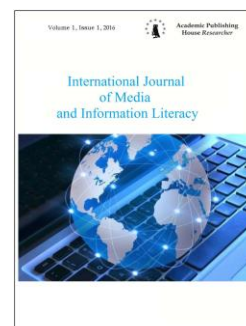


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## Organizational Forms of Implementation of Pedagogical Technologies in the Media Education System

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### Abstract

In the article various organizational forms of realization of media-promotional technologies are considered. The authors attempt to identify the specifics of the implementation of pedagogical technologies in the framework of various organizational forms at different levels (professional, semi-professional, amateur) and depending on the priority goals of participants in media associations. Specifically, the authors consider the features of the activities of such forms of organization as clubs for phototechnics enthusiasts, amateurs clubs, photo studios, photo workshops, artistic photographic schools, amateurs unions.

Speaking about the role of media resources in media education three forms of mass media education are noted: additional education, distance education and independent (autonomous) one. It is observed that various pedagogical functions of media educational technologies reflect in creative self-realization. Organizational forms, which can be divided into three levels are actual: professional, semi-professional and amateur. The interests of amateurs are supposed to be realized through different organizational forms.

Photo studios activity is based on the creative training, the activity of photo workshop – on transferring of the creative experience of the expert photo artist. At the same time creative support of these unions can be successful if there is a close connection with public organizations – amateur photographers unions, presentations.

**Keywords:** pedagogy, media education, typology, photo, schools, media education technologies.

### 1. Introduction

Lately significant changes take place in educational system, due to formation of new educational paradigm. Its most important point is considering education as the most important resource of culture and society development; culture and education integration. These processes are directly linked with actual implementing innovative technologies into educational system.

The thing is, if we take culture in a broad sense, then education is one of its essential subsystems. Naturally changes in the main system immediately influence all subsystems. Mediation, audio-visual character is one of the key characteristics of the modern culture. If we take into account that it is education which is the information channel for culture, providing cultural continuity, integrity and perseverance of the basic cultural values, then increasing significance of pedagogic technologies in the sphere of media education becomes evident.

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Many contemporary researchers observe the change in roles of media resources in modern education, stating that now they act not only as a means of information transmission but as a source of information equal to a teacher and, at the same time, competing with him (Tyunnikov et al., 2018).

Mass media education can exist in three forms: in institutions of additional education and entertainment centres (recreation centres, centres of out-of-school activities, centres of aesthetic and art training, clubs etc.); as a distance media education for schoolchildren, students and adults with means of television, radio, internet network etc; as an independent and continuing media education (which can theoretically take place during one's lifetime (Minbaleev, 2008: 4). The challenge of modern times is implementing innovative methods into each of above mentioned levels.

In this article the main focus is supposed to be on revealing realization of various pedagogic technologies specificity in organizational forms of different levels (professional, semi-professional, amateur) depending on purposes of media unions participants.

## 2. Materials and methods

As a main methods in conducting current research were used: analysis of scientific and workbooks on the article's topic, including leaders of photo groups' workbooks, summarizing their media pedagogic experience, scientific literature on mediapedagogic. Methods of observation, theoretical comparative and system analysis were used.

## 3. Discussion

Some aspects of pedagogic technologies application in media education system were reviewed by such researchers as A. Knyazev, E. Muryukina (Knyazev, Muryukina, 2017). Video and photo art as an aspect of artistic activity of amateurs in the historical context was studied in a thesis of V. Simakov (Simakov, 2008), V. Kim (Kim, 2011). History, theory and practice of teaching photography is reviewed by Khilko N. (Khlko, 2004). The problem of teaching the art of artistic photography among subjects of artistic aesthetic curriculum as a means of realistic perception and reflection of reality was studied by L. Makovets (Makovets, 2017), who suggested to introduce special tasks for students.

A development of organizational forms of media education generally is substantiated by A.V. Fedorov (Fedorov, 2009; 2020). Their subdivisions from ecological approach point of view and a view of forming critical thinking in information realm of modern youth are absolutely fairly substantiated by M. Zaharova (Zaharova., 2016) and A. Korochemsky (Korochemsky, 2015). We cannot help but note the meaning of media aspects in the forms of additional education, which is described by a group of Russian scholars: Y. Tynnikov, T. Afanasyeva, M. Maznichenko, I. Kazakov (Tyunnikov et al., 2018).

A close connection between the level of new organizational forms and factors changing emotional energy of media studios leaders is quite productive. This aspect of the problem is clarified due to the research of I. Berkovich, O. Eyal, who reveal (a) *“the factors influencing the leaders' emotions, (b) leaders' behaviors and their effects on followers' emotions, and (c) leaders' emotional abilities”* (Berkovich, Eyal, 2014).

Analysis of modern foreign views on organizational forms in media pedagogy allowed to divide them into two groups: seeing them as a space of a joint activity and as an author's autonomy. The first point of view is supported by Yao-Ting Sung, J.-M. Yang, H.-Y. Lee, who lead this kind of activity to the results of productive cooperation in the process of mobile users' interaction: *“which has been forming the field of mobile-computer-supported collaborative learning (mCSCL). Although mobile devices have become valuable collaborative learning tools, evaluative evidence for their substantial contributions to collaborative learning is still scarce”* (Sung Yao-Ting et al., 2017).

A view of R. McLellan and S. Steward is also interesting, they focus their attention on the role of creative initiative partnership in media education, which can be useful for understanding organizational forms immediate and network communities, media clubs and associations (McLellan, Steward, 2015). One can be sure that joint productive media activity in a group of schoolchildren can actually contribute to the development of media literacy as D. Buckingham fairly writes: *“using the established framework of ‘key concepts’ (representation, language, production, audience). Finally, it considers the potential of digital media production in the classroom as a means of promoting digital literacy”* (Buckingham, 2007).

On the other hand new views on author creativity and its origins appear, for example research on creative opportunities of selfie and self-representation by I. Yasmin, regarding them as “*a specific phenomenon in this selfie culture where there is a tendency to picture oneself against the scene of trauma or tragedy*” (Yasmin, 2015).

Position of P.A. Burnard and D. Bennett is also interesting, they substantiate “*career creativity of the human for creative working of creative industry*” (Burnard, Bennett, 2016). For understanding effective conditions of attaining media literacy in new organizational forms the statement of M. Dezuanni is important that critical reading helps creating on this basic one’s own media product (Dezuanni, 2015).

Also multidimensional problem of media creativity development in organizational forms of different levels interrelated with specific aims of participants of media groups has not yet been a topic for a separate scientific research.

#### 4. Results

Various pedagogic functions are realized through relevant type of pedagogic technologies such as creative self-realization and productivity; self-development; technical and aesthetic advancement; formation of recreational activity; creative communication; attaining of commercial independence and self-realization (growth of expertise in photo-business) etc.

In this sense functions and processes of media education are close to technologies, actively developing by modern researchers in art pedagogy. We can agree with an opinion of L.A. Makovets that nowadays functions of a teacher working in the art realm should imply not only teaching certain skills (in painting or photography art), but the goal should be “*development of the ability to self-expression, self-realization, and gaining communication skills*” (Makovets, 2017: 39).

Mediapedagogic technologies reviewed originated from homogeneous and also combined interests of amateur photographers, which need to be studied. The latter define appropriate typology of amateur photographers and organizational forms, which help to unite homogenous participants. Dominating activities are defined inside of each organizational form. All these together compile functionally conditioned type of media educational technology.

Organizational forms of media educational technologies realization can be different depending on priority of participants’ aims. They will also differ depending on the level (professional, semi-professional, amateur).

Organizational forms of the high (semi-professional) level can be presented by amateur photographers clubs and photography equipment clubs.

Photography equipment club. This type of organization refers to the type of amateur photographer technician and is based on the interest in mastering equipment. Here activities of implementing new technologies, mastering new gear, buying and spreading are dominated. The director works here, inspiring incentives in participants, which is based on technical advancement for users-amateur photographers. Amateur photographers club gather amateur photographers-spectator. A perception of the photo art is like a perception of a screen.

Camera clubs are associations of amateurs who need creative communication and formation of recreational activity. Collective creative activity develops here, where an important place is taken by photo critics show, creative meetings, collective visiting of photo exhibitions. Leading direction of spectators’ training here is moral training. Remembering that it is a “complex process”, we have to agree with A.A. Knyazev and E.V. Muryukina that the following have to be included here: “*development of such qualities as: patriotism, humanism, respect to people, responsibility, the sense of civic duty, careful attitude to nature, understanding of moral and spiritual values*” (Knyazev, Muryukina, 2017: 84). It cannot ignore the significance of personal factor in media training. Such kind of media training of photography and cinema spectators is based on “sense magic”, filling the shot, i.e. creating certain attraction of photo exhibition. And if this emotional energy is strong enough, if it comes from the soul and is the result of transmitted passion from the author to the spectator, then it is a real art. As Simakov truly noted “*National moral art does not entertain or flatter anyone. National art with clear ethical criterions is a conscience of the nation which unite people. Making shots, photographer has to learn to “translate” his feelings into emotional message to spectators as if into another dimension*” (Simakov, 2008: 36).

Amateur photographers interests are also realized through various organizational forms such as photo studio, photo workshop, photo art school etc.

Photo studio is the simplest form, its activity is based on the creative training. Examples of such modern photo studio is creative oriented organizations in Kuzbass. Overcoming technology crisis, V.A. Kim has worked out his own method of photo studio activity, based on the following children's interests. Taking into account that "has drastically changed the attitude to photography itself, its image has fallen to the level of pulp editions where glamour, commercial, violence, speculative, pornographic etc photographs prevail" the teacher truly states that "in these conditions to speak about art photography, try to attract children to photo studios not for a commercial production, but for the art is exceptionally difficult". Therefore, as a director confess "*We have to children attending photo studio halfway: create such conditions where lessons could be conducted in a playful form, interesting for their age*". They are offered single-genre photo shooting, lessons in the school of photo models, working with collages, open air sightseeing in the town (Kim, 2011: 69).

Then it is a photo workshop, where training is based on sharing creative experience by an expert art photographer. On the next level is basic photo art school where there are several teachers. One of its variety is a photo design school (which was in Syktyvkar) or a photo department in art schools which existed as a Centre of photo art development (in Orel). Finally more advanced level of a primary photo education mostly for an adult audience is a department of the photo art in university of national culture. An example of such a creative organization was an Extramural national art university – ENAU, which had such a photo department in 1970-1980s. The education here was of a type of organized courses of a higher professional education based on multi-discipline platform. This tradition was founded by A. Lunacharskiy and N. Krupskaya in 1930s. Today they are forms of a distance education.

Finally some united link of amateur art photographers is when they combine in a public organization – amateur photographers union which exists as a satellite of a professional community, photo activists, amateur art photography, united into non-commercial regional organization. Amateur photographers unions were created in Omsk in different times by various initiators: V.G. Shvetsov, I.D. Gilz, Y.M. Nemilostiviy, V. Melnichenko. They had significant public appreciation and activated amateur photographers movement, its interrelations with art photographers, they raised photo culture of the town (creative calendar of photo art of the town, intercommunication with other local and national public unions, creative level and regularity of photo exhibitions, photo galleries work, unique local photo festival etc).

Activity forms differ depending on the level. They combine theory, creative experience and practice: lessons on the theory basics, history of the photo art and methods of photo creativity; summary, personal, thematic, outdoor and street, studio photo exhibitions of mono- and multi-art form; photo plays, photo concerts, photo presentations, photo exhibitions; photo open air, collective landscape, nature, social and one model filming, photo tours, summer photo schools, photo, cinema, video competitions, art photographers workshops, photo vernisages.

The interest to photo documents, awakening amateur photographers reporters require specific organizational forms like photojournalism school and amateur photojournalist union. Photojournalism school of a photo documentary union can exist independently or as a part of photo art forms depending on their direction. Mediapedagogic technology in this case is based exclusively on creative self-realization and self-development. Its activity forms are similar with the above-mentioned: lessons on the basics of artistic journalism, summary, personal, thematic, outdoor and street, studio art documentary (social) exhibitions, photo presentations, collective social filming, photo tours, summer photo schools, photo, cinema, video competitions.

There are organizational forms for groups of a hobby level. One of these specific form can be organization of a museum photo club (community of a photo collectors), based exclusively on self-development. Types of activity for this group are unique and do not repeat above-mentioned forms: exchange of photo collections, photo shows, photo collections exhibitions, expositions, museum tours. This form is exclusive and exists only spontaneously.

The interest to the filming in the nature and travels unite amateur photographers tourists, photo hunters etc. into the club of photo naturalists (photo tourists, photo travelers, photo ethnographers, photo hunters). This kind of communities existed in the beginning of the 20<sup>th</sup> century as a part of Russian Geographic Society. Outside of professional work this activity encourages formation of recreational activity. Here an expert photo teacher is needed. For a full-fledged work the following are very important: meeting of amateur photographers, collective trips,

concert presentation of a slide-show, author and collective photo exhibitions, photo tours, photo travels, photo expeditions.

Combination of art and technical interests require photo experimenters club creation. It is also based on productive self-realization and the work of the initiator teacher. Types of activities here have specific forms: presentation of innovations, new methods of combined filming and editing.

Harmonious combination of technical, art interests and collecting photographs and gear allows amateur gather into photo fans club (photo collectors, photography fans). Its mediapedagogic activity is based on formation of recreational activity as a part of some work like music, cinema and book fans etc. due to initiator photo teacher. One of the most important social aims is realized in this activity, as M.V. Zaharova writes: *“overcoming of the public consumptive attitude to the mass media” due to the development of “ability to the active creative mastering of media texts”* (Zaharova, 2016: 68). Types of activity is quite narrow here: exchange of photo collections, photo shows, photo collections exhibitions. However the opportunity appears here to *“pose a problem, to realize it and to try to solve it”* (Muryukina, 2009: 45).

The club of photo inventors and innovators unite people interested in mastering gear and its improvement. These are amateur photographers inventors. They also require productive creative self-realization from an initiator media teacher. Their own types of activity are popular here: defence and publicity of innovative photo inventions, club meetings, competition of photo inventors and innovators.

Practical interests to personal and commercial photo services require their own forms like photo courses, commercial photo school (type D), family photo club. Mediapedagogic direction is different here: combination of commercial success and self-realization (increasing expertise in photo business). Consequently types of activity are different: business presentation, lessons on photo techniques, technology of filming and editing, photo marketing and family photo business, competitions of family photography and photo dynasties.

Growing due to advertising interest to healing effect of creative self-expression in photo images can be realized in the form of art therapy photo club (photo studio for handicapped people). The new type of the patient photographer, whose mediapedagogic activity is also based on productive creative self-realization. Types of activity in the therapeutic photo club depend on diagnosis and state of participants and can be different: art therapy consultations, healing photo show sessions, photo diagnostics, receipts of photo tasks, healing photo projects, defence of art therapeutic presentations, photo collections, photo exhibitions, photo open airs, photo plays.

In the 21th century photo schools began to attain multi level character and commercial inclination. They become a part of photo business, oriented on itself or on the combination of business and creativity. However classic photo school can be positioned in different organizations depending on departmental subordination: art photo museum (photo department); art schools, young technicians station; art lycee, photo class, cinema class. These versions from time to time find their initiative and formalized implementation. Their examples are Moscow school of photography and multimedia, photo school at the Museum of Russian photography in Nizhniy Novgorod, in the House of Metenkov in Yekaterinburg, photo school in Kaunas etc.

## 5. Conclusion

Due to extension of digital technologies amateur photo art became very popular, but it made its domestication, i.e. isolation in the home circle more evident. Here arises the need to establish successive media education systems of organization of photo schools, photo studios and photo clubs for different ages. They should be not only for schoolchildren and youth, but for other categories, namely for veterans, people of the “third age”, invalids of different categories, interested in photography, finally working population in professional unions, mostly through family photo unions, photo clubs or communities in the centres of family creativity, which are becoming quite popular lately.

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