its storage capacity can be readily accessed by a microprocessor its color quality and resolution are limited to television quality. Furthermore, a major drawback would appear to be the cost of and inconvenience of courseware manufacture. While revision in the programming of existing frames is readily achievable it is not possible to add new material without pressing a new disc. In applications where it is essential to update material the videodisc would appear to have serious limitations for instructional application.

A third alternative to be considered is color micrographics. Sutcliffe (1979) suggests that microforms be considered, Computer Assisted Retrieval (CAR), because of the "unmatched storage density". He points to the sudden merger of computer and micrographic technologies which until recently have been viewed as competing opponents.

Dills and Bass (1980) report that at the Department of Dental Education, University of Florida, they have successfully employed a Revox microfiche-tape unit using a digitized encoder to present randomly selected visual frames in a branching or programmed learning application. Our investigation of a similar device indicates that while it will achieve this with a high quality image it is limited to 60 frames per four by six inch fiche and each fiche must be inserted separately.

A system available from I.M. Bruning International provides for random access of up to 3,000 frames. A cartridge system holds 30 fiche and any frame can be retrieved within three seconds. The system has been upgraded so that it can be controlled by a microprocessor giving extensive flexibility in programming of visual material. The ease of fiche loading in the cartridge coupled with the in-house fiche production capability, developed at Guelph, puts the preparation and programming of audiovisual courseware within the reach of educational and training institutions.

Other applications of this approach would seem to be indicated in art, medical and architectural libraries where reference to slide materials is presently cumbersome and time consuming. An automated index system with microfiche display of color slide images would eliminate some of the current costly

storage and time aspects of search and retrieval.

Conclusion

This paper has suggested that a transfer of color slide material to color microfiche has significant potential for savings in courseware and storage costs. Currently available hardware makes this approach attractive for student operated audiotutorial systems, computer controlled learning systems and visual retrieval systems in libraries with large slide collections.

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The Question of Display: Folk Festivals

Doris Hasell and Wanda Young

An increasing number of cities across Canada have ethnic groups making multicultural presentations to the public. The authors, a design and housing professor, and a communication and education professor were requested to give a workshop on display techniques to an ethnic group planning a three-day folk festival. Questions about display were received in advance, as well as at the workshop. The purpose of this paper is to present this case, identifying the questions and offering some possible solutions.

Why Display?

Ethnic groups planning a folk festival may have four basic reasons for including display as a part of the festival: educational, artistic, social or commercial.

Educational

An ethnic group has information which may be shared. A purpose for the ethnic group is to develop interest and understanding in the cultural background of their group. This is based on the assumption that others want to learn about their culture. A display of artifacts from the country of origin can hone the curiosity of the viewers to come again, to travel, and to ask questions. Within the ethnic group, the more knowledgeable members may wish to promote standards for others. Good displays start people thinking and discussing the things that are different and the things they like. Therefore, a good display will help to summarize ideas or to clarify those that are abstract. The area where the display is placed may have several areas, so attention-getting displays can remind visitors to go to another section. Comparisons may be made, for example, comparisons of the ethnic populations in Canada, with the population in the homeland. A display could present this information visually to the visitors.

Artistic

Many of the community buildings used for ethnic displays are open structures. For the folk festival, displays may be used to give beauty to the surroundings. An atmosphere similar to the homeland may be created. The color, shape, and design of artifacts and costumes will create a happy, fun-filled mood. Those who set up the displays will develop their creative skills. Appreciation for patterns, materials, and colors will be fostered for those who come to the festival.

Social

Participation implies socialization. A

"hands on" display where the visitors touch, taste, or try making an ethnic item will involve the visitors in the culture. Those who manage the event will find a folk festival provides these management opportunities: to plan and to cooperate with other ethnic groups; to set up the display, to man it, and "to strike the set" when the festival is over. Throughout the preparation and implementation of a folk festival, relationships will be built and ideas shared.

Commercial

Finally, a folk festival is a business. Souvenirs, food, drink, and entertainment may be marketed. A good display will move the goods toward the buyer and motivate visitors to spend money to take a bit of the festival home. Sales of ethnic foods will be clinched if samples and recipes are displayed.

These are some of the answers to "why display?". If a folk festival group decides to include a display, the next question is...

What is a Good Display?

Many criteria distinguish a display. To be effective the display needs to attract and to hold attention long enough so that the total message is recognized. Emphasis is probably the most important facet of a display. The other criteria which comprise a good display such as simplicity, contrast, visibility, stability, meaningful lettering, available resources, and strategic location support this goal.

Emphasis

If a display is eye-catching, emphasis will be achieved. Emphasis means that some part of the display is attention-getting because it is different or unique. Emphasis could be obtained by having movement of parts within the display as in the use of turntables, mobiles, or changing pictures. The use of spot lighting to focus attention on one or more facets of the display can be a means of attracting attention. Using appropriate background music is another way interest in the display and in the country of origin can be created. The use of bright, warm colors such as red, yellow, or orange achieves emphasis. Enlargements, blow-ups, or mirrors incorporated as display background materials can unify a theme and substantiate the message, thereby achieving emphasis.

Using a piece of furniture such as a chair or chest within the display adds to the three-dimensional quality and provides a support for displaying items such as pillows and linens. For best effects, the furniture should be from the same ethnic origin as the re-

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mainder of the display items. The use of mats, frames, or both around artifacts or explanation cards relates parts of the display to the whole. The effect can be most dramatic if mats are the same color, shape and material. Having a title that is conspicuous in terms of its size, placement, and appropriateness can focus attention on the message. Backdrops of real plants help to humanize a display, increasing the eye-appeal. The plants should play a minor role in size and shape from that of the artifacts.

Undesirable emphasis should be minimized. Soiled artifacts, unpressed backdrops, irregular fringed edges, spills, glue marks, and the like are attention getting devices which detract from the message. A display is one in which care in workmanship increases the quality of the display.

Simplicity

A display with simplicity is more apt to attract attention than one that is cluttered. By eliminating detail a display appears more organized. To achieve simplicity, selection of display items needs to be done carefully. When selecting appropriate display materials use only that which relates to the theme. Establishing one central theme is paramount in achieving a unified character within a display. The use of one color scheme throughout the display also assists the achievement of simplicity and harmony. By limiting the number of colors used, the components of the display relate together, making a total impact.

Contrast

Contrast within is necessary for an effective display. A display that has strong contrast between the artifacts, the labelling, and the background is clearly understood. A transition of color and texture is needed between the objects being displayed and the background. If the artifacts are intricate in detail and color, a neutral backdrop of white, grey, or black would offer contrast.

Visibility

A display has visibility. The display should be located where there is a high level of illumination. If the display must be placed in a dark corner, additional spot lights should be added to ensure that all parts of the display are visible. For safety reasons, lighting should be securely attached with the cords out of sight of viewers and out of reach of the traffic flow. The main parts of the display should be positioned near eye level. Displays placed on the floor or using high ceilings may not be readily visible.

Stability

A display has stability in that it is strong, sturdy, and secure. The display supports should not easily be knocked over or fall apart. This is important for the safety and well being of the display personnel and for the viewers. A sturdy display support system means that the artifacts are less likely to be damaged. Valuable artifacts on display need to be controlled by the display system to ensure security. Besides having the display physically stable, it should appear to be visually balanced. Aesthetically, the display should appear neither top heavy nor bottom heavy. The parts of the display should appear to balance in the same way as a seesaw.

Lettering

Easy to read, meaningful lettering that is appropriately placed makes a display. The lettering should be accurate and be kept to a minimum. For legibility, the lettering should be large enough to be read and it should be in bold contrast to the background.

Utilizing Available Resources

Utilizing available resources helps to ensure a display. The budget will determine the scope and method of the display. Allocation of some of the finances as a contingency fund will help to cover unforeseen expenses. By taking a realistic view of available manpower, noting their individual expertise, then developing a time plan much grief can be avoided.

Location

A display should be strategically located in relationship to the premises. A display positioned in an alcove will not draw many viewers. However, a display located opposite the main doors or a stairway will attract attention. If a conspicuous location is not possible for the display, it may be necessary to make and hang directional signs.

Ease of Handling

A display is easy to assemble and dismantle. The support systems as well as the artifacts should be of a size that will fit into the transporting vehicle; the doors, hallways, stairways, and elevators of the display premises; as well as the storage location.

A display does not happen; it requires planning and selection at all stages. Many types of display and materials may be used.

What Kinds of Display May be Used?

Displays may be categorized according to the visual effect; according to location, situation, and materials used; and according to content.

Visual Effect

The visual effect may be measured by the dimension used. Some displays are two dimensional, others are three dimensional, and these may be combined to form complex displays. The visual effect usually increases as the dimensions increase.

Two dimensional displays seem flat and simple. Typical examples of two-dimensional displays are posters, such as those from travel agencies; photographs of the home land and original paintings and drawings. To develop two-dimensional displays, material could be used in a variety of ways. Cartoons from ethnic periodicals could be mounted to form a humor corner. Charts and graphs showing the names of different parts of the ethnic costume, or giving statistical information could be placed on panels. Various boards can be used for support: bulletin, flannel, magnetic and burlap. Advertising for the folk festival, whether by poster or in the press or on billboards is an application of two-dimensional display. Diagrams may be used. Duplicated sheets and programs handed out at the entrance, exit or at displays apply two-dimensional principles.

Three-dimensional displays include realia, models, and samples. Realia may be displayed on dress forms. Samples of household linens or special processes, such as batik, embroidery, or ethnic foods may be available to examine or taste. A diorama showing scenes from the home country may provide a background for a display. Mobiles make good use of space.

Complex displays include the folk festival itself. Booths may be set up. For example, the Norwegians might provide a small "hut" from which cookies are sold. Exhibits are a major part of all displays. Fashion shows of ethnic costumes, displays of folk dances, and typical athletic activities are all complex exhibits.

Location and Materials

When considering situation and materials used for display one thinks of bulletin boards and panels which utilize the walls. Glass display cases, with glass in one or more sides can house valuable and historic treasures. Floor space may be utilized for display, but this may lose visibility when crowds come to visit. Tables are very useful. They may be free standing, arranged so that visitors see the artifacts from all directions, as in a stabile. Tables may be placed against a wall for the added dimension of height. More than one table may be used, but if this is done, unity should be achieve through matching table covers. Tables may be stacked to give more space and bring artifacts to eye level. Shelves may add more space, but they should not be crowded. A standard mat for labels would unify shelf displays. If stabiles are enclosed, with holes cut to expose the display inside, the mystery of a peep show will attract visitors. Mobiles add atmosphere through movement. Panels and screens may be used. If cloth panels are suspended they should have weights in the hems to pull the fabric taut. Screens may be constructed of bars, from which linens and scarves could be hung. They may be woven panels through which items may be drawn or upon which hangers may be hung. Hinges make screens easily portable and provide versatility in arranging backdrop.

Content

Content is the final way in which displays are categorized. Household furnishings; food products; farm, sports, or industrial artifacts; clothing, shoes, jewelry and accessories; or books, photographs, and papers may provide ethnic content.

Clothing is of special concern to this group. Human models should not be used to display historic costume as wearing the clothes may cause strain, but human models are very suitable for modern adaptations. Mannequins may be borrowed from stores, but they are expensive and may distract attention from the display materials. Dressmaker forms may be available or they may be constructed by fitting chicken wire over a person or a model. Unbleached cotton might be fitted closely to a model, then covered with papier mache or strips of glued paper. When firm they are cut off and placed on a support stand. These methods might be better for shoulder forms which extend only to the waist line or hip. Discs cut from styrofoam may be suspended as a mobile, and used to support skirts or slacks. If these are colored a water base paint should be used. Hangers may be used, but they do not give sufficient shape to show garments to advantage. A flat treatment is useful for small items. If possible, a slant will show flat items to better advantage. Pinning a garment to a wall or surface, or hanging garments from nails is not recommended. Harris (1977) has written a useful resource which includes detailed instructions for making padded display forms.

Regardless of the type of display, some written supplement may be needed to identify some aspect of the display. Next to be considered is the question of labelling.

What Controls are Needed When Labelling Displays?

In order to strengthen the message in an ethnic display, labelling controls are needed. The message should be simple and brief in content. The message should be thought of in terms of a hierarchy of three types of information: title, sub-titles, and content or "body". Each should be accurate in terms of dates, geography and names. Credibility is diminished if errors, such as incorrect spelling and punctuation are evident. There should be no crowding of spaces between words and lines within the message. The title should have the dominant role within the labelling which means it should be the largest in size and be placed in a conspicuous position. Sub-titles are subordinate to the role of title and to be effective in this role they must be smaller in size and be placed in a position of secondary importance. The actual content lettering would be the smallest in size and stroke, still maintaining legibility. Lettering within each hierarchy should be consistent in style, color, size and stroke width. For legibility there should be consistency in positioning of cross bars, circle forms, spacing between letters, words and lines. Vertical margins should align on the right side as well as the left. Lines of lettering should appear parallel, both horizontally and vertically. Guidelines should be used. Because reading occurs from left to right, lettering should be positioned to promote this happening, as in Figure 1.

Nothing should interfere with the accurate interpretation of the message. This means that coffee spills, water marks, incomplete erasures, or dog-eared label cards should be avoided. To increase legibility in lettering, the width of the stroke should be about one-eleventh its height. Besides using pen and ink or felt pens there are many lettering aids, including: the typewritten message using boldface type on cards; cut-out letters in paper, fabric, or wood; dry transfer systems such as Letraset; use of lettering instruments such as the Hope of Leroy; purchased "pin-type letters" in plastic; and iron on letters. Lettering controls can enhance the message within the ethnic display and decrease the need for manning the exhibit.

Conclusion

Communication experts, designers, and home economists may be asked to assist ethnic and multicultural groups prepare displays for folk festivals. Good displays should satisfy the following criteria: emphasis, simplicity, contrast, visibility, meaningful lettering, utilizing available resources and a strategic location. The message of an ethnic display is substantiated by incorporating labelling controls.

Problems may be encountered but through application of the design principles and the creative use of resources these problems can be solved. A folk festival can look good, be stimulating, provide fun and help people from many backgrounds understand each other and work in harmony.

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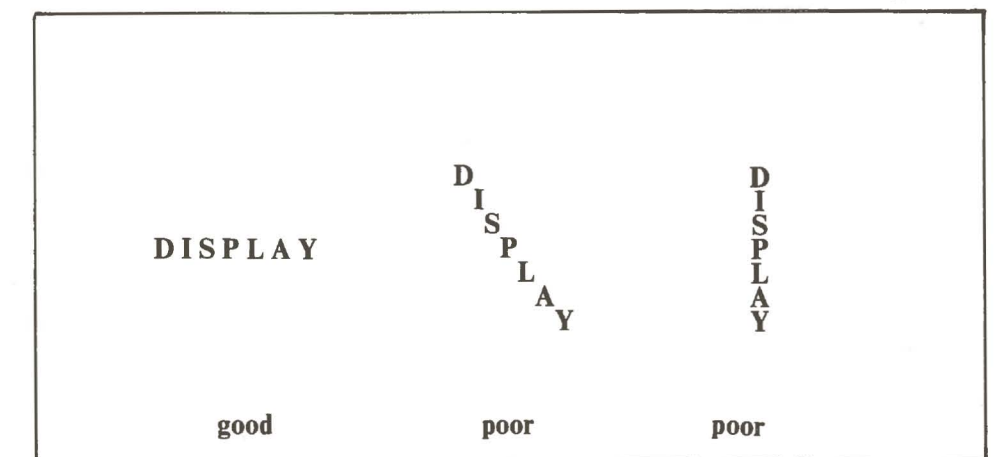

Figure 1.   **Alternative Label Positions**