

MULTIMEDIA TECHNOLOGIES – A PATH TO CREATIVITY

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This article describes psychological, creative and cognitive problems which disabled students face while studying „Direction of multimedia programs“ course at Information Technologies faculty of MSUPE. We argue that students need not so much instrumental approach to multimedia, as theoretical and paradigmatic adaptation to intensively developing reality of digital revolution. On the basis of our experience in teaching “Direction of Multimedia Programs” course and creative work with students we present recommendations on helping disabled students overcome psychological barriers in development of new (multimedia) tools to fully reveal their humanitarian potential.

1. Virtual shoemaker: media directing as a form of compensation and defence

The uniqueness of our experience in teaching at higher school is related, on one hand, to health limitations of our students, and on the other hand, to specific properties of our subject domain. Paradoxically, the problem of „the small adult“ (the teenager, whose chronic disease, as a rule, impeded his/her high school education) and the world sociocultural crisis of transition to visual language of culture, weaved together before our eyes into one storyline. And this storyline is extraordinarily cinematic: it unites particular with universal and gives hope.¹

With the avalanche-like development of „multimedia“ the world plunged into some semantic compute: the variety of information resources, social networks,

¹ In Hays Code (1930) it is specified that the cinema has to give hope to each shoe cleaner that he will be able “to grab good luck by a tail” and reach social tops (URL: http://seance.ru/n/37-38/flashback-depress/hays_code/, access date: 23.04.2014).

remote forms of professional activity, virtual opportunities of interaction, ways of integration into sociocultural space generates quite a Babylonian confusion. The plethora of meanings assigned to the concept "multimedia" is particularly noteworthy. There are grounds to believe that coordination of positions and structuring of our approach to definition will help solve a number of problems, both methodological and productive.

In system of cinematic images director H. Hawks presented the XX century as a train travelling from New York to Hollywood, this metaphor quite keeps within a context of culturological conclusions. Yu. Lotman called cinema a universal language of culture in the XX century [1, p. 14.].

Discussing characterologic properties of cinematic art, S. Kracauer names the following three [2, p. 13 - 14]: collective nature of production, essentially mass mode of perception², high cost which often means institutional or state nature of financing. In poverty-struck Russia of 1920-s, dreaming of communism and electrification, the film-making industry held second place in investments of capital, and in Germany after World War I – the fourth. Our soldiers went to World War II frontlines straight from the "Udarnik" cinema hall which showcased documentaries of frontline cameramen – yesterday's students of Cinematography Institute who went into battle unarmed with just their camera in hands. Military profession in the middle of the XX century and physicist in the sixties owe their prestige in many respects to the films "Officers" (M. Romm, 1962) and „Nine Days of One Year“ (M. Romm, 1962). In that situation the film director consolidated in his hands a lion's share of public influence, administrative resources and budgetary funds, which put him in a position of a real demiurge.

In modern media environment, the excess of information channels, quantities of screen forms and content is compensated by local or corporate character of target audience, low budgets, portability of equipment, small film crews which in extreme cases consist of only the director as all-round craftsman. Instead of large-

² In the middle of the XX century it was difficult to imagine a movie without cinema hall with rows of seats, though precedents of individual viewings took place: for instance, future founders of the Italian neo-realism learned from experience of the Soviet cinema, which they could only see using montage device. Only a few decades ago everyone watched the same movies at movie theaters: everything was released for movie theaters.

scale filmmaking studios with ten assistants carrying one feed-cable, the yesterday's «regent of dreams» and demiurge turns today into a handicraftsman, a virtual shoemaker, with the laptop in his bag or even an iPod (after all now they too have video editing software, and amateur hand-held cameras have resolution admissible and even superfluous for a TV screen).

Even with identical production operations (screenwriting, director's explication, shooting, editing, voiceover) and subject domains (fundamentals of directing, theory of editing, etc.) taught in education institutions we see art with absolutely different social and cultural tasks, publication forms (Internet, festival display, digital carriers, cable TV channels) and different principles of viewer's perception. In the XX century a movie was perceived by the viewer from the fetters of a chair, in silence and darkness of the movie hall³, the storyline of life was completely replaced by that of the film and catharsis was almost inevitable. Modern screen forms appear before the eyes of the viewer in one of several windows of the computer, in parallel with e-mail, news of a social network and continuous signals from the mobile phone. Such perception demands other formats and types of screen work, which brings back to life a variety of dramaturgic principles which were ignored during the era of "big cinema" [3, p. 208].

2. Using interactivity as resource for performance of educational tasks, and much more

Having chosen a profession of multimedia director, a young man encounters a whole area of innovations and quickly developing technologies, and more often than not his level of understanding of these technologies is too low to take advantage of opportunities they bear. Having intuitively taken a step in this direction, he faces a psychological problem of mastering the new. In this situation career guidance raising issues of philosophy of technics and theory of information becomes the most important task on the way to unveiling creative and personal potential of students, especially with disability. Such work allows students to solve

³ A. Konchalovsky wrote that traditional one-and-a-half hour timing of movies is connected with bladder volume (A Cinematographer's profession. Collected works. Moscow, high courses of screenwriters and directors – 1995).

educational and creative problems much more effectively, bringing them to new creative level of self-realization.

Herein we present results of introductory career guidance classes for first-year students of the course "Multimedia direction" at Applied Informatics and Multimedia Technologies department, MSUPE. Five students with cerebral palsy in various forms, whose success depends on mastering a wide range of digital tools and technologies, became its participants.

Classes were given in the form of discussion, and first on the agenda were specifics of information processing and presentation tools used by students in study and performance of tasks. Future "directors of multimedia" had to answer a key philosophical question of their profession: "What is multimedia?"

Most answers came down to composite, complex character of means of information representation, which is characteristic of the environment they work with. For instance, according to Alexander Zorkin (age 20): „Multimedia is an aggregate of audio, graphic, text information. For example advertising, computer games, different effects at the Olympic Games, dolls which move their hands“. (note: Sochi Winter Olympic Games 2014 is referenced). Other student, Kirill Belousov (age 25) answered that it is "a huge industry sector in media production. By means of multimedia it is possible to create any project, organize an event. Multimedia plays a huge role in organizing exhibitions of contemporary art, art shows and various biennale". Students noted that multimedia is also used in cinema and making presentations, though some found it difficult to specify its purpose. This poll revealed that students, having well acquired a sense of connection between the words "multi" (multiple) and "media" (means), did not quite realize the qualitative change in informational environment that this concept carries.

The same problem was revealed even more clearly when the group was asked a question: "What is the basic difference of multimedia environment they deal with today and the one used earlier, in the era of analog information processing?" The common opinion came down to a thought that now by means of multimedia it is possible to do editing, voiceover, add subtitles and credits. Psychologically it was very difficult for students to accept that during the era of analog technologies all these operations were carried out easily by students of amateur film schools. It took some inducing questions for students to realize that multimedia is an

achievement of digital information processing, a result of emergence of computer technologies. Alexander Zorkin even doubted, whether the concept of multimedia is an effemism. "We like to borrow new concepts", – Alexander said. In Socratic dialogue the group understood the essentially different character of the environment they used for creative work. Alexander admitted: "In this sense new opportunities started appearing. Multimedia is after all both computer modeling and computer graphics. In Soviet period there were no means for computer modeling".

Our poll revealed that the group is not yet ready for creative use of achievements of digital revolution and those basic changes it brought to the language of media. Students noted more traditional factors of usefulness of new technologies. First, availability and simplicity of digital editing. Secondly, that, as Alexander mentioned, "there is now digital format of files. There is no more need to store the recorded material on film, it is possible to store it on more compact carriers, and make many copies". Thirdly, possibilities of the Internet for information search. Though, at the same time we saw an ambiguous attitude to the Internet. According to Alexander Zorkin: "The computer is a convenient tool to search for necessary information in spite of the fact that Internet can be called garbage can, where everything is lumped together. But sometimes it's easier to search the Internet and find something there, than to go to archives. The Internet should be used intelligently. It made information search easier". Fourthly, creating visual and audio-effects using computers. Only one student noted interactive possibilities of the digital environment. According to Konstantin Kaziyev (age 20, II group of disability) "we can keep the recorded material in different places, and then remotely communicate with others and edit something together on the Internet".

Finally, the last block of questions about how students use multimedia possibilities in learning and creative activity also revealed that their approach to digital technologies is mainly applicative, user-like. All students reported using communication possibilities of their devices: obtaining information (especially video information from YouTube service), communication in social networks, use of text messengers and so on. At the same time some students ignored the software nature of communication process, as such, Maria Siminchenko (age 24) found it difficult to say what program she uses to go online, and then to name the browser she uses. The software organization of information processing environment seems like something natural and is taken for granted. Among most used tools were: Power

Point, Photoimpact, Sound Forge, Pinacl Studio, Easy GIF Animator, Autodesk Animator Studio and some others. The Adobe package, probably because of price policy of the company, was ignored by students. As for the digital equipment, its possibilities were well-known to the group, but they had not yet formed the creative tasks which they want to solve with it besides some mundane tasks.

We see the motivation for creative work in the group, although creative tasks are yet in the future. Generally they aim for short films. Konstantin Kaziyev would like to make a movie about how "robots invade our planet" using 3D graphics for development of characters. Alexander Zorkin wants to make a movie based on classical literature (which text – he hasn't chosen yet) and to present it on a modern style, using computer tools of image processing, like in the last screen version of "King Kong". Kirill Belousov wants to make a movie about „inclusive education of disabled students“. We should note that this attitude is rather related to the need for self-expression, than for communication with society. Only Christina Alexandrova (age 22) has creative plans of designing an educational program, and demonstrates the attitude towards request from a certain target group, which implies socialization of her creative position.

Digital technologies created an essentially new environment of communication, in which multimedia is means of creative self-expression and overcoming physical reality. "Multi" is not only "a lot of", but also "more", "increased opportunities". This lesson in career guidance revealed that students still have vague idea of this qualitative change. They still feel like consumers in the virtual environment of the increased opportunities. It is necessary to overcome this "user" complex and to come to a new qualitative level of understanding that in the virtual environment there are no health limitations, that here they are compensated by multimedia which has changed the quality of creative communication by giving it *interactivity*, which means creativity seeking to overcome monodirectional self-expression and to become socially oriented, addressing consumers' demands. Demands to virtuality have to be reformatted in this way to implement qualitatively new possibilities of multimedia. It is wrong to transfer "user" complexes from reality to this environment, because it is an environment without disability. In the era of multimedia one-way communication technically becomes outdated, and this is probably the main lesson of the career guidance class about multimedia.

3. Multimedia – create your own world

I uploaded a video to Russian social network "V kontakte" for our student directors in MSUPE showing Guinness Book of Records nomination "Best montage"⁴, and commented: "Now that's how you do montage!" The answer came in an hour: "It's not editing – it's composing...". I am proud because the message came from our former student Dmitry Kiryukhin who graduated MSUPE Information Technologies faculty in 2010. His graduation project was technologically complex and difficult – it was a multimedia project "Birds of War" in which the animated component was executed on a game engine of "Il-2 Sturmovik: Forgotten Battles.". Logical tasks – actions of all objects were made in the detailed editor of the game which allowed receiving a set of high-quality repetitions of the same event, and the author could participate personally, control the events in real time and play for different characters. Back then we called this genre "documentary animation": couldn't pick a traditional analog. In final version the movie "Birds of War" (2011, directed by D. Kiryukhin, supervisor V. Fomina, consultants N. Orlov, E. Ermakova), devoted to pilots who lost their lives during the Great Patriotic war, recreating air fight of 1941 – approach of the German aircrafts to border airfields of the USSR, was burnt to DVD. The movie features poetry of Josif Utkin who died in a plane crash in 1944, and in the computer sky planes are forced by fate to destroy each other instead of enjoying flight and beauty of the sky.

Dmitry's comment to my post seemed symbolic and very modern to me, as the concept "traditional montage" (on film, linear) ceases to exist in the way it was understood 10 years ago. Director's profession today acquires a new meaning in the context of quickly developing multimedia culture, or as it is fashionable to say, in a postmodernism era. So what is multimedia cinema and how we can use its specific properties for socialization, education and upbringing, in our case, students with health limitations (disability)?

Small historical reference. As a major in universities "Direction of Multimedia Programs" appeared in Russia in St. Petersburg State University of Cinema and Televi-

⁴ URL: www.youtube.com/watch?v=NRA9PpCbZHQ.

sion, All-Russian State Institute of Cinematography, MSUPE (faculty of Information Technologies), and Liberal Institute Of Television and Radio n.a. M. A. Litovchin in 2005.

The "Dictionary of terms of television and radio", published in Zhukovsky in 1999 and composed by V. A. Hleborodov, P. P. Olefirenko defines the new at the time word «media» (among other) as "the audiovisual environment". So then "multimedia" presupposes richness and versatility, multi-symbolic nature and multifunctionality. In this case I will take the liberty to assume that activity of the director, as creator of the film's emotional framework, including multimedia, today is defined by the fact that in his artistic toolbox he has various elements of this audiovisual (media) environment, from which he creates the movie. Chronicle and documentary videos of current events, 2D and 3D animation, fragments from popular scientific and fiction films of all eras and countries, and also music and noises – all this the modern multimedia director can get on the Internet and use as a palette for his own creativity. And, despite that the set of audiovisual images will consist of fragments of others works the final product presupposes authorship, individual direction, the proper filmmaking creativity. The reason for this is that the elements of multimedia environment taken from other works get other sense and meaning in an author's context of new film work.

As a matter of fact, this is what researchers of post-modern culture call transformation of quote into text. If we set aside all disputes on copyright of the artist to creation of cinematic images as elements of cinematic language, then with common availability of modern computer technologies cinematic language and its system of images become property of world culture and general public [4]. In 2012 an amendment was made to regulations of disciplines at MSUPE, which brought back the name of the major – "Direction in Cinema and Television", but with addition of a new specialization – "Director of multimedia Teacher". This is the profession that MSUPE Information Technologies faculty graduates get. This specialization justifies engagement of students with disability in creativity, self-expression and gives them chance to get one of the most demanded professions today – director and editor of multimedia production.

I would like to note here some specific features of our department at the faculty of Information Technologies. During our 9 years of work we have assembled a unique

group of teachers who educate students with account for their physical, social and mental capabilities. This collective is also "multimedia-like". Nikita Viktorovich Orlov, director of documentary films, whose works are awarded on international film festivals, one of MSUPE's oldest teachers, educates students in classical cinematic montage, which is in the basis of all classical cinema of the XX century. Despite the fact that his students, working in the multimedia environment of the Internet, will never have the necessity to hold a piece of film in their hand, they need to be familiar with traditional culture of film production. Also as it is necessary for any director to have seen an abundance of cinematic classics in fiction, documentary, educational genres. Lessons always include viewings, comments of the teacher and joint discussion.

One of the major subjects is "History of world cinema". For many years the lecturer for the course was professor of All-Russian State Institute Of Cinematography, doctor of science in art criticism Vladimir Aleksandrovich Utilov. After his death his wife, doctor of science in art criticism, professor of All-Russian State Institute Of Cinematography Natalya Ivanovna Utilova, took over. This course does not simply introduce students to history of world cinema. In her lectures professor Utilova has an opportunity to use materials of her husband's lectures recorded by MSUPE graduate of 2010 Roman Kushka during his study, and presented for his thesis as audiovisual multimedia project „World History of Cinema by Vladimir Utilov“ (multimedia disk, 2011, directed by R. Kushka, supervisor V. Fomina, consultant V. Koshkin).

Roman Kushka, due to his medical condition (cerebral palsy), visited lectures together with mother Elena Vladimirovna. He was fond of history, so no wonder lectures on history of world cinema became his most favorite course. He started videorecording them and working with montage and sound, selecting illustrations – fragments from movies which he found on the Internet or bought on DVD disks. "Era of pioneers", "History of the American cinema", "Cinema of Germany", "Pioneers of the Russian cinema" – in total seven parts. The first movie became Roman's graduation project. Now he finishes editing the last seventh part of the set in MSUPE Center of information technologies for psychological research.

This project was designed and created as educational audiovisual aid for teachers and students. But for us, the teachers, the most important was to understand and

use this aspect of multimedia technologies giving the student a possibility to create, as multimedia director, a learning aid for him- or herself. It is a kind of workbook of the XXI century student, who not only makes lecture notes, but also lives them through, creates a relation towards them, and shares the acquired knowledge with fellow students. Implementation of this project gave the teachers thoughts about other important video-lecture sets which students could create for teachers as educational audiovisual aids. While carrying out these practical, creative and technical tasks students would acquire not only theoretical knowledge of history and practice of world cinema, but also would study modern editing methods, computer graphics and animation, work with sound and music.

Practice of computer interaction, nonlinear, digital editing and special effects are taught by Vadim Yuryevich Koshkin, graduate of the legendary course of the famous director Vladimir Kobrin at All-Russian State Institute Of Cinematography. Vadim Yuryevich has a unique approach to educational process of disabled students. Independent work is regarded as of paramount importance. The student has to learn not only to create, but also to get the daily bread after graduating university, has to be able to work professionally, regardless whether in collective or independently, and his product, in our case multimedia movie, has to be executed at a high qualitative and technological level. I would like to give an example of one of graduates of 2011 supervised by Vadim Yuryevich Koshkin, Boris Moiseyev, state-funded department student with very peculiar mental perception of the world. Boris attended all lectures, spoke very little, but listened with great attention. Teachers knew that when asking him a question they needed to wait patiently. Sometimes some minutes. But, having shown patience, they could get the brightest, most interesting, non-conventional answer. Boris is creative, closed on the outside, but on the inside ... He spent his free time in chess club. His graduation project on which he worked scrupulously the whole year was also about chess. The screenplay, recording, editing, separate interviews, voiceover and special effects – everything was made by Boris. His supervisor Vadim Koshkin helped only with technical advice. The documentary film (2012, directed by B. Moiseyev, supervisor V. Koshkin) turned out unexpectedly personal, because while listening to the story about chess, the viewer got to dive into the emotional world of Boris' perception of the game. This state was created by intonation with which the director himself read the voiceover text. Boris presented his thesis and passed state

examinations perfectly and was employed by Engineering Center of Information Technologies for psychological Research, MSUPE.

To be a film director it is necessary not only to know your way around audiovisual images, but to be a storyteller, create dramatic events to catch the viewer's interest. The dramatic art is taught by screenwriter and director, PhD in art criticism Victoria Andreevna Fomina. The work on diploma project of the student Valentina Deterleeva, graduate of 2010, wheelchair invalid brought to lectures by her mother, was an unexpected wonder. Her movie "Halkalakhta" (multimedia movie, 2010, directed by V. Deterleeva, supervisor V. Fomina, consultant V. Koshkin) was shown on cable and Internet channel "Pervy Igrovoy". The literary basis of the project is a story by Maria Orlova with the same name about a role-playing game based on J.R.R. Tolkien's book "Silmarillion". Her role-playing fan friends from St. Petersburg used amateur digital camera to record their "elvish" journey on ice of the Gulf of Finland. And Valya began montage.

– But the movie didn't turn out until Valentina herself joined the company of traveling elves, – the project supervisor Victoria Fomina remembers. – We started recording Valya while she edits the movie and talks about the game. And this external plot became not less interesting, than internal, and the movie became documentary and multimedia at the same time. Valya opened for us, the audience, a door to the fantasy world of fantastic Halkalakhta, having done enormous work on selection of fragments and drawing up the editorial script, having mastered video editing programs, elements of computer graphics and animation, having acquired skills of work with image and sound. It's not often that you meet a student's film which is not merely recorded, edited, voiceovered, but lived through. "Halkalakhta" was lived by Valya from beginning to end. Now Valya plays in drama school at sociocultural integration club "Wings", is engaged in vocal and dance classes in the same club, and works as freelancer in multimedia film editing.

Now I would like to share my own personal experience with disabled students. I am the journalist by education (I graduated faculty of journalism at Lomonosov Moscow State University), and got my PhD in art criticism at All-Russian State Institute Of Cinematography. I am a theorist, so except for love and attachment to cinema, there is little I can offer to students. Therefore, having chosen a most convenient position, I tried to show them beauty, mystery and charm of any

screen image, from cinematic masterpieces to avanguard experiments with new digital technologies. For example, speaking about pictorial art and cinema, I very much like to tell about how the painter Vasily Ivanovich Surikov created his "Boyarinya Morozova". The legend has it, that he stayed at home for two months... adding canvas because his horse harnessed in the sleigh didn't want to run. By increasing the area of the painting he achieved the effect of movement. And when, with the next strip of canvas, he saw that his boyarinya started to move, at this moment the painting became one of the best-known artworks in the world, having conceded superiority maybe only to „Night watch“ by Rembrandt and "Las Meninas" by Velasquez. My 20 years' experience in the journal "Equipment of Cinema and Television" taught me to consider any movie from a position of his creators, directors, operators, sound producers, as a certain multimedia environment which has been emotionally organized by the director. Therefore it was easy for me to show and tell students about cinematic language in its today's understanding, to compare concepts of various film experts on this matter and ... to show. I constantly search the Internet for audiovisual images of how pictures, book illustrations, photos, chronicles, documentary and animated fragments can live in a modern multimedia cinema. I believe that the main thing is to motivate our disabled students for self-expression in a new type of screen art. After all many of them can't hold the camera in hand, can't independently move, some have weak sight or hearing. But in new multimedia art they can become artists, using instead of paints and brushes audiovisual images.

In my constantly growing video collection there are about one thousand such audiovisual examples. And my teaching activity also brought student's works worthy of pride. Among them a documentary and at the same time multimedia movie of my first student of 2010 Alexey Kulanin "A name for it is Volga". Such movie can be created only by means of computer and editing programs. As elements of narration this movie contains fragments from a fiction film by director E. Ryazanov "Cruel romance", historical and publicistic movie "Genghis Khan" (BBC, 2005), an episode made by director and computer design artist Nikolay Shiroky for the movie of director B. Liznev "Visions on Neva" ("Fatherland", 2005) where a huge computer wave covers the city of St. Petersburg. Alexey took a kingdom of fishes from the Internet, as well as some city views of Kazan. After computer processing photos, maps, pictorial art, in particular I. E. Repin's painting "Barge haulers on Volga",

were integrated into the movie. You would ask, what is the connection between a wave covering St. Petersburg, and Volga? We can say today that the “common” is in the fact that screen images can be used by directors in the same way an artist uses paint on a palette; they are mixed and combined and the movies are made with this mix. So we can say multimedia consists in essentially new approach to cinematic means and methods.

If it is interesting to technical specialists, I can provide the detailed list of the software which helped Dmitry to make the movie. For recompression of initial video records from initial formats mov, mp4, mpg, flv into the format suitable for the subsequent processing and video editing avi uncompressed was used, Alexey also used AONE Software FLV to AVI MPEG WMV 3GP MP4 iPod Converter, Amadis Video Converter Suite 3.7.2, Canopus Pro Coder 3 software, for video capture from the screen – TechSmith Camtasia Studio 5.0, for processing and editing of sound – Sony Sound Forge 9.0, for video editing and application of special effects to video – Adobe Premiere Pro 2.0. It is noteworthy that landscape shots were made with Panasonic Lumix DMC-FX9 digital camera.

The movie of my other student of 2010 Anton Nikolaichev “D-20” (cameraman Alexey Moiseyev, editing and computer design Artur Tsyupilo – both graduates of MSUPE) – is about a game of “Dungeons and Dragons”. We could call it fictional film, if it were not for the main documentary scenes of the game itself, culminative in nature, and multimedia-like, collage-like edited fantasy reality of “Dungeons & Dragons: Wrath of the Dragon God” (directed by G. Liveli, 2005) . Paraphrasing the axiomatic heading of Eric Berne’s “Games people play”, Anton at the same time tells a story about the game, about its characters in game and real life, about the world of “fantasy” and about our young generation. The movie was filmed using a digital semi-professional camcorder Sony DCR RD 175P in ViniDVCom format, using the following software and hardware: VKSaver 2.0 – the automated browser add-on for import/export of digital videos/audio files, video editing software Adobe Premiere CS 4.0 and Pinnacle Studio 12 Ultimate, Adobe Encore CS 4.0 –program for Dvd – authoring, Canopus Pro Coder 3.0 – software for converting audio\video files, and also the popular Adobe Photoshop CS 4.0 in which the cover design was made. This movie was included in the program of cable and an Internet TV channel “Pervy Igrovoy” describing modern role-playing games.

I would like to give another striking example of creative work and destiny of our graduates. It is a slideshow by Victoria Brital called "Loneliness" (supervisor V. Koshkin), deaf graduate of our faculty of the year 2012. This work was made as course project on third year of study. I still show it in schools and boarding schools when I tell children about our students' creative work. "The most ringing shout is silence, the brightest light is night", – the words of Edmund Shklyarsky leader of the Russian rock band „Picnic“, were the undersong in all audiovisual imagery, that emotional glue that connected very different photos. Victoria chose them from the Internet, and then worked in Photoshop with color, light, contrast, scaling, thus placing emotional accents. Other people's photos gained the author's overtone and became material for self-expression of multimedia director's creativity. Certainly, some could have said that slideshow production on a third year of university is technically unreasonable. Nevertheless, this work was marked "best" by the common decision of a selection committee because the student was able to show the director's emotional attitude to the problem of loneliness in our densely populated world. And as one of the teachers neatly put, "pressing buttons is something you can teach a monkey, but you cannot teach feeling". Victoria has it. Now Victoria is trying to set up her own photographic studio, she is married and raises a daughter.

Individual approach is an obligatory component of our teaching. The relations of teachers and student directors, especially by the end of the fifth year, develop rather as the relations of colleagues, than teachers and students. For the cinema community such relations are quite normal, for pedagogical – aren't always acceptable. But for our students, many of whom begin their studies not at 18, but at 25, being colleagues is much more comfortable. And it is more helpful. It imposes a certain responsibility both from the teacher, and from the student. And there I was, in 2009, preparing for my first graduates to present their projects, when one evening a phone rang. Andrey Kolpakov, having returned from a trip, was eager to show me his 10 minute movie "The locomotive by the name of LN-5231" in which he, Andrey, solemnly opened the first "run" on Moscow Minor circular railroad which hasn't been used for already half a century.

In an hour my two children and I became the first audience of a wonderful travel on the first Moscow locomotive. Andrey has cerebral palsy, it's hard for him to keep balance when walking and carry a heavy camera. But he always has his favor-

ite “point and shoot” camera with him, and at home – his computer and skills of video editing and work with color and light. Even defects of clarity and contrast he managed to turn into an artistic touch – indistinct contours of passengers became a metaphor of eternal inhabitants of the train which goes round and round... «Locomotive by the name of LN-5231» is the first movie of an MSUPE student which made it to the list of a festival of debut and student’s works „Saint Anna“. Andrey travelled half of Russia by trains and hitchhiking, he writes poetry and songs, edits video, music and advertising clips for clients, he was the lead actor in a music video of the band DDT directed by his teacher Vadim Koshkin, and recently he returned from Mexico where he made over 2000 photos. His first photo-clip about this amazing country already appeared on the Internet.

There is one more special feature of educating multimedia directors at Information Technologies faculty of MSUPE. In higher education institutions for cinema, such as All-Russian State Institute of Cinematography, or St. Petersburg State University of Cinema and Television, students receive specified cinema specializations, like operator, director, and actor. In these higher education institutions there are acting and producing departments, and as a result, the graduation project becomes collective work, often paid for, the way it happens in the real “big” cinema. Our multimedia directors have to do everything themselves: do the shooting, work with nonprofessional actors, edit video and sound, and of course add multimedia components (special effects, additional documentary, photographic, art materials, etc.). Therefore supervisors initially don’t advise students to make fiction films, as results are mostly deplorable. But it is very welcomed if the project is done by a group of students, and everyone brings a feasible contribution. For example, Eldar Abdullaev, graduate of 2013, a composer of music with vision impairment. He plays drums in a rock band of his friend Vsevolod Filatov with a symbolical name – Nicht Kapitulieren. His movie named “Nicht kapitulieren“ tells a story of these blind kids’ creative work, how they perceive the world and how they live in it, not giving up in the face of difficulties. His supervisor Natalya Utilova acquainted Eldar with Victoria Kurevleva who works on television. She helped operators Ilya Samorodsky (4th year student at MSUPE) and Konstantin Tsvetkov with shooting and edited the film. Eldar acted as the screenwriter, author of the idea, actor, composer and sound producer. This project was noted as best work by the selection committee.

4. Instead of conclusion

Languages of cinema and modern media are similar approximately the same way as the English spoken in Eaton, and language of the American slums. Unlike institutionality of cinema, semantics of modern media language develops spontaneously, due to availability of means of production of today's video, when not all "poets" know about existence of rhymes (Yu. Lotman compared montage comparisons to rhymes, and A. Alekseev drew a parallel between tempo-rhythm of animation and poetic metre). In this sense education of multimedia director which gives graduates a number of advantages is of particular importance.

It is especially important for students with disability who are in no way inferior in creatively in virtual space of modern media to other students, and even have a number of advantages.

The example of using multimedia as a social tool was created within our course in MSUPE. Artur Kazakov (11th group of disability with locomotoric system impairment) decided to devote his graduation project to a declaration of love to his wife Lyudmila Kazakova, who was imprisoned on the ninth month of pregnancy. Artur's companions decided to use their multimedia director skills to help him in difficult life situation, thus the documentary film "I LOVE" came to be (idea of A. Kazakov, directed by joint efforts of: M. Orekhov, N. Roshchin, K. Kuznetsova, N. Sarnatsky, A. Kirilkina, P. Belyaev, D. Prilukova, S. Troitskaya, E. Abdullaev, I. Samorodsky, supervisor— V. Fomina). The movie was nominated for the National award in the area of documentary films "Laurel branch", it was shown and awarded at a number of large Russian and international festivals, such as "Agrosvit" festival (Ukraine) and "Golden Amphora" (Bulgaria). But the most important is that by means of cinema the group was able to raise money for a lawyer and we hope that Artur's wife and son will come back home soon. It is important also that work on this movie revealed with new force the abilities, talents and personal traits of the group. A remarkable creative collective formed attracting students of other courses and former graduates. The film was not only about Artur Kazakov, but also about all of us. Multimedia direction became that gracious language in which one can tell something important both in social and psychological dimension.

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