COMMUNICATION RESEARCH TRENDS

New Approaches to Media Education

There is increasing consensus among educators around the world that some form of education for the use of the public media — especially television — should be an integral part of the primary and secondary school education.

Teachers are daily experiencing the fact that one of the major cultural influences forming the imagination of their students is the often long hours watching television. Sometimes television is a more important 'educational experience' than the school. Too often, however, the school, family life and the television set are three mutually antagonistic or indifferent poles that leave young people drifting in a no-man's land.

In the field of media education — as in any relatively new field — there are widely differing positions regarding how the school experience and the media experience can be brought together. For example, some would advocate a two-year media studies course as part of the regular school curriculum. Others think that classroom instruction has little influence over what young people think and do when actually watching television with the family or group of friends. Some suggest that the emphasis on media education is too narrow and that the subject should be communication education.

This issue reviews positions in the debate on a country by country basis. The article on Directions for Research summarises what seem to be the emerging points of agreement.

REVIEW ARTICLE

Questioning "Education for Critical Viewing"

In his survey of media education curricula in the United States, James Anderson (Dept. of Communication, University of Utah, Salt Lake City, Utah 84112, USA) finds four underlying conceptions of goals and content, each flowing from a different understanding of the way television influences or is used by audiences.

A first approach to education for critical viewing comes out of the tradition of research which assumes that mass media content such as violence, explicit sex, racial images or ideological propaganda has direct imitative or persuasive effects and that children or undiscerning adults can be easily deceived or manipulated. However, education can 'intervene' to help develop independent criteria based on socially acceptable moral norms, preferred aesthetic tastes or awareness of personal and group interests. The educational methodology in this approach tends to be normative and points out the great limitations of the popular media that must be complemented by alternative moral values, by selecting culturally preferred programming and by seeking additional information. The methodology may also focus on the selective, ideologically-biased construction of reality in television news or drama and contrast this with an analysis of "the facts of the real world".

A second line of thinking in developing curricula for media education is drawn from "uses and gratification" research and theory. This approach questions whether media content by itself can have automatic, stimulus-response effects on viewers and prefers to take as its starting point the motives of individuals in seeking out a particular programme. Curricula following this conception first direct students toward a reflection on their real needs and motives for viewing television and then attempt to help students develop personal standards by which their television use can be evaluated as a gratification of these motives. Instructional methods emphasise discussion among students, and teachers are typically cautioned against imposing their own standards on students. There is no specific behavioural outcome expected for all students, and it is assumed that what is not appropriate for some may be useful for others.

The Cultural Studies Tradition

A third perspective rejects the therapeutic innoculation of students against harmful effects as a narrow and negative conception of television, and it sees the 'uses and gratifications' theory as too coldly rationalistic and instrumental. Rather, television is one form of

popular art and an index of the world view and values of our contemporary culture. Television writers, producers and actors pick up themes and symbols from the culture, reformulate these and reflect them back to an agreeing audience. The study of media as popular art is important because television is for most people more a form of relaxation and enjoyment that a functional learning activity and because television today is representative of a wide spectrum of cultural expressions.

A prime educational objective is to enhance the awareness, appreciation and enjoyment of our contemporary popular culture and provide a deeper understanding of how writers and actors interpret the meaning of our life in the mass media. Critical viewing in this vein borrows many of the approaches of classical literary studies in its analysis of particular genres of television and aesthetic devices characteristic of television. The dramatic forms of television selectively highlight and build a frame around the issues, conflicts and ideas of our culture so that an exegesis of the meaning in television helps us to become more conscious creators and/or negotiators of symbols and values in our everyday life.

A further educational objective is to help students see how television expression emerges out of an historical, socio-historical context and to understand something of the influences (including power structures) that are on this development. Media users can then situate their own interpretations within this broader cultural process.

A fourth approach, *visual literacy*, derives very much from the semiotic study of film and television, and it emphasises an understanding of the languages and techniques of visual expression. It attempts to familiarise students with the way meaning is expressed through camera angles, lighting, classic film metaphors, analysis of narrative structure in montage and other aspects of specifically visual communication. Instructional methods stress a "hands on" use of cameras and other production techniques in order to understand how one can convey an idea in the language of this medium and to demystify the construction of visual reality.

The three main lines of research on media education noted by Anderson reflect traditional concerns of educational research in the United States: 1) evaluation of the effectiveness of instruction in terms of student knowledge outcomes; 2) measurement of the comparative effectiveness of different instructional methods for critical viewing skills; and 3) the projected change in viewing behaviour subsequent to instruction.[1]

Evaluative Research on Critical Viewing Skills

So far research results can tell us little more than, "Yes, elements of television literacy can be taught in the classroom", but whether this has any effect on critical viewing or whether it cultivates lifetime habits remain largely unanswered. Anderson observes that neither educational programmes nor research have made a systematic attempt to define what is meant by 'the critical viewer'. He questions whether the guiding concept should be the skeptical viewer, constantly forwarned and forearmed. If the 'traditional contract between playwright and audience is the latter's willing suspension of disbelief, to suffer the author's deceits in search of a play,' should not the goal be enjoyment instead of active reflection?

Anderson also questions whether media education should attempt to accelerate children's abilities to the level of adults. Research is only beginning to study how different stages of child development are related to evolving patterns of comprehension and decoding of media messages.

Research on critical viewing skills has also given relatively little attention to the social context of media use, especially interaction with 'significant others' such as teachers, parents and peer groups. Anderson himself thinks that research should focus not on the classroom but the environment in which critical viewing is to occur. Since 1979 a consortium of universities in the United States has carried on a series of 'ethnological' case studies of the use of television in the family setting. The premise in these studies is that TV viewing is situated within defined patterns of behavioural routines with motives, effects, interpretations and influence of significant others built into the viewing context. From his study, Anderson concludes the critical viewing generally is not a part of these natural contexts, and he questions the value of most media education programmes which do not explicitly take this into consideration.

Britain: Demythologising Television's Ideological Function

Len Masterman, *Teaching About Television*. (London: The Macmillan Press Ltd., 1980).

Masterman observes that although one and two-year courses in media studies are becoming a widespread part of secondary school instruction in Britain, these courses still do not have any coherent, organic framework as a discipline. Each teacher is free to organise courses in an ad hoc fashion, and, as a result, 'media studies courses invariably run the risk of being superficial and fragmented rag-bags, covering arbitrary issues, oriented toward content rather than process, asking different questions of different media and developing no consistent line of inquiry'.

Masterman argues that if students are to come out with any unified, coherent disciplinary capacity, teachers should avoid trying to pile up a mountain of disjointed *facts* about a variety of very different media such as radio, television, film, press, records, etc. Rather, the focus should be on an in-depth experience of how 'mediation' is accomplished in one medium. Television is the best because this is now the most central source of information and popular culture for the majority of people and because this is the medium students can discuss most easily in class. Once students have grasped how selective mediation operates in television (which incorporates many forms of mediation analogous to radio, film and press) then it is possible to gradually extend this analysis to film, radio, popular music and the press to show how these are both related to but also very different from television.

Some might contend that there is disciplinary unity in the fact that all the media are controlled by the same industrial-financial structure — sometimes by the same company. But with secondary school students one must begin with the media *products* they experience most directly and then gradually move toward some understanding of the industrial, institutional power structure within which this information and culture is produced.

Why Demythologising Is Important

Secondly, it is important to define a central educational objective around which the content and methodology of media education is integrated. Some educators may question, 'Why *study* television or other popular media if their content is such an immediately evident, objective representation of the world?' Masterman responds that audio-visual mediation and the phenomenon of mass-mediated culture is so important precisely because *it is not transparent*, but is a highly *selective* construction of reality filtering most of the cultural data we have. To grasp the meaning of mediation through the various 'languages' of television, one must analyse the

mechanisms of selectivity operating behind the images and narrative structure, especially the pervasive influence of a dominant national ideology which underlies the basic cultural unity of a modern capitalist-industrial state. These ideological fictions seem to be the unique, 'natural' ways of interpreting reality, but once one sees these as arbitrary myths — the ultimate rationalising explanations that are beyond questioning — then one can begin to see how mass-mediated selectivity constrains our culture. These myths provide the limiting framework of ideas within which news writers and drama producers must code all of their information. What can't fit into these codes is simply left out. The central objective of television studies is precisely to show that the framing myths of television are arbitrary and optical and that alternative interpretations of reality not only are possible but might open up a wider, more flexible interpretation of national reality. Once students see that there are alternatives, then they are more likely to sense that their own ideas and feelings have some validity.

If such ideological analysis seems remote from the interests and capacities of mixed-ability secondary school students, Masterman stresses that the first task of the teacher is to help students simply to describe what they see at a *denotative* level — becoming aware of the multiplicity of ways that TV images convey meaning. Secondly, a teacher may encourage pupils toward an interpretation of the *connotative* level — the suggested associations and feelings of the denotative image. Then, gradually, students will begin to grasp some of the more general mechanisms of ideological selectivity: why certain shots, sequences and genres are presented rather than others; the contextualising remarks of announcers, linkmen and presenters that establish an invisible interpretative frame for viewers; the visual codings and conventions of the medium; the routine professional practices of those working in the media; analysis of similarities of different kinds of TV programming and the difference of a TV presentation compared with a novel or play.

Don't Impose 'High Culture'
Masterman emphatically rejects as an objective of television studies the inculcation of discrimination and appreciation of high culture and taste for the 'serious' in popular media. Following Raymond

Williams, he sees the stress on discrimination as based too much on specific personal responses of critics rather than evident social facts and as reflecting the authority and standards of judgement of dominant social classes. What is excluded as 'debased' are inevitably those aspects of popular culture which are valued and form part of the personal and social identity of most of the students in Britain who come from a working-class background. Discrimination teaches students to distrust and even despise the television programmes and magazines habitually watched or read at home and may eventually lead the students to 'despise his parents, friends and indeed himself'. Furthermore, in practice most discriminatory, 'innoculation' approaches do not work with students and generally amount to an imposition of the teacher's view on the students. It cuts off any real curiosity and the basis for genuinely independent critical thinking.

Demythologizing the Schools
Masterman also outlines an educational methodology for television studies. Much more important than content transmitted to students is the *process* based on the methods of Paulo Freire in which both students and teachers are actively learning. Both teachers and students are caught up in some myths and both undergo a process of demythologising. The institutional organisation of the school and the process of education are part of the myths, and one of the major means of perpetuating ideologies. Consequently, understanding television as a 'consciousness' industry can best be fostered by bringing an ideological awareness to bear upon school situations — collective school rituals such as assemblies, routines of examinations, etc.

In later chapters of his book, Masterman provides a detailed description of exercises in denotative and connotative skills and a systematic analysis of how teachers might treat news, sports and other genres of television from the perspective of the objectives and methodology he proposes. A few critics have characterised Masterman's emphasis on demythologising ideologies as perhaps too ideological in itself, but there is wide agreement that he has mapped out one of the most complete coherent and practical courses in television studies in the English language.

France: Will Schools Accept Media Education?

Josette Sultan, Jean-Paul Satre, *La télévision à la porte de l'ecole.* (Paris: Institut National de L'Audiovisuel, 1981).

The Ministry of Education in cooperation with other official agencies has recently introduced an experimental programme of education for critical viewing, Formation du Jeune Telespectateur Actif (JTA), which will involve teachers, parents and youth counsellors.[2] In order to have in-depth background information for JTA and other similar programmes in France, Sultan and Satre of the Institut National de Recherche Pédagogique carried out an extensive study of teachers' attitudes toward integrating television studies into school curricula.

Ambivalent and Contradictory Attitudes of Teachers
The great majority of teachers agree that television has a profound influence on the imagination of their students, but at the same time

most teachers do not feel that this new 'youth culture' calls for any modification of the educational process. Teachers see television primarily as a source of information — news and documentaries — or as an occasional source of 'high culture'. It would not occur to most teachers that the hours spent watching sports, adventure serials and other forms of popular drama or music are central experiences for their students and should be studied as an integral part of formal education. For teachers, the traditional, established routines of the school are a world apart from the learning process in the home, extra-mural learning activities or long hours of watching television.

Most of the teachers surveyed admit that television could be a valuable cultural complement to the experience of the school and relatively few of them see television as a waste of time or as filling students with harmful values. Nevertheless most feel that the positive contributions of television programmes are too dispersed, too superficial and remote from the classroom material to be easily integrated. Teachers do not see that it is one of their tasks to help students to relate their interesting experiences before the television set with the classroom, which for many students is dull and pointless.

Some teachers were using direct or taped television broadcasts as a support for classroom teaching, but few see the importance

of involving students in the experience of audio-visual production in the school.

Reducing the Dichotomy of School and Media

Sultan and Satre make several recommendations for teacher education:

1. Teachers should see television as an entertaining audio-visual aid to existing classroom material, but as having unique cultural content that students will not ordinarily get in the existing curriculum based largely on the book: skills in the use of audio-visual languages, types of artistic expression found only in television programming, awareness of the role of television in their own lives and in national affairs, etc.

2. Media education should not be a defensive arming of students against moral corruption or a demthologising of ideologies, but the basis for more positive critical appreciation and curiosity for all forms of original expression in television: the genius of different genres of programming, elements of television asthetics and a recognition of the popular cultural heritage.

3. In order to avoid a new form of marginalising television, it is better not to rely on separate, special courses. Rather schools should establish a detailed set of objectives for media education which would involve all the subject matters and would allow both teachers and students greater freedom to take up media-related points whenever the occasion presents itself.

Bringing Parents Into Media Education

Mireille Chalvon, Pierre Corset, Michel Souchon. *L'enfant devant la télévision* (The Child In Front of the Television Set). (Paris: Casterman, 1981).

Complementing the study of teachers' attitudes, a group connected with the Institut National de l'Audiovisuel examined how young people actually use television and what it means to children and their parents. The book is based on previous studies of children and television in France and elsewhere in order to draw up basic guidelines for education in critical (*actif* in the French) television viewing.

A major conclusion is that media education should not simply be aimed at children as 'objects' of education, but should be a simultaneous learning process of children, parents and teachers. The focus of media education should not be the school — exercises preparing children for viewing elsewhere — but the place where viewing usually occurs, that is, the family as a socially interacting group. The school should open itself to the wider social milieu of the child so that the cultural world of the child in the family and peer group and the cultural world of the school are brought together.

Secondly, the starting point of media education should not be information *about* the media — various theories of mass communication, etc. — but the child's lived experience of television. Education should ideally enrich the young person's interest in and enjoyment of television.

Thirdly, classroom discussions of television should not be limited to an intellectual understanding of programme content, but should also encourage an awareness of the emotions experienced in watching a programme. The discussion of television in the school may be especially important for children of lower-status families because often the family background does not prepare them for the language and conceptual universe of the school. For these young people, the school is often a defeating experience while the world of television is one that they enjoy and understand. Discussion of the television experience, especially of popular programmes, allows children of all social backgrounds to enter more fully into classroom dialogue.

The authors also note that involving young people in the production of their own amateur video programmes does not necessarily make them more active critical viewers. Too often student productions simply imitate superficially what they see on television. Students must be systematically encouraged to express their own intuitions in the language of sound and video, and critique in groups both their own productions and those they see on television.

Latin America: Media Education in the NWICO

Efforts toward a New World Information and Communication Order (NWICO) are rapidly evolving into an international movement for the democratisation of communication. This implies that the public, not just professionals, have access to media channels and participate in the production of information through public channels. It also implies that the public, through representative bodies, participate in the formulation of national communication policy and in the major decisions regarding the administration of the public media.

Reyes Matta argues that such public participation will be successful only if media education is an integral part of primary and secondary education.

Schools should, firstly, prepare the public to be more active and discriminating users of available information, especially in view of the flood of information with cable, satellites and computerised data bases. Media education can provide the ability to detect what is valuable in this plethora of information and to integrate this information around personal values and group interests.

Secondly, schools can prepare citizens to communicate actively through the public media not only at a local community level but also in regional and (through interest groups) at a national level.

Thirdly, if the public is going to participate in decision-making structure of the mass media, they must become cognizant of the decision-making structure of the mass media, how the ordinary citizen can have access to decision making, and other information about the functioning of the local and national media. In Third

World countries, where indigenous public media and programming are less developed, an awareness of the influence of transnational companies is important.

All this implies that media professionals will be open to the participation of the public and that mechanisms be developed for the mutual cooperation of professionals and the public for greater access to media channels.

Lectura Critica: Media Education as a Political Option

In nearly all major approaches to media education in Latin America there is a strong influence of Paulo Freire's philosophy and method of education for active participation in building a national culture. Also influential is the semiotic analysis dating back to Dorfman and Mattelart's analysis of capitalistic ideology in the Donald Duck comic strip.[3] All this is grounded in a socio-political analysis of Latin America's position in a system of dependent capitalism sustaining deep class divisions and foreign dominance in local media. The Freirian concepts have been applied largely in the widespread experiences of adult, non-formal education such as radio schools, group media and various forms of *comunicación popular*, but, where official policy permits, there has also been some adaptation to formal primary and secondary school education.

In this view, a media education is incomplete if it reaches only

as far as a better understanding of audio-visual language or even an awareness of ideological manipulation. It retains elements of the banking concept of education in which students are simply handed pre-formed knowledge to be memorised and internalised. Instead, media education should bring people to the capacity for a fundamental option to be an active participant in making the history and culture of their community and nation. These educational programmes usually centre around the specific problems of lower-status groups so that the option deals with relatively concrete socio-economic-political problems and related problems of communication.

A second premise is that an authentic expression of cultural values emerges in a dialogical, participatory, process of communication. Thus, a first expression of this fundamental option is the questioning of top-down, source-receiver models of communication whether that be in the immediate educational group, the community or the nation. It also implies a questioning of the interpretation of events that are imposed in an elite-dominated media.

Media Controlled by the Poor
A third premise is that education should be focussed on active production of appropriate media as an expression of the group's or movement's perception of problems and their goals and values. This concept is behind the preference for 'small media' and the proliferation of forms of group media, 'people's radio' at the level of market-town or *favela*, popular theatre, folk media, neighbourhood documentation centres with their little offset presses, etc. These are usually inexpensive and can be controlled by non-professionals so that they can learn what media and communication are by doing it (praxis).

Frequently this move toward communication systems controlled by lower-status groups is a challenge to the existing political-economic structure, and the option to be the agent of one's own history and culture becomes a broader political option. It demands a clear option for the powerless, the poor, the dis-possessed and fundamental change not only in the content and structure of media, but in society as a whole. Thus, media education is but one dimension of a much broader *conciencia crítica* and education for structural change.

Germany: Communication Education

Thomas A. Bauer. *Medienpädagogik: Einführung und Grundlegung. Vol. I. Theorie-Discussion: Der Kommunikationssinn* (Media Education: Introduction and Foundations. Vol I Theory-Discussion: A Communication Orientation) (Vienna: Verlag Hermann Böhlaus Nachf., 1979).

German-speaking countries have a comparatively strong tradition of media studies as part of primary and secondary school education, an active professional organisation of teachers and researchers in this area and a long list of publications debating different approaches to media education. Bauer reviews twenty years of this debate and attempts to build out of various ad hoc approaches a more comprehensive theory linking educational science and communication science.

Bauer finds deficiencies in courses which define the subject matter in terms of a media technology such as television or film because the discussion of human communication is thereby limited to mass media systems of communication. For example, it leaves out the interaction of interpersonal and mass communication. Even when the objective is critical appreciation, "media" studies generally conceive of communication only in terms of our role as consumers of what the mass media offer.

Limitations of the Normative and Functional Approaches
The early normative emphasis in media studies, whether the norm has been good morals or proper aesthetic tastes, was fixated on the harmful contents of the media and either ignored the popular culture context of the media or implanted a deeply pessimistic rejection of popular culture. In order to overcome this negative, instrumentally moralistic treatment of media, later approaches moved to a more positivistic, functional interpretation. Media studies in this mould provide a bewildering mass of information on media technology, the structure and organisation of the public media, consideration of the economic control of media, the psychological and social effects, and a host of problems. The premise is that the media have powerful stimulus-response effects, but that somehow, someday the student will be able to retrieve this information to use the mass media better. In the end, however, the student remains a passive consumer of information provided by a distant one-way communication process.

Both the normative and functional approaches, with their narrow focus on media, tend to take the existing media technology and institutional organisation of media as an absolute given, abstracting from the socio-cultural and political conditions which generated this particular media system. Students are left with the impression that there is no way that ordinary citizens can communicate through the mass media or influence communication policy governing this distant powerful institution.

Start with "People Communicating"
In Bauer's view, communication education should be grounded not in media but in a more general concept of communication as the generation of meaning through the symbolic interaction of people working together to solve common problems. Central to both communication science and educational theory is the individuals' active participation in the definition of social meanings.

Human communication (not media as such) is the foundation of society, and in a democratic society an equitable access to information and to channels of communication as well as participation in the making of communication policy are essential.

Bauer's critique of normative and functional models of media education and his own model are based on dialectical-reflective models of communication education developed at the University of Münster in the early 1970s. A first step is for students to have the experience of social interpretation of reality and creating social meaning by cooperative production in various media and the reflection both on how they have interpreted reality and on how their social interaction contributed to that interpretation. Secondly, students should have active role-playing experience in the generation and distribution of information in a media system and, if possible, in a public media system. At present, most people grow up with no experience as partners in the process of mass communication, and they are socialised into roles of passive, uncritical consumers. Thirdly, communication education should be an experience of personal liberation: a deeper awareness of social reality, awareness of one's personal values and creativity, greater competence for communication in all context and all media, and the ability to handle barriers to communication.

In Bauer's view, one of the key goals of communication education should be a greater sense of social solidarity. Too often, school experience fosters individual competition among students and the withholding of information from each other. The

3 Ariel Dorfman and Armand Mattelart. *How to Read Donald Duck: Imperialist Ideology in the Disney Comic.* Trans. by David Kunzle. (New York: International General, 1975).

communication model of our society, based on destructive competition, rivalry, mutual exploitation and manipulation, reproduces itself in the informal 'communication education' of socialising institutions such as the family, school, peer groups and work environments. Communication education should be built around experiences of arriving at common interpretation of situations and sharing of information as a common good.

Current Research on Media Education

AUSTRALIA
Bruce Horsfield (Riverina College of Advanced Education, McDermot Dr., Goulburn, NSW 2580) is testing further a semiological approach to teaching how television communicates: Television Awareness Project, aimed at Third World education systems.

AUSTRIA
Thomas A. Bauer (Inst. für Kommunikationswissenschaft, St. Peter Hauptstr. 33 c/7, A-8042 Graz) is developing models for teaching a critical use of the media both as a principle of instruction and as a distinct discipline.

Ingrid Geretschlaeger (Universität Salzburg, Inst. für Publizistik u. Kommunikationswissenschaft, A-5020 Salzburg, Sigmund-Haffner-Gasse 18/111) examined media education in Australia on a research grant from the Australian Dept. of Education (1981) and is working with the Austrian, Swiss and West German (ZDF) TV stations on a combination of six TV programmes with books and evening courses for parents to help them cope with television in the life of the family.

BRAZIL
Anamaria Fadul (Escola de Comunicacoes e Artes da Universidade de Sao Paulo and Vice-Presidente, INTERCOM, Rua Augusta 555, 01305 Sao Paulo SP, Brazil) has recently completed a survey of media education programmes in Brazil.

CANADA
Stuart H. Surlin (Dept. of Communication Studies, Univ. of Windsor, 401 Sunset Ave., Windsor, Ont N9B 3P4) plans to test how teachers use mass media content as the basis for developing critical viewing skills.

Ignacy Waniewicz Dir., Office of Dev. Research, (TVOntario, Box 200 Station Q, Toronto, Ont M4T 2T1) recently presented "Media Education in Canada" at the International Symposium, "Education and the Media: Trends, Issues, Prospects). TVOntario has four series related to media education.

CZECHOSLOVAKIA
S. Petrácek, Dir., European Information Ctr of the Charles Univ for Further Education of Teachers (Univerzita Karlova, Kaprova 14, 110 00 Praha 1) presented "Education for Teaching and Learning Media or only for Mass Media?" at the Jan. 1982 UNESCO Symposium, Educating Users of the Mass Media.

DENMARK
Society of Mass Media Researchers in Denmark (c/o E. Svendsen, Kochsvej 11, 1812 Copenhagen V). **Chris Brogger** and **Jens Fr. Kragholm** collaborated on teacher education in the theoretical/practical media use in schools.

FINLAND
Pentti Kejonen (Oulun Kaupunki, Rantakatu 30, 90120 Oulu 12) studies curriculum design for teaching media as an art form and influence on society.

FRANCE
Institut National de l'Audiovisual (21, Blvd Jules Ferry, 75011 Paris) has been closely involved with the planning and evaluation of the Jeune Telespectateur Actif programme. **Pierre Corset** and **Michel Souchon** assist in conducting basic research on media education programmes.

Rene La Borderie, Dir, Ctr. Regional de Documentation Pedagogique (75 Cors d'Alsace Lorraine, 33075 Bordeaux) also directs the Inst. Nat. de Recherce Pedagogique, has recently published *Aspects de la Communication educative* (Paris: Casterman, 1980), and has been instrumental in media education course growth in France.

UNESCO, H. Marche, Div. of Structures, Contents, and Methods and Techniques of Education (7, Place de Fontenoy, 75700 Paris) facilitates media education research, sponsored the first international Symposium on Education and the Media at Grünwald, Germany (final report forthcoming), and plans another Symposium in 1983 in France.

GREAT BRITAIN
Michael Gurevitch, Chair, Mass Communication and Society (The Open Univ., Walton Hall, Milton Keynes MK7 6AA) with 16 co-authors is researching educational broadcast courses promoting critical media use.
Len Masterman (School of Education, Nottingham Univ, University Pk, Nottingham NG7 2RD).

Richard N Tucker, Sr. Asst. Dir., The Scottish Council for Educational Technology (Dowanhill, 74 Victoria Crescent Rd, Glasgow G12 9JN) recently presented "Media Studies in Scotland" at the Jan '82 International Colloquy in Paris, "Pour une attitude critique du jeune telespectateur".

INDIA
Gaston Roberge (Chitrabani, 76-77 Rafi Ahmed Kidwai Rd, Calcutta 700 016) presented "Helping the Young to cope with Film" at the TV Inst. of India and conducts an experiment in non-formal education, the Chitrabani Diploma programme in Social Communication.

Anjali Monteiro (ASTHA, Adult Education Project, St. Xavier's College, Bombay 400 001) is experimenting using slide-sound programmes with slum dwellers to stimulate critical questioning of reality and attempts to change it, especially in the areas of health, work and their self-image as local myths present it.

ISRAEL
Helga Keller (School of Education, Tel-Aviv Univ., Ramat Aviv) studies how to train teachers to conduct courses in media education.
R. Schneller (Bar-Elan Univ, Pinchas Churgin School of Education, Ramat-Gan) presented "Media Education and Media Awareness" at the IAMCR Paris meeting (September 1982), and tested the effectiveness of training methods for changing youngsters' blind faith in the "truth" of TV news (report published in *Educational Research,* Feb. 82).

ITALY
Zita Lorenzi (Via Grazioli 100, 38100 Trent) has written "L'Uomo e i 'Nuovi Media," (Man and the New Media, forthcoming) on educating the family and society for a positive and creative presence in the world of social communication.

JAPAN
Midori F. Suzuki (Forum for Children's Television, Nagae 1601-27, Hayama-Machi, Kanawaga-Ke) helps reform viewers' attitudes towards television by media education, e.g., by monitoring viewing habits and ads.

KENYA
Edward A. Ulzen, Exec. Sec., African Adult Ed. Assoc. (P.O. Box 50768, Nairobi) will advise the Association on the development of a media education programme.

NETHERLANDS
Gerard Kruger (Stichting Audiovisuelle, Oudezjids Voorburgwal, 1012 EP Amsterdam) has developed curricula and print and AV teaching materials for media education for high school students.

NORWAY
Asle Gire Dahl, Norwegian Council of Research in Science and the Humanities (N-3503 Tyristrand) is researching the effectiveness of media education courses.

SWEDEN
Ulla Carlson, Editor, The Nordicom Review of Nordic Mass Communication Research (Dept. of Political Science, Univ of Göteborg, Storgatan 13, S-411 24 Göteborg) with **Inga Sonesson** (Dept of Sociology, Univ of Lund) surveyed media education in the Swedish schools and will submit a proposal for all educational aspects to the Minister of Education. **Kaj Wickbom** (Dept. of Media/Film and TV at Växjö Katedralskola, Univ. of Lund, Avovägen 46, 35242 Växjö) is researching media education curricular formation.

SWITZERLAND
Robert Gerbex (Secretariat à la Coordination Romande En Matière D'enseignement, Couvaloup 13, 1005 Lausanne) is investigating viewer training programmes in French-speaking cantons.

UNITED STATES
James A. Brown (c/o School of Journalism, Univ of S California, Univ. PK, Los Angeles CA 90007) is writing a book on media education for the CSCC/ Longman series: a survey of major programmes in the USA and internationally, and an evaluation with suggestions for further research.
Aimee Dorr (Dept. of Education, Univ of California, Los Angeles, CA 90024) is researching how adults and older siblings assist 6-8 year olds to evaluate TV content critically.

Harold M. Foster (Dept of Secondary Education, Univ of Akron, Akron OH 44325) is writing "Television Literacy for Children and Young Adults."

International Visual Literacy Association (Dennis W. Pett, Exec. Sec., Audio Visual Ctr, Indiana Univ, Bloomington, IN 47405) publishes a newsletter, holds annual conferences and is a pioneering group researching and advocating media education courses based on an interdisciplinary approach highlighting the visual.

Rosemary M Lehman, Dir., Television Learning, Ltd. (5513 Thunderbird Lane, Monona, WI 53716) is studying an aesthetic perceptual approach to critical viewing and has developed CENTERING TELEVISION to utilize her findings.

US Office of Education in 1978 awarded Critical TV Viewing contracts to four projects. Each treated one age group and presented nationwide workshops 1978-80. Kindergarten to Grade 4: **Charles Corder-Bolz** (SW Educational Dev. Lab, 211 E 7th St, Austin TX 78701). Grades 5-8: **Debbi Bilowit** (WNET-Channel 13, 356 W 58th St, NY, NY 10019). Grades 9-12: **Donna Lloyd-Kolkin** (Far West Lab., 1855 Folsom St., San Francisco, CA 94103). Post-secondary level: **Donis Dondis** (Boston Univ School of Public Communication, 640 Commonwealth Ave, Boston MA 02215).

WEST GERMANY

Dieter Baacke (Univ. Bielefeld, Postfach 8640, 4800 Bielefeld 1) has a four-year project about educational work in local environments, which combines adult and media education.

Rüdiger Funiok (Inst. für Kommunikationsforschung und Medienarbeit der Hochschule für Philosophie, Kaulbachstrasse 31a, D-8000 Munich) is producing videotapes on media education for adults and on teacher training; writing a curriculum for mothers and children; surveying German media pedagogy according to a scheme.

Jürgen Wilke (Inst für Publizistik, Gutenberg Univ, 6500 Mainz) with **Barbara Eschenauer** presented "Mass Media use by Children and Media Education in Germany" at the 21st International Conference on Communication of ICA (Internat. Comm. Assoc.): Teachers' willingness to teach *about* media and not only *by means of* media varies with their estimate of media as a dis/value in students' lives.

Wolfgang Wunden (Süddeutscher Rundfunk, Postfach 837, 7000 Stuttgart 1) since 1978 has conducted the "Stuttgarter Tage der Medienpädagogik" for the main institutions in media education.

DIRECTIONS FOR COMMUNICATION RESEARCH

Designing a Comprehensive Communication Education

Media studies as an integral part of primary and secondary school curricula are a relatively new experience for educators. A review of the many different approaches to media education that are now coming forward shows that what seemed so simple at the outset — teaching young people to be more critical users of the media — is not so simple. Indeed, a pandora's box of questioning about goals, content and methods has been opened.

Nevertheless, out of the sometimes strong debate about how media — or as some prefer, 'communication' — education should be planned, there are beginning to emerge certain trends and points of convergence. The needed research at present is to sift through these various emphases and bring them together in a more comprehensive and internally coherent set of criteria for objectives and educational methodology.

Can the School Do It Alone?
A first trend is growing consensus that communication education cannot be left totally to the school or totally to the home and family. We are dealing not with knowledge that may be helpful for a future job or future citizen role, but participation in contemporary popular culture. Young people using television are already part of a mass popular culture and, in some ways, creators of that culture. Somehow, the media experience of young people must be linked with the experience of the school so that these are mutually supportive. And, although communication may be a special subject of study, all subjects in a school curriculum need to take into account the media experience of the students. The primary place of media use is in the home and with peer groups, and the attitudes toward media use are built into the routines and patterns of social interaction of the family and friends. Unless parents, teachers and other significant actors in the life of students are brought together, it is unlikely that critical use of media will be part of those patterns.

Secondly, there is a move away from a normative emphasis on tastes or values derived primarily from criteria of elites, whether those elites be of a socio-economic, cultural or political nature. What is suggested is not necessarily moral or cultural relativism, but the formation of personal values and tastes that embody authenticity and relevance to one's own immediate cultural context (working-class context, non-Western cultures, etc.).

A closely related third trend is a move away from the emphasis on "critical use" of popular media in the sense of a constant defensive judgement against its possible moral corruption, poor taste and political manipulation. This is no glorification of the popular media, but a simple recognition that they are primarily part of our leisure and moments of free imaginative play. The media are to be appreciated and enjoyed as an expression of our contemporary popular culture — with all of its artistic limitations,

inconsistencies, differing points of view and halting search for values and meaning. Communication education brings us into the universe of discourse that constitutes our culture, for better or for worse, and makes us an active participant in that public discourse.

Media Focus Is Too Narrow
A fourth tendency is perhaps less common, but, paradoxically, the most obvious and, in many ways, the most interesting. It is an attempt to move beyond a focus on 'media' and limitation of education to being good consumers of mass media toward a broader 'communication education'. The objective becomes the formation of active, effective communicators whether that be in the context of small groups such as the family, formal organisations of school or work, the local community or in the larger national universe of discourse constituted by the mass media. Communication education rests on a general concept of communication as the active, participatory construction of meaning and culture, and it implies a dialogical, non-authoritarian pattern of communication. Communication education first attempts to create in students an awareness of their own personal values and identity and then prepares them to express this in various contexts and with whatever media form is appropriate. Media education focuses not simply on consumption but on active use of public communication, especially at a local community level but also at a broader 'big media' level either directly (letters to the editor, etc.) or indirectly through representative groups. Communication education imbues students with the ideal of participatory communication so that they will be encouraged to work toward the democratisation of communication in whatever social context they may find themselves.

Not all of these trends are entirely consistent with each other, but there is a discernible central tendency toward locating communication in a broader socio-cultural context and an emphasis on more active use of media in the public sphere.

Getting Schools to Accept Communication Education
One of the major problems facing communication education is that it is generally considered of secondary importance in formal education, something of interest only for the few who have an artistic attraction to television and film. The broader framework that is being suggested may make it easier to integrate communication with school curricula. The challenge for specialists in communication education is to design programmes with a sufficiently comprehensive and coherent subject matter so that it merits being considered a standard part of formal education.

Robert White and Paul Kenney
Issue editors

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