

## **A Unique Philosophy of The Process of Forming Media Literacy and Information Culture in Educational Institutions of Foreign Countries**

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**Abstract:** *This article examines the unique philosophy and practical approaches to the formation of media literacy and information culture in educational institutions of foreign countries. It analyzes the experience of Finland, the United Kingdom, France, the United States, Canada, and Russia in developing media education systems and integrating media literacy into educational processes. The study highlights the conceptual foundations, objectives, and institutional mechanisms that support the development of critical thinking, responsible media consumption, and information security. Based on international best practices, recommendations are proposed for improving media literacy education and strengthening information culture in modern educational institutions.*

**Keywords:** *Media Literacy, Information Culture, Media Education, Educational Institutions, Critical Thinking, Information Security, Digital Literacy, International Experience, Media Competence, Educational Policy*

### **1. Introduction**

Approaches to media education are very diverse, but a number of principles can be distinguished that form the basis of a single agreed strategy for the further development of British media education [1]. In general, people started talking about media education in Finland in the 1950s, when they realized that cinema can have a powerful influence on a person. And this influence is not always good. The possible negative consequences for young people and society as a whole began to cause concern. Since then, the word “fear” has become one of the key words in the field of media education [2]. Media development is carried out in cooperation with government agencies, schools, academic circles, the media community and non-governmental organizations. As a result, a system has emerged that is used in the study of various topics [3].

The main thing they want to achieve in Finland: in a world full of information and ways to get it, children need protection and skills to work with it. Regular studies here confirm that the level of media literacy is increasing year by year. Students who undergo appropriate training and classes show more knowledge and demonstrate the ability to critically analyze information, including advertising. It has been proven that there is a direct connection between the ability to think critically and having good media skills [4, 5].

### **2. Methodology**

In the USA and Canada, they began to talk about the active development of media education in the early 1970s. It was founded in April 1978 in Toronto under the leadership of the Association for Media Literacy (AML). Unlike other English-speaking countries (for example, Canada or Great Britain), the leading media education communities in the USA are the National Television Media Council, the Center for Media Literacy, and the Centers for Media Education.

The specific features of the process of forming media literacy and information culture in educational institutions of foreign countries can be explained by the emergence of the film club

movement in Paris in the early 1920s, which pursued specific goals of media education. In 1922, the first national conference of regional departments of film education (Offices régionaux du cinéma éducateur) was held in France. At one of the educational congresses, it was proposed to train media teachers in universities. At the same time, many educational institutions actively promoted the movement of young journalists.

### 3. Results and Discussion

Thanks to the good grace of C. Freinet, school, lyceum and university newspapers were published. In 1936, the French Education League took the initiative to create the "Cinema and Youth" (Cine-Jeunes) movement, which united children in participating in film discussions, developing their critical thinking and artistic taste, and creative abilities [6]. The Nazi occupation stopped the rapid development of media education in France; however, after 1945 it received another impetus. The Federation of French Film Clubs (Fédération française des ciné-clubs) was created. In general, at that time in France, "practical", "aesthetic" and "protectionist" theories of media education dominated. The history of media education in Great Britain also has several decades [7]. Like in many other countries, this movement began with film education and then covered a wider spectrum (press, radio, television, video, advertising, the Internet). In the UK, there are several organizations dealing with various issues of media education. Among them, the British Film Institute (BFI), founded by the government in 1933, stands out. The educational department has held conferences and seminars, as well as practical training [8, 9].

In 2014, 177 European research teachers published books, textbooks and teaching aids based on their many years of research. In the 1930s, British media education developed mainly on the basis of an inoculation paradigm aimed at countering the harmful effects of the media. The history of Russian media education dates back to the 1920s. The first attempts at media education (press and film materials, with a strong emphasis on communist ideology) appeared in the 1920s, but were interrupted by Stalin's repressions. The late 1950s - early 1960s saw the revival of media-educational seminars and conferences for teachers in secondary schools, universities, and after-school children's centers (Moscow, St. Petersburg, Voronezh, Samara, Kurgan, Tver, Rostov, Taganrog, Novosibirsk, Yekaterinburg, etc.) [10].

and information culture in educational institutions of foreign countries In the 1950s and 1960s, the dominance of the "aesthetic concept" led France to retain its leading position in the world media education process of that time. Since 1952, audiovisual education courses for teachers began to be taught. Due to the rapid development of radio and television, the Union of Regional Film Education Offices of France (Union française des offices du cinéma éducateur laïque - UFOCEL) was renamed in 1953 into the Union française des œuvres laïques d'éducation (Union française des œuvres laïques d'éducation). In 1966, the Association "Press - Information - Youth" (Association Press - Information - Jeunesse) was founded [11].

In 1963, the ideas of the aesthetic theory of media education were reflected in the documents of the French Ministry of Education. Teachers were encouraged (including with monetary rewards) to teach students film literacy (studying the history, language, genres of cinema, filmmaking technology, and assessing the aesthetic quality of films). One of the founders of media literacy, K. Freynet, joined the discussion and emphasized that cinema and photography are not only entertainment and educational tools, not only art, but also a new form of thinking and self-expression. He believed that students of higher educational institutions should be taught the language of audiovisual media, just as they should be taught the basics of art. In his opinion, a person who can draw himself can better appreciate the work of an artist than a person who cannot draw. From the early 1960s, school and university audiovisual education (courses in film education were taught in 23 universities) developed

under the influence of the success of European “authorial cinema”, especially the French “new wave” (nouvelle nouvelle) [12].

The rise to a higher level of media literacy and information culture in educational institutions of foreign countries is associated with the popularity of left-wing radical ideas in film clubs of the 1960s, which led to numerous clashes with the authorities. Although almost all French universities offer courses in cinema and journalism, media literacy has long been optional in schools. One of the first attempts to include mass media in the curriculum of higher education was made in France in the mid-1960s.

The following goals are central to the formation of media literacy and information culture in educational institutions of foreign countries:

1. To enhance the understanding and enjoyment of television and film by students of higher education institutions; to promote the study of human society and the recognition of the uniqueness of the individual;
2. Ensure self-protection from commercial and other exploitation;
3. Self-expression not only through traditional forms (speech, writing, drawing, etc.), but also through screen language (filmmaking).

and information culture in educational institutions of foreign countries occurred in 1911, when the National Council of Teachers of English was established in the USA, where teachers discussed the educational value of films. Thus, in the USA, media literacy and information culture existed to some extent in the form of separate directions (film education, media education on press and radio materials) since the 1920s. For example, Ohio University professor E. Dale promoted media literacy through the press in the late 1930s. However, such trainings were offered mainly in selected departments of several universities (journalism, film) and were not widely distributed. Since 1958, the "Newspaper in the Classroom" program has been introduced in high schools, sponsored by the press through the American Newspaper Publishers Association (ANPA). It was joined by 950 teachers from 34 higher education institutions, with more than 5,000 students participating [13].

and information culture in higher educational institutions of foreign countries was made possible by the emergence of compact amateur film cameras, suitable films and chemicals for their development, and the subsequent rapid growth of a network of laboratories for their production (including school and university laboratories). At that time, the first media literacy association was founded. In 1969, the universities of Utah and Ohio supported the development of a series of materials for "critical viewing" for integration in the states of Oregon, Syracuse, New York, Nevada and Florida [14, 15].

#### **4. Conclusion**

In short, modern media were the first step towards education. However, in most cases, screen education was not focused on media culture, but on media technology (for example, on students acquiring skills in using video equipment). That is, they filmed film sequences using audiovisual devices or media materials that served as illustrations for group discussions on hot social issues in the classroom (for example, the Vietnam War, the civil rights movement, etc.). Nevertheless, even then, many teachers devoted their lessons to studying the language of cinema, the aesthetics of cinema.

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