

the media message

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SEPTEMBER AND OCTOBER, 1972

VOL. 2, NOS. 1 & 2

COUNCIL NEWS

The 2nd Canadian Educational Communications Conference took place from June 25 to 28 at the Skyline Hotel in Toronto, and to the best of our knowledge, it was quite successful. The Conference report should shortly be going out to members and other persons who attended the Conference.

1972 - 73 COUNCIL EXECUTIVE APPOINTED

The Council is made up of six persons - three representatives named by the Canadian Education Association, and one representative of each of the three member associations. The new Chairman is Dr. Fred R. Rainsberry, Professor at the Ontario Institute for Studies in Education. Other CEA representatives are Dick Morton of the Alberta Department of Education and Real Michaud of the Quebec Department of Education. The other three members are CSFA president, Bane Jovanovic of the National Film Board of Canada, representing his association. EMAC is represented also by its newly elected president, Derwyn Davies, a teacher in Winnipeg, and ETRAC is represented by its president, Duane Starcher of Memorial University of Newfoundland.

COUNCIL SECRETARY RESIGNS

Judy Winestone, who has been secretary to the Media Council since its foundation, left the position on August 15th. A new secretary has not been appointed at the time we went to press.

EDMONTON AUDIO-VISUAL COUNCIL

Plans are under way for the annual conference to be held in Edmonton, October 13 and 14. Following the "Media Round-Up," the sessions will focus on curriculum. Brochures outlining program details are being mailed out to EAVC members now. Also on its way to members is a Media Handbook, a special project undertaken by the 1971-2 executive.

*
* Dr. Fred Branscombe of the
* North York Board of Education
* told us a good joke the other
* day. "Why is television said
* to be a medium?" "Huh? I
* dunno." "Because it isn't rare
* and very often it isn't well-
* done either."

ABOUT FILMS

It's time that we heard more about the young people in this country who are making films. Particularly when their films are considerably educational in orientation.

One such young film-maker is Frank Vitale. Frank's home and workshop is a loft on St. Laurent Boulevard, the old no-man's land between French and English in Montreal. He has recently completed two films and is presently working on two more.

His most outstanding film to-date is METROPOLIS ORGANISM. It is simple, straightforward, and artistic without being "arty". In seven minutes and in black and white film, it develops the concept of the city as an organism. It is a view of man's activities, as viewed from a distant planet - how others see us. The pulsing arteries of stop and go traffic are compared to capillary action in organisms.

Rather than being a "heavy" picture, it is laced with gentle satire and develops with slow surprises which probably have more impact on our learning than any amount of humourless didactics.

METROPOLIS ORGANISM will be used in ecology, social studies, geography, and man and society classes, as well as its obvious possibilities in screen education. Its simplicity and humour make it understandable and interesting to both grade six students

and adults. If you want to get a copy, Frank is distributing it through Don Carman, Pine Grove, Ontario.

FILM WORKSHOP

From November 8 to November 11, 1972, the Ontario Film Association and the National Film Board will co-host a three day workshop entitled, A Media Mosaic, to be held at the Montreal headquarters of the Film Board.

The 125 participants expected to attend will be librarians, teachers and audio-visual personnel from across Canada. During the Conference, they will have an opportunity to tour the N.F.B. studios as well as to participate in discussions about the National Film Board, its changing structure and roles, its films and filmmakers, its methods of film distribution and evaluation, its Challenge for Change programs and its innovative uses of films and videotapes.

Further information is available from: The Secretary, Ontario Film Association, Inc. Box 521, Barrie, Ontario.

EMPLOYMENT SOUGHT *****

Full-time or part-time media specialist position in community or regional college sought by male, thirty-three years, bilingual, with M.A. in Instructional Technology, seven years experience as teacher, school librarian, district media co-ordinator. Available immediately. Salary open. Write: Editor, Canadian Education Media Council, 252 Bloor Street West, Toronto, Ontario. Quote: AD 003 (S-0).

SALE *****

"...AV/ETV centre has used IVC video-tapes for sale...for more information, write to Mrs. C. MacPherson, The Ottawa Board of Education, 330 Gilmour Street, Ottawa, Ontario."

EMPLOYMENT SEARCH will become a regular service offered to our members through this publication.

We asked Cecil Wilkinson, first President and founding member of EMAC to detail the history of the association and also to bring some ideas forward for future discussion on the role and effort of the Media Council. This is what he wrote:

THE PRESENT AND FUTURE ROLES OF THE CANADIAN EDUCATION MEDIA COUNCIL

The Media Council might be called a "confederation of federations". Can it work smoothly and harmoniously with worthwhile benefits for all? Is it doing so now?

How did it all begin? Previous to 1957 there was no Canadian national media association. Those Canadians who were keenly interested in media (then known as audio-visual materials) faithfully attended the annual conventions of DAVI (the Department of Audio-Visual Instruction, now AECT, or the Association for Educational Communications and Technology) of the National Education Association of the U.S. These conferences were our focal point for meeting our Canadian colleagues and discussing Canadian national services and problems.

When I sent my 1957 ballot to Floyd Brooker, Executive Secretary of DAVI, I posed a question: "Why is there not a Canadian on DAVI's Board of Directors?" Mr. Brooker replied with the suggestion that a Canadian association of twenty-five or more be formed, which would be affiliated with DAVI.

Mr. Brooker's proposal prompted me to write to the sixteen Canadians who were at that time paid-up members of DAVI to ask each one if he would be interested in, and would support, a Canadian audio-visual association. All but one answered in the affirmative.

At the DAVI convention in Washington, D.C., I was a guest at a meeting of their Board of Directors at which it was agreed to change the constitution of DAVI to make it an international organization so that a Canadian audio-visual association could be affiliated.

The membership, which by now numbered twenty, was called upon to elect an Executive. The returned ballots indicated the choice of Bruce Adams as Secretary, Cecil Wilkinson as President, Gordon Martin as Membership Convenor and Neil Nelson as newsletter editor.

As President of the Canadian affiliate I was a member of the DAVI Board of Directors and attended a meeting in Philadelphia in June, 1957, and in Minneapolis in March,

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CANADIAN EDUCATION SHOWPLACE, SCHOOL PROGRESS AND CANADIAN UNIVERSITY AND
COLLEGE MAGAZINES.

A MESSAGE FROM THE SPONSORS

Where do you go to find North America's most comprehensive exhibition of
educational equipment and supplies? New York? Chicago? Los Angeles? Wrong.
The answer is Toronto. At the ninth annual Canadian Education Showplace,
Coliseum buildings, Exhibition Park, October 26 to 28. More than 300 exhibi-
tors will be there to display and demonstrate over 500 different types of
equipment and supplies for all levels of education and for training and de-
velopment in industry. And, this year, you'll find it easy to locate the
products in which you are interested. The show has been sectionalized. There
is a section for audio-visual hardware. Another for software. A third for
furniture, fixtures, gymnasium equipment, maintenance equipment. Then there
are areas showing shop equipment, scientific instruments, books, arts and
crafts materials, etc. Exhibits by governments, associations and colleges are
in one area and there's a big British Government group exhibit. "Resource
Centre '72" is this year's show feature and there are seminars, school archi-
tecture exhibits, films, demonstrations. CES '72 is co-sponsored by School
Progress and Canadian University & College, Canada's national education pub-
lications. The publications will have an exhibit in the show and their staffs
will be there to welcome you. For more details see special pre-show issues
of the sponsoring publications or contact Canadian Education Showplace, 481
University Avenue, Toronto 2, Ontario. Telephone no. (416) 362-5311.

RESOURCE CENTRE GUIDELINES

As a result of the increased integration of library and audio-visual services and
the development of resource centres, a sub-committee of the Ontario Teachers'
Federation Educational Media Committee was set up to produce a guide-book on re-
source centres.

This booklet, entitled Resource Centre Guidelines, will be of interest to all
those who are presently involved in and concerned with resource centres and es-
pecially to those who are drawing up specifications for a new resource centre. In
addition to discussing basic specifications such as furniture, personnel, print and
non-print media, the booklet contains charts outlining the suggested size of re-
source collection; quantitative requirements for A-V equipment for use in the re-
source centre and throughout the school.

Copies of this publication are available from the Ontario Teachers' Federation,
1260 Bay Street, Toronto 185, Ontario, at \$2.00 per copy.

con't from page 4-The Present and Future Roles of the Canadian Education Media Council

- 4) The number of persons who should be on the Council to overcome the present difficulty of having a quorum on hand;
- 5) The suggestion that each Council meeting be chaired by a different member, giving representation to areas, levels and associations;
- 6) Plans for future conferences, taking into consideration the sugges-
tion that it might prove more economical and convenient to hold our
Media Conference preceding, during, or following the annual CEA conven-
tion;
- 7) Qualifications and duties of the secretary;
- 8) The appointment of a part-time, on-call person with broad experience
in media who will disseminate information by answering queries, help
with editorial duties, give other advice and help as needed and be a
member of the Council;
- 9) The budget and ways of finding additional finances;
- 10) Plans for the future publication of the Media Message, and for its
expansion;

- 11) A proposal which has been received to publish a media magazine;
- 12) A plan, or plans, for evaluating materials and equipment and for providing results to Council members;
- 13) Possible research projects and how they might be implemented;
- 14) Ways and means of making the work of the Council, and of the associations, penetrate to the level and work of the student.

VIEWS AND COMMENTS

Art Knowles was one of those who favoured the creation and organization of the Canadian Education Media Council and is therefore interested in its continuing value to Canada and to educational communications. Mr. Knowles has worked very closely with the Council in a number of functions, most important of which was as ETRAC's representative on the planning committees of the Conference. Here are some of the points and suggestions he makes:

"The role of the CEMC should be limited to information exchange, educational activities, conferences, etc., serving the mutual interests of the member bodies."

"There is a real danger that the CEMC could begin to take on the coloration of the CEA itself, which is largely an organization reflecting "establishment" views, mainly concerned about elementary and secondary school education and not with post-secondary, higher and continuing education. My concern would be (a) that a genuine partnership develop and (b) that a strong effort be made in 1972-3 to enlist in CEMC other educational associations with a specific interest in some aspects of instructional technology."

He makes the suggestion that the CEMC concern itself largely with the problems of assisting the member bodies to run their affairs in a business-like, efficient manner. He writes, "I do not envisage the CEMC becoming a policy enunciating body, or even attempting to speak in the name of the member bodies, without their expressed approval, (Newsletters, and other forms of communicating ideas about educational media, are another matter, and I think a genuine service could be performed by issuing a top-quality, highly informative newsletter, concentrating on Canadian activities). I see the CEMC as an invaluable 'clearinghouse' for matters affecting educational media and instructional technology developments in Canada. It should not, of itself, be a policy-making body. Considerable value might accrue to the member institutions if, for example, a 'national consultation on problems in instructional technology in Canada' were to be sponsored by CEMC. (A few papers might be given, a "problem-census" could be established, and a beginning might be made at listing significant areas or questions for research in instructional media and technology, for potential study at Canadian universities and in other settings.)"

We note these comments in the hope that they may assist Council members in recognizing and dealing with the future development of a national organization that wishes to serve educational media.

DESIGN FOR LEARNING AT RYERSON INSTITUTE

A select group of students in their final year of photographic arts at Ryerson Polytechnical Institute, Toronto, is enrolled in a major option in the area of instructional technology.

The seminar-laboratory course which they will be taking is called DESIGN FOR LEARNING. Participants will engage in sixteen hours per week of course work and will also undertake two work-experience projects during the year. Emphasis in the program is on the creating of learning materials, spaces and environments for learning and on personal growth and expression.

Students coming to the program have a minimum of two years of creative, technical, and liberal studies. This background will enable them to acquire the additional technical skills which educational technology demands, with a minimum expenditure of time and under a personal contract system of teaching. Critical examination and creation of environments and learning media will be the central activity.

Topics for exploration include; independent learning programs, "open" and "free" forms of schooling, development of the unique capacities of cassette technology, games and simulation processes, computers and learning, training and education programs, media and social change, learning in wired city, screen education, media for skill development, multi-media kits, sensory awareness and the effects of technological innovation.

It is hoped that this course will develop in a uniquely Canadian style, despite its content being of global concern. The approach being taken will be a synthesis of the practical and the theoretical, group and individual work, the mundane and the esoteric, the tightly-structured also co-existing with the openly-structured.

Students under the supervision of the program director, will engage in design and production projects with government and business agencies throughout the country, for their mutual benefit.

Educators who wish to learn more about this program, or who desire to engage in cooperative projects, are invited to contact the director, Gordon Martin, Design for Learning Programme, Ryerson Polytechnical Institute, Photographic Arts, 50 Gould St., Toronto 200, Ontario. (416) 595-5167. Gordon Martin's home address is 4852 Victoria Avenue, Montreal 247, Quebec. (514) 481-4562.

We also asked Sol Dworkin, Course Director of Audio-Visual Techniques at Seneca College of Applied Arts and Technology, Willowdale, to tell us a little about the program. This is what he wrote:

THE AVT PROGRAM AT SENECA COLLEGE

The AudioVisual Techniques program at Seneca College (Finch Campus) is about to come of age with the completion of one of the first facilities anywhere, planned and built for teaching audio-visual techniques exclusively.

The new facility, to be completed in September of this year is recognition of the importance audio-visual techniques play now, and will continue to play, in education, business and government. Anyone who has been with the audio-visual field for a number of years knows that audio-visual facilities in general are usually assigned to a basement or a corner of a temporary building. The audio-visual teaching facilities are usually combined with the service function of the college on the rationalization that the environment is necessary to the student. Experience has shown that this provides a conflict of interest on the part of the staff. Since the pressures and rewards are usually greater in providing service, the teaching tends to suffer. The new teaching facility for the AVT course will be for the exclusive purpose of teaching and will have a powerful influence on the AVT graduate.

At Seneca College we have now graduated three classes and our fourth is entering this Fall. The course has been shaped by many factors including college policy, financing, job opportunities, and the kind of students who apply and from whom we can form a class. It is a two year course consisting of four semesters. Seneca College's philosophy states, "...the student's program of studies at Seneca College...(is) designed to help him learn more about himself, his fellow man and his environment as well as to prepare him to earn a living." Because of this the pattern of study for any student at the college is five subjects per semester consisting of three professional or related professional, one Liberal Studies option and one English and Communications option. The program is not the same at all Community Colleges because each operates somewhat independently.

The AVT course starts by providing the student with the basic skills in the first year. By the end of that year he can do projection, VTR recording, basic photography as well as handle basic production techniques. Now, in his own mind, the student can decide which one of a variety of audio-visual activities he enjoys most and at which, if he had the opportunity, he would like to work. In his second year he has a limited possibility of concentrating in the field of his choice, mostly by selecting the media with which he chooses to do his production thesis. Furthermore, he has the opportunity of selecting options from Liberal Studies or English which will enhance his professional skills. Eventually the AVT course plans to introduce two tracks; one mainly technical aspects, the other production techniques.

WHY TRAIN AUDIO-VISUAL TECHNICIANS?

The term, "audio-visual", although somewhat outdated is descriptive and implies that the field has something to do with seeing and hearing, which it does. It has to do with learning or communicating through a variety of media. By its very nature, audio-visual has always had a technical aspect to it both in its production and use, and it tends to become more technical each year. The Audio-Visual technician is literally taking the fear out of using and producing audio-visual media. If it were not for the skilled audio-visual technician, audio-visual would be back to where it was thirty years ago when teachers were afraid to approach it because of its technical nature.

TRAINING FOR WHAT JOBS?

It is impossible to specify exactly what job the graduate might do except for jobs with the public school system which have been more or less defined. Our graduates, depending on their personally developed interests and skills and luck, are working for motion picture producers, small scale television units, sales organizations, insurance companies, colleges and universities, the public school systems and a government agency. Considering the variety of jobs the students actually fill, how do we decide on the specifics of their training? Relevant to this question is also what kind of training the students are interested in. To answer the latter first; our students are not all interested in the same fields of specialization. Many of them take to photography, sound recording or television. A few are interested in film production and production of other media.

The structure of our course has been guided by an Advisory Committee, which consists of a group of citizens engaged in some aspect of communications. They represent education, business and government. They meet voluntarily with the Course Administrator and advise on student intake, job opportunities, changes in the course content, new facilities, etc.

It is essential to keep the objectives clear and not fall into the trap of pretending to train explicitly photographers, film makers or television producers. The over-all objective of the course is to train Audio-Visual Technicians with experience in a variety of areas including those just mentioned.

WHERE DO WE GO FROM HERE?

It seems only recently that Canadian educators discovered the important field of audio-visual communications. First, it seems, they discovered television with its high costs and paraphernalia. Now they are backing up and seeing the value in using existing materials and the great value in home-produced materials which fit specific needs. And looming on the horizon is the trend to packaged curricula which the student can absorb in the setting of a Learning Resource Centre rather than a classroom. All this means more software and more equipment on which to use it. This is where the Audio-Visual Technician becomes important since he is trained to run and maintain the equipment and actually plan and produce a variety of software under the direction of a content specialist. The prognosis of jobs for the Audio-Visual Technician is good; the job for Seneca College is to provide the proper training for the jobs which are available.

*The 10th INTERNATIONAL CONGRESS ON HIGH-SPEED * The Canadian Film Institute has *
*PHOTOGRAPHY will be held on September 25 - 30, * published a Guide to Film Courses *
*at the Palais de la Mediterranee, Nice, France. * in Canada. No less than 71 Cana- *
*Canadian representation is to be made by Pho- * dian colleges and universities *
*tographic Analysis Ltd., 8 Brian Cliff Drive, * offer such courses. Enquiries to: *
*Don Mills, Ontario. (CSFA member). * CFI, 1762 Carling Ave. Ottawa. *

WE'D LIKE TO HEAR FROM YOU. The purpose of this newsletter is to provide news and views of interest to all people involved in educational A-V and media across Canada. Total circulation is about 1,000, in all provinces and at all levels of education. If you're involved in some innovative or new project, let us know - your confreres in other cities and provinces would like to hear about it, and we'll tell them via the Media Message. Drop a line to the Editor, Canadian Education Media Council, 252 Bloor Street West, Toronto 5, Ontario. 924-3188.

1958. I also represented CAVA at the Okoboji Conference in Iowa in the summer of 1958

At the 1958 DAVI Convention Fred Holliday of Saskatchewan was elected President of the Canadian Audio-Visual Association, Ernie McKenzie of Saskatchewan as Secretary, Gordon Kilpatrick of British Columbia as Membership Convenor and Gordon Martin of North York as Editor of the CAVA Bulletin. Under Holliday's leadership CAVA flourished, and we came close to reaching a membership of one hundred.

But now some of the difficulties of a functioning Canadian national organization began to show up. According to our constitution the Executive for the following year should have gone to another province, but there was no enthusiasm, and it came back to Ontario. Reg Hackett of York Township was elected President, and he remained in that office until the 1963 DAVI convention in Denver. This was an ebb tide period for CAVA. Mark Slade of the National Film Board was the new President, and he tried hard to stir up interest across Canada. He was succeeded in 1964 by Vic Dobson who was instrumental in persuading Secombe House to undertake the publication of the Canadian Audio-Visual Review. Members of CAVA paid \$5.00 dues, an amount which included a subscription to the magazine. It was only for the last two years of its existence under the new name Educational Media that this publication was "in the black".

We were all saddened by the eventual demise of our excellent publication, as a result of transactions involving Southam Publication and Maclean-Hunter Ltd.

We would indeed be remiss not to give the editor and publishers of School Progress full credit for making almost limitless space available to our Canadian media people and in addition setting up a special section for us, 'Educational Media Forum'. School Progress has conducted valuable national educational media surveys and has published the results.

Of course we should like to have our very own magazine, but what is questionable is: a) whether we can afford it? b) whether there is a publisher to try? and c) whether we should be content with merely continuing the publication of our "Media Message", expanding it as finances and available help permit?

The Educational Television and Radio Association of Canada and the Canadian Science Film Association, came into being to serve the interests and needs of educators specializing in television services, and those interested in the production and use of educational films for the study of science, respectively. Each of these associations has expanded and is proving beneficial to its members.

Each of our associations is a federation of groups with local interests, and each has had its own difficulties in stirring up enthusiasm and action in all provinces of Canada. None is affluent, and voluntary help only goes so far.

Thus the Canadian Education Media Council has come into being. The Canadian Education Association is the unifying body which makes this confederation possible, and keeps it operative.

The Council got off to a good start under the leadership of Dr. Freeman K. Stewart of the CEA, and we are now fortunate to have Dr. Fred Rainsberry continue in the role.

Before considering our problems and our future plans, let us look at our main achievements:

- 1) Most of the problems resulting from our dependence on voluntary help have been overcome.
- 2) We have our newsletter The Media Message which, though short, has been informative and interesting. Our finances have not been adequate to cover expenses, and we are grateful to the commercial firms who have sponsored the various issues.
- 3) We have held two national conventions, each of which has been of great value to all who attended.

The major purpose of this article is to help us pinpoint some of our problems, and to open discussion in an effort to solve them. These problems are as follows:

- 1) Not all areas of our country have shown enthusiasm and willingness to expend themselves, in an effort to vitalize our Associations, and our Council.
- 2) We work at different educational levels and we have specialized interests. We are from elementary schools, secondary schools, community colleges, universities and industry. We are teachers, students, administrators, researchers, producers, technicians, distributors,

writers and consultants. Yet we do have a common interest in media and their importance in the learning process.

3) In some cities and provinces, media people from all levels, and varied interests meet in order to get to know each other's activities and problems and to undertake projects of common interest. In other places this has not been so, and national unity and cooperation are thus more difficult to achieve, for such begins at home.

4) Each of the four associations which are represented by the Media Council tends to be concerned with its own special interests, and sometimes seems interested only in the problems and activities of its own province.

What do we really want the Media Council to do for all of us and for education throughout Canada?

James Shaw of the University of Alberta, in his article entitled "A National Media Centre" (Canadian University and College, Feb.1972) has considered the values and purposes of a Canadian national organization. These are some of the points he makes:

1) The National Audio-Visual Aids Centre in London, England, provides important services which work well in a unified education system, but such a Centre would likely be unsuccessful in our diverse provincial system.

2) The Canadian Film Institute endeavours to distribute films across Canada, and has difficulties in doing so. Thus it would seem that a Canadian national distribution centre is also impractical.

3) We ought to use, Canadian publications; books and magazines. We have a need for a specialized magazine reporting on new theories, research, product evaluation, and outstanding utilization practices.

(NOTE: We now have two Canadian books about media, MEDIA FOR DISCOVERY and EDUCATIONAL MEDIA AND YOU and we have as much space as we can adequately fill in School Progress magazine and Canadian University and College.)

4) We ought to have federal support through taxation exemption: e.g. on mailing rates for films, tapes, etc.

5) We need an Educational Materials Development Corporation to assist in the production of Canadian educational materials.

And Mr. Shaw adds: "I would like to see a time when it will be important to belong to our national organizations".

Henry Mamet, past-Chairman of ETRAC, wrote in an ETRAC newsletter: "We have formed an organization and we are full of high hopes, enthusiasm and idealism. *We cannot seek support without offering something in return.*"

The italics are mine, for it highlights the secret of the success of our individual associations, our Council or indeed any organization anywhere.

A secretary for such a media organization has been described as being a typist, a bookkeeper, an executive-type secretary, an editor, and a media expert.

It has also been Judy Winestone's experience that the answering of enquiries has become an important part of the work of the Media Council, and that the number, breadth and depth of the enquiries is steadily increasing. It is obvious that the Council secretary can not be expected to have the time, or the broad knowledge of media, to take care of this important aspect of the Council's service to members. There is need for a part-time, on-call person with expertise in a wide range of media problems and for a volunteer committee to answer specialized questions.

A seminar ought to be held to decide the future form and functions of the Canadian Education Media Council. Approximately twenty-five persons from across Canada could be invited to participate. These people would represent the various provinces, levels of education, associations, and special interests and skills.

Here's what could be discussed, and, one hopes, be resolved:

- 1) The problems resulting from the diversities of our educational levels and our occupations;
- 2) Ways and means of stimulating enthusiasm and co-operation in every province of Canada;
- 3) James Shaw's conclusions and proposals (see above);

(concluded on page 5)