), we were very diligent observers of foreign theoretical concepts and promoted them in Poland because numerous pedagogical journals, and especially *Oświata i Wychowanie* informed readers about the growth of the film art outside the Polish Republic's borders and mentioned the ongoing discussions in foreign papers, hoping that disseminating such news among teachers would have a profound influence and help to introduce films to schools. Unfortunately, most teachers did not appreciate the role of a film in modern education, but thought of it as a troublesome novelty, something that teachers themselves should first become acquainted with through a laborious effort. Although, some suggestions to introduce film didactics into teacher training institutions were expressed in 1929 (Nowak-Zaorska, 1969, p. 21), they did not receive much response and failed to find true enthusiasts, who would not be afraid to experiment with film in the conservative reality of the Polish education during the interwar years of 1919-1939.

Despite new discussions which sprang in the post-war years in West Europe, the question of using film in schools was at first ignored in the Polish pedagogical and film thought. The efforts made by a team of researchers associated with the Łódź Film School and headed by Bolesław W. Lewicki (1908-1981) led to the formation of a circle of Polish film theorists and film critics, who stirred up intellectual ferment. Consequently, as early as in the 1960s, importance of the role of film in a new school was analyzed (Lewicki, 1964, 1995). What matters to us is the beginning of a scientific debate on film as a teaching aid, helpful in education, and on film as the 20<sup>th</sup> century art, a new means of

communication, a product that is as much technical as artistic and aesthetic, whose essence should be explored during lessons specially designed for this purpose.

This earliest interest of Polish pedagogues in the potential use of film encouraged Janina Koblewska-Wróblowa to write several articles and books, including *The Feature Film in School* (1964), written under the auspices of the Institute of Pedagogy in Warsaw. That book, although not free from many naive observations and conclusions, had a postulative character. It made readers aware of the importance of the issue, but did not try to resolve how to deal with media education in school practice, where teachers were unprepared to this kind of work. Many questions remained unexplored and were supposed to be filled with meaning by teachers who would undertake to teach classes on film.

The 1970s is the time of lively theoretical discussions, focusing on new school curricula and the planned reorganization of the education system, in which the special role of mass media, including film and dynamically growing television, was recognized. While working on new curricula, an important dilemma appeared, namely where to place this special type of education. First, it was proposed to include it into the native language learning, as part of the Polish Studies. Another suggestion was to create a new subject – Aesthetic Education, which would combine all arts. The introduction of film to Polish lessons was justified by the requirements of school practice, and so one of the four then existing models of film education was adapted, that is the one in which film was an element of the native language learning.

When the concept of a ten-year-long primary school was abandoned, and Poland went through social and political transformation in the 1990s, education had to be remodelled and film education had to be expanded to cover all media.

### **3. In the search for a media education model**

The late 1990s was the time of an intensive search for the best media education model, a model that began to be shaped anew, taking advantage of IT education, stimulated by the IT market growth, easier access to personal computers, media education orientated towards the opportunities and threats of using media in education, and Information Technology introduced to schools as a new subject. In 1997, Waclaw Strykowski from the Department of Educational Technologies at Adam Mickiewicz University in Poznań organized the First International Media and Education Science Conference, which helped to integrate groups of Polish media educators and allowed them to listen to the most outstanding media researchers and theorists from all the world. At that time, the media

pedagogy in Poland was looking for its place as an arising subdiscipline in pedagogy. As mentioned by Mikołaj L. Lipowski (2006, p. 121), the birth of media pedagogy was associated with the reform of the educational system in Poland prepared in the 1970s, when would-be teachers were educated and professionally active teachers were retrained. It was then assumed that a Polish teacher should have a higher education degree corresponding to the subject or subjects taught, and adequate teacher training so as to teach in the most modern fashion, keeping up with the latest world developments. Although some of these decisions were political and served the state's propaganda, the academic circles engaged in initial teacher education and continuing professional development made a serious effort to meet the challenge.

The relevant literature dating back to the 1970s documents various studies in the field of higher school teaching methods applied to the subject called Technical Means of Teaching, which became an obligatory course at all teacher colleges. More and more Polish researchers made this subject their main research objective. The following can be mentioned, in alphabetic order, as the founders of this earliest stage of the Polish mass media education: Eustachy Berezowski, Edward Fleming, Jan Jacoby, Franciszek Januszkiewicz, Leon Leja, Bogdan Suchodolski. On the global scale, this subdiscipline in pedagogy was just as new as in Poland, but the Polish media education developed differently owing to different cultural conditions, rooted in our history, and mainly the technical culture of the Polish society, which proved to be somewhat different from the culture that had been shaped over centuries in highly developed western countries. Another differentiating factor was the lack of private and commercial media on the Polish market. The existing media were state-owned and orientated towards ideological broadcast and indoctrination of the society. Paradoxically, however, that helped Polish researchers to penetrate the media more thoroughly and prevented them from treating the research subject instrumentally. Instead, it was analyzed in the context of cognitive psychology and deep humanistic orientation. The above is confirmed by the fact that even in the Polish People's Republic, despite certain objective limitations, the Polish media education built some firm theoretical and practical foundations.

A new stimulus for further action in the search for the most optimal model of media education in Poland, education which should be a specific key to the world of the media, was given by the report called Media Education, prepared by the Committee on Culture and Education of the Council of Europe and published in 2000. The report emphasizes the

need to support media education in order to create a critical and expert approach to mass media.

Although media education is taught in schools in several European countries, its practical application seems questionable – even with respect to the traditional media, because we are uncertain as to the place media education should have in the curriculum, the methodology of teaching, the objectives pursued and the evaluation of the results (Sokolowski, 2002, p. 4). The report recommended to analyze the existing practical solutions in media education in the EU member countries so as to promote the best ones, and to elaborate and develop teacher training programmes. In response, Poland published its own report, titled *Media Education*. The report was commissioned by the State Radio and Television Council and written by a team headed by Wiesław Godzic (2000). Having recapitulated the problems of media education, perceived as a complex activity, Godzic (2004, pp. 103-117) assessed the state of media education in Poland in the early 21<sup>st</sup> century as highly unsatisfactory, noticing that most of the participants of the media and education arena did not recognize the need to formulate media education programmes. Having critically described the up-to-date efforts of media educators, the report concludes that the current stage of reflection on media in education was characterized by the dominant paternalistic approach, which was associated with a fear of the media, an American moral panic and the heritage of the Frankfurt school, critical towards the mass culture. Godzic claimed that these projects were obviously utopian and protectionist, i.e. protecting viewers, listeners, readers, media consumers against the factors which the media broadcaster deems negative, and controlling the meaning of programmes by the broadcaster.

However, there are not too many arguments in favour of the option which presumes that the media contents should be rigorously controlled. Even if it was possible, at least partly, to impose such restrictions, the result would be disastrous, as many past examples demonstrate. Thus, we need to make a choice: either frighten people of the media and their potential destructive influence or select positive or at least neutral examples in this sphere. The relevant literature presents a clear-cut distinction between the basic (mainstream) media education and the type of education with a teleological approach, that is goal-oriented. The former type of media education consists of analysis of mass communication messages, whereas the latter one focuses on the educational application of new technologies. Should media education consist of gaining access to information in a variety of formats, and on the analysis, evaluation and creation of such information (Tella, 1997, pp. 11-21), then we are

witnessing a move away from the up-to-date perception of media education as autotelic and from the aesthetic-orientated standpoint towards a socially-orientated approach. However, a question arises as to the identity of a media education teacher. According to the most popular approach in Poland, orientated towards educational application of new technologies, a media education teacher is someone who is expected to use a computer and all applications so as to create a complete, multimedia entity. The teacher is a master or someone who passes knowledge from masters, someone who occupies the place of an analyst and an expert. This position is neither the most sensible nor the most useful one in the realities of any school. In another version, the teacher does not have to be one of the mass communication researchers, but assumes the position of a recipient, who looks for the meanings of audiovisual messages and then, as Godzic claims, the broadest definition of the scope of media education becomes attainable.

In practice, how was media education taught in the Polish school at the turn of the 20<sup>th</sup> and 21<sup>st</sup> centuries? The school system reform, which was being implemented then, had been prepared by the Ministry of National Education, and the original project assumed that a separate subject, called Media Education, would be introduced into curricula of both junior (*gimnazjum*) and senior (*liceum*) secondary schools, which is why all pedagogical courses at higher schools added the course called Media in Education, taught in the form of lectures and workshops, while some university faculties established separate major courses, leading students towards a master degree in media education. However, the idea of running a separate subject in schools was soon abandoned. Instead, educators would rather add some issues connected with media knowledge to general syllabuses and allow school head teachers to decide whether to offer classes in 'reading and media education' as a separate subject. The original project, although far from being perfect, distinguished 'media education' as a separate course and was more realistic than the recommendations to conduct the so-called inter-subject educational path, to be followed by many teachers during their lessons. Thus, the sphere of media communication and media knowledge was approached as an application with respect to liberal arts, history or fine arts education. Quite a broad scope of media knowledge was added to the new subject in junior secondary schools, called Cultural Studies. The above solution, that is dividing media education between several different subjects, meant that media education in Poland diverged from the existing and proven models in Western countries, which would have given us a chance to create a modern and stable system of teacher and learner education. It was a

mistake to connect media education with information technology because an IT teacher in an average school in Poland is able to transmit the basic information on how to use a computer, but cannot teach learners to read culture texts such as films and television programmes, radio programmes, paper or electronic newspapers or magazines, in the humanistic, anthropologic or purely utilitarian context. This is why, Zbigniew Bauer and Andrzej Wojman (2002, pp. 81-82) wrote, not without a trace of certain bitterness, that media education in Poland remains an island of which we know that it exists but few of us would like to land on it and even fewer could settle down there. Many teachers of the Polish language know that their pupils dislike reading novels, so they advise them to watch film or television adaptations, but mainly to become more easily acquainted with the plot and main motifs (Sokołowski, 1996, pp. 102-108).

However, young people who are not educated in film studies will respond to a film differently than professionals, film theorists or film critics. During the school education, there is hardly any chance for a learner to focus on the distinct nature of films, including specific codes, languages, styles, actors' expressions, layout of shots, role of music in a film, etc. Consequently, we witness here a conflict due to the lack of knowledge of media idiom, codes, transmission structures, cultural background, readability of the syntax of messages, etc. In Poland – despite many efforts and a relatively large number of publications (Gajda, 2002; Gajda, Juszczak, Siemieniecki, Wenta, 2002; Detko, 2003; Tanaś, 2004; Izdebska, 2007; Siemieniecki, 2007; Sokołowski, 2010) – and using military metaphors because, after all, this is a genuine battle for the scope and shape of media education, previously mentioned Bauer and Wojnach concluded that 'we don't have cannons', that is we lack teachers who would be willing to face the challenge of teaching about the media, or else when such daredevils are found, they are short of adequate knowledge to transmit over to their learners.

New course of studies, institutes and departments are created in Poland to teach journalism and the situation resembles the USA, where practically every state university considers it a mark of honour to have a school of journalism. Assuming that few graduates will become reporters, journalists or commentators working for large media corporations, it can be expected that many will find employment as media workers or communicators. A similar situation can be now observed in Poland, where the market of commercial media is densely packed and practically closed, in contrast to a huge, new market for media educators, able to absorb many employees, who could teach the general public and especially young

people how to use mass media. This is a difficult task, particularly in view of the danger that media consumers will be helpless and unable to make conscious choices due to the media becoming more tabloid-like and manipulative.

#### **4. The current state**

The idea of a modern school coincided with the birth of mass media, which radically revolutionized the existing system of social communication, thus changing the image of the society and culture. As noticed by Jerzy Jastrzębski (2010, pp. 41-47), printed media need schools because schools prepare future newspaper readers, who will nonetheless gradually emancipate. In contrast, audiovisual media can do without schools so they started to ignore school education. Anyone who can see and hear is an actual or potential, more or less competent addressee of their broadcasts, so schools are no longer a problem for mass media, but mass media are becoming a problem for schools. The school system has proposed media education, but mass media have no incentive to medialize schools. Teaching children and teenagers on how to use media makes sense and has a purpose, but can only slightly influence what is broadcast and how it is received by audiences. The media are more attractive than schools and enjoy more authority; they are part of our everyday reality, but more pleasant than the institutionalized and compulsory school, which is seen as boring and burdensome. The authority of the media is informal and accepted voluntarily and naturally, so it is fairly easy to understand why schools treat mass media with reserve and wish to tame and subdue them to their own communication paradigm. This attitude is revealed in the recommendations on the reading and mass media communication education path, or recommendations on the educational contents that should be used while working on curricula for primary schools and the two levels of secondary schools (junior and senior) (Regulation of the Ministry of National Education of 26 February 2002). In primary school, emphasis is laid on reading and using libraries, and next on the media language, bias, selectivity of communication, risk of manipulation, evaluation and choice of content, ability to distinguish between fact and fiction, and to use basic media tools. In the junior secondary school, educational aims are dominated by the acquisition and segregation of information as well as further development of the reading habit. The teaching contents are limited to an introduction to media and social communication studies. The expected achievements are the ability to use libraries and to receive critically information transmitted through mass media. In the senior secondary school, attention is drawn to the threat to people's mental and moral development originating from mass media and to different forms of

media addictions. The last item on the list of expected achievements states ‘independent creation of basic media communiqués, using a model working environment of a press, radio or television reporter’.

The dynamically growing market of media educators – after ten years – was suddenly halted. The Ministry decided to remove the subject Media in Education from the curricula of pedagogical studies. After hardly any consultations with the interested parties and without any justification, the Ministry made a decision, which most probably, in the near future, will bear on the quality of education of future teachers, who will explore the complicated world of contemporary mass media alone, trying to understand their nature and principles. This decision was so incomprehensible to the author of the present report, who has devoted many years to analyzing media education, wrote a book on this problem and gave it a very meaningful title, namely *Media Education. Hopes and Disillusionment* (Sokołowski, 2010).

In order answer the question about the future of media education in Poland, in the limited length of the present report, it is necessary to foresee future civilization change, as suggested by Bronisław Siemieniecki (2010, pp. 63-60). There are two types of approaches to future forecasting: normative and explorative one, which have generated numerous predictions, including theoretical concepts, analyses, reports, complex prognoses. Irrespective of how the future is described in these predictions, the tendencies for changes that are becoming increasingly more evident show that media education will have to form closer connections with pedagogical, teaching and educational activities. The growing role of information technologies and new media in modern societies means that it will be more important to make us ready to face new, previously unknown situations. Therefore, creating a subdiscipline called media pedagogy, which will develop into a hyperdiscipline – as implied by Siemieniecki – is an urgent task. My observations of the scope and nature of many actions undertaken by mass media researchers over the past years encouraged me to propose a very broad term such as Media Studies (Sokołowski, 2010), a term which finally, by the decision of the Ministry of Sciences and Higher Education of 2011 assumed the name Media Science, as a new academic discipline within social sciences. Will social sciences establish new boundaries for media education in Poland? We shall find out in the nearest future.

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# Promoting media culture of young generation

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**Abstract:** With new living and media environment the first Internet generation has grown up in Russia. It is characterized by intensive real and virtual communication, collective discourse and global world perception. Build-up of media culture as *savoir-vivre* in a dialogue with different generations, cultures and civilizations is becoming main task of media education.

**Key words:** Internet generation; intergenerational dialogue; interpersonal communication; media culture; media leaders.

Reference point is required to discuss and meet issues of media education. We believe that **media education is an integral part of building-up of information and communication civilization** where noosphere (Vernandsky) or collective intellect (Turchin, Moisseev) is growing to major factor and form of progress. Generational interaction, in which youth plays its own role, constitutes a core of this evolution. It's a different level of media education when we seek to promote efficient use and production of information, its interchange in the benefit of living and social creativeness. In that sense it would be rather precisely to speak about development of media culture as *savoir-vivre* in dialogue – horizontal, update and vertical or historical – with different generations, cultures and civilizations. Media education is a way to meet these changes. Therefore it is important to assess readiness and ability of young people to live and act in intergenerational dialogue and in collective discourse and also to take up responsibility for any decisions and to be subject of information and social creativity.

The research on young Russians aged 10-17 carried out in 2012 and funded by Institute of social projecting within a grant of the President of the Russian Federation made it possible to state that over the last three or four years the **first Internet generation** with new living and media environment has grown up in Russia. Here are some quantitative characteristics of this generation: according to the research 93,1 percent of teens use this communication channel with no regard to residence (city or rural region). At the age of 3 or 4 children start getting familiar with the Internet, often without adult supervision. Mass and active plunge into the Internet though happens at 9.

Here is a remarkable comparison: according to the research group CIRCON only 37 percent of adults (aged over 18 years) almost every day visit the Internet and 46 percent never do. (in our target group it makes 6,6 percent).

This largely identifies frame of information channels both in leisure time and during desired getting of youth relevant information.

The findings show that spontaneous and unconscious adoption of new information constitutes a considerable part of acquiring social experience with teenagers of today. Concretely, communication with peers tops the list with 68,5 percent. TV ranges on the second place, experiencing decline from 76,7 percent in 1998 to 56,2 percent in 2012. Next are computer games and online interchange followed by talking on the phone, reading books (not study books), recorder/player listening, hobby & leisure time activities, Internet surfing etc.

**Table 1. – Answers given to the question “What do you mostly do in your leisure time?” (in % of all recipients, N=1215, more than one answers was possible)**

<b>Leisure activity</b>	<b>%</b>
Meeting friends	68,5
TV watching	56,2
Computer games	47,3
Online interchange	46,7
Listening to a recorder or player	34,9
Talking on the phone	34,3
Book reading	34,1
Communication at hobby or leisure time facilities like club, workshop or association of a particular interest	33,6
Web surfing	33
Cinema going	30,2
Spending time with parents or other adults	29,1
Watching video	26,1
Dating (girl & boy friends)	23,9
Reading a newspaper or magazine	20,3
Listening to radio	15,2
Visiting theaters, concerts and museums	13,2

The research made it possible both to find out main information sources and to draw a comparison namely in what way leisure communication channels correspond to those, which the teenagers choose consciously as information source.

Computer sources, the Internet (71 %) lead overwhelmingly. Friends (girl & boy friends) range the second (57,5 %). Parents follow with 55,7 % and teachers with 52,3 %. TV keeps shrinking its audience as an important information source with 40,7 % (1998 – 54, 1 %). Books (not study books), as similar to leisure time (see Table 1 above) range the sixth - 32 %. 26,7% of respondents indicate newspapers and magazines; 24,6 % - association of a particular interest; 25,7 % - video films; 13,3 % - broadcast programmes; 12,3 % - audio records.

**Table 2**

<b>Source of information</b>	<b>1998</b>	<b>2005</b>	<b>2012</b>
Computer	14,6	30,9	71
Friends	66,8	58,8	57,5
Parents	62,1	-	56
At school, from teachers	62,1	51,8	52,3
TV	54,1	45,7	40,7
Books (besides study books)	50	39,1	32
Newspapers, magazines	28	48,4	26,7
Video films	26,5	18,2	25,7
Hobby centers, workshops	28,6	20,6	24,6
Broadcast programs	23,3	18,2	13,3
Audio records	28	13,9	12,3

We may conclude that there are qualitative particularities of Internet generation. **Teenagers don't simply use a computer just for fun but they live through it.** It is a new living space, a way of being supported by information technologies, which basically includes real and virtual communication as a uniform system. The Internet provided an analogue to interpersonal communication in form of social media sites. Online interaction and interpersonal communication with peers and grown-ups dominate when a teenager needs to comprehend something or to take an important decision. It becomes more obvious when observing change in parents' list ranging: parents are only the eleventh in the frame of teenager's leisure time but as a source of information they shift to the third place after peers. TV ranges the second in the line of leisure channels

though as information source it is on the fifth place behind the Internet, friends, teachers/school and parents.

**Internet-Kids** communicate much more often with peers (70,1% versus 49,1%), with parents (29,3% versus 27,3%), go to workshops (34,0% versus 29,1%) and date (27,1% versus 12,7%).

It decisively disclaims the opinion that the Internet has reduced the actual space of living. Internet-Kids watch less TV and read more newspapers or magazines. They favour information about their friends' lives (8,4% versus 3,6%) and relatives (6,7% versus 1,8%). It means that communication largely focuses on other people. Children who do not use the Internet or refuse to do so have an important advantage since they read more books (36,4% versus 34%) that range the second after computer games (49,1% versus 37,3). Books remain on the second place when getting important information after school or from teachers.

Update Internet generation can be qualified as **global kids** who have unlimited possibilities to access and to revise information and knowledge. Information and living space of young Russians is continuously expanding. We experience an absolute new phenomenon: through open and all-embracing online information children can be independent from grown-ups when getting relevant information. Thus they feel the need for a talk to adults whom they consider as reference on important issues.

We can conclude that the young generation - widely advanced and spontaneously - is already living after the model of collective intellect by taking advantage of communication with peers and adults for decision-making. Teens with technical opportunities stay non-stop online even at school breaks and during classes.

Surely the frame of information channels, their complexity and subordination should be taken into account when defining strategy and programmes to build media culture & media education. The role of interpersonal communication is very important since it like a "kettle" in which information boils that comes from different sources: it is also a major filter to select significant information and a way to fill the information by certain meaning and to create new information upon the individually digested one. As a result of communication, information is substantially supplemented with mutual informing and mutual enriching. That helps build up personal perception of the world and revise values and goals.

The Internet integrates other channels into unified media milieu. Very often teens do not come across sources in their original form but pick up update and attractive fragments. Fluctuation, diffusion and

confusion are most important features of teenagers' update information space. Information and communication channels also depend on influence of dissimilar social milieu that has preserved various generational media cultures (in writing, visualized, on computer or multimedia).

Information chaos that young people are facing, on the Internet in particular, make school programmes of informatics emphasize competent information search, its systematization and communication ethics rather than technical skills. Teens need navigation programmes, which would content useful tips and help find qualitative information on different issues. Presently the State Republic children's library in association with Beeline Company is developing such a programme. The research has not confirmed the myth of mass interest among youth in information about sex and harmful habits.

Only 2.1 % of respondents consider data on sex and intimate life as important. Over 20 % decisively claim that they are not interested in such issues as sex, drugs and other negative manifestations. Most important information deals with hobbies (9,3 %), lives of friends (8,1 %), sports (8 %) and lives and health of parents and relatives (6,4 %).

At the same time teens and experts are worried about dangerous resources, which remain kept away of public eyes. There are appearing more websites and ads, which propagate extreme high level of consuming. Violence and bullying video are the most perilous. Not fewer sites contain hatred. E.g. on the "VKontakte" resource there have emerged groups which manifest hate toward a particular child. Victims sometimes create their own hatred groups against offenders. Such way stimulates webbing of a net of hate. According to the Foundation of Internet Development, thousands of sites are coming up which call for doing harm and hurt to yourself. Every second teenage girl visits sites on diets and then acts accordingly. It turns out that every second user visits these sites (See: Soldatova, 2011, pp 80-81).

Russian and international experts have concluded that in the face of such threats and risks technologic and prohibiting measures of protection are less efficient. Moreover if desired kids know to evade any ban. Education, media literacy, confidential talking between child and parents and teachers are most productive methods to ensure Internet safe use and to foster inner filters of information perception.

Within the research a significant experiment was executed: young media makers edited a newspaper – "Olyonok of Dagestan" as a model of Internet kids republic with own ethical rules, framework of elected moderators and self-management. It involved all youth related information sources, including information produced by children themselves and/or

children's associations. This model seeks to approach the problem by positive content and safety performed by children in co-operation with adolescents.

Today a young human, who shows interest in information landscape, not only copes with problems within own psychological space but also can grow to a media leader within interpersonal communication with peers and even adults and define joint opinion. This hypothesis can be confirmed when studying teens who are actively involved in communication. They conduct information into youth environment and initiate information exchange within interpersonal communication. Interviews revealed that elder teenagers teach their parents and grandparents using skype and social nets. Teachers and school managers engage advanced high scholars to instruct in handling information techniques and the Internet. By that digital gap between elder and young generation gets shrunk smoothlier. This is a new field of media education that does not enjoy attention yet.

Certainly the scope of media leaders influence differs; it depends on psychological particularities and available opportunities. Influence efficiency of media conductors gets stronger when there are peers and adults among them. In 2010 at the All-Russia's Children Center Orlynok we had the following educational experiment: we invited to the Forum of young film & video makers *Boomerang* eight young music players aged 12-16 as winners of annual international competition of young musicians "Nutcracker" organized by the TV Culture. They had been instructed before about their mission to promote classical music among the peers who hardly ever listened to. They performed two options: 1) by themselves; 2) in association with a music expert Mrs. Svenlana Vinogradova who provided comments. Observation and analysis of the happening showed that option 2 was more effective. Feedback study of Boomerang online community revealed that after the music programme at Orlynok center teens started downloading classical music, even on their handies. So music has become an object of actual interest.

Other experiments at the forum Boomerang manifested particular efficiency of culture and science elite as media conductors that attended the event. All had started with Mr. Vladimir Grammatikov, a film director known by his movies for kids (e.g. "Mio my Mio") who had drawn attention to video boom among teens when digital cameras had been getting accessible so far that people could film events on mobile phone. It was necessary to guide this interest and hobby into civilized channel before vulgar and odd video stuff would spread over the Internet.

By this way in 2006 a forum of young filmmakers Boomerang was founded that now unites 19 festivals in different regions of Russia and over 30 000 children a year. The finals are organized at Orlyonok center. Communication between beginners and professional filmmakers not only enrich the teens with new knowledge and skills but also can change their life purposes or worldview within several days. For the present live communication with distinguished representatives of culture of the past and of today is the most effective tool for youth socialization through transfer of cultural experience and criteria when dealing with information. Through qualitative communication channels performance achieved by outstanding people, civilizations and humanity become accessible to a concrete person as his/her psychological weapon and tool. There is an arising need to restore the tradition when best individuals of culture, science and sport as living conductors of world culture heritage meet children. This can fundamentally revise the framework of media culture and socialization of young generation, in particular when taking into account the needs of teens that we could also find out during our research. Challenges of our times assume that besides knowledge and skills media education should comprise search and revision of instruction regarding information media creativity.

Our findings confirmed that strong involvement into communication activity and creativity essentially impacts all aspects of personal development and provides young people with psychological tools in order to be successful in social life and communication. Informative and creative self-expression encourages self-esteem and self-cognitive process, helps overcome age transfer crisis and develop oneself as a committed citizen and as a citizen of the world.

Such approach primarily requires change of society attitude to children publications, video products and meanwhile also Internet resources. Since they address message both to peers and adults. If similar projects come up in information and other fields of young author's work, we will acquire a psychological double effect. Authors not only project own future but also shape own group and generation. Similar projects in children's animation studios start with kids at the age of 3 or 4. Children get accustomed to the fact that reality can be remodeled on desire. As to this teenage period, their performance becomes rather serious job. By the way children from small villages and orphanage of Russian regions often manage best performance at movies, documentaries and TV films competitions.

Initiated and run by children and teenagers voluntary information resources are expanding throughout Russia; competing with social

movements they develop own segment in information space that helps teens be involved in adult life and at the same time preserve their autonomous area, and promote dialogue between generations. Within this dialogue children become experts of all the new for adults.

Encouraging child's free self-expression and increasing self-esteem require revision of legal, financial and technical support provisions and lead to reconsideration of childhood status in society. Unfortunately, in practice there are not necessary conditions, which should be still defined and backed up. Until now the situation with young generation in Russia can be put as "silent generation" throughout the adult world and within the "child-free" information framework. No scope of specialized information resources for children and teen is available. Considerably big portion of news and data children receive from adult-related transmissions, programmes, publications and resources. Information shortage and lack of qualitative spiritual and intellectual "nutrition" distort youth awareness-building perception of the world and make of them Middle Age adults junior (Postman, 2006).

Youth information processes, primarily through mass media, are chaotic and uncoordinated. There are no communication and information channels that would involve youth in intergenerational dialogue and social transformation.

In Russia there are quite numerous active and competent voluntary organizations and groups, which are capable to meet the ripe problem of building-up of new media culture upon public commission.

Just through humanization of media education and with support for social initiatives it will be possible to tackle issues of media education and promote media culture of society.

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