

Alexander Fedorov (2006)

NGO – Russian Association for Film and Media Education: Experts’ Discussion*

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Leading Russian media educators, members of Russian Association for Film and Media Education (<http://www.edu.of.ru/mediaeducation>) discussed about their vision of the development of media education in modern Russia.

Participants:

Dr. Oleg Baranov, associate professor of the Tver State Pedagogical University, Emeritus Teacher of the Russian Federation, member of the Russian Association for Film and Media Education, Union of Russian Cineastes, author of numerous publications on film and media education;

Prof. Dr. Alexander Fedorov, President of the Russian Association for Film and Media Education, main editor of Russian Pedagogical Journal ‘Media Education’, pro-rector of Taganrog State Pedagogical Institute, has authored many books, textbooks, programs and articles on media education;

Dr. Svetlana Gudilina, head of the Laboratory of Experimental Work in the Institute of Contents and Methods of Education of Russian Academy of Education, member of the Russian Association for Film and Media Education;

Dr. Valery Gura, head of the chair in Taganrog State Pedagogical Institute, member of the Russian Association of Film and Media Education; author of the monograph and articles on distance education;

Dr. Nikolai Hilko, senior research fellow of the Siberian Branch of the Russian Institute of Cultural Studies, member of the Russian Association for Film and Media Education, author of many books, teaching guides, and articles about media education;

Prof. Dr. Natalya Kirillova, professor of the Ural State University, member of the Russian Association for Film and Media Education, Union of Russian Cineastes, author of numerous books and articles on film and media education.

Prof. Dr. Alexander Korochensky, Dean of the Journalism Faculty of Belgorod State University, member of the Russian Association for Film and Media Education, Union of the Russian Journalists, author of the monograph, dedicated to problems of media criticism and media education;

Prof. Dr. Valery Monastyrsky, deputy director of the Institute of Social Work of Tambov State University, member of the Russian Association for Film and Media Education, author of many works on audiovisual education;

Dr. Stal Penzin, associate professor of Voronezh State University, member of the Russian Association for Film and Media Education, Union of Russian Cineastes, author of many books and articles on film education;

Dr. Tatiana Shak, associate professor of Krasnodar State University of Culture and Arts, directs the Centre of Music and IT, member of the Russian Association for Film and Media Education;

Prof. Dr. Alexander Sharikov, professor of the University “High School of Economics” (Moscow), member of the Russian Association for Film and Media Education, author of many books and articles on media education and sociology of media.

Prof. Dr. Leonid Usenko, professor of Rostov State Pedagogical University, member of Union of Russian Journalists, and the Russian Association for Film and Media Education, author of the books on history and theory of Art and Film education;

Alexander Sharikov:

Media education is the dynamically developing field. Media pedagogy in Russia has essentially started to assert itself since the 1920s (when film education and education on the material of press developed rapidly). However it was only in 1986 that the term “media education” appeared in Russian publications, while in western European countries it has been familiar since late 1960s. And if in the 1980s this direction evoked somewhat suspicious interest in Russian pedagogic community, now the term is used so often (and not always to the point), that it is alarming - are the boundaries of this direction so diffused that it has become omnivorous and has lost its specific character?

Achievements. Media education ideas were caught up by a lot of people in early 1990s, and by now the number of media education proponents grew by many times. There are dissertations where the term “media education” is the key word, and it indicates the acknowledgement of this direction in academic circles. There are monographs on theory and history of media education (Alexander Fedorov being the most active author), and numerous articles. This testifies of media education maturing as the fundamental direction in pedagogy.

There emerged the administrative necessity for specialization of pedagogic personnel in media studies, systematic training of media educators, that is confirmed in documents of the Ministry of Education of Russian Federation. This is a proof of acknowledgment of media education on the administrative level.

Therefore great achievements in the development of media education in Russia are to be seen. The last two-three years can be characterized as the completion of legitimization of this direction, and its integration with traditional pedagogical directions, both on the academic and on managerial-administrative levels.

Problems. The main problem is the fragmentation and difficulties in compatibility of different branches of media education. This is to a large extent due to the absence of the single universally acknowledged theory of mass communications (there are many mid- and low-level theories, developed in various philosophical schools). Further on, each type of media in Russia is rather separated from the others. We can only speak of more or less degree of comprehension of each branch within the sphere of mass communications.

Thus, traditionally strong are the cinema theorists whose interests are mostly focused on the study of cultural and semiotic aspects. And film education is to a large extent aimed at building skills of perception and critical evaluation, and less at creativity.

The theory of journalism looks quite comprehensible. It is traditionally connected to philology on the one hand, and on the other hand, to social sciences, in the first place, political science and sociology. Still there is a difference here too. Journalism is an applied field. According to the Russian pedagogical tradition it is

customary to organize the issue of some informational production than to study theory and history of journalism. Therefore the tendency emerged to transfer students' efforts in journalism from school to extra-curricular activities. Herewith it is obvious that it is easier for teachers to set up the project of producing a newspaper or magazine, than a radio or a TV program.

Internet direction deserves special attention. To a considerable degree it is associated with enthusiasts in IT. There are more quests here, and less dependence on tradition.

In my opinion media education does not demonstrate the unity but on the contrary, is tied to a specific direction, comparatively autonomous fields, almost escaping intersections. Therefore it is difficult to organize the education of prospective media teachers, who should gain knowledge and skills in maximally wide field of media directions.

There is another problem - what is the target university major for the school students of media? Will they enter the Film Institute, Journalism Departments, Schools of Advertisement and PR? Will they be able to get a job in mass communications after they leave school? Or is it just about not obligatory but appealing for children sphere of practical activity, taking place extra-curricula or even out-of-school: to issue a newspaper, to shoot a video, just watch a good film and discuss it? There are no simple answers to these questions. But they keep emerging.

Another problem is the compatibility of elements of knowledge from theory and practice of mass communications with material of other subjects, the compatibility that is absolutely not worked out.

And finally, the most vital problem: who and where should train media educators?

Generally. There are four "eternal", key problems of media education:

- 1) What are its main aims? What do we need it for?
- 2) What are its content and forms? Or what is media education about?
- 3) How should media education integrate with other fields of pedagogical activity, both didactic and educational?
- 4) Who trains media teachers and where? What are the content and forms of higher education?

Stal Penzin:

I also evaluate the current condition of Russian media education positively on the whole. It is developing although slower than it could.

First, in 2002 the Ministry of Education of Russia registered the new university specialization 03.13.30 "Media education" (within the major "Social Pedagogy"). Until that all of us, media educators, worked as if "underground": writing research publications, introducing electives on film studies in schools and universities circum - official curricula. But now media educators' activity has gained the official status. Taganrog State Pedagogical Institute is the first one in the country to offer the specialization 'Media education' since academic year 2002.

The situation is far from being idyllic, but the attitude to media teachers has changed: our qualification is demanded. Another important factor is that the

Ministry of Education made a resolution to introduce the new specialization as a result of the initiative of the Assembly of the Russian Union of Cineastes and the Association for Film and Media Education. Therefore, if one expresses such sort of initiative, results can be achieved. It inspires.

Secondly, I'd like to acknowledge the activity of our colleagues from the Association for Film and Media Education. In the first place - professor Alexander Fedorov, who since 2005 is the main editor of our new pedagogical journal '*Media Education*' (full texts of this journal are on the web of Russian Committee of the UNESCO Program 'Information foal All' (<http://www.ifap.ru>) and on the our Association web <http://edu.of.ru/mediaeducation>). The scientific school of media education directed by him has gained the official status of the leading scientific school of the Russian Federation in Humanities since 2003, and was supported by the grants of the President of Russia, Russian Foundation for Humanities and the program 'Russian Universities'. His colleagues and he have published numerous research publications, monographs, teaching guides and programs on media education. In my native Voronezh I used to be a "loner" (for instance, in my book "Cinema in Voronezh" that came out in 2004, among other things I describe my experience in teaching media for 35 years), and now I work together with many colleagues: V.Bykov, V.Polevoi, L.Romanova, and others. Only for the last five years more than a dozen Ph.D. dissertations on media education were defended.

Alexander Fedorov:

I can cite the specific numbers. According to my estimation, since 1990 about 50 candidate's dissertations, related to media education, and 3 doctor's dissertations have been defended in Russia. On the whole, since 1950 till present the State Degree Committee approved of more than a hundred of dissertations related to media education, among which are the fundamental Doctor's thesis of Professor Yury Usov (aesthetical concept of audiovisual media education) and Lev Pressman (practical concept of media education). I would also distinguish the works of Oleg Baranov, Elena Bondarenko, Inna Levshina, Valery Monastyrsky, Stal Penzin, Gennady Polichko, Yuly Rabinovich, Alexander Sharikov. Among the recent dissertations I'd like to mark the thesis of Natalia Legotina, Nikolai. Hilko, Irina Chelysheva, Ekaterina Yakushina, Elena Murukina, Elena Stolbnikova. In 2003 Professor Alexander Korochensky successfully defended his Doctor's thesis in St. Petersburg. His work was dedicated to media criticism, and he was the first one in Russian academia to analyze the juxtaposition points of media criticism and media education.

I would also like to acknowledge the productive activity of the firm "VIKING" (Video Kino Gramotnost (video and film literacy), founded by the CEO of our Association – Professor Gennady Polichko. During its, alas, short existence in early 1990s and due to its support, the Russian Association for film and Media Education successfully implemented several interesting projects. For example, in May 1991 the first Russian film lyceum was opened. International conferences on media pedagogy, Russian-British seminars on media education (together with the Laboratory of Screen Arts of the Institute of Art Education of Russian Academy of Education) were held. There were first and unfortunately last national film education courses in Moscow.

Today Gennady Polichko heads the Chair of the State University of Management and annually runs media education festivals for schoolchildren (first time in Uglich and Maloyaroslavets, now - in northern Apatity).

Since the late 1990s the national Russian resort center for children “Orlyonok” has hosted the festivals of visual arts run by the Russian film director V.Grammatikov - with film/TV/computer and journalism workshops and master classes for children and teenagers. Plus the activity of the Laboratory of Screen Arts at the Institute of Art Education of the Russian Academy of Education (till 2000 headed by professor Yury Usov, and now by Dr. Larissa Bazhenova). Several interested projects were implemented by the Laboratory of Media Education of the Russian Academy of Education (chaired by professor Ludmila Zaznobina (1939-2000, modern chair is Dr. Elena Bondarenko), including the draft of the Standard of Media Education integrated into secondary curriculum (1998).

Media educational projects and research done by the members of our Association were funded not only by the grants of the President of the Russian Federation, Russian Foundation for Humanities and Ministry of Education of Russia, but also American, German, French and Swiss research grants and scholarships. Here are just some names among the leaders of research projects, distinguished by the grants - Yury Usov, Stal Penzin, Elena Bondarenko, Anastasia Novikova, Nikolai Hilko, and others.

Svetlana Gudilina:

I'd like to focus on school media education. Today media education in schools is developing in two main directions - as a special field of extra-curricula training and as a cross-curriculum, integrated field. In both cases methods of work with media texts are under discussion. The main difference is that in extra-curricula education with more instruction hours pupils have an opportunity to get the deeper insight into the work of mass media. While at other subjects, as we all understand, in the first place the subject matter objectives are dealt with, and only if time permits, some elements of media education are integrated, that have junctions with the topic under study. Still it is the second direction that determines the mass integration of media education for all school children, and not only for those who attend film/TV/radio/ school newspaper clubs, and other extra curricula activities.

The monitoring of the integration of media education in schools showed that both for teachers and for parents it appears to be of current concern and a perspective direction. It's a must now to talk about the increasing role of the media, their influence on teenagers and the need for the special training of school children in sensible perception of media texts of different types and genres. However one needs to realize that media education is not obligatory in schools and none of the federal educational standards contains the direct reference to media education, therefore not every teacher deals or planning to deal with it in future.

Another detail of the condition of media education development is that the term “media education” still remains vague for the broad circle of pedagogic community. Here's the example. Each year we add new participants to our experimental field in media education. On the one hand, we see the enthusiasm of teachers, interested in this direction, and interest and some appreciation of our

research in education administration. On the other hand, we discover that not only some teachers but also head teachers/supervisors hear about media education for the first time. This fact should be taken in consideration, although it first may sound shocking and improbable.

There always have been and will be problems in a new and “live” activity. Therefore I’d like to tell also about our successes, our annual conferences “Educational Technologies of the XXI century”, which include the following sessions: instructional design, media education technologies in teaching and learning, informational - communicative technologies in education, pedagogical technologies in creating media and web projects (www.art.ioso.ru). Every year the number of participants grows along with the number of enthusiasts, who are involved in media education and information culture in primary, secondary school and higher education.

Valery Monastyrsky:

Unfortunately I don’t have enough information to objectively evaluate the current state of media education on the whole in the country. My impression is that it is still the field depending on initiative activity of enthusiasts, who are supported by the Russian Association for Film and Media Education. However there are obvious achievements: journal ‘Media Education’, research publications and teaching manuals, proving of the continuous search, widening of the sphere of research interests, inclusion of new media objects.

The main problem to my mind is the absence of the shaped public opinion about the necessity for media education as the component of secondary education, and media literacy as the component of general culture of the modern personality. In its turn, the problem leads to another - absence of the official state demand for qualified specialists in the field.

Oleg Baranov:

Media education issues of children and youth are still the domain of individual enthusiasts in Russia. There is no state policy about it, and we lack the purposeful and systematic state coordination in developing the theory and methods of media education, forms of administration and teacher training programs.

The most prolific team that is working on these problems is the one headed by professor Alexander Fedorov. They are the closest to elaborating the future model of media education.

Leonid Usenko:

Undoubtedly, the contemporary condition of media education in Russia is characterized by certain advantages. As it has been mentioned above, the great achievement is the establishment of the new university specialization “media education” (in 2003 the complete set of curricula for this minor was developed by the research group of members of the Association for Film and Media Education headed by Alexander Fedorov). University instructors, post graduate and undergraduate students can study Fedorov’s monograph “Media Education: History, Theory and Methodology” (2001) and the textbook “Media Education and Media Literacy” (2004). The research experience of 2001 is widened and deepened in the monograph co-authored by Alexander Fedorov and Irina Chelysheva “Media

Education in Russia” (2002) (Irina Chelysheva defended her Ph.D. dissertation on history of media education in Russia), in further books by Alexander Fedorov “Media Education in Pedagogical Institutes” (2003) and “Media Education in Foreign Countries” (2003), ‘Media Education of the Future Pedagogy’ (2005). One of my Ph.D. students (N.Vedenejeva) is going to defend her thesis on the pedagogical lessons of Italian neo-realism. Thus, there are obvious academic achievements in history and theory of media education.

However some aspects of practice of media education, in particular - film education in schools and universities - are less impressive. For today’s young generation the experience of interaction with media culture (alas!) is connected with the bombardment of American media garbage. And this leads to creation of stereotypes that are so hard for teachers to oppose to. As a rule, practical film education is more successful not in schools and colleges but in film/video clubs, although media education now is increasingly integrating into traditional subjects.

Speaking of the media education practice in Rostov-on-Don, I’d like to mention TV programs by E.Berezhnaya, broadcasted on the TV channel Don-TR. Rostov State university offers courses in media and film, journalism. I’m teaching film studies courses in Lyceum under the Rostov State Univeristy, in the Institute of Business, Management and Law, in Rostov State Pedagogical University. Film club movement is reviving in Rostov too: S.Novikova and A.Mityuhin direct two of them. The centre of media education in Don region is now Taganrog State Pedagogical Institute with its various projects and programs.

Nikolai Hilko:

Certainly the present condition of the development of media education in Russia can be considered dynamic, but leaves much to be desired, especially in Siberian regions. Film education in the form of electives, extra-curricula clubs are replaced by elite video clubs, accumulating the flow of Western film production. At the same time the opportunities of media education on the material of press are being widened because of the growing number of higher education institutions training journalists, including television journalists. Media education requires application of modern digital and information technologies, providing the conditions for the realization of socio-cultural regional projects, initiatives on setting up the “preserved areas” within the ecology of screen culture, film/TV centers of retrospective character.

In training future specialists in advertising, the creativity in screen sphere plays a special role, being based on the set of methods of pragmatic image creation. However there are problems in somewhat “soullessness” of modern ads, their alienation from the creative potential of a client.

The integrated media education provides opportunities for the realization of interactive web technologies in intellectual, aesthetic and art directions. There’s a tendency to integrate interactive computer programs in traditional knowledge systems.

Photo-creativity of pupils needs to be developed too, either in out-of-school clubs, or at “young technician’s stations”. Low quality and vulgarity of some TV/radio production raises the question of the responsibility of people running

media agencies before the youth. Hereby television is increasingly becoming a team creative activity in media education - for example, within the framework of the reflection of pupils of the events of their micro environment of education and leisure in schools, and out-of-school clubs. Children's TV journalism moulds the system of perception and the new way of thinking, thus promoting the cultural creativity, integration of media technologies into developing knowledge.

Natalya Kirillova:

I think that media education in our country is on the right track, and can be viewed as a developing system. There are a lot of accomplishments in the field:

- the experience of preceding decades in film/media education, both Russian and foreign, has been studied and summarized;
- Russian Association for Film and Media Education (founding members included N.Lebedev, Y.Usov, O.Baranov, S.Penzin, I.Vaisfeld and others; since 2003 the Association has been headed by A.Fedorov and G.Polichko);
- formation of the system of main directions in media pedagogy;
- development of the administrative necessity for teacher training in media education.

Still the problem here is much bigger than it seems at first sight, and namely, it consists in the fact that "super-task" of media education is not determined completely, unlike the well elaborated methodology of media education. Theoretical-conceptual basis of media education, implemented for many years by representatives of different sciences (journalism, art studies, pedagogy, cultural studies, sociology, aesthetics, etc.) independent from each other, led to the field narrowness as the main problem of Russian media education. One of the principal objectives today is the scientific-methodological integration, consolidation of all efforts - of academicians, practitioners, authorities - to determine the main directions of media education as the factor of social modernization. I believe this aim is able to unite the efforts of teachers and critics, journalists and cultural studies educators, sociologists and politicians in forming of the new public consciousness, spiritual culture of a personality.

Tatiana Shak:

I'll try to express my point of view not as a media educator but as a musicologist working on the problem of integrating principles of media education into the practice of supplementary training of a teacher of music and a musician.

It's quite difficult to define the current state of media education component in modern music education. Unfortunately, we face the insufficient awareness of professional musicians of this direction. The term itself and its definition raise questions. For example, the course "Computer applications in music", aimed at providing the elementary computer literacy for future musicians, is sometimes equated to media education!

There are a lot of reasons for a discreet attitude of musicians to media education. They include the conservatism of the conservatory's education, resisting any innovations, and psychological motives (for many musicians it's more important to HEAR, than to SEE. Sound for them is self-meaningful, all-sufficient; it substitutes the visual imagery, and doesn't become a sound design. It should be

noted that methodology of media education, focusing on screen arts, in our opinion is underestimating the role of music as an essential component of a media text.

Still the modern condition of musical culture demands a certain updating in training of professional musicians. And we can't do without media technologies.

The music conservatory of Krasnodar State University of Culture and Arts is integrating the media pedagogy in music education and is working on creation of supplementary training for musicians in new qualifications, that emerged due to the development of musical culture and music business in Russia. We've accumulated considerable experience in creative student production accentuating the musical component (ads, music videos, television programs, etc.).

Oleg Baranov:

The media education of the 1960's - 1970s appears to me as the most interesting. This period is characterized by the great involvement of Arts agents in rising of the audiovisual culture of the youth. We witnessed an amazing phenomenon-junction of the pedagogy and Arts studies: teachers became art critics, and art critics became teachers. It's at the intersection of education and arts studies that were developed the mutually enriching models of film education in Tver, Voronezh, Kurgan, Armavir, Moscow and Taganrog. Provincial centres of film education were leading in the field. In Moscow and then Petersburg these models were synthesized, and the general strategy of the development of the film education system with joint efforts of state structures of culture and education was clarified. The Union of Cineastes took an active part in this too.

Press of the 1960s - 1970s paid considerable attention to the system of film education, summarized the work experience. Magazines "Cinema Art", "People's Education" published very interesting articles related to this topic. Publishing houses BPSK and 'Prosveschenije' published series of books on film education in different regions of the country. Actors, directors, screen writers were often guests of young film clubs, which hosted interesting meetings.

Today, for example, in Tver, there are constant film productions, including feature films and TV series. But one can't even come close to the film group, not to mention arranging the meeting with school children. Newspapers inform readers about the hotel the film crew is staying at, which sauna they go to, what they eat, etc. but not a word of the artistic problems of modern cinema art...

Nikolai Hilko:

If we speak about the accumulated experience in media education in Russia, the following activities are considered by us as the most valuable for the current sociocultural situation:

- establishment of contacts on film/media education between universities, colleges of Arts, schools and pre-school institutions;
- regular national and regional conferences on urgent problems of media culture and media education, exchange of practices;
- media centers activity, comprising traits of a movie theater and a film club, including show programs and at the same time working in education, entertainment, and "edutainment";

- activity of film clubs as the form of social life and social communication (incl. screenings of film classics, propaganda of the best works of art of cinema art, etc.);
- screenings of amateur films, the movement of film fans, their collaboration with television, combining the technical and creative training;
- polycultural classes using media in the space of the dialogue of cultures;
- film/TV/ video workshops, synthesizing education and leisure (film lyceums, arts lyceums) in the system of the supplementary education;
- informal voluntary clubs in children radio centers at summer camps, schools, colleges;
- clubs of photography, with “exchange circles”, regular exhibitions, social- publicist collections, etc.;
- film museums and children film theaters;
- educational projects on TV channels using computer graphics, archive and new film/photo/video documentary;
- creation of the folklore television programs engaging school pupils;
- slide-clubs, screen photography studios, festivals of this direction;
- film/video centers, providing service for kindergartens, schools and summer camps.

Tatiana Shak:

The most considerable result of the efforts of several generations of enthusiasts of media education in Russia is the accreditation of the new minor in education - “Media education” and journal ‘Media Education’. Plus the number of books by Alexander Fedorov on media education.

Alexander Korochensky:

In my opinion most important is the experience collected by the representatives of film education - the direction, that has successfully developed in Russia for many decades and was based on the profound national traditions of theory of cinematography and film criticism.

Valery Gura:

For me, too the film education experience seems to be very valuable, including organization of film clubs, film forums, supported by the developed film studies.

Valery Monastyrsky:

I am of the same opinion...

Stal Penzin:

I could go into the detail account of it, but I’d rather refer the interested colleagues to monographs by Alexander Fedorov - “Media Education: History, Theory and Methods” (2001) and by Alexander Fedorov and Irina Chelysheva “Media Education in Russia: Brief History” (2002). They give a complete account of media education experience, and draw conclusions that I agree with. On the whole, I would distinguish Fedorov’s works as one of the best in the field...

Svetlana Gudilina:

And I would not like to distinguish someone. All initiatives are very important and valuable, because they contribute to the vital movement. We are working on media education technologies, which are used in schools, therefore for our research

team and teachers who experiment with us, the standard of integrated media education, elaborated by professor Ludmila Zaznobina, is the keystone.

Alexander Sharikov:

In general the whole experience - theoretical, practical, and historical - is important for the development of Russian media education. It's difficult for me to make a distinction of something special. I think it is unique as regards other countries.

Alexander Korochensky:

In foreign experience the most interesting and valuable for Russia are the achievements of humanistic media education, aimed at the democratic values, at the variety of resources of mass media in order to develop a personality intellectually and spiritually, teaching of children and adults the literate and effective perception of mass media, training the skills of independent critical analysis, interpretation and evaluation of mass media and media texts. Valuable are in the first place those foreign media education practices that help to enrich the spiritual world, culture of a modern person (including one's civic and political culture), preparing for the active life in the information saturated environment, turning into the cognitive and critical participant of mass communication processes. These are the works of L. Masterman, D. Buckingham, C. Bazalgette, K. Tyner, J. Gonnet and other representatives of humanistic, democratic schools in media education.

Oleg Baranov:

Of course the experience of foreign colleagues can assist the development of Russian media education. Besides the summarizing and systematizing of own approaches to solving the problem, perhaps we need to study the system of state approaches to management of media education, and not directly copy the contents, forms and methods of work. The attempt of Ministry of Education to transfer the western model on to the Russian school leads to the loss of individuality. One can't, as K. Ushinsky said still back in the 19th century, to relocate the western experience on Russian realia. We need to take into account the specifics of the people, its national peculiarities. Though of course a school teacher needs to have access to the information about foreign curricula. Take for example, Russian TV: when the audience watches mainly western film production and western TV shows, it leads to the low culture of senses of a young person.

Svetlana Gudilina:

Undoubtedly the study of foreign experience is useful and essential. But I would say that Russian media education experience can help foreign colleagues as well. There are a lot of ways of exchange of experience - seminars, conferences, Internet workshops, video conferences. Perhaps, language problems might occur, but they can be solved. As the most effective I'd suggest making a project, in which different research schools, pedagogical community, teenagers and parents could take part.

Alexander Sharikov:

I agree that we need collaborative media educational researches both fundamental and applied.

Nikolai Hilko:

We could organize joint festivals of media arts; integrate international media education programs, set up exchange visits to media centers.

Tatiana Shak:

Besides I'd like to learn if there are practices in integration of media education in music education in other countries, and which directions they are working in.

Stal Penzin:

Of course the study of the foreign media education experience can play an important role. As for my own experience, when French exchange students from Rennes University came to Voronezh Pedagogical University, they chose three courses to study: the Russian language, Russian literature and History of Cinema Art. I was teaching them the latter course, including for instance the work of A.Tarkovsky and N.Mikhalkov. This fact proves the popularity of media education in France. Therefore, we also need to study media education experience of France, Great Britain, Canada, the USA, Germany and other countries.

Alexander Korochemsky:

I'd like to highlight the connection of media pedagogy and media criticism. Media criticism is the form of operative cognition and evaluation of media practice and media texts, and therefore called upon to become one of the most important components of media educational activity - as in its journalism field (mass media criticism in press, based mainly on the direct practical cognition and the assessment of media practices and media texts; film criticism in press), and in the form of academic criticism of mass media, implemented through strictly academic approaches and methods. Ways of interaction of media criticism and media education are various- from use of published articles in classroom to journalistic and research activities of media educators, as demonstrated by Alexander Fedorov and others.

Oleg Baranov:

Integration of media criticism and media education is necessary. There is need for the mass press agency, targeted at teachers, university instructors, where media critics together with media educators would deeply, far and wide analyze the condition of film/video/media process, would determine the possible approaches to teaching media texts of different types and genres in schools and universities. Media criticism should be targeted at young audience, be comprehensible and purposeful, has a distinct educational message. Media critics should understand and accept the standpoint of the teacher.

Nikolai Hilko:

The role of media criticism in my opinion consists in selective, differentiating and evaluating-reflexive activity concerning any information. It is absolutely necessary in developing of the culture of thinking. Educational media/film criticism can interact within the system of media education through the forms of clubs, round table discussions, TV- and Internet conferences.

Alexander Sharikov:

From Greek *kritikos* is the art of judgment. If we accept this definition, then criticism is the essential part of media education, one of its aims. What is the attitude of media critics to media education? I think there is no univocal answer to that, but

gradually the media critics' community begins to understand that media education, both as a special and as integrated field, is the indispensable element for the valid functioning of the media sphere itself. Pragmatically, media critics should take an active part in media education, teach, and set standards and models that media educators could use in their practice.

Valery Monastyrsky:

I'd limit myself with the example of film education. Film criticism is an ally of film education. Talented film criticism, included into the process of film education promotes its activation, increase of its problem accentuation, vitality and creativity, and also is one of the means to overcome "didactic" self-righteousness.

Tatiana Shak:

I'll try to continue by the example of music criticism, as one of the components of media education for musicians. Its state is much to be desired, because music criticism and music journalism focus their attention mainly on academic genres and composers (with the exception of professional jazz critics). The following problems thus are left out:

- popular (mass) music culture (it is covered generally by journalists who don't have music education);
- functioning of music in the structure of a media text (music video, music in ads, music in TV programs, music in feature films or documentary);
- perception of music in a media text;
- work of composers writing for films;
- use of classical music in media texts, etc.

All of the above can become an object for study of music critics and an important component of media education for musicians. The problem of training of a music media critic is vital also for the Conservatory major "Music Studies". It's aimed at teaching mainly prospective music critics, but till now has been focused on academic direction. Perhaps the new qualification, enriched with principles of media education - "Musical Journalism" can solve this problem.

Valery Gura:

Media criticism is important, to my mind, for professionals, but for broad masses it exercises only a limited effect because ordinary people including youth rarely read such publications. Although of course media criticism can help sharpen the aims of media education and raise the effectiveness of pedagogical technologies.

Stal Penzin:

And I think that media criticism can achieve a lot. It's very encouraging for example that Guild of Film Critics of Russia twice awarded prizes for work in media education - in 2001 and 2003 (to Alexander Fedorov and me). The newspaper of the Union of cinematographers of Russia "SK-News" has published quite a few of my articles about media education in Voronezh. But the magazine "Film Art" pays almost no attention to the problems of film and media education... In short, there is huge potential for fruitful alliance of media criticism and media education, but its realization is very weak so far.

Alexander Fedorov:

I'd like to point out that recently the important step toward the expansion of the interaction of media criticism and media education has been made. Thanks to the efforts of professor Alexander Korochemsky the Internet site "Media Review" (<http://mediareview.by.ru>) was launched, where the problems of both media criticism and media education are combined for the first time.

Alexander Korochemsky:

I'm sure that in Russia the necessity for the opening of the new university pedagogical major "media education" (and not only the minor qualification) is imminent. This new major will be the step, adequate to the modern social-humanities significance of media education. Training within the framework of minor qualification lets preparing only "incomplete" specialists in the field. Maximum immersion in theory and methodology of media education can be achieved only through the major. The present state of media education theory and practice technically gives the opportunity to introduce the corresponding pedagogical major – under the condition of media education growth as the academic field and providing the readiness of mass Russian teaching community to accept such specialists.

I expect future graduates majored in media education to be employed in higher education institutions and schools above all. Today the number of teachers able to teach media education in schools, colleges and universities is very small compared to the objective social demand for the qualified specialists of the kind.

Valery Gura:

I think that the launching of the new speciality "Media education" is actual and essential, parallel with informing the public about the significance of this qualification in the epoch of the information society.

Oleg Baranov:

And I doubt that the new specialization Media Education will solve the problem... For instance, where will a media teacher work? In school? Will he get a full-time time job? Which institutes and universities can prepare such specialists? I think we should consider integrated training, comprising specializations of a teacher and of an art critic. These specialists should work in professional development institutes, city and district teaching resource centers, providing help for schools and institutes. In my opinion, it is essential to introduce obligatory courses and seminars on media education into the State Standard of Higher Pedagogical Education. It will give an opportunity to a teacher of any subject to integrate media education. But one shouldn't connect media education with only philological or historical specialization. Today a teacher of each subject should be ready (at least on a basic level) to work on developing the media culture of a personality.

Tatiana Shak:

Applied to music, I see the necessity of introduction to the State Standard of Education the new specializations, which are needed under the modern condition of music culture and music business in Russia. It will allow to solve the problem of employment in spheres of culture - leisure activity, mass media, news in music (for example, "Music Journalism", "Music Editing on Radio and Television", "Computer Adaptation of Music", "Teacher of the Electronic Instruments"). One shouldn't also forget the teachers of music schools and teachers of music in secondary schools,

who also need to be media literate and teach traditional subjects (Listening to Music, Music Literature, Music) taking into account media technologies. I don't exclude that in the nearest future there's going to emerge the new speciality "Music Media Educator".

Stal Penzin:

The university major "Media Education" seems to me very necessary. As for the employment, I'm sure that this qualification will be demanded - in the first place qualified media teachers could teach in universities, colleges, schools, various out-of-school institutions. It's not necessary to think that such speciality should become widely spread in each university or pedagogical institute. State Institute of Cinematography, for instance, is the only one in the country to give degrees to 20-30 graduates majoring in "Film Studies" annually. However no one doubts the right of existence of this speciality.

Natalya Kirillova:

For me the introduction of departments "Cross Cultural (mass) Communications" with main specializations: "Theory and History of Media Culture" and "Management in Media Sphere" into universities and pedagogical institutes looks as one of the most promising directions. This qualification will let the graduates to join the system of media education in both research and practice directions: to teach "Foundations of Media Culture" in schools and colleges, engage in media criticism and sociology, work as consultants, experts or analysts in executive and legislative authorities bodies, TV/radio companies, information agencies, press, etc.

This major will fill media education with new contents and will enable to vary its forms. But most importantly, it will unite efforts of those, who are connected with problems of media in this form or another – Ministry of Education of the Russian Federation, Ministry of Culture of Russia, Union of Cineastes, Union of Journalists, and others.

Nikolai Hilko:

Being a consistent proponent of the launching of the new university major "Media Education", I'll focus of the following employment opportunities for qualified media educators:

- media educator in cultural studies (teacher in colleges or universities);
- programmer (teacher of computer design/instructional design);
- director of the center of film/photo/video children's production (out-of-school centers);
- supervisor of the children's film club;
- recreation media teacher;
- librarian;
- editor, journalist;
- TV programs director;
- designer (Art schools);
- media teacher-rehabilitator (rehab centers, psycho neurological centers);

Svetlana Gudilina:

As for the development of media education naturally we need to start thinking about the training of specialists. Schools need qualified media teachers. Many schools would be happy to hire a specialist for setting up a journalist's club or school television, but it's not easy to find a teacher who knows the specifics of media education.

Since media education is more than a stand alone subject, we need to consider its integrated nature. Therefore besides the new university major 'Media Education', we need to raise the question about the integration of media education objectives into the courses in Methods of Teaching for all subjects. One may argue about which school subjects can be loaded with media educational aspects. But the experiments which are already being conducted and leading to interesting results, will be very useful for future teachers.

Alexander Sharikov:

I think that today qualified media educators are in great demand, and especially in higher education. Recently there occurred many new specializations, somehow connected to the sphere of mass communications. "Advertisement" and "Public Relations" are among of them. The common set of courses for such specializations includes "Theory of Mass Communications", "Sociology of Mass Communications". Due to the fact that no one trains specialists in these subjects so far (at least I haven't heard of it), there's a lacuna.

Media education could become a specialization within somewhat broader circle of majors, specifically, in communications. Therefore I suppose that it is appropriate to open *departments of communications*, including following specializations:

- communications studies (general theory of communications);
- media education;
- journalism (with minors in press, photography, TV, radio, Internet);
- advertisement;
- public relations;
- management in the sphere of mass communications.

Perhaps it should also include training of specialists in rhetoric that in this context is understood as the theory and practice of speech communication. Maybe other minors will add to it too, film studies among other.

All these specializations can have a common basis, and then the employment problem would be easier solved since students could quite quickly accommodate and get re-education within the range of above mentioned specializations. Judging by the tendencies in development, soon Russia will experience deficit of specialists in these fields.

Alexander Fedorov:

The idea of professor Alexander Sharikov to create the Departments of Communications at big universities seems to me very promising and convincing. Moreover that European and American universities have long replaced the traditional departments of journalism with such departments, comprising of course all functions of training future professionals in the sphere of press, radio, television and Internet. I think another option is to open the departments of "Information

Technologies in Education” at pedagogical institutes. These departments could offer education in following:

- computer sciences;
- information security;
- media education;
- management in educational IT s;
- supervision of leisure activities with media; etc.

These departments would perhaps be suitable in universities of Culture and Arts. Then the set of specializations could be the following:

- cultural studies;
- media education;
- arts studies (including theatre and film studies);
- management in sphere of culture, media and education, etc.

Today we have prepared the complete package of documents (draft of the educational standard, curriculum, syllabus, etc.) for the university/institute’s major “Media Education”, that is currently under the review at the Ministry of Education and Science of Russia

Tatiana Shak:

We need propaganda and advertisement of media education among general public and “authorities” as far as its necessity concerns, and the need for the specialization. The Association for Film and Media Education should promote the exchange of experience between media educators working in different fields; hold regular conferences (including via Internet) on media education problems; set up workshops of the best teachers; organize contests of students’ creative media works. In general, I’m optimistic about the future development of media education in Russia, as life itself necessitates it. Our work shows that students of music institutes are ready to adapt to new forms of learning with media technologies. But are teachers and institutes ready for that? The application of principles of media education in teaching is possible only under the condition of breaking down the outdated stereotypes in the consciousness of the faculty.

Alexander Korochemsky:

First we need to “enlighten” the “enlighteners”- i.e. to effectively and widely integrate the pioneer ideas and concepts of media education into the academic and education environment, in order to turn media education into the acknowledged and obligatory component of the educational process on different levels of system of education, and the obligatory element of public-informing activity, targeted at various age and social groups. The role of Russian Association for Film and Media Education can be the leading one. It is aimed at becoming the nucleus of the intellectual and executive consolidation of representatives of different directions and schools in national media education. The first thing to be initiated and implemented by the Association is the series of national and international conferences.

Valery Monastyrsky:

Main aims are to continue patiently developing the public opinion about the need for media education as an integral part of the personality’s culture, provision of its information freedom and means of psychological defense against manipulative

impacts of media; educational activity and other measures aimed at raising the awareness and media culture level of people, together with above mentioned state and public institutions; exchange of practices between the effective centers of media education, its generalization and promotion.

Valery Gura:

In my opinion, the main task of Russian Association for Film and Media Education is the coordination of the efforts of media education activists, Ministry of Culture, Ministry of Education and Science, Russian Academy of Education, Russian Union of Cineastes, aimed at the development of a modern media literate citizen, able to use media for personal growth and effective work. To do that the Russian Association for Film and Media Education has to possess sufficient financial resources and empowerment, for example, to be able to assign age ratings to media production and write recommendations for possible target audience. Although it is difficult to achieve today.

In the first place media education itself needs to be developed, filled with specific courses, syllabi, contents.

Oleg Baranov:

The principal task of the Russian Association for Film and Media Education is to succeed in building the interaction of all organizations involved in education and upbringing of young generations, to summarize and systematize the experience of media educators, to determine the strategy and tactics of the development of film and media education, to create teaching manuals.

Stal Penzin:

Here are my suggestions:

a) we need a film/video anthology. As soon as I got the VCR, I immediately started compiling video sequences for classes: TV programs about cinema, documentaries about directors/actors/etc., film episodes. And now the film center named after V. Shukshin, which I run, has a rich collection of valuable audiovisual material. Because if we talk about cinema - same as with music or art - we need illustrations, you can't do without them. Or imagine a literature teacher, whose students don't have an access to a library... However the majority of Russian schools, institutes and even city libraries don't have media centers. Maybe the Ministry of Culture could encourage Russian Institute of Cinematography's faculty and staff prepare such teaching aids - either on tapes or DVDs.

b) we need to catch the attention of those businessmen who are interested in media education ideas. For example, there's a businessman in my native Voronezh funding the video club in a state library, and another one, who finances the Shukshin film center: provides funds for video purchases, publications. Another entrepreneur has collected a big set of art house films.

I consider these points as basic condition for promotion of mass media education in this country...

Natalya Kirillova:

One of the main tasks of the Russian Association for Film and Media Education is to enhance the integration work, including holding conferences and forums, publications, expertise of curricula, research grants, academic exchanges, etc...

Nikolai Hilko:

One of the most important tasks of the Russian Association for Film and Media Education (provided the support of Ministry of Culture, Ministry of Education and Science, Russian Academy of Education, and other interested organizations) are the following:

- promotion of propaganda of screen culture as a form of aesthetical, artistic and creative development;
- activation of efforts to saturate the media education centers with ethnic-cultural content;
- creation of the database of these media texts in order to develop creative resources of folk art;
- development of the audience's culture, depth of the perception of screen works of art by the audience of difference ages;
- setting up children-youth festivals of media creativeness.

Perspectives of the development of media education in Russia in the nearest future consist in overcoming destructive orientations in viewers' culture and in educating young people about spiritual, ethnic, ethnic-cultural and aesthetical values through media, enhancing of the patriotic and civic education in the sphere of screen culture.

The following means are necessary for that:

- 1)to include media culture in the structure of education standard for all levels of general education;
- 2)to organize training of media educators of different specializations within the frameworks of the new specialization "Media Education" and the specializations "Cultural Studies", "Social-cultural Performance", "Social Pedagogy", "Information Security", "Library and Bibliography" as well.
- 3)to organize regular screenings of Russian films with following discussions in educational institutions and out-of-school leisure centers;
- 4)to widen the broadcast and raise the prestige of the television channel "Culture", distinguishing three directions: Arts, Leisure, Folk Art;
- 5)to add to the programming of federal and state TV channels educational, entertainment, scientific, sport, culture and analytical programs for children and adults, and also the best samples of Russian cinematography (at the expense of some reduction of the share of foreign film production and of course ceasing broadcast of programs and films loaded with violence, debauch, befogging human ethics.

Leonid Usenko:

By mutual efforts we need to launch the wide integration of curricula and media education courses for pre-service and in-service teachers (seminars, summer schools, conferences, publications, etc.). The main aim of media education should become the opposition to "mass culture". The only TV channel that tries to do this difficult job is "Culture".

Svetlana Gudilina:

Certainly the problem should be solved on the level of Ministry of Education of Russia, and specialists of the Russian Academy of Education, Association for Film and Media Education, Ministry of Culture, Union of Cineastes can help in working

out foundational documents. Only then it will be possible to see the results of work of institutes training media educators, and the results of work in schools that can realize the ideas of media education through these media educators, develop children's and teenagers' knowledge and skills necessary for this challenging and information saturated world.

Alexander Sharikov:

As any association uniting its members according to their professional activity, Russian Association for Film and Media Education should work in at least the following directions:

- interchange of experience that in particular presupposes: publications (including our journal 'Media Education'; Internet site (<http://www.edu.of.ru/mediaeducation> - Russian and English versions) with such materials, current news in the field; holding seminars, conferences; festivals of children's creativeness;
- defense of the field's interests: interaction with state federal and regional structures - Ministry of Education and Science of the Russian Federation, Ministry of Culture and Mass Communications, Federation Council, State Duma, Administration of the President, administrations and legislative bodies of the Russian Federation areas, etc.;
- incorporation of media education ideas in public opinion: interaction with press; with other social organizations (Union of Cineastes, Union of Journalists, etc.); international cooperation with media education associations.

But perhaps the most important direction of work is the establishment of departments or at least the media education major. It is critical to start systematical training of specialists and prepare the complete infrastructure (textbooks, teaching manuals, etc.).

Alexander Fedorov:

The Russian Association for Film and Media Education undoubtedly has a lot of objectives. Most of them require of course the effective collaboration (and mutual understanding) with Ministries and other organizations. And most significantly - substantial financing.

I'd like to remind that the Association annually holds media education festival for school children (run by Gennady Polichko). The members of the Association have an opportunity to learn about their colleagues' experience and to share their own through the journal 'Media Education' and site of Association located at the federal portal of Ministry of Education and Science of the Russian Federation (<http://www.edu.of.ru/mediaeducation>). I invite everyone who's interested to contribute their articles.

Media educational topics (many of which are full-text copies) - monographs, textbooks, articles, curricula - may be read at the following sites <http://www.mediaeducation.boom.ru> , <http://www.medialiteracy.boom.ru>, <http://mediareview.by.ru/mediaeng.htm> , <http://www.mediaeducation.ru> , <http://www.ifap.ru> , <http://www.auditorium.ru> and others.

Alexander Korochensky:

The development of media education till recently was implemented with elaborating of its theoretical-conceptual foundations and methods of teaching

questions on the agenda. For many years the scientific-conceptual research in the field has been realized by the representatives of various academic fields and scholarly-pedagogical schools, working discretely. In my opinion, further field narrowing of scientific approaches and concepts of media education essence and aims, inherent trait of some projects, can lead to failures. One cannot work with smaller problems while problems of general theory, concept-related remain unsolved. Field limitation is the main, although quite solvable problem of the current stage of Russian media education; it's its "infant illness".

Today with a considerable scientific material available, we need the quality breakthrough. There comes the stage of conceptual consolidation of knowledge about media education, complex scientific criticism and systematizing of research, done by representatives of various directions and approaches in theory and methods of media education and film education, media education on the material of press, TV, video, advertisement, Internet, representatives of journalism schools and communication studies. Success of such consolidation is the prerequisite of further development of Russian media education required to infuse the achievements of the past years - both Russian and foreign.

Series of cross discipline, cross field scientific forums, uniting representatives of all main directions in media education and promoting the exchange of theoretical and practical experience, interaction of different approaches, could contribute to such consolidation. The vital necessity for large-scale academic activities of the kind is obvious today - otherwise media education efforts will be stuck in 1st or 2nd gear. We need to brainstorm the key problems of media education through the discussion process of the leading representatives of different directions in media education. Of course we cannot hope that it will lead to theoretical-conceptual consensus of opinion among media educators. However better understanding and convergence of standpoints (for example, through improving, unification of key concepts of media education) can be achieved.

Oleg Baranov:

To talk about the perspectives of the development of media education in Russia means to talk about the problem of training qualified media teachers, able to determine the direction of own work. We need to clearly resolve aims and objectives of this training, provide all the necessary facilities. It needs to be done not on the enthusiasts' level, but on the State level.

Natalya Kirillova:

Perspectives of the media education development in Russia are directly connected to the process of socialization of the personality in the XXI century, problems of developing the foundations of the civic society that is especially vital and significant.

Alexander Fedorov:

So, media education today maybe divided into the following directions: 1) media education of future professionals in media sphere-journalists (press, radio, TV, Internet), cinematographers, editors, producers, etc.; 2) media education of pre-service teachers in universities, pedagogical institutes, training for in-service teachers at professional development courses; 3) media education as part of the

general education of school pupils and students in schools, colleges, institutes (that in its turn can be integrated with traditional subjects or autonomous (clubs, optional subjects); 4) media education in leisure centers (Palaces of Culture, out-of-school centers, children clubs); 5) distance media education of children and adults through television, radio, Internet (media criticism plays a very important role here); 6) self/independent/continuous media education (theoretically lifelong).

Media education is closely connected not only to pedagogics and art education, but with such academic fields as Arts studies (including film studies, literature, and theatre studies), cultural studies, history (history of world art culture), psychology (art psychology, creativity) and others. Responding to the needs of modern pedagogy in development of a personality, media education broadens the spectrum of methods and forms of classes. And comprehensive study of press, cinema, television, video, Internet, virtual computer world (synthesizing traits of almost all traditional mass media) helps to correct for example such significant drawbacks of traditional aesthetical education as the isolated, one-sided study of literature, music or art, separate study of the form (so-called “imagery”) and contents while analyzing a specific work.

Media education involves heuristic methods of teaching based on problem solving, role-plays and other productive forms of teaching, developing the individuality of a student, his/her independence of thinking, stimulating creative abilities through the direct involvement in creative activities, perception, interpretation and analysis of the structure of a media text, learning about media culture. Media education combines lectures and practical classes to involve students in the process of media text production, merges the audience into the inner laboratory of main media occupations, which is possible both at the autonomous option and during the process of integration into traditional subjects.

I think that media education should be and partially is of high priority in Russia today, as shown by our discussion...

Alexander Fedorov, 2006