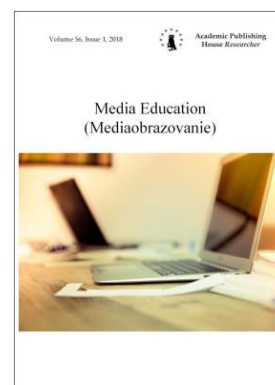




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Cultural Landscapes Photographic Images in Character of Perception and Methods of Mass and Professional Media Education

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Abstract

The article analyzes three aspects of reflecting student's nature perception of the landscapes photographic images in cultural and historical heritage. Perception's types of landscape photo images are identified: architectural views of the city, event chronotopic and social chronotopic images. The central element of this research is the ability the periodization photo artists work. Their correlation with the dominant photographic images of the cultural landscapes showed the dominant ideas of cultural landscapes images. Beyond doubt, on the basis of a combination of cultural-ecological and infrastructural-aesthetic approaches to the view of landscape images is a system of methods for studying various typologies of the city landscape compositions in the context of certain stages of perceptual media competence is established. Besides, the authors emphasize the following problem using the system of online training for more competent perception of photographic images. To assess the level of media competence in the sphere of the city cultural heritage, several indicators of primary perception development are used. As a result of the methods analysis, the authors found that the receiving methods of media competence and professional media education have a certain derivativeness of similar professional methods in relation to the methods of mass media education.

Keywords: environment, visual perception, city, photo images, cultural landscape, media education, digital media competence.

1. Introduction

The relevance of the topic chosen for the article is substantiated by the rapid implementation of information and communication technologies in the realm of both media competence and media education, by growing interest to the problems of critical vision of images and selective understanding of media information by youth, in the first place by university students, residents of cities.

In this paper we analyze the problem of reflection of the nature of the landscape photo images perception, cultural and historical heritage of Omsk in the methods of mass and professional media education in the context of digital online media competence technologies and distance learning, which involve aspects of the visual analysis of cultural-historical city landscape. The amplitude of the research is in the productive use of new information technologies and distance learning for setting the vision and developing the aesthetic perception of students.

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New technologies provide many opportunities to improve the training for the author's creative work. They range from forms for sharing creative experiences in the form of Internet exchanges, video conferences, contests, etc. The content of creative training courses includes theoretical and practical elements of perceptual technologies and procedures for using them in the creative experience of each student. The main objectives of education, as it seems, are research in the development of imaginative vision, aesthetic perception, compositional mobility in the process of implementing creative projects, starting with documentary forms and ending with artistic ones: a photo essay, a slide film, an author's photo exhibition.

2. Materials and methods

This study used a combination of cultural-ecological and infrastructural-aesthetic approaches to the perception of landscape images, which are contained in the works of D.S. Likhachev, V.A. Filin, R. Arnheim and their followers. The material for the study is taken from projects, implementation program and the pedagogical experience of the additional professional education courses at Omsk State University of F.M. Dostoevsky "A photographer artist. A teacher", opened in 2020. For the scientific understanding of this material, the methods of psychological observation, didactic analysis, identification of typologies, systematic cultural and historical analysis, content analysis of archival photographs were used.

3. Discussion

The first aspect opens the ways of analyzing the images of the cultural and historical landscape of the city.

At the same time, the information-axiological approach to the study of the cultural landscape of the Siberian city by E.N. Mastenitsa ([Mastenitsa, 2015: 42-51](#)) is quite convincing and thorough, she represents as markers of the cultural space its photo fixation, the main content of which is the architectural heritage and people of a certain time.

In recent years, a number of scientists ([Dolgoplova, Savelyev, 2017: 128-136](#)) recognize individuality and uniqueness of the city, correlated with modern urban planning trends and historically developed architectural features of the city.

In their turn, some Russian scientists ([Asankozhoeva et al., 2018: 23-31](#)) consider cultural landscape as a system of constants of a cultural heritage, as a result of which a kind of semantic text of the cultural city space is formed. It seems that this point of view is quite productive due to its significant influence on the visual system of its perception, including the influence of photo artists who record a certain cultural sample of time.

To a certain extent, the analysis of cultural landscape images is related to the context of the recipient's environmental behaviour. This allows us to identify ways of interaction between images and the population of cities in the contact of their interpenetration, growing accustomed to the urban cultural environment and giving it a certain "spirit of place". In this regard, T.V. Chaplya fairly considers that "architectural space has always been a means of modeling human behavior, directing not only people movements inside of the living space, but also outside of it" ([Chaplya, 2017: 64-77](#)) is productive.

The second aspect of the research is the ways of aesthetic perception of the urban cultural landscape images.

In this context, it is important to establish the connection between perception and thinking, the psychology of talent, which was carried out by M. Wallach ([Wallach, 1988](#)).

The basis of this aspect is the development carried out within the framework of Gestalt psychology, where the idea that the whole image is the result of perception is developed. The development of this ideas of perception is reflected in the works of R. Arnheim and others. ([Arnheim, 1994: 133](#)).

Modern studies of the psychology of aesthetic perception reveal more and more new aspects of this process which develops the creativity of the spectator. In this context, B.A. Stolyarov's idea that "the unity of imaginative memory and visual thinking allows the spectator to achieve co-creative perception, allows him to open and understand... the deep-laid semantic space" ([Stolyarov, 2013: 108](#)) now as relevant as possible.

Special features of multimedia perception of images are reviewed by I.N. Zakharchenko, who connects the technogenicity of perception with its sensory side. In this sense, his idea that "the intensification of visual perception during multimedia viewing does not give an artistic impression,

which arises “on the basis of the imaginative experience of multimedia techniques, depending on the sensory capability and personal qualities of the viewer” (Zakharchenko, 2017:108), is absolutely true.

However, it is necessary to take into account another cultural and ecological aspect of the perceptual process, which is pointed out by S.A. Babaskin, who admits that “the suggestive effect on untrained viewers of multimedia displays can create the illusion of absolute perception of the artist’s creative world and hinder artistic assessment of one’s own development of aesthetic taste” (Babaskin, 2018: 49-53).

In the context of the above-mentioned problem, the most important for us is the cultural and civilizational approach to the perception of the city images: “The image of the city, on the one hand, is based on the specifics of a particular objective space, on the other, is the result of the perception of this space. The formation of an image is a natural result of self-reflection, the experience of oneself in the surrounding world. When forming an image, the externally perceived picture (the image of the city) is correlated with the system of culturally and socially determined stereotypes of perception and thinking that already exist in the human mind” (Gorelova, 2019: 18).

The third aspect of the study – the problems of motion picture and photo images perception as means of educational representation of media culture, is reviewed by a number of leading English, American and Russian scientists.

A factor that determines the specific character of the natural environment perception is the quality of the audience’ viewing experience. In this sense, a distinctive media environment is the viewing of modern TV series. H. Chard noticed that the main feature of their perception is connected with the fact that “serial production strategies and textual seriality balanced demands for textual repetition and novelty” (Chard, 2017: 111-127).

At the same time it should be undoubtedly assumed that the influence of the TV series semantics on the viewer’s perception is very wide. S. Higgins is quite right in this sense, he writes that “Recourse to these serial strategies conferred tactile immediacy and ludic clarity to the films, and facilitated engagement with the Bond beyond the cinema” (Higgins, 2017).

On the other hand perception is also affected by the nature of relationships connected with Internet visual images. L. Robinson hints at this when he writes that “these... interactions allow us to rethink the network as an assemblage of events and individuals, addressing the analytical problem of scale in film festivals studies in the process” (Robinson, 2016: 75-92).

This problem leads to the perception of the urban environment with “civic culture and digital citizenship”. We agree with G. Alevizou who points out the importance of using “digital media platforms, akin to civic media”, which allows “to advocate an approach to urban planning” (Alevizou, 2020: 269-290). This point of view is also supported by T. Tlapana and Z. Myeki: “Perception plays a vital role in anything one should be interested to acquire” (Tlapana, Myeki, 2020: 35). At the same time the problem of perception character cannot help but being connected with career growth of future professionals, “to enable them to actively and strategically develop their careers” (Wirtz et al., 2016: 98-116).

The deep connection of the perception process was surprisingly accurately observed by E. Arnaouti, considering it in connection with the perception of students’ animation projects, which cannot but contribute to the creation of an atmosphere of enthusiasm, she actually studied “the affective function of moving image literacy, i.e. the feelings and emotions experienced by the student-participants during animation-viewing, animation-making as well as the affective engagement they wished to cause to their audience” (Arnaouti, 2017:1-15).

At the same time, the perception of images can be affected to some extent by the blurring of the line between reality and imaginary memories, as E. Konstantinidou justly writes: “Mnemophrenia reality and fiction are integrated, mutually negating each other, since the established reality depicted in the film is proven to be ‘artificial’, based fully on different Virtual Reality films” (Konstantinidou, 2017:4-13).

No doubt the assertion D. Anand and L. Hsu which consider Alexis Jemal’s conceptualization of transformative potential, founded on Paulo Freire’s idea of Critical Consciousness, a guiding transformative justice approach and accompanying questionnaire effective for overcoming stereotypes of perception and at the same time the following feature is noticed: “It synthesizes and builds on anti-bias and culturally-sensitive pedagogies to intentionally center structural and systemic inequities, as well as fosters social awareness and critical thinking in both teachers and students by reimagining the classroom as a collaborative learning space” (Anand et al., 2020: 122-143).

The thought of A.L. Martin Jr. is progressive for studying the problem, he emphasizes “that film reviews, as cinematic paratexts, helped to structure consumption” (Martin, 2021). We should agree with the statements of N. Kirillova on the comprehensive professional training of students, future leaders of media associations, which is closely related to the formation of their productive perception and “1) increases student’s media competency; 2) fosters the development of personal media culture; 3) teaches students skill required to create their own media texts; 4) supports professional training of managers in socio-cultural field (including audio-visual field)” (Kirillova, 2018: 72-79).

The fourth aspect of the problem is researching the process of reflecting the city images in the process of obtaining digital online media competence and media education.

The problem of expanding online distance learning opportunities in the field of visual perception is widely recognized. Currently, especially in the context of additional professional education, such issues as digital ecology, online opportunities, and others are being analyzed. The potential of digital opportunities constantly faces various restrictions of their use because of information danger. In this regard, new measures appear for overcoming it by adult students and children, which modern scientists write about: “Those excited by digital opportunities still tend to neglect or postpone thinking about the ways in which increasing opportunities tend to go hand in hand with increasing the risks of the digital world” (Smahel et al., 2020).

While there are theories that test the effectiveness of media education technologies in the context of the dominant ideas in perception of the style and image of landscape city compositions, there are reasons to be skeptical about the value of these results in this context.

We can largely agree with the opinion of Singapore scientists that “the advent of new media has drastically changed the mode of communication and information dissemination among people. Communication and information are two key elements that constitute learning, regardless of whether one views learning as knowledge acquisition, meaningful participation within a community...” (Tzu-Bin et al., 2015: 8). While acquired knowledge, including media competence, is a key component of some local communication, designed knowledge-acquisitions as key positions require a broader context and discourse. We think this is largely due to the activation of the students’ creative abilities. We should agree with V. Golovei, N. Stolyarchuk and T. Prigoda, who believe that despite the challenges of the time associated with the pandemic, “it happens, first of all, due to the growth of their creative potential and the use of new media technology activities of the creative community aimed at transforming culture into a crucial factor of sustainable development in society” (Golovei et al., 2020: 77).

In line with these problems, another aspect related to the effectiveness of online learning is highlighted, which C.E. Kee writes about: “Most study participants expressed concern over the effectiveness of the online learning environment, while others struggled with the possibility of not seeing their colleagues physically” (Kee, 2021: 46).

In this context, project-based learning, applicable to the development of students’ perception, becomes relevant and productive: “there are not many project-based learning materials to develop problem-solving and creative capabilities for students” (Tuan et al., 2020: 476).

These positions are also joined by the original idea of E. Hutauruk, B. Sinaga and M. Mulyono about the differentiation of the ways of creative thinking, which cannot but being imaginative, and opportunities which creates quick search of the necessary information: “For students who can think creatively, the medium category takes several minutes in the incubation stage and difficulty in finding concepts with different ideas” (Hutauruk et al., 2020: 144).

Finally, we should support the work of Rosemary Luckin and Mutlu Cukurova on the possibilities of artificial intelligence, which we associate with the creative potential in shaping the imaginative thinking of students and which is based on a modern body of research, which is used “as a result we now have an improved understanding about how best to teach and train people. This same body of research must now be used to better inform the development of artificial intelligence (AI) technologies for use in education and training” (Luckin, Cukurova, 2019).

Along with this, there are “concepts that do not fit the contemporary media environment (anymore)” (Daize, 2020), which are able to link the artificial reactions of mass media with the reflection of listeners.

4. Results

Character and type of landscape photo images perception

The nature of students’ perception of reflected images is based on a combination of their aesthetic and imaginative vision, and highly developed compositional mobility and technical

dexterity. In this direction, the idea of personalizing the perception of the world based on the genetic basis of a personal predisposition to visual talent and media competence works fine: “Exploring the roots of digital and media competence through personal narrative provides a wide-ranging look at the origins, concepts, theories, and practices of the field. This unique, exciting collection of essays by a range of distinguished scholars and practitioners offers insights into the scholars and thinkers who fertilized the minds of those who helped shape the theory and practice of digital and media competence education” (Hobbs, 2016: 36).

It becomes possible on this basis to form images prepared by understanding the concept of vision based on the conceptual understanding in general described by A.J.S. Cajandig, and L.S. Lomibao, in the results showing “the level of conceptual understanding of the students and revealing cultural approach” (Cajandig, Lomibao, 2020: 776).

In this regard, we can say that the vision of the Omsk cultural landscapes in the works of photo artists can be approximately divided into three groups, depending on the type of a landscape (natural-architectural, eventful, personalized (lively)).

The first type of image perception of cultural landscapes consists of the urban environment landscapes integrated into the natural environment (architectural views of the city: buildings, constructions, monuments, design objects on the natural background with plants, groves, squares and other natural objects). There is a close connection with the theory of multimodality, which points out the unity of the cultural artifact in the urban dimension. This process is determined by the factors “of the creation of the spaces, tools, and resources required for composing multimodal products” (Butler, 2021).

The second type of image perception consists of pictures of events on the background of the architectural environment, reflecting the atmosphere of events, incidents, peculiar signs of time and epoch (event-chronotopic images). This type of perception can be based on a hierarchical model of human psychology and expression, which is based on a combination of constants of creative cooperation according to N.K. Singh: “Thus the model provided us with individual and social reformation” (Singh, 2020: 87).

The third type of landscape image perception also reflects the uniqueness and appearance of the city cultural landscapes through the display of the living environment of its inhabitants, also with all the signs of time: native citizens, guests, children, youth, veterans, families, etc., that is, these are *socio-chronotopic images* of the city. This character of perception is formed largely through inclusion of information and communication technologies in the educational process, as written by S.J. Shum and R. Luckin: “Scholarly community notes a number of benefits and advantages provided by the use of use of new information communication technologies, but they have a strong belief that their inclusion into the educational process does not necessarily mean that student learning will be improved. Moreover there is a fear that quantification and autonomous systems provide a new wave of power tools to track and quantify human activity in ever higher resolution” (Shum, Luckin, 2019).

Identification of cultural chronotopes in the periodization of Omsk photo artists work

According to personalities of photo artists, correlated with the periods of their work, thirteen authors can be identified, in some ways interested in cultural landscapes of Omsk in the second half of XX – beginning of XXI century. These are Moscow-based photographer D. Ukhtomsky and Omsk dwellers: B. Zlobin, G. Marder, E. S. Mamakin, L. Potemkin, V. Lipovskiy, A. Bezborodov, M. Frumgarz, I. Savin, M. Gorokhov, O. Derkunskiy, V. Kudrinskiy, V. Andreev. Their works are presented at exhibitions, in collections and photo cards sets, in personal collections, in the State archive of the Omsk region, on Internet sites, in museums. In this regard, it is possible to draw a periodization of the process of photo fixation of the Omsk cultural landscapes in the reviewed period and it can be combined with the formed cultural chronotopes: 1. the post-war years (1940s-1950s) – the ceremonial sacredness; 2. “thaw” period (1960s) – the triumph of social optimism; 3. the pre-perestroika period (1970s – 1980s) – the harmonization of the urban environment; 4. the period of perestroika (1990s) – the reconstruction of the image vision of the city; and finally, 5. the modern period (the beginning of the XXI century) – the integration of the mosaic images of the past. Therefore works of the masters can be divided into these periods.

Types of perception of the dominant photographic images of the Omsk cultural landscapes in cultural chronotopes

The dominance of dimensional relations, height, style differences, proportions, and characteristic features of the formation of ensembles in different historical periods created different representations in landscape photo images. The main criteria at all times were the

aesthetic and sacred value of the cultural and historical space prevailing in all respects, dominating in the cultural environment of the city. For this reason, the dominant style (of the image – N.Kh.), as D.S. Likhachev writes, becomes “aesthetically valuable, perceived at great distances – spatial, historical, hierarchical – everything ceremonial, everything illuminated and sanctified from great distances of space, time and value hierarchy” (of the ensemble – N.Kh.) (Likhachev, 1983: 250).

For example, the dominant idea of image perception of Omsk cultural landscapes in the period from the 40s of the XX century to the beginning of the XXI century and the level of their perception were changing because new masters were coming, the nature of the cultural landscape was changing and so were its images and vision (Table 1).

The emphasis on *amazing achievements, events, and people* that existed in the post-war period (1940s – 1950s) corresponds to the first type of typological perception and was seen in the works of eight authors.

In the “thaw” period (1960s) it became relevant to show the cultural landscape of amazing facts of urban cultural life, which is included in the framework of the second type of perception, it is presented by six authors.

In the pre-perestroika period (1970s – 1980s), the first type of perception of landscape images is increased by the second, and the number of photo landscapes authors is significantly reduced to three. However, here *the emphasis on a harmony of cultural landscape with nature and a focus on building a new life* is clearly traced.

Table 1. The analysis of dominant ideas in photo images of Omsk cultural landscapes in chronological periods of Omsk photographers works

| № | Chronological period, number of authors and cultural chronotopes | Dominant ideas of perception of cultural landscapes photo images and types of their perception |
|---|---|---|
| 1 | Post-war period (1940s – 1950s) – ceremonial sacredness (8 authors) | Amazing views of the city and people – the first type of perception. |
| 2 | “Thaw” period (1960s) – the triumph of social optimism (6 authors) | Amazing achievements, events, facts of urban cultural life – the second type of perception. |
| 3 | Pre-perestroika period (1970s – 1980s) – harmonization of the urban environment (3 authors) | A harmony of cultural landscape. Building a new life – the first and second type of perception. |
| 4 | Perestroika period (1990s) – city image view reconstruction (2 authors) | Exotics of changes – the third type of perception. |
| 5 | Modern period (the beginning of XXI C.) – the integration of the mosaic images of the past (3 authors). | “Interchange of centuries” in the images of urban environment and city dwellers – the third type of perception. |

In the period of perestroika (the 1990s), the third typological level of perception becomes evident, and there are only two authors of photo landscapes who really strive to show *the exotics of the ongoing changes*.

Finally, in the modern period (the beginning of the XXI century), the third type of perception of landscape images is also productive, therefore only a small number of authors are found (Asankozhoeva, 2018: 23-31), who show a kind of “*interchange of centuries*” in the images of the urban environment and city dwellers.

Having all the unique types of levels of aesthetic perception of photo landscapes images, there is the differentiation of perception not only among city dwellers, but also among landscape photographers, where both the whole and parts of the architectural landscape acquire uniqueness and autonomy. R. Arnheim wrote about it quite convincingly: “The interaction of forms that occurs in perception establishes an order where the whole is formed by a combination of simple, self-sufficient forms that are easily digestible: each part, being an independent whole, is easily perceived as such” (Arnheim, 1984: 133).

It is obvious that the resulting comfort perception by urban residents and professionals of formative components borrowed from nature or human nature (anthropogenic and natural) is determined not only by aesthetics, but also by the peculiar environment of the visual perception of the city image based on the vision of landscape photo images. The specialities of this environment are characterized by the features of the surrounding space defined by V.A. Filin, the essence of which is in a great “variety of elements, which are characterized by curves (including rounded –

N.Kh.) lines of different thickness and contrast; sharp angles, tending to the top in the form of peaks and sharp points, forming a silhouette, a variety of colors, thickening and rarefaction, different distances of objects” (Filin, 2001: 22).

The comfort and creative quality of visual perception of photo landscapes images by students directly depends on the level of their critical thinking. This trend is determined by the peculiarity of media competence training, which provides “a vital, survival skill for an individual” and at the same time “aimed at students' applying their critical thinking skills to media messages and creating media texts”. The following trend is triggered: “Hence media competence education should be associated with students' applying their critical thinking skills to media messages and creating their own media images” (Fedorov et al., 2020: 157).

Forms and methods of reflected perception in the stages of perceptual media education and indicators of its landscape images development

The combination of cultural-ecological and infrastructural-aesthetic approaches to the vision of landscape images shows that research of landscape city compositions, representing images of cultural and historical heritage of various typologies by students of media schools, participants of photo clubs, amateur photo associations is possible in the conditions of mastering certain methods of perceptual mass media education, which can be considered as certain stages of perceptual media competence. The developing of the unique system of vision appears on the basis of the individual traits of the photo landscape creator because artistic vision, is a “special, more subtle look, which is due to the display of separate details, special color and other artistic techniques, which enables one to see a sort of cloying or, at least, long familiar objects and fragments of the urban environment in a new perspective. The perception of each artist is special and unique” (Gorelova, 2019: 54).

In addition, students' perception of image forms has changed due to the wider use of digital technologies and distance learning. At the same time, the trend that A.N. Hazaea and A.A.J. Alqahtani are writing about is becoming more and more apparent: “Moreover, technology has changed traditional mediums into digital forms, and the Internet has transformed face-to-face interaction into online interaction” (Hazaea, Alqahtani, 2020: 165). It should be noted that organizational forms of higher education become effective due to their interactive content, which is based on information and communication technologies: “It is therefore essential that more support and scaffolding – such as workshops and peer sharing – are needed to facilitate IT implementation and to ensure its positive effect on teaching and learning” (Gu, et al, 2019).

Imaginative resources of perception are formed largely because of the creative activity of students in the process of their interaction with the media environment and “to greater pupil confidence, involvement and enthusiasm for learning, together with improvement in social interactive skills” (Hajar, 2020: 459). In this context, a special contextual type of relationship with the media environment and the teacher's personality is built. This is justified by the following feature: “relationship between teaching with information technology (IT) and teachers' beliefs, skills and self-efficacy, there has been a paucity of research attention on the construction of teacher identity during actual IT-assisted in-class teaching and out-of-class networking with students, in a full institutional and social context” (Gu et al, 2019).

Activities of students and students of photo courses activity are based on the creative training and 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.

We should note that in the system of online training in the perception of photographic images, the following methods of independent creative distancing are used:

1. *Remote coding of impressional meanings of photographic images* is a method based on understanding the content and form of cultural codes that denote objects of cultural heritage in the form of artistic photographic images.

2. *Visual-semantic analysis of photographic images online* is a method of understanding the visually perceived content of photo images.

3. *Critical understanding of photographic images in the process of interactive communication* is a method of invoking antitheses that cause skeptical attitude to the visual picture of the city landscapes presented in the photographic images.

4. *Assessment of the social significance of cultural heritage in online mode* is a method of understanding the importance of preserving the cultural image represented in the perceived images of cultural landscapes.

At the same time, the traditional methods of perceptual analysis, operating in the mode of full-time contact training, remain traditional:

1. *The method of organizing an imaginative system of landscapes perception* is a chain of pedagogical techniques that form a photo-artistic image of a cultural landscape in the minds of participants as an integration of representations of natural and artificial artifacts into the vision of the entire urban space.

2. *Aesthetic analysis of landscape photographic images* is a representation of the cultural city appearance and ensembles of the cultural landscape in terms of them being filled with an aesthetic attitude to it, invoking the sense of beauty.

3. *Visual-aesthetic differentiation* is a distinction in the visible features of cultural landscapes of aesthetically attractive and unattractive landscapes.

Participants of media schools, photo clubs, amateur photo unions study city landscape compositions, as a result they master the regional content of cultural and historical heritage, form an aesthetic taste and various skills of differentiating objects of heritage, represented in the images, and the visual sensitivity of aesthetically appealing city images. To assess the level of media competence in the course of educational activities in the field of city cultural heritage, a number of *indicators of the primary perception development in mass perceptual media education* are used:

- mastering the content of cultural and historical heritage;
- differentiation of heritage objects in photo images;
- visual sensitivity to the photo images.
- aesthetic taste in visual perception.

Students and trainees of various faculties of higher educational institutions and college departments in their turn master the semantic content of these landscapes using other online methods applicable to professional media education.

1. *Identifying the dominant idea of landscape photographic images* – detection of semantic subtext in the photographic images of the cultural city space.

2. *Representation of photographic images in the semantic field of creativity* – transforming the content of photographic images into new meanings of an allied type of creativity (drawing, music, theater...).

3. *Interpreting the stylistics of landscape photo compositions* – understanding the nature of architectural and natural compositions of a cultural landscape and reflected images.

4. *Assessing the uniqueness of photo images landscape compositions* – determining the ingenuity of the photo images compositional construction which reflects the cultural landscapes of the city.

5. *Harmonizing the compositional structure of photographic images* – adjusting composition elements of photographic images into a harmonious visually perceived ensemble.

6. *Visually reconstructing photographic images of the lost heritage* – re-building in the mind of the viewer and visual reconstruction of photographic images of the lost heritage, a picture of the lost visual appearance of the urban landscape (a part of the city).

7. *Cultural and historical assessment and marking of cultural landscapes images* – defining and denoting the measure of significance of all cultural city landscape objects.

As a result of mastering media competence in the process of studying images of cultural and historical heritage, the audience's viewing experience increases, and the logic of visual comprehension of the viewed photo compositions is formed. At the same time, there is a shift from stereotypes in the analysis of photo landscapes. Finally, when using online media education technologies, appears an understanding of new meanings of photo images in the remote mode of acquiring skills and mastering professional competences. To assess the level of professional training quality one can use the following *indicators of professional perception development in media education*:

- photo images viewing experience;
- logical visual understanding of the images composition;
- a shift from the stereotypes in the analysis of landscape photos;
- understanding the meanings of photo images in remote mode.

Methods of media competence and professional media education dichotomy

There are three forms of mass media education: additional education, distance education and independent (autonomous) one. It is observed that various pedagogical functions of media educational technologies are reflected in creative self-realization. Organizational forms can be divided into three levels: professional, semi-professional and amateur.

Comparing methods of mass and professional media education, one can notice a certain dichotomy, that is, the derivativeness of similar professional methods in relation to the methods of mass media education (Table 2).

Table 2. Dichotomy of mass and professional media education in the analysis of photo images of the landscapes of the cultural and historical city heritage

| № | Methods of mass media education (media competence) | Methods of professional media education |
|---|---|--|
| 1 | Developing an impressional system of landscape perception | Identifying the dominant idea of landscape photographic images |
| 2 | Encoding impressional meanings of photographic images | Representation of photographic images in the semantic field of creativity |
| 3 | Visual and semantic analysis of photographic images | Interpreting the stylistics of landscape photo compositions |
| 4 | Critical interpretation of photographic images | Assessing the uniqueness of photo images landscape compositions |
| 5 | Aesthetic analysis of landscape photographic images | Harmonizing the composition structure of photographic images |
| 6 | Visual and aesthetic differentiation | Re-building and Visually reconstructing photographic images of the lost heritage |
| 7 | Assessment of the cultural heritage social significance | Cultural and historical assessment and marking of cultural landscapes |

The first dichotomous pair shows the derivativeness of the recipient's ability to distinguish the dominant idea in landscape images from the formation of his imaginative perception system.

The second is that we are gradually moving from the method of encoding the imaginative meanings of photographic images, which was formed by the mass recipient, to the representation of photographic images in the semantic field of the creative work of the course student.

The method of visual-semantic analysis of photographic images creates the basis for forming a method of interpreting the stylistics of landscape photo compositions in students.

Critical understanding of photographic images in the process of obtaining productive media competence allows students to evaluate the uniqueness of landscape compositions in photographic images.

Initial method of aesthetic analysis of photo landscapes leads students to the harmonization of the compositional structure of photo images.

The visual and aesthetic differentiation of the audience's photographic images allows them to rebuild and visually reconstruct the images of the lost heritage in the future.

Finally, assessing the social significance of cultural heritage leads to a local cultural and historical assessment and marking of cultural landscapes by future professionals in the sphere of developed critical thinking.

5. Conclusion

The problem of reflecting the nature of the recipient's perception of landscape photographic images of cultural and historical heritage is examined in three aspects: images of the cultural and historical city landscape as such, their reflection in the process of obtaining additional education and the effectiveness of media education technologies in the context of the dominant ideas of image perception of the landscape city compositions.

Three types of landscape images perception are identified: architectural views of the city, event-chronotopic and social-chronotopic images. Next, five cultural chronotopes are defined in the periodization of the art of Omsk photo artists: 1. the ceremonial sacredness, 2. the triumph of social optimism; 3. the harmonization of the urban environment, 4. the reconstruction of the image vision of the city and, finally, 5. the integration of the mosaic images of the past.

The correlation of the dominating images of cultural Omsk landscapes with types of perception in cultural chronotopes is reflected in the following dominant ideas of cultural landscape images: amazing accomplishments, events, and people; the harmony of the cultural landscape with nature and focus on building a new life; the exotics of the ongoing changes; and finally the "interchange of the centuries" in images of the urban environment and city dwellers.

As a result of the combination of cultural-ecological and infrastructural-aesthetic approaches and the vision of landscape images, the study of landscape city compositions of different typologies is possible if certain methods of mass media education are developed, which can be considered as certain stages of perceptual media competence. At the same time online system for learning proper perception of the images use the following methods: remote encoding of impressional photographic image meanings; visual-semantic online analysis of photographic images; critical interpretation of photographic images in the process of interactive communication; assessment of the social significance of cultural heritage in online mode. At the same time, traditional methods that work in the mode of full-time contact training remain: the method of developing an imaginative system of landscapes perception, aesthetic analysis of landscape photographic images, visual and aesthetic differentiation.

Besides of mastering media competence of listeners in studying images of cultural and historical heritage, the audience's viewing experience increases, and the logic of visual comprehension of the viewed photo compositions is developing. At the same time, there is a shift from stereotypes in the analysis of photo landscapes. Finally, when using online media education technologies, appears an understanding of new meanings of photo images in the remote mode of acquiring skills and mastering professional competences. To assess the level of media competence in the sphere of cultural heritage, a number of indicators of perception development are used, based on the development of the cultural and historical heritage content, the differentiation of heritage objects in the photographic images, visual sensitivity of photographic images, the development of aesthetic taste in visual perception.

In their turn students of various higher educational institutions and colleges master the semantic content of these landscapes using other online methods applicable to professional media education: identifying the dominant idea of photographic landscape images; representing photographic images in the semantic field of creativity; interpreting the stylistics of landscape photo compositions; assessing the uniqueness of landscape compositions of photo images; harmonizing the compositional structure of photo images; visual reconstruction of photo images of the lost heritage; cultural and historical assessment and marking of cultural landscape images. To assess the level of professional training quality one can use the following indicators of professional perception development, suggesting photo images viewing experience, logical visual understanding of the images composition, a shift from the stereotypes in the analysis of photographic landscape and understanding the meanings of photo images in remote mode.

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. Activities of students and students of Photo courses activity is based on the creative training and 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. In this case photo lessons, exhibitions, presentations. The methods of mass and professional media education have a certain dichotomy, which is the derivativeness of similar professional methods in relation to the methods of mass media education.

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