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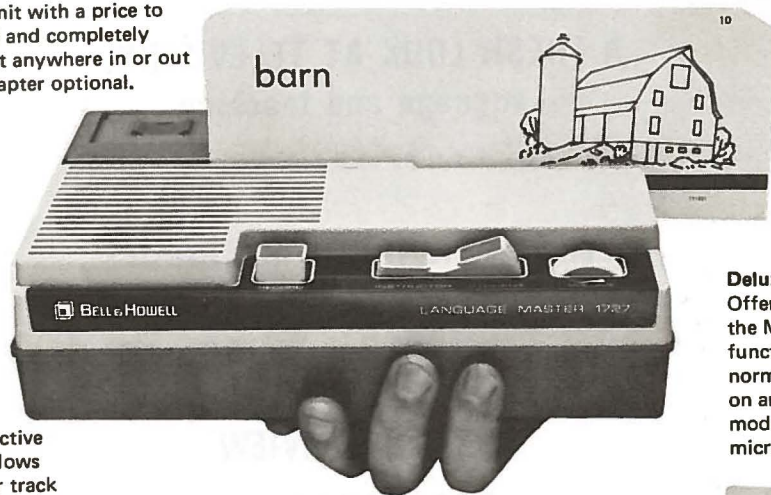
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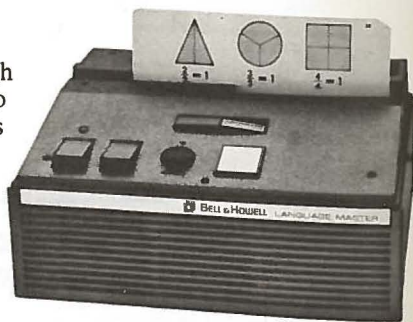
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THE PUBLICATION OF THE ASSOCIATION
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MEDIA MESSAGE

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COMMENT

My comment as editor is brief in this spring issue of Media Message.

First I would draw to your attention, the first of a series of reviews written by Guy Leger of the Metro Toronto Separate School Board. You'll find it at the back of the book. It will be a regular feature from now on.

While in Calgary last June for the AMTEC Conference, some meetings were held to discuss the future of Media Message. One suggestion was that it might eventually develop into a distinctive learned journal in the field of media in Canada.

But whatever its format in the future, its direction will depend on the members of AMTEC. Readers of Media Message, as well as those who present papers at conferences will comprise the main group of authors whose work will appear in these pages. It's final direction will therefore be up to you.

With that thought in mind, Associate Editor Bob Miller of Calgary has written the following piece. He shares the concern of many about the best possible role Media Message can fill. It deserves your consideration and your action if Media Message is to serve us all.

Lou Wise

RESEARCH REPORT

This is far less a report than a plea. I know that there are many AMTEC members who have undertaken worthwhile projects and studies about media utilization; media effects upon learner, media in electronic communication, media in schools and school systems, as well as the use and effect of media in ways that are little discussed. I know this to be the case because I read about it in other publications! And, I get whispers! The latter about some as yet or never to be published report

on a project taking place on one coast or the other — or somewhere in between. It is no one's fault! To date AMTEC itself has made no special effort to solicit or publish abstracts of these various studies, reports, or research projects. Let us change all that: Media Message is ready to report and publish if you are prepared to submit.

Lest you feel that there is little now in print here are a few gleanings from a one-man cursory search.

AMTEC report on the Symposium on National Concerns in Educational Technology. (Appears in the Newsletter Canadian Communications Research Information Centre, Ottawa, Volume 2, No. 2, 1975, and is as follows):

"AMTEC has made available a summary report of the Symposium on National Concerns in Educational Technology held in Toronto, March 26 and 27, 1975. The papers have been edited by E. Fred Johnston. Authors are: L. Burt, G. Fizzard, W. Hillgartner, A. Hiscoke, F. Johnston, A. Knowles, and A. Moore. The meeting was sponsored by AMTEC with the assistance of the Educational Technology Branch of the federal Department of Communications. The group of twenty participants considered the following themes:

- (1) Hardware — including equipment standards and specifications,
- (2) Information Dissemination,
- (3) Information Storage and Retrieval,
- (4) Instructional Resources,
- (5) Organization, and
- (6) Personnel.

The discussions resulted in a broad range of recommendations. Further inquiries should be directed to AMTEC. Copies of the report are available to members for \$1.00. Prepaid requests should be directed to: AMTEC, Suite 701, 797 Don Mills Road, Don Mills, Ontario M3C 1V1. The price to non-members is \$2.50."

A sampling also from Canadian Communications Research newsletter:

"Critical Issues in Canadian Educational Television"; Master's Thesis, Wayne Blair, University of British Columbia, March, 1975, (Note Wayne Blair is now with ACCESS).

"Effects of Intelligence on Responses of Young Children After Viewing Televised Aggressive and Non-Aggressive Cartoon Models." Michael F. Wayne, Lakehead University.

"The Community Use of Media for Lifelong Learning" Earl Rosen and Reg Herman, Ontario Institute for Studies in Education. And more . . .

Many Canadian studies are first reported in AVCR, the research journal of AECT. Such is the case of Dr. William Winn, Faculty of Education, University of Calgary, whose study "The Structure of Multi Free Associations to Words, Black-and-White Pictures and Color Pictures" will appear in the fall issue.

It is time that some reporting occurred here in the pages of Media Message.

While it might appear, thus far, that only scholarly and historical reporting or empirical studies are sought, that is not the intention. Works of that kind are merely more visible because they tend to appear more often in print. Our membership undoubtedly is just as interested in less formal studies. The absence of tight theoretical constructs and statistical analysis is not a reason to leave work of this kind uncovered and unreported. The readers of Media Message should be made aware of the reported experiences of practitioners at all levels; Schools, Colleges, Universities, Government Agencies and Corporate entities.

Share now some whispers. There is a study of Media Utilization by the Calgary Separate School System at the school level—now in process. Hopefully it may be reported upon in the near future.

A study on community programming was in the works for a Cable-TV Co-operative in Regina. Depending upon CRTC rulings in that province it too might come to light.

ACCESS, in Edmonton, has completed a survey of Schools and School teacher needs re. ETV in Alberta Schools. So far there is no report available.

One personal revelation: two studies have been commissioned by Alberta Education (September 1st 1975 to September 1st, 1976.) Project Director, Dr. Robert E. Miller.

Cable TV, Study 1

Cable Users and Needs Survey:

A study of the status of the dedicated Cable T.V. channels (Education channel and Community channel) to determine current usage and future potential of these channels by the major educational institutions as well as the communities and their various citizen components. Of equal concern to the study, is a determination of those factors seen to hinder or otherwise inhibit the use and development of the two major communication channels. The study is seen to have implications for Cable T.V. use throughout Alberta.

Cable Model Development Project:

A demonstration project in Red Deer which has the purpose of developing patterns, policies and modes of operation that will involve the school and community directly in the production and programming of television by and for local people on the dedicated Cable T.V. channels (Education channel, Community channel). The project is both developmental and exploratory of factors contributing to the successes or failures, in the utilization of these important channels of communication, by the community and its institutions and agencies.

It should be noted that others are working in the same area. Fred Branscombe at North York has already presented a paper on the

subject of Community and Educational Television ("Memorandum of Comment" F. R. Branscombe, presented to the CRTC 1975).

The North York Project, and others, is one we know about but there are many more about which we know nothing. That is the dilemma of the researcher, the schools practitioner, the college professor. Perhaps, through regular reporting even if in the form of abstracts we can lessen our personal load by sharing experiences through the pages of Media Message. Please do submit a resume of your project, be it empirical, historical, or a practical tryout.

Bob Miller

Résumé

L'AMTEC a fait peu d'efforts jusqu'ici pour recueillir, puis faire connaître, les diverses études, rapports et projets de recherche en technologie éducative.

Aujourd'hui les responsables de Media Message incitent les membres de l'Association à leur acheminer toute communication qui ferait connaître leurs expériences et leurs recherches. Cet appel ne vise pas, loin de là, à n'attirer que des rapports dits "scientifiques", les membres de l'Association accueilleront tout autant les rapports moins ambitieux des praticiens.

REPORT FROM THE PRESIDENT

by F. R. Branscombe, President

Organizations, no less than individuals, do well to heed the Commandment, "Honor your father and your mother that your days may be long in the land which the Lord your God gives you." Indeed, it would be at our peril if, while reaching upwards to new heights of professional achievements and technologies, we should forget that we are standing on the shoulders of many men and women, some well known and some not, whose achievements over many years made possible most of the successes that we like to think of as our own.

It is true, also, that the ultimate accolade to which we can aspire is that our work will be used by others as the basis, whether recognized as such or not, for still greater accomplishments. To be imitated thus (and, inevitably, to be improved upon in the process) has long been recognized as the sincerest form of flattery, even though the recognition may be delayed until after death. Recognition of merit need not be any less sincere, however, by being given a little more promptly and in a somewhat more tangible form.

For these reasons, the AMTEC Board of Directors has established an award to honor some of the pioneers in the field of educational materials, communications, and technology in Canada. The details of the award, the title, and the accompanying citation are being considered by a committee under the chairmanship of Ian Hose of the Borough of East York, in Toronto. He would welcome suggestions from any member of the Association concerning the best form such an award might take. His report is to be made to the Directors at the June Conference in St. John's, Newfoundland.

Meanwhile, consideration must be given to the equally important question of the criteria for selection. Here we are faced with two rather

different points of view which lead to more or less opposite courses of action. One course of action would be to make the qualifications for selection relatively easy to meet so that honor will be paid to all audio-visual education and school library pioneers who, though not well known, are nonetheless worthy of recognition. This would have the unfortunate side effect, perhaps, of so inflating the number of recipients that the value of the award as a recognition of outstanding merit would be significantly impaired. The other course of action would be to establish very demanding criteria for selection so that the new award would be given only to the most outstanding and thereby achieve for it the highest level of professional recognition and desirability.

The Directors have taken a position more or less between the two extremes but rather on the side of preserving a high level of value for the award by restricting the number who receive it. In the first year, however, it may be found desirable to select a larger number than would be the case in subsequent years, so as to compensate for the absence to date of any such professional recognition of this type. Also, it may be desirable initially to make some awards posthumously.

The principal criterion for selection is that the recipient, during a career of a minimum of ten years of full time employment in some facet of the field of educational media and technology, must have made a single contribution to the betterment of that field at least locally and provincially, and possibly even nationally. It is not necessary for the proposed recipient to be, or to have been, a member of AMTEC. Indeed, because many of those who should be considered for the award retired before AMTEC came into existence, they must necessarily have worked through other professional organizations.

All members of the Association are invited to propose candidates for the new AMTEC award. Nominations should be addressed to the President of AMTEC and be received at the National Office at the earliest possible time, so as to be available to members of the

Board of Directors at their first meeting following the St. John's Conference. Each nomination must be supported by a biographical sketch that establishes the reasons for selecting the proposed recipient.

Decisions concerning the awards will be announced during the autumn of 1976. The biographical sketches of those to be honored in this way will be published by Media Message in the winter and spring issues. Formal presentations will be at the 1977 conference for those who can attend, with other arrangements made for suitable presentations to those who cannot be at the 1977 conference.

Résumé

Monsieur Fred R. Branscombe annonce la création du Prix de l'AMTEC pour souligner le mérite de certains pionniers oeuvrant dans le domaine de la technologie éducative au Canada.

Les candidats au Prix devront avoir complété au moins dix années de service dans le domaine de la technologie éducative, et s'être signalés par une contribution exceptionnelle à l'amélioration de ce domaine au niveau local et provincial, et éventuellement au niveau national.

Tous les membres de l'Association sont invités à proposer des candidats en faisant parvenir leurs noms accompagnés de notes biographiques et des motifs de leur proposition, au Président de l'AMTEC avant le 31 mai 1976.



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THE LEARNING RESOURCES CENTRE IN THE CANADIAN COMMUNITY COLLEGE

by Douglas Prokopec

In October 1973, an initial report on a Learning Resources Centre was issued by an ad hoc Holland College committee. The report solicited and received considerable comment from staff members. In March 1974, the committee mailed a questionnaire to approximately 80 community college resource centres across Canada. Over 50% response was obtained. The primary purpose of the questionnaire was to identify those colleges having Resources Centres of specific interest to Holland College. After identification of these "key" centres was completed and budget restrictions were considered, a tour of six Ontario community college centres was made by Fathi Shalabi and Douglas Prokopec of Holland College's Related Services Division.

The aim of this report is to summarize the information obtained on the Learning Resources Centre concept. In addition, it will serve as the "results" promised all respondents to the March '74 questionnaire. Grateful acknowledgement is made not only to respondents but also to the learning centres' staff in colleges visited.

A paper entitled "Initial Report on Learning Resource Centre Questionnaire" was prepared by this writer in April, 1974. Its content dealt with the mechanics of the questionnaire, identified sources of return and described briefly selected centres of interest to Holland College. It is felt, however, that this present report will better serve as the "results" promised survey respondents.

There are many colleges that are presently engaged in the discovery or implementation of the resources centre concept. Hopefully, the text which follows will be of some benefit.

This past decade has been one of growing interest in the utilization of educational technology for the purpose of individualizing instruction and improving its quality. At

the same time, administrators have espoused the merits of centralization. As a result, the one room school has virtually disappeared and, in its place, stands a large new complex which promises to offer individualized learning and more educational facilities to a greater number of learners. Located in the middle of the modern school is a subsystem which evolved from once distinct library and audio-visual services but together are now referred to as a resources centre.

The March '74 questionnaire prepared by Holland College's Learning Resources Centre Committee attempted to obtain information on the basic components of existing resource centres as well as the types of resources and equipment available in community colleges across Canada. The sub-committee which in April '75 visited selected centres in Ontario posed the following questions to centre spokesmen:

1. Briefly describe your resource centre.
2. What is your definition of a learning resource centre?
3. What are your plans for the future (short and long term) development of your centre?
4. Would it not be better to eliminate the central resource area and, in its place, establish smaller learning resource areas tailored to each individual division?
5. What are the major problems you encounter in running and developing your resource centre?
6. How do you evaluate the effectiveness of your resource centre?

Thus, their recorded answers and information obtained from questionnaire returns form the basis for the content of this report.

What is a Learning Resources Centre?

Spokesmen for resource centres at all colleges visited informally defined the term "learning resource centre" from a variety of viewpoints. Their ideas, along with statements taken from some of their printed policy and descriptive brochures, give us some indication of the meaning and evolving nature of resource centres.

The first definition points out the two basic components of a centre and emphasizes their integration and efficiency for the benefit of staff and students:

A Learning Resources Centre is something distinct from a discreet library and a discreet audio visual area. It has somehow integrated and accommodated all of the learning resources and has maximized the utilization of staff, equipment and physical room for the purpose of making these resources available to the staff and students.

The concept of integrating library and audio-visual components is emphasized in the next definition which also indicates the evolving nature of centres.

A resource centre is not a library plus audio-visual merely joined in some kind of reporting relationship. Rather, a resource centre is library and audio-visual integrated into an active, dynamic whole: new functions finding new form.

What is the relationship between the centre and the teaching-learning process? The next two definitions consider this point:

A Learning Resources Centre is a service unit which provides the production, technical and information services in support of academic divisions within a college.

The Learning Resources Centre is an integral part of the teaching process. It is not supplementary but complementary.

Thus the centre is a "service unit" for teaching programs; however it is not considered to be a frill but instead "complementary" to the teaching-learning process.

Our study of centres was focused on those found in the Canadian community college. The next definition gives emphasis to the "community" aspect.

The Learning Resources Centre should be a place in which all members of the community can come to obtain assistance with a problem they are having or research that they need in any subject they are studying or are interested in. The centre should include not only materials as a resource but human beings as well.

The final definition we wish to present is taken from a written profile of the Learning Resources Centre at Harper College which is located in or near Chicago, Illinois. The profile was prepared by Ronald Gross of the Academy for Educational Development (see bibliography). Notice the emphasis on technology for the purpose of curriculum design and production of learning materials.

A Learning Resources Centre especially designed to permit use of any and all media and modes of instruction. The mission of the LRC staff is to support the college's teaching by working with the faculty in the design of mediated courses or parts of courses. In addition, its graphics and production staff designs and produces original materials. Much of its operations consist of obtaining, processing, distributing and maintaining AV equipment and materials.

Components of Resource Centres

The term "resource centre" may apply to a broad range of educational services and be called a variety of other names such as "learning resource (s) centre," "instructional materials centre," and "media centre." In addition there may be specialized centres dealing only with testing or mathematics and English skills for example. Usually, however, "resource centre" or some such variant of the term refers to integrated

library and audio visual services. The extent to which these services are integrated may vary from centre to centre.

The traditional library functions of selecting, purchasing, cataloguing, shelving and disseminating information have not changed; however, an increasing collection of non-print media necessitates the acquisition of playback hardware and, thus, the services of the audio-visual department become increasingly necessary to the librarian. In addition, library personnel are becoming more involved in the teaching-learning process by assisting faculty in teaching duties and providing students with instruction in library skills. Thus, the librarian who functions primarily as a book custodian is disappearing.

Meanwhile, the audio-visual technician is no longer concerned only with the purchasing, distribution and routine maintenance of equipment. He is developing into a non-print media expert who works with faculty in selecting and producing AV learning materials. Like librarians who no longer function merely as custodians, audio-visual personnel are becoming more involved in the teaching-learning process.

Interest in college production of learning materials ranging from transparencies to multi media kits has led to additional L.R.C. components. Graphics and photography services are needed to produce quality materials and so additional technicians are added to the production team. Also, the role of the printing area expands and it too may become an L.R.C. component.

Approximately 75% of survey respondents indicated that they produced some AV materials. Slides, transparencies, 8mm films and audio and video tapes were mentioned as examples. Although college production is still in its infancy, purchasing of commercial AV learning materials has expanded greatly and has therefore led to purchase of more equipment and even sophisticated centralized distribution systems for playback of film and videotape to lecture theatres and classrooms. The impact of videocassette technology will probably lead to more emphasis on media for

individual use.

So far, we have been dealing with L.R.C. components primarily related to acquisition, production and dissemination of learning software. These components function as support services to college programs. However, some centres include subject instruction in the basic academic skills, mathematics and English. Instruction is individualized and remedial in content. For example, one large Ontario college has mathematics and developmental reading mini centres which, however, are not physically located in the main resources area. On the other hand, a second college has located its mathematics and English personnel within the central resource area. In neither case is the academic staff officially a part of the L.R.C. organizational structure.

All components mentioned so far currently exist in varying degrees on Canadian college campuses. Our study indicates that the larger the college, the more extensive are resource centre services. Thus, they vary from college to college according to local needs and stages of development.

Development Plans of Existing Centres

Resources centre directors who were personally interviewed had many plans for the development of their centres.

There is great concern to reach more potential users by expanding space and services on both main campuses and satellites. Not only the interviewed directors but also survey respondents through write-in comments indicated this concern. Typical examples relate to such things as development of the learning resources collection, extension of the closed circuit distribution system and the addition of seminar rooms.

The second major development idea relates to increased production of original AV learning materials. However, to do this, more than additional equipment is needed. Interviewed directors discussed a major need for professional development of staff to make instructors more aware of mediated materials and increase their interest in original production. One

director, for example, stated that the resource centre would work very closely with his college's educational development officer in an attempt to increase faculty utilization of available resources.

Development plans, however, also include the promotion and creation of independent learning programs available through the L.R.C. One director expressed it this way: "We want to try and break down that wall of resistance to this new form of education." A second director stated that, in addition to the obtaining of individualized AV learning programs, he wanted students to be able to register at his centre and obtain credits for successful completion of selected independent learning programs which would be supervised by L.R.C. professional staff. Finally, here is the third stated prime function from one large resource centre's policy document: "to plan, design, and develop innovative learning systems based upon media and instructional technology." Because of the fiscal crunch, there may not be enough money in the short run to attain all that has been mentioned.

Nevertheless, the L.R.C. concept will continue to evolve as centres add new components and develop into something much more than a place where one obtains learning software and related equipment.

Advantages of the Centralized Resources Area

Locating common services in a central area is disputed by those still opposed to the L.R.C. concept. Even in colleges with a fulltime student enrolment of over 4000, centre directors emphasized the advantages of centralized services. In the case of colleges having smaller satellite campuses, the establishment of resources centres in the satellite would be necessary; however, television production and the ordering and processing of materials, for example, might still be handled more efficiently through the main centre. One director said that there is a place for divisional centres in large colleges, but "the trick is in finding in each individual college the balance point." It should be mentioned that the quoted director's resources area was

not physically located in the central area of the college so that some students had a 10-minute walk to the learning centre and yet they did not have to go outside the complex of buildings. Another director from an equally large college (4000 - 4500 fulltime students), saw a need for satellite centres within the college; however, these satellites would be supervised by the main centre. A third large campus established a central resources area after first establishing a system of smaller centres throughout the college and finding that it simply was not efficient to do so.

There are a number of important interdependent advantages to centralized services.

Centralized common resources are more readily available to the greatest number of users. Most resource centres are open as long as 14 hours a day and at least 8 hours on weekends. Many survey respondents also indicated that borrowing privileges are granted to community residents. Thus, long hours of operation can enable a community college to provide valuable services to a great number.

Another significant advantage is efficiency in utilization of space, resources, equipment and personnel. A central resources and equipment purchasing system can result in eliminating unnecessary duplication of materials and using equipment efficiently. Personnel with specific expertise in services required can be hired to meet the demands put upon a central service. The profile on Harper College states that although there are high initial costs for new equipment and personnel, the cost-per-student should go down after a resources centre is established.

Finally, without a central resources area and organization, there is a lack of resources control. As a result, the financial struggle for resources may lead to conflict among college divisions or other interest groups. This causes an unbalanced collection of learning resources and equipment as well as their inefficient use.

A comment provided by the director of an established L.R.C. serves as a convenient

conclusion to this section: "It's only when the central facility becomes inefficient or so deaf that it does not hear the requirements of individual divisions that there is a demand for the central services to be disbanded and replaced by divisional services."

Conclusion

It is this writer's belief that the Learning Resources Centre concept has evolved because of the growth of technology and recognition that significant learning takes place in educational institutions when the learner is placed at the centre of the teaching-learning process. That is, students no longer learn only from a teacher who, with the aid of a textbook, lectures from the front of a room with his captive audience before him. Certainly, the carefully-planned lecture is still a useful tool, but no longer the only method of instruction. Teachers must make use of all available methods; however, they cannot be expected to do so without adequate support services.

The Learning Resources Centre provides the team of support specialists and professionals whom today's teacher requires to do his job. Together, they place the learner at the centre and facilitate his learning.

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Douglas Prokopec is in the Related Services Division, Holland College, Charlottetown, Prince Edward Island.

Résumé

Cet article présente, sous forme abrégée, les résultats tirés de la compilation des données recueillies (à travers un questionnaire et par des visites) sur les "centres de ressources éducatives*" de différents collèges** Canadiens.

Les sujets abordés par le questionnaire étaient les suivants:

- description (du "Centre de ressources éducatives")
- définition
- planification
- centralisation/décentralisation
- fonctionnement/développement
- évaluation.

Il précise, entre autres choses, que

* "Learning Resources Centre"

** En anglais "Community College"

1. la définition de "centre de ressources" tend à évoluer dans le sens de l'intégration dynamique des ressources bibliothéconomiques et des ressources audio-visuelles;
2. le "Centre de ressources" tend à devenir, à travers les services de production, d'information et d'assistance technologique qu'il peut offrir, partie intégrante du processus d'apprentissage;
3. la majorité (75%) des "Centres de ressources" produisent du matériel didactique (diapositives, transparents, films 8mm. . .) et que cette tendance à la production locale tend à augmenter;

4. la centralisation des ressources présente des avantages certains quant à l'efficacité: plus de ressources disponibles pour un plus grand nombre d'utilisateurs et moins de duplication.

Et des résultats de cette enquête, l'auteur conclut que "dorénavant le maître n'est plus le seul agent d'apprentissage" et qu'il doit donc, s'il ne veut en quelque sorte être dépassé et laissé pour compte par l'étudiant, utiliser toutes les ressources que lui propose la technologie. Le "Centre de ressources éducatives" peut l'aider dans cette tâche par ses équipes de spécialistes et de professionnels.

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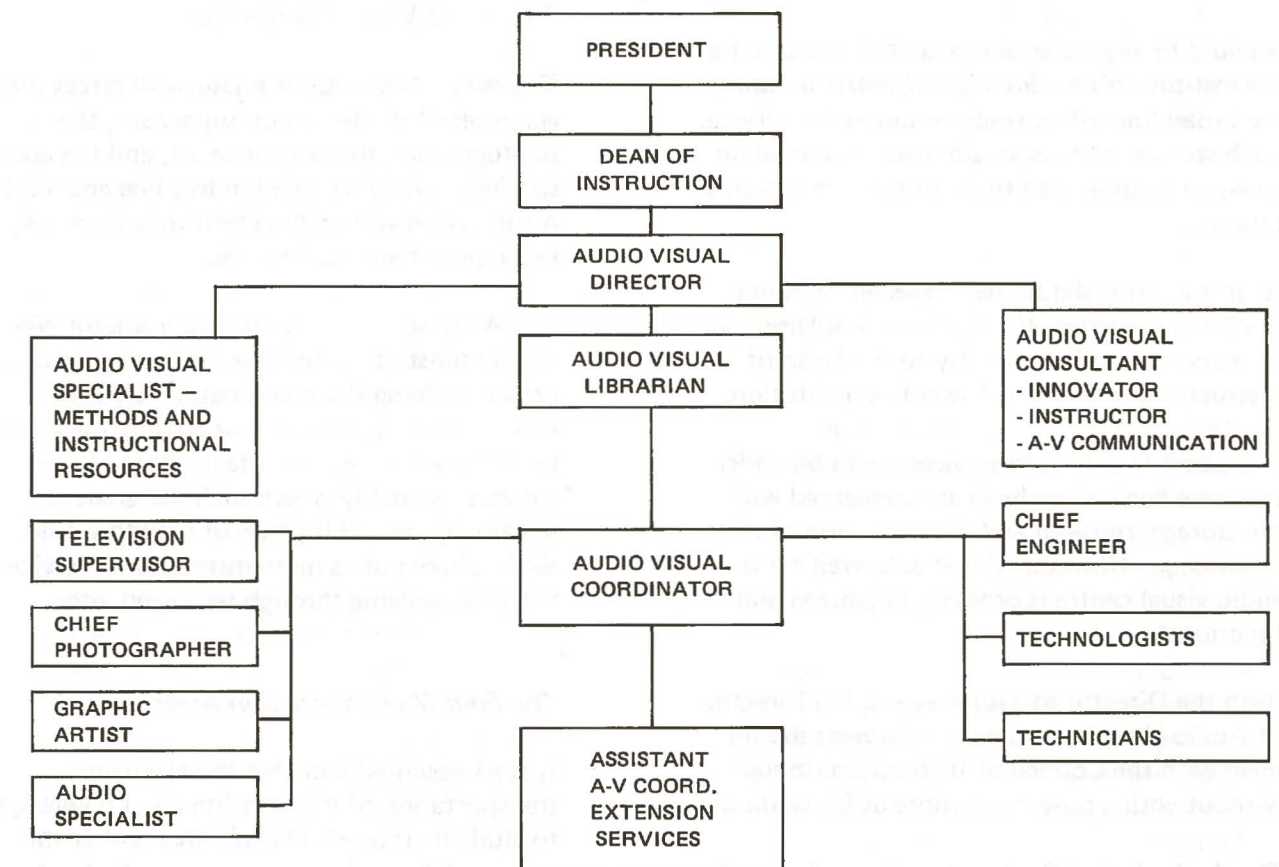
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A MODEL FOR THE DEVELOPMENT OF MEDIA RESOURCES IN AN EDUCATIONAL INSTITUTION

by J. M. Barre



A MODEL FOR THE DEVELOPMENT OF MEDIA RESOURCES IN AN EDUCATIONAL INSTITUTION

General Objectives

To improve instruction / the imparting of knowledge, for more students in less time and money, with available instructors. To provide a wide variety of audio-visual instructional resources / to make instruction more interesting.

The Audio-Visual Director

The Audio-Visual Director should work in conjunction with the advice of an Audio-Visual Committee consisting of the President and/or the Dean of Instruction, Deans of various Faculties, Faculty members and Audio-Visual Consultants.

This committee should seek, first, to establish how the philosophy and objectives of the institution can best be carried out by means of audio-visual resources.

Then it should determine what present use or misuse is made of audio-visual resources; where and by which faculties they are used; location and methods of providing these resources to those requesting them.

It could finally determine a central location for the institution's Audio-Visual Centre, defining the broad lines of its responsibilities for service. Such services and responsibilities should be on an equal footing with those of the Institution's Library.

At this point it should be suggested, that like the Book Librarian, the Audio-Visual Director be made responsible directly to the Dean of Instruction. Both serve the entire institution.

It is possible that both services could be under the same head, since both are concerned with the storage, retrieval and dissemination of knowledge. However, this should wait till the audio-visual centre is properly organized and functional.

Both the Director of Libraries and the Director of Audio-Visual Instructional Services should meet with the Council of Instruction, though without voting power and more as Consultants.

The Audio-Visual Centre should coordinate the use of television, radio and supporting audio-visual resources within the institution and it should integrate community, provincial Departments of Education and Federal Corporation activities (CBC, CTV, etc.) with those of the school. It should be capable of offering professional services in the production of video tapes, photographic, graphic and audio services.

Probably, the first duty of an Audio-Visual Director would be to make a general appraisal of the audio-visual facilities on his campus. With the help of his staff, he should inventory all audio-visual hardware and software; keeping note of faculties and individuals making the

best use of present facilities. He should endeavour to keep up uninterrupted servicing during the reorganization period.

The Director should also make a thorough projected study of campus traffic, requirements, desirable central location which will determine staff and equipment requirements.

The Audio-Visual Coordinator

The Audio-Visual Coordinator will direct the activities of the television supervisor, the photographer, the graphic artist, and the audio specialist. Also included in this line and staff organization will be the electronics engineer, technologist and technicians.

The Assistant Audio-Visual Coordinator will devote most of his time to extension services besides helping the coordinator. This will include locating smaller stores of hardware and possibly softwares in strategic areas of the campus, probably where such materials are already in use. This phase of growth would likely phase out as more instructional services become available through television, etc.

The Four Main Production Areas

It is an accepted fact that the electronic transportation of information and knowledge to students is much cheaper than either the transportation of instructor to students or students to instructor. Therefore, closed-service television (or the cycling of VTR tapes) has a priority in the production area - though it could never adequately subsist without supporting services.

Television

This, now common place means of communication, has to do more than duplicate traditional lectures. It must be properly prompted by innovators of new ideas in presentation or showmanship; it must be adequately supported by such instructional aids as photography, graphics, and audio resources. The computer

should also be added since it is quickly becoming of great assistance, if not a necessity, in this instant retrieval era.

Television should provide for live observations, resource persons, video taping and playbacks, mirror and micro-television.

Photography

The photographer will be available to shoot pictures of projects, classes, visiting lectures, etc.

Types of photographic services available will be black and white prints, line copy negatives and half tone negatives for offset, slide duplication and film strip production, and 8 & 16mm motion pictures (sound, silent, cartridge), 2 x 2 slides and transparencies (colour, B&W) and 8 x 10 (line copy and half tone).

Graphics

The graphic artist will handle cartooning signs, laminating and mounting of pictures, maps, etc., overhead transparencies (thermofax and diazo), posters, charts, lettering, illustrations, spirit duplicator masters, offset masters, airbrush, silkscreen, duplicating or copying translucent, opaque and transparent materials.

Audio

A sound proof room will be available for individual and small group recording. The audio specialist will make tape duplication from other tapes, from phonograph recordings and radio in either stereo or mono tape recording. Editing and splicing will also be carried out.

It is probable that sound amplification systems will be serviced by him and that the taping of famous lectures and concerts will be done under his supervision.

Language learning laboratories will also come

under his supervision. Specific lessons or other recorded materials may be duplicated and put on open reserve, phone, or dial access for student use.

Audio Visual Librarian

Close to the Director's office, the audio-visual librarian will offer a very important service. He will be in charge of the repository of knowledge, stored not in books, but on pictures, photos, slides, transparencies, film, tapes (audio & video). The audio-visual librarian will be responsible for the acquisition, classification, cataloguing, circulation and rentals of these items.

It is expected that close liaison and cooperation will be maintained with the book library particularly with reference to microfilms, microfiches, etc.

Cooperation will also be necessary with the production areas where new instructional materials will be produced on campus.

Audio-Visual Specialist

Also in close touch with the Director, one should find the audio-visual specialist. This specialist will understand the language of audio-visual communications; will assist faculty members in translating their traditional lectures into lively presentations. Often instructors have new ideas which they would like to incorporate to make a lecture-presentation more fruitful. They will find in the specialist a teacher with knowledgeable background in methodology and knowledge of the special strengths of various media to advise them. Once planned according to the wishes of the instructor and the expert advice of the Audio-Visual Centre, such lecture presentations will become more effective, benefitting all concerned in the teaching-learning transaction. It should release the instructor from rote-teaching for more meaningful involvement with his students.

This is a somewhat new but challenging field, which has met with more and more acceptance

in recent years, not only because of its successes but because of the boost given to multi-media resources of commercial television.

Audio Visual Consultant

Very much like his counterpart, the specialist, the consultant will keep in frequent communication with his director, the faculty personnel, and with people in the community media sources. He will not only keep abreast of the latest developments but will adapt and innovate in the various educational activities of his institution. It will also be his purpose to conduct in-service training sessions with faculty and to initiate audio-visual courses for students. It is probable that this phase of the audio-visual program would grow rapidly for the modern generation is conditioned to new electronic technological developments.

The Technical Section

Though the audio-visual equipment we've known often required back-up lessons because of break-downs, like the motor car, the new hardware is becoming much more reliable.

Nonetheless, an electronic engineer will be required not only to repair or maintain present equipment but to make new installations.

For instance, language laboratories now in use must be maintained, enlarged, modernized and will require audio-visual electronic technicians to help effect first line repairs.

The engineer and perhaps a technologist will work in close cooperation with electronics systems design industries in new installations such as telephonic intercoms for feedback and in the transportation of an electronic image or sound wherever needed in classroom, laboratory, or auditorium.

Although the computer has been mentioned only briefly, it is nonetheless equally important in modernizing an educational institution.

It will together with the library, the laboratory

and the audio-visual services form the core of our new educational systems.

Library data retrieval, instant student response, data compilation, programmed instruction are only a few of the immediate possibilities, already advances being made in the realm of computer graphics must be considered on a basis which might be necessary for eventual implementation.

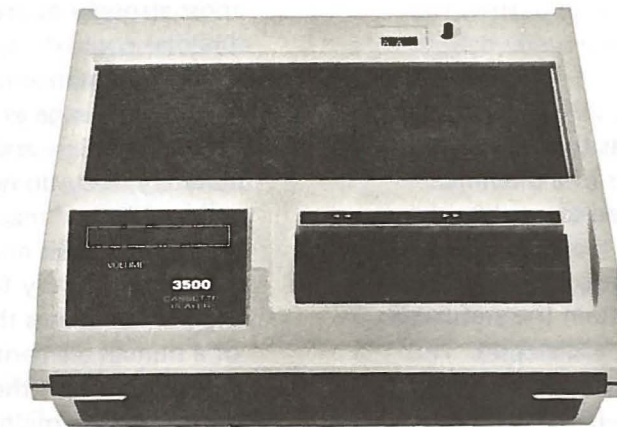
In conclusion, the philosophy of audio-visual instruction should be designed to build security and confidence in instructor and student. The knowledge and inquiry, which will result in a teaching-learning transaction, will teach methods of gathering, weighing and using facts, encouraging in all inquisitive, critical and rational attitudes, not devoid of the sense of wonder toward the world. This philosophy should be comprehensive and flexible and staffed by competent professional communicators in media who will provide for adequate drill in various disciplines.

Avoided would be any attempt to tell instructors what they ought to do. Instead, it is assumed that faculty, faced with the ever growing competition of television, would want to use any media which they felt convinced, would make their efforts more effective. To this end then, would be demonstrated varieties of media and the potentials of their utilization.

In an institution which has as one of its primary missions the development of the democratic heritage on which the philosophy of the nation is based, little less than a similar philosophy of leadership would be expected from the media resources people.

Dr. J. M. Barre is Associate Professor in the Centre for Audio-Visual Education, Memorial University, St. John's, Newfoundland.

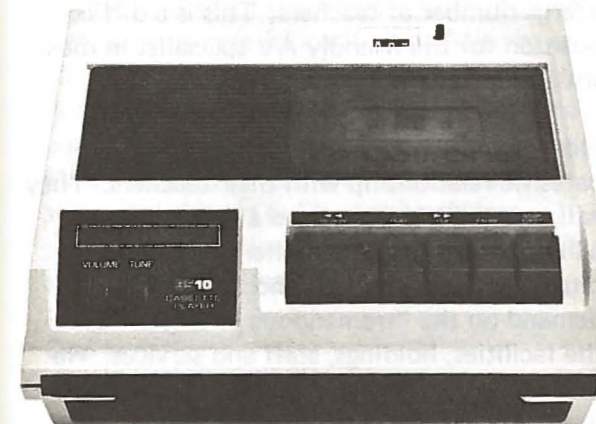
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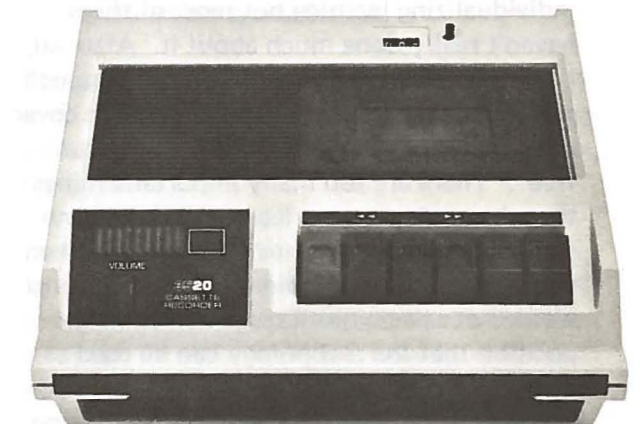
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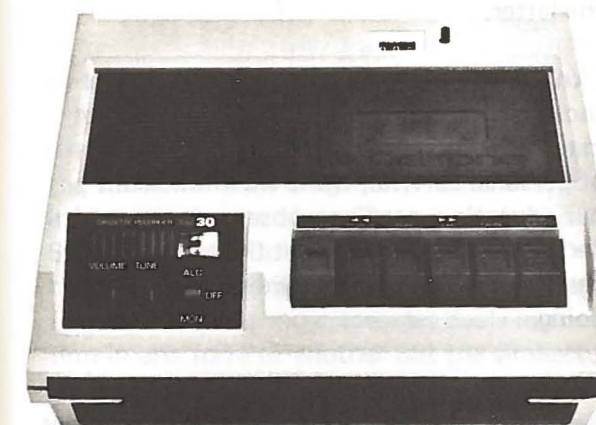
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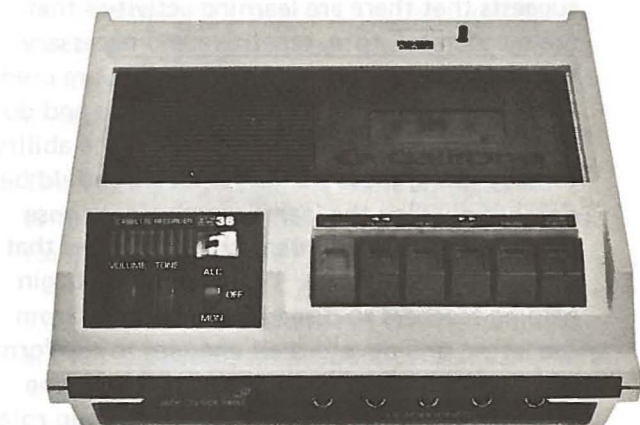
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SERVING TWO MASTERS

by Larry Burt

The audio-visual specialist has to find himself caught and torn on the horns of a dilemma. On the one side he is expected to work with and provide a service for the teachers in his area. This service, though varied and time consuming, really works to maintain the status-quo. It gives support to what the teachers do. It helps the teachers to do what they have always done, and to do it "better". It is almost as though the AV specialist is providing the technological support that maintains, or allows the teacher centered system to survive.

On the other hand is the growing awareness that teachers have talked a great deal about individualizing learning but most of them haven't really done much about it. After all, there are too many students, and not enough teachers. There is too much material to cover and not enough time to allow kids to "run free". There are too many important things that the students must learn and there is no way they will do it if they were on their own. On this side of the problem the AV specialist would act as a revolutionary. He takes the position that the technology can be used to multiply the power of the teacher all out of proportion to what the teacher can do alone. He takes the position that there is precious little time for meaningful person-to-person contact and that one must use that time for things that are uniquely human. This position suggests that there are learning activities that are mechanical, rote, repetitive and necessary. But these descriptors are the ones that are used to describe the things that machines do and do well. We are providing teachers with the ability to keep doing these things. What we should be doing is dividing the learning tasks into those that demand human interaction and those that are rote or mechanical. We should then begin helping teachers to disengage themselves from the latter, and devote their energies to the former. But this is the dilemma. Teachers have come to expect to do certain things, play certain roles, and they will not easily be dissuaded from doing

them. Strangely, the roles many teachers cling most strongly to are the ones that machines (media) could do best. Hence the well known teacher resistance to change. They see this kind of a change as a threat to their position and their role — and they are right. Unfortunately, they do not see that if they would relinquish the "machine roles" to machines, and devote their energies to the learning problems that cry for warm, kind, understanding human beings they would become more of a human element in the learning environment. In this approach the AV specialist becomes an advisor whose main role is to help with the gradual dismantling of what teaching has come to be and with the gradual design and implementation of environments within which learning is the central concern. These environments would drastically alter the roles teachers play and could cause a serious identity crisis among a large number of teachers. This is a difficult position for the friendly AV specialist in most situations to face.

Most AV specialists live in a kind of mutual parasitic relationship with their teachers. They will press a little here, prod a little there, say a little here, meet a little there, but always retreat to the AV centre and await teacher demand on the "tremendous potential" of the facilities, holdings, staff and services. He seems to survive by walking a very thin line between what he knows should be done, in a systematic approach to planning learning environments and what he does to meet the primitive demands of the teachers. Or by ignoring the former and concentrating on the latter.

I know that the net I have cast will fall on those who are trying, but I still believe that many of us play one game, possibly a game of personal survival, while we know from our education, readings, observations, and personal introspection that the tasks we perform are not the ones we should be doing.

Do you believe in systematic approaches to learning? Do you believe that there are things machines do well and should be doing in learn-

ing environments? Do you believe that there are things that human beings do well, and should be doing in learning environments? Do you believe that such man-machine role differentiation would improve our chances of meeting individual differences at all learning levels, and of improving the learning environment? What are we going to do about it?

Résumé

Le spécialiste en audio-visuel est placé devant un dilemme cruel. D'une part il répond à des demandes d'assistance à l'enseignement et contribue ainsi à maintenir l'enseignement magistral: il aide les enseignants à "mieux" faire ce qu'ils ont toujours fait. D'autre part il croit à un système centré sur l'apprentissage, sur les besoins individuels des étudiants. Il sait pouvoir offrir des moyens qui s'inscrivent dans un contexte éducatif global laissant une place privilégiée au maître en tant qu'organisateur de l'apprentissage et personne ressource pouvant répondre aux besoins des individus. Mais les enseignants offrent une certaine résistance, habitués qu'ils sont à préférer justement les tâches qui pourraient être mieux accomplies pour les médias.

Que faire?

A PLAN IN THE MAKING

by Larry Burt

The town of Truro has the advantage of being the centre for several agencies which deal with information processing. These include the Nova Scotia Teachers College, the Agricultural College, the Amalgamated School Board and the Regional Library. Each of these agencies deals in communication in one form or another but the similarities are more striking than the differences.

I felt that each of the agencies had strengths and weaknesses and that if they could co-

operate maybe all could benefit. A proposal was written outlining the possible advantages of such co-operation.

It was suggested that there were four major areas in which we could strive for co-operation.

1. Start a file of community resources.
2. Set up a sharable TV facility.
3. Establish a Teachers' centre or centralized learning resources centre to provide learning resources and minimum production facilities.
4. Establish a custom production centre where teachers from any of the agencies could go for help in order to get learning resources prepared for them by competent production specialists.

The proposals were accepted by the leaders of each of the four agencies and a board of directors was struck in order to begin working to accomplish the goals.

To this date, several significant co-operative events have occurred. We have found space in the School Board and have installed a fairly complex TV studio which is now fully operational. By following certain procedures, the studio is available to the schools of the system, the Agricultural college, the Teachers college, and through the Regional library, the public could use the studio too.

The community resources file based on People, Places and Things has been started and the four hundred plus entries are about to be distributed to each of the agencies.

The Teachers College has made its resource centre and mini production centre available to teachers in the area.

The only service we have not been able to get started is the custom production centre. There seems to be no way, at this point that any of us can hire a graphic artist/photographer and furnish a work space. There is a possibility that outside funding could be found that would help.

The important thing in terms of what we have been able to accomplish to date is that we are locating and making visible, resources that were not being used to capacity. We are saying that really we are better off than we seem if only we can get access to formal and community sources of materials and knowledge that could be used to improve learning in our classrooms. Co-operation and sharing could be one of the keys that helps us to take advantage of the resources that are around, and maybe not being used as much as they could.

Are you taking full advantage of the opportunities your community offers? Are you taking full advantage of the benefits to be gained by establishing lines of communication with other agencies in your immediate area? Is there any chance that you could pool resources and expertise in an effort to make more relevant resources available to your teachers and students?

Dr. Larry Burt is with the Department of Instructional Services, Nova Scotia Teachers College, Truro, Nova Scotia.

Résumé

Quatre institutions de la ville de Truro (un centre de formation des maîtres, un collège d'agriculture, une commission scolaire et une bibliothèque régionale) ont entrepris de partager leurs ressources et leur savoir-faire dans le domaine des communications.

Cette coopération s'est développée autour de quatre axes:

1. Constitution d'un dossier sur les ressources de la région en termes de personnes, de lieux et de choses.
2. Installation d'un studio de télévision.
3. Etablissement d'un centre de ressources éducatives pour les enseignants.
4. Etablissement d'un centre de production pour répondre aux besoins en matériels

didactiques des enseignants de la région. Cette activité n'a pu débuter cette année faute de fonds.

INSTRUCTIONAL DESIGN: A PROCESS ORIENTATION¹

by J. J. LaFollette

At a conference devoted to improving the effectiveness of instructional design, the keynote speaker was an acknowledged leader in North America in the field of instructional design and the development of instructional products. "Let me begin by giving you my definition for instructional design," the keynote speaker began. Her opening remark was followed by a statement that she thought instructional design meant pretty much the same thing as educational technology. Educational technology, the participants were to realize, had to do with the techniques, procedures, and strategies for designing and arranging instruction. It did not, however, have anything whatsoever to do with "media".

Perhaps the emphasis in the above example was intended to stress a point, and was deliberately overstated. Anyway, let's flip the coin and look at the other side.

Recent annual conferences of AMTEC have featured sessions devoted to problems in educational technology in Canada. Participants attending these sessions have frequently discovered that the most pressing problems related to educational technology in Canada centered around standardization and compatibility of video and audio-visual equipment, dissemination and sharing of materials produced by other educators,

¹This article is based on a presentation made at the AMTEC Conference at Calgary, Alberta, June 1975.

and import tax being levied on television receivers. This is not an attempt to downgrade the problems mentioned above. Certainly these and related logistical concerns must be accommodated in order to facilitate genuine educational progress. But it is interesting to note the frequency of sessions identified with educational technology where there has been little or no mention of concerns related to the techniques, procedures, and strategies for designing and arranging instruction.

Hopefully neither of the two traditional viewpoints of educational technology symbolized above represents a consensus of views held by the AMTEC membership. Still, one frequently gains the impression that many members would define educational technology as the "application of technology to education", citing examples like "teaching with television", "instructing with the computer", "showing films", etc.

The position being taken here is that we must reject both of the earlier orientations, and the sooner the better.

It is suggested that regardless of how specialized our role may be within the total field of educational technology, we must recognize a third position which incorporates both viewpoints, and which accords a significant role to both.

Certainly this is not a new idea. Saettler (1968) identifies the physical science concept, which he describes as an orientation pre-occupied with hardware and equipment, and the behavioral science concept, analogous to a concern with the design of software. Davies (1973) discusses educational technology —

1. (essentially hardware) and educational technology
2. (essentially software) and argues for the inevitable adoption of an educational technology
3. which incorporates the two older philosophies through the adaptation of a systems approach to education.

This newer view of educational technology incorporates an important role for all resources: people; machines; learning resources. It is characterized as being student-centered. We truly reject the teacher-dominated model and replace it with one which emphasizes student learning.²

Another characteristic of emergent educational technology is that it is analogous to the systems approach. A useful definition of the systems approach goes as follows: "a combination of people and things organized into an interacting flow of processes by which specific productive or other goals are reached." (Winfield, 1961) As adapted by education, the systems approach involves the careful designing and testing of systems for the achievement of specific learning outcomes.

After an extensive investigation, begun to evaluate the use of technology in the universities of Ontario, Trotter concluded that "... the overriding imperative of technology is system. Any discussion of educational technology must therefore be about the systematization of the educational process." (Trotter, 1970) We need to go only one step further to return full-cycle to instructional design. Instructional design is simply the actual set of operations, the practical process which enables us to systematically plan and produce resources and implement strategies which will enable learners to achieve specific learning outcomes.

It is significant that we have labeled instructional design as a process. David Berlo summarized the concept of process in relation to the process of communication:

"If we accept the concept of process, we view events and relationships as dynamic, on-going, ever-changing, continuous. When we label something as a process, we also mean that it does not have a beginning, an end, a fixed sequence of events. It is not static, at rest.

²For a useful discussion of the shift from teacher-based to environment-based learning see: Educational Technology, the Design and Implementation of Learning Systems, Organisation for Economic Co-operation and Development, 1971.

It is moving. The ingredients within a process interact; each affects all of the others." (Berlo, 1960, p.24)

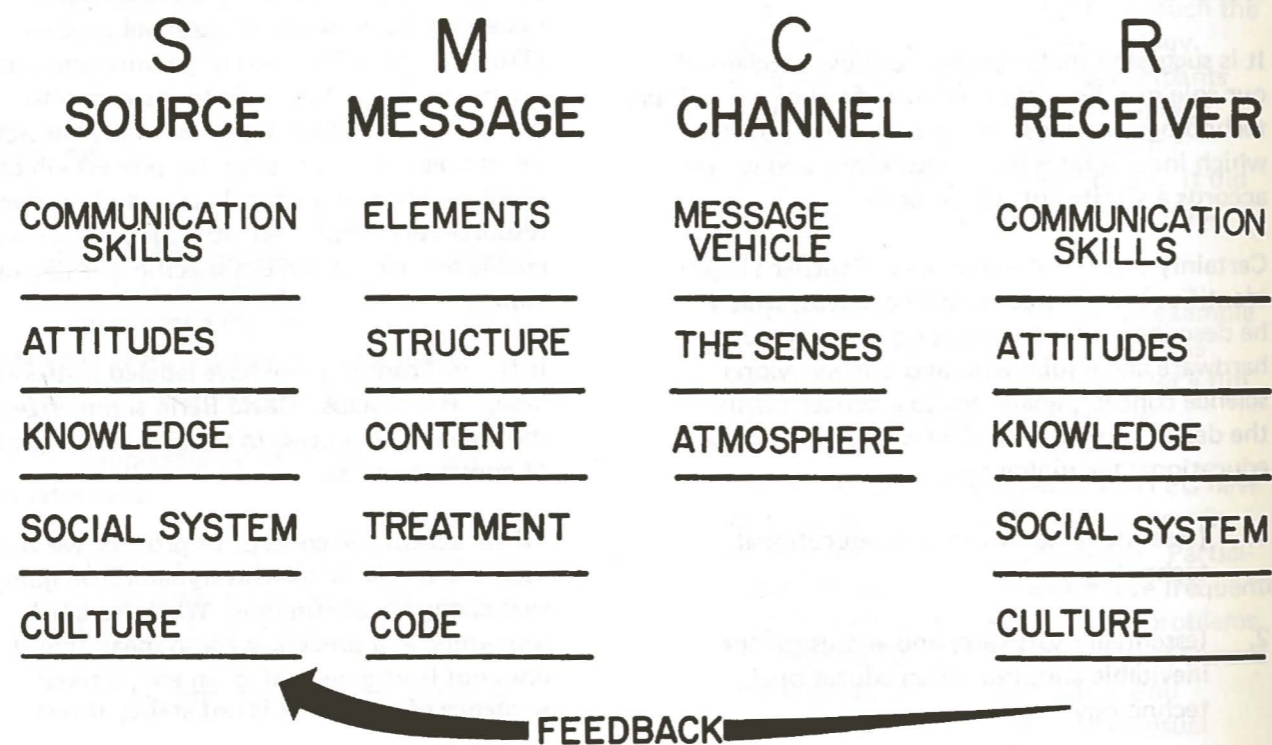
It is remarkable how much principles of effective communication represent an underlying basis for instructional design. To review some principles of communication, we shall use an example with which many readers should be familiar, Berlo's SMCR model of the process of communication. (Figure 1)

Notice that we have a source, who is likely to be an encoder, and a receiver who usually serves as a decoder. The determinants of effect (communication skills, knowledge level, etc.) listed under the source and receiver help determine the fidelity of communication, or how closely a message encoded by the source and presented over a selected channel or channels will retain its intended meaning when decoded by the receiver.

When feedback comes into play, subsequent versions of the message are modified by the source as a result of feedback from the receiver. The obvious important implication to the designer of instruction is to have a thorough knowledge of his audience (receivers) and this is an essential component of virtually every model of the instructional design process.

However, let us remember that all of the ingredients of the communication process interact - that each affects all of the others, and we have two other essential components in the process - the message and the channel.

It is an oversimplification, but useful nonetheless, to label the message as our software component in instructional design and the channel as the hardware. The channel, may be referred to in terms of the human senses, as well as the message vehicle (hardware



Based on Berlo (1960)

Figure 1

medium), and even as the airwaves, sound-waves, etc. which physically conduct the message. It is precisely the important interaction involving all the ingredients of communication, which prompts the suggestion that it is as dangerous to leave out the media delivery aspects related to channel in educational technology (and consequently instructional design), as it is to speak only of the message vehicle and leave out consideration of the message.

But, what are we actually trying to accomplish through this process of communication? It should be obvious that in trying to communicate a message from a source to a receiver, the source is communicating to influence the receiver, to affect the receiver with intent. The source wants something to happen. We might say he is attempting to elicit a response from his receiver. This relates directly to instructional design for all the elements of the process of communication show up again in the instructional design process.

It would be difficult to discover a more precise cornerstone for instructional design than the following quotation relating to purposeful communication:

"... all communication behavior has as its purpose, its goal, the production of a response. When we learn to phrase our purposes in terms of specific responses from those attending to our messages, we have taken the first step toward efficient and effective communication." (Berlo, 1960, p.12)

While it is beyond the scope of this brief article to provide details as to what happens in a practical way at each step of the process leading to a fully validated instructional product, a graphic model of the instructional design process is presented. (Figure 2) This model represents a synthesis of many models. The model is limited to the most basic aspects required to systematically design instruction.

You will recall that in a process orientation there is no beginning, no end. We can rarely say that one event occurs before another. A process is also characterized by the inter-

relatedness of all of its elements. So while the steps in the graphic model appear linear and quite sequential, the model represents an ongoing process and many steps may be occurring at the same time. While the addition of arrows in both directions might give us some added indication of the dynamic of movement, we need to constantly remember that this view of the process is incomplete, with a forced sequence and a distorted perspective.

If we accept the above limitations, an operational model of the instructional design process can serve as a useful tool to a complete realization of educational technology; one which forces us to consider and plan for the characteristics of message and channel, as well as placing the emphasis where it belongs, on helping to provide new skills and knowledge for those who come to us expecting to acquire them.

INSTRUCTIONAL DESIGN PROCESS

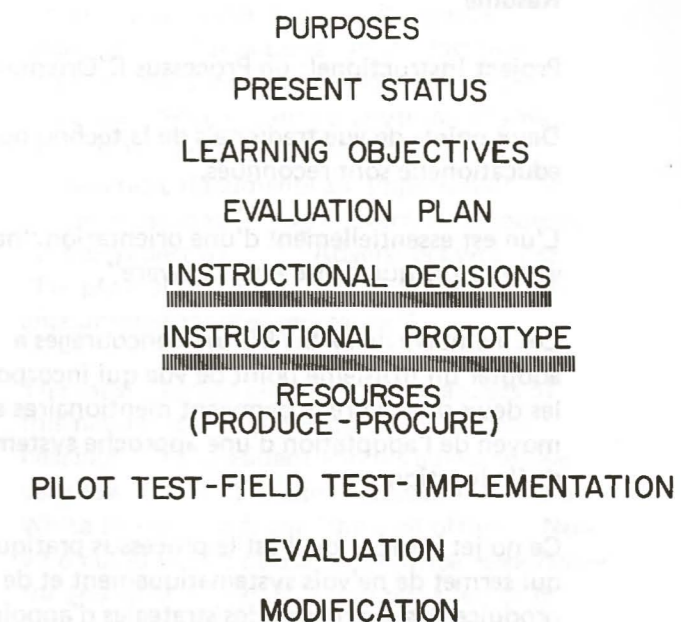


Figure 2

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Résumé

Project Instructionnel: un Processus D'Orientation.

Deux points de vue traditionnels de la technologie educationnelle sont reconnues.

L'un est essentiellement d'une orientation "hardware" alors que l'autre est "software".

Les membres de l'AMTEC sont encouragés à adopter un troisième point de vue qui incorpore les deux points précédemment mentionnés au moyen de l'adoption d'une approche systématique de l'éducation.

Ce projet instructionnel est le processus pratique qui permet de ne pas systématiser et de produire des moyens et des stratégies d'apprentissage qui peuvent servir les étudiants d'origine dans une matrice spécifique en éducation.

Une comparaison entre le processus de communication et le processus de ce projet instructionnel suggère que les éléments de ces deux processus sont presque semblables.

Si on accepte les limites du concept d'un processus, un modèle opérationnel du processus de projet instructionnel peut être un outil utile pour l'achèvement d'une technologie éducative.

TELEVISION, LANGUAGE AND TEACHING

by Bob Ireland

A father is wheeling his three year old daughter through the supermarket. He stops. She shouts, "Go forward". The father backs up. "No. Go forward," she giggles. He goes forward. "Go backwards." He backs up. After a few minutes of this, the father realizes that the child knows the difference between backwards and forwards. He muses, "That's great, and she learned it from 'Sesame Street'." Score ten points for television.

A year later, the child is playing in the living room. Suddenly, she calls, "Exit. Stage left," and leaves. "Isn't that cute," smiles her father. "She picked that up from the cartoons." Score ten more points for television.

Two years later, the child, now six, is playing with a friend. The friend knocks over a glass of juice. The child retorts, "Geez, Patty, what the hell d'ya think yer doin'?" Father is dumbfounded. He rages at television for corrupting his child's language and morals.

But he may be too late. The child's TV viewing habits are established, so are her values and language habits. They are not unalterably set, but the foundations have been laid. By the time the child is 14, she will have witnessed the violent assault on or murder of 18,000 human beings and will have seen approximately 350,000

commercials.¹ The impact on the child's language and, therefore, on her perceptions, her value system is impossible to estimate. This article is only the barest introduction to considering the problem.

Television and Oral Language

The most obvious effects of television can be found in the oral language. Sports commentators have taught children that the words "offence" and "defence" are pronounced with the accent on the first syllable. A great many people in high positions have battered the objective form of the pronoun into subjection. ("They invited my wife and I to dinner.") Of course, children have heard mispronunciations and fractured syntax from their parents for years. The difference is that, on television, language is presented in highly entertaining situations by people whom the child perceives as important — an ideal learning situation.

The visual presentation of print on television is having an effect on children's spelling also. Words such as "hi-lite", "cheez", "purr-fect", and "tee vee" become familiar long before the child enters school. It is little wonder that spelling problems arise later.

Today's poets may turn out to be our advertising writers. Their works may live longer and become more firmly established in the language than that of serious poets. Their problems are similar. Each must, in a brief period of time, convey an idea with impact and effect. Each uses language to suit his purpose. But where the poet reaches an audience of a few thousand, the ad-man reaches millions. He also reaches his audience repeatedly and with the aid of the finest visual aids. Yet, the very fact that the ad-man is a skilful manipulator of language, means that his work should be a part of language study in the classroom. More about that later.

Television and Written Language

The language most commonly heard on television appears to be what Martin Joos would call "casual

language".² It is characterized by incomplete sentences, the use of all purpose words (e.g. thing), and less precise articulation. Teachers use the casual level in the staff room. Parents use it most of the time at home. But the oral language of the classroom demands more precision than the casual level permits. Ideas must be conveyed to a larger audience, so syntax should be clear, vocabulary precise, and pronunciation accurate.

Before television, much of the oral language that children heard came from their parents. Parents usually try to set models for the children. Parents often read to their children too. The language of the book, however, is written language. So children heard complete sentences, carefully organized paragraphs, and clear diction. This is not so today. Children come to school with thousands of hours of television language experience. That is, they have heard thousands of hours of language at the casual level. It is little wonder that they have difficulty adjusting to the oral language appropriate to the classroom and, later, to written language.

The Abuse of Language

A far more serious problem than any of the above is the use of language to deceive or avoid responsibility. One of the features of a bureaucratic system is that it spreads responsibility for actions. In the last few years, we have seen the results of this in our language. People never do anything anymore. Most of the subjects of the sentences in bureaucratic documents are impersonal: "it has been decided"; "high government sources"; "it seems best to . . .". Advertisers won't say, "People won't buy the stuff." They say, "It encountered market resistance."

The most flagrant and frightening abuses of this nature occurred during the Watergate hearings. The president and his advisors gave very few orders. Directives flowed from "the White House", or from "the oval office". Now who could hold a house or an office responsible for any wrong doing? If you tell a lie, or if you're sorry you said something, or if facts were once true but now are not, just say "My previous statement is inoperative".

Along with the irresponsibility of language came the widespread use of euphemism. Breaking and entering, bribery, perjury, slander, deceit are all "dirty tricks". The CIA does not murder people, it "terminates with extreme prejudice". A convicted criminal was not given money, he was given "increments in the form of currency". The list could go on and on with examples of euphemism, jargon, and distortion, the only purpose of which was to confuse, and avoid responsibility.

The frightening part of this comes when we consider the relationships between language and thought. Language is not only the way we express thought, Language also shapes our perceptions and thoughts.

Ashley Montagu states, "It is seldom understood that the world we perceive is the world we see through words, that the world of experience is the world of arbitrarily conferred meanings. Each of us has learned to see the world not as it is, but through the distorting glass of our words. It is through words that we are made human, and it is through words that we are dehumanized."

Let us study the words of our bureaucracies, the slogans of advertising, the pronouncements of governments, our own statements. What kind of world do we reflect in our words? Do we humanize or dehumanize in our statements with and about other people?

If the language is decaying, it is not so much in mispronunciations and solecisms as it is in the kind of thinking that our language "becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier to have foolish thoughts" (George Orwell).

Teaching Awareness of Language

Having listed the abuses of language, their appealing presentation, and the depth of their impact, we might want to throw up our hands in dismay. But we can turn

television language to our advantage. The ad-men are skilful language users. We should learn from them as we should learn from the poets and novelists.

There are four basic factors in any communication: the sender of the message; the message; the receiver; the situation. These four aspects can be applied to the study of commercials, the examination of political statements, or any other language situation. For example, in the study of television commercials, we are on our guard because we know the sender is trying to sell us something. We must, then, pay close attention to the techniques used in stating the message. This can lead to a study of propaganda techniques. Also, the advertiser tries to shape the situation by sponsoring programs which have the type of audience he wants. Hockey games are sponsored by an oil company, a bank, and a brewery. Children's programs are sponsored by toy and candy manufacturers. A study of products and the programs on which they are advertised can be very instructive.

Commercial advertising is also an excellent place for the study of metaphor and connotation. What is the effect of the bank's slogan, "Grow with us"? Why does Ford compare itself with Cadillac and Mercedes? Why does Ford compare its Granada to Model A? What is the meaning of these favorite commercial words: new, improved, super, offer, revolutionary, bargain, miracle? You can add to the list without any trouble.

Advertisers like to identify their product with a particular life style. This is a form of metaphor. The techniques of the ad-man are very similar to those of the poet. Compare them in class.

A study of euphemism can also be exciting. We must realize, though, that euphemism is an accepted form of daily language use. For example, we raise cattle, pigs and sheep, but we don't eat cows, pigs, or sheep. We eat beef, pork, and mutton. When you have turkey do you offer your guests a choice between white meat and dark meat, or do you offer them breasts and legs? Teachers don't ask for "more money". An economic advisory committee negotiates a salary schedule which includes annual increments and cost

of living allowances. Look for euphemisms in advertising and political statements.

In all of these activities we must not be negative. Advertising serves a useful function if it is accepted thoughtfully. We should look at the various forms of television language as examples used in a particular situation for a specific purpose. By considering the four factors in communication we can help children to become critical users of television. At the same time, we can sharpen their awareness of how people use language for a variety of purposes. Grammar, spelling, rhetoric, levels of usage, conventions of writing can all be found in the copious language flowing from the television set.

Many of the techniques we use in the study of literature can be applied to television. Features of plot, character, setting can be introduced by watching 'The Waltons'. We can also apply a study of character to political speeches. We infer character from what a person says, what he does, and from what others say about him. What kind of character do we infer for Richard Nixon from the Watergate testimony, the tape transcripts (with all the expletives and other references deleted), and from his own speeches? A study of Watergate is a good place to start because so much has been written about it. Once we become familiar with the techniques, we can then apply them to our own country and our specific situation.

Television is an important part of our daily lives. Ignoring it or condemning it in school only widens the gap between "school-life" and "real life". We must teach children to be thoughtful, critical users of television. By studying favorite programs and commercials in this way, we can prepare children to become critical readers of and listeners to the millions of messages that pour at them through the mass media.

The greatest danger to our language lies in using it to deceive or to dehumanize. We must recognize television's appeal and its impact, and teach our children to cope with it and, indeed, to use it as an instrument of growth.

Robert Ireland is the Co-ordinator of Language Arts for the Metropolitan Separate School Board in Toronto.

NOTES:

¹Action for Children's Television, Avon.

²The Five Clocks, Harcourt, Brace, World.

Résumé

Qu'on le veuille ou non, la télévision joue un rôle important dans la vie de chacun de nous. Les effets de ce rôle se font sentir aussi bien à l'oral qu'à l'écrit, et peut-être davantage au niveau du contenu qu'à celui de la forme.

On peut ignorer cette situation ou encore la condamner severement eu egard aux imperatifs scolaires, cela n'aura probablement comme consequence que d'elargir le fosse qui existe deja entre la "vie a l'ecole" et la "vraie vie".

On peut aussi rendre les enfants capables d'attitudes critiques face à la télévision. L'étude, à partir de grilles d'analyse concues à cette fin, d'émissions et de réclames commerciales télévisées, est susceptible d'amener les enfants à devenir des lecteurs et des auditeurs plus critiques, plus avertis face aux milliers de messages qui les assaillent. Il s'agit de détourner à des fins productives, par l'analyse, les ressources de la structure superficielle ou profonde de la télévision.

FILMMAKER TO THE NORTH

by Joseph Albino

After more than 35 years of developing a world-wide reputation for quality film production, the National Film Board of Canada may become a victim of its own success.

Established in 1939 by act of Parliament "to help Canadians in all parts of Canada under-

stand the ways of living and problems of Canadians in other parts," the National Film Board's cinematographic excellence and innovative research virtually created Canadian filmmaking. But the private sector film industry, nurtured by the Board's contracts, technical developments and extensive distribution system, has grown to the extent that Canadians are no longer sure that they need a \$30 million, primarily tax-supported filmmaker. The scope of the National Film Board's work, and its contributions to cinematography, are, however, not in question.

The work of the Film Board is far reaching and multi-faceted. Ron Jones, information Manager, notes, "We are presently shooting two features and getting ready to launch three others. We are editing a 2 1/2-hour television special and have several half-hour and one-hour telecasts now scheduled for this season. At any time, there are several animation productions in progress. In the works are a series of films on child development and a series on working mothers. We are just getting ready to release two series to assist in the teaching of both French and English. Presently being telecast are eight half-hour films about Canada's west coast. As well as films, we produce slide sets, filmstrips, multi-media kits and loops."

The Film Board's central offices are located in the Montreal suburbs with regional production offices throughout Canada and distribution offices worldwide. The Board has its own staff of cameramen, writers and directors, but frequently employs outside talent. As of December, 1974, the total staff consisted of 893 full-time employees, including 250 in production departments.

The Film Board produces films in both English and French. Separate production sections for each language insure that films made in French are not merely versions of original English films.

"Reprinted with permission from the June, 1975 issue of Industrial Photography. Copyright 1975, United Business Publications, Inc."



Each of the English and French production departments is divided into film units which are headed by an executive producer responsible for planning the programs and supervising their actualization. Usually, the executive producers have two to three producers working within their film units, each of whom is involved in several films. A number of directors, editors, writers and researchers are also assigned to each unit.

The film unit works as a team to brainstorm proposals for films. Proposals are then submitted periodically to a program committee which determines whether the ideas are worthy of production. The Program Committees are composed of four filmmakers who are elected

Production stills from Film Board features include Cry of the Wild (Above) and Mon Oncle Antoine (below).



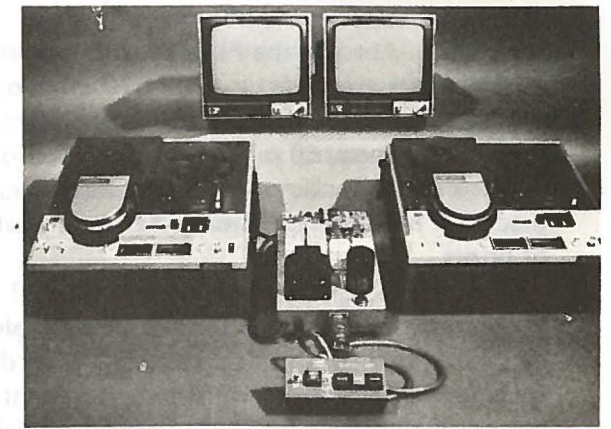
Films are shot on location throughout Canada utilizing local talent as well as full-time Film Board staff members.

by their peers, two members from the Distribution Branch who are named to the job, and the director of English or French Production. Final approval must then be obtained from the assistant film commissioner's office.

During these discussions, the directors of the English and French program committees stay in close touch and exchange minutes of their meetings in order to avoid duplication of efforts. Film Board procedures may appear awkward to an outsider, but the system in practice works quite well. Increasing the participation of all concerned seems to benefit the program and helps prevent arbitrary decision-making, and inclusion of representatives from Distribution helps insure that planned projects have a suitable market.

English Production is made up of seven film units: one is basically an animation unit; the second is primarily concerned with filmstrip production and multi-media kits (for use mainly in elementary schools); the third produces films for television; the fourth produces documentaries; the fifth produces dramatic films; the sixth is a general assignment team; and the seventh handles Challenge For Change.

The Challenge For Change program is designed to increase dialogue between the people and government officials and to foster social change.



Half-inch video editing system developed by the Technical and Production Services branch.



Self-service film distribution library in Calgary, Alberta.

The film unit works with non-professional groups to develop their expertise in the production of films or videotapes which will command the attention of government.

Film Board founder John Grierson always believed that there was no point in making films unless they were going to be seen by people. The film Board has continually reflected this concern in its distribution policies. In 1973, the Film Board estimated it reached 212 million Canadians, including the same viewers many times over. More than 115 million were reached through films on television, 7 million through the Board's non-

theatrical network, and 35 million through print sales. Abroad, the Film Board's estimated audience was even greater—over 570 million. These included 423 million reached through foreign television, 60 million through distribution from diplomatic posts, 38 million through theatrical outlets and 60 million from the sale of prints.

Despite their success, the Distribution people maintain there are still those asking, "How do we get to see a Film Board film?" Apparently, there will always be problems reaching individuals who don't attend movies, watch television, belong to a club or go to school. In any case, the Distribution Branch has come a long way since the early 1940s when its people made the rounds of church basements and community halls armed with 16mm film projectors.

Distribution, which now has 300 employees, promotes the product by setting up film workshops, developing film libraries, organizing premieres, selling distribution rights to television stations, promoting booking for short subjects, organizing circuits of screenings at universities and, in the Challenge For Change program, training people to use film as a means of communication to effect social change.

Each of the 27 Canadian offices has a free public 16mm film library. Films can also be purchased by and offered through many regional public libraries. During 1973, there were 400,000 bookings of films through the Board's 27 office libraries for free showings at schools and organizations. On the average, there were two showings of each film per booking with 100 persons at each showing.

Each year, the Film Board also produces between 20 and 30 short films (ten minutes or less) for theatrical bookings. In 1973, there were 19,000 bookings of these shorts. Short subjects are initially released to theatres which have exclusive runs for about six months and are then placed in the Film Board libraries. The Board produces an average of three commercial length feature films a year. One of its productions, *Mon Oncle Antoine*, is generally regarded as the finest feature film ever to come out of Canada.

Abroad, the Distribution Branch maintains seven offices to promote commercial distribution and to assist Canadian consulates in promoting information films. Offices are located in London, Paris, New Delhi, Tokyo, New York, Chicago and San Francisco. The New York office works with American distribution representatives, and the Board provides promotional material, enters the films in festivals and organizes preview screenings. The Chicago and San Francisco offices promote the circulation of tourist films.

Americans may rent or buy films from the U.S. distributors, or, if the film rights have not been assigned, they may buy a print directly from the Film Board. Should a consulate have the film on hand, it can be borrowed free of charge. Films about life in Canada (with soundtracks in 20 different languages) are part of the information programs of 90 Canadian diplomatic posts worldwide.

Unusual production organization and an elaborate distribution system are just part of the Film Board's distinctiveness. The Board has also had an influence upon the film industry itself. Contributions include refinement of the 16mm camera for hand held use, invention of the remote microphone, establishment of a high standard for the documentary film largely through the efforts of John Grierson, and utilization of unique animation formats.

The Technical and Production Services Branch has two broad functions: support of the Production and Distribution Branches with a full range of equipment, laboratory and sound services, and support for the Board's technical research and development activities.

Support to Production starts with a work order requisitioning cameras, lighting and sound equipment, and qualified personnel for laboratory processing, negative cutting, recording and re-recording, timing and trial and release printing.

The laboratory processes colour and monochrome 16mm and 35mm films, slides and filmstrips. Most of the colour footage is in distribution release prints. There is also a sound effects

library, a stock shot library and an archival section.

In the nearby Engineering Section there is a machine shop, welding shop and repair shop where the staff builds mechanical prototypes of newly designed equipment, repairs editing and other machines, fixes cameras, and keeps the pipes from leaking in the laboratories.

The Sound Division handles transfer, recording, re-recording and optical transfer from magnetic tape. It also provides projectionists for the Board's eight theatres and operational and maintenance staff for videotaping.

The Animation and Optical Printing Section has applied computers to animation stands, making it possible for the operator to do all types of traversing, focusing and animation work by typing his instructions into the machine. Although artwork for titles is produced in another section, it is photographed here with whatever special effects are required. Oxberry optical printers are available to produce the special optical effects, multi-images and wipes that the public has become accustomed to seeing in films.

Other research and development projects being undertaken are designed to benefit the entire filmmaking community, for the National Film Act gives the Board the mandate to do research and "to make the results available." The film industry in Canada, unlike the lucrative pulp and paper or mining industries, cannot generally afford to speculate seriously in research.

Among current research projects is a time index system to replace the conventional clapper board for camera and sound recorder synchronization. A digital signal is recorded in both the film and the sound track by crystal controlled encoders. Camera numbers, dates, scene and shot numbers can also be added to the code, to be read out in film assembly by the decoding equipment. Film Board technical people are busy getting the system ready for the 1976 Olympics. With the large number of camera crews expected, the Time Index System should prove invaluable.

Another project under development is intended to provide two narrations on a single optical or magnetic track, so that with the flip of a switch it will be possible to select French or English narration or in a classroom application, to choose a narration with or without the answer to an academic question.

The use of separate filmstrip projector, synchronized with the movie projector by a simple clip-on device, is being tested as a way to add subtitles without making an additional movie print for each language. Each subtitle carries with it a digital code that calls up the frame count which will advance the filmstrip to the next subtitle.

In conjunction with the Educational Technology Branch of the Department of Communications, the Technical Branch is evaluating a wide range of audio-visual equipment and publishing reports. An inexpensive half-inch videotape editor has been designed to support the Challenge For Change program.

The Film Board is increasingly turning over more and more filmproduction work to the private sector—to develop regional film programs all across Canada. The Board predicts that in five years, half of its productions will be done in Canada's regional areas—away from the Montreal-Ottawa-Toronto-based triangle. The Film Board already has production units in Vancouver, Halifax and Winnipeg.

In 1939, when the Board was first established, the private Canadian film industry was almost non-existent. Today, in 1975, there are almost 200 firms involved in filmmaking in one way or another, from large, sophisticated laboratories to freelancers driving station wagons loaded with rented equipment. Recognizing the existence of a private industry, the Film Board has, in recent years, made it a point to subcontract increasingly more work to outside filmmakers. In the words of Andre Lamy, assistant Film Commissioner, "We utilize their services at the same time working closely with them to advance the art of filmmaking in Canada.

Through its new policy of decentralization, the Film Board is reaching more filmmakers than ever before. Four years ago, outside contracts to filmmakers amounted to \$168,000. In 1975, the figure will be closer to \$2 million. Last year, the Board's 124 in-house-produced films comprised less than six percent of all the films made in Canada, with the TV networks making more than 50 percent.

Since 1970, the Film Board, in response to the current emphasis on women's liberation, has taken several steps to provide women with the opportunity to make a series of films researched and written by women with as many women as possible in the production crew. The government-appointed Commission on the Status of Women in Canada has helped to legitimize the cause with a public presentation of its recommendations.

In 1972, a series of six films titled *En Tant Que Femmes* was begun. The program was initiated under the guidance of Anne-Claire Poirier and was kept alive and productive by her team during its 2 1/2-year existence. Four films have been completed and aired on the Canadian Broadcasting Company's stations.

"Person-to-person contact with Quebec women during basic research was an attempt to go a little deeper into the reality of their lives to gain a clear, realistic understanding of the nature of their existence," reports Ms. Poirier, "The aims of the program were not only to explain about life as women, but also to allow women to do things their way and speak about themselves in their way." Prior to this program, women had not worked at the Board in high technical positions.

The Film Board does not feel it has to be big in dollars to be big in influence. It sees itself as a vehicle to provide research and development for the industry and training for young filmmakers.

The Film Board remains interested in stimulating healthy social change and improvement through creative innovation. In its Video Graph Project,

initially established in downtown Montreal, Sony half-inch videotape units plus tapes and editing facilities are made available to anyone who comes in with a reasonable story line. The Project Center includes a circular theatre with video monitors. A special tape library is maintained so participants may view their work or that of others.

"The country needs a Film Board for technical standards, for innovative work, for our concern for the totality of film in Canada," explains Sydney Newman,* present Film Board Commissioner. "The country needs us for the kind of people we produce, to invent a Challenge For Change program, to develop standards for new film stocks, to invent cinema verite, to make 16mm film into a professional medium, to develop half-inch magnetic tape animation, and to represent the conscience of the Canadian people independent of the profit motive. The work of the National Film Board has enriched the whole film experience in Canada."

**In August of 1975, Mr. Newman was appointed as Special Adviser on Film, (the task force on film) under the Secretary of State. Mr. Andre Lamy is now the Film Board Commissioner.*

REVIEWS

by Guy Léger

This is the first time, to the best of my knowledge, a column reviewing media has appeared in MEDIA MESSAGE.

I thought it fitting that I briefly review those sources which I rely on for information in the area of media. Because I am mainly concerned with elementary and secondary education, most of the material reviewed would be useful for teachers of those students.

One of the most useful sources of information I subscribe to is MEDIA MIX. This Journal is published eight times a year and contains a wealth of information on 16mm films, television,

books, and other materials useful in education. The reviews are limited, but the items are usually covered in depth. It certainly would be useful to anyone with a program or curriculum in values or moral education. The eight pages it usually runs always have a good variety of media reviewed and excellent evaluations of their usefulness to an educator.

PREVIEWS is another Journal I find very useful in trying to locate new materials to support the school curriculum. The reviews are organized according to subject. Because of this, I am able to locate needed information from back issues or inform the appropriate subject specialist of material which may be relevant to his program. Reviews are done by people in the field and therefore should reflect the user's actual experience with the materials in the classroom. The reviews are also segregated as to medium, e.g. film, filmstrip, slides, kits, etc. Some value judgement of the material is made.

The American Library Association periodical, THE BOOKLIST, covers all types of media as well. Though primarily a source of book reviews, the sections on films, filmstrips, and kits are quite good. A review in THE BOOKLIST constitutes a favourable review and therefore a recommendation to purchase if your library has that need. The number of items reviewed has to be limited due to space, but because of the above policy and another one which forces the producer to send only current releases, a reader usually finds the reviews up to date and useful. Recommended age levels and subject headings also assist those who are in a position to purchase in requesting material from the publisher.

LANDERS FILM REVIEWS is a fourth source of information on film and other multi-media materials. These reviews tend to be lengthy but are also very complete. Films may or may not be recommended, but very often the review will also contain other films on the same subject which are in the same issue, or which have been reviewed in recent issues. The periodical is easy to use as it lists films alphabetically by title for the main body of the text and also contains a good subject index. The biographical data on each item is very good and contains subject areas and audience level for each film.

All of the foregoing sources are American in

origin. One new Canadian source which is just starting is MEDIA & EDUCATION published by Gord Martin. I am sure those who have been involved in media know Gord and of his creativity. I have just received Volume 1, Number One of this newsletter. If this is an indication of the quality of those to come, I will add it to my regular reading list. Similar in format to MEDIA MIX, MEDIA & EDUCATION reviews all types of media, but is truly Canadian in its outlook. The first issue does state its reviewing policy which is not provincial or nationalistic. Material will be reviewed from foreign sources, but it is especially interested in regionally produced material which may escape national attention. Good luck in your new enterprise, Gord.

THE BOOKLIST is published twice monthly, September through July, and once in August by the American Library Association, 50 East Huron Street, Chicago, Illinois 60611. Subscriptions: USA \$20 per year; Canada \$24; Single copy \$1.25.

LANDERS FILM REVIEWS published by Landers Associates, P.O. Box 69760, Los Angeles, California 90069. Published bi-monthly, five times a year, September through May.

MEDIA & EDUCATION Subscription \$12 per volume in Canada. (Fourteen issues per volume.) Published by Gordon Martin, 1505 Decelles, Suite 2, St. Laurent, Quebec, Canada. H4L 2E1.

MEDIA MIX published eight times a year by Claretian Publications, 221 West Madison Street, Chicago, IL 60606. One year subscription \$9.00.

PREVIEWS published monthly September through May, by R.R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036. Subscription \$9.50 per year in Canada.

Résumé

Dans cet article, Guy Léger passe en revue, d'un point de vue critique, quelques périodiques spécialisés dans l'analyse et l'évaluation du matériel didactique:

MEDIAMIX, paraît 8 fois l'an; publié par Claretion Publications, 221 West Madison Street, Chicago, Il. 60606; abonnement: \$9.00 par année. Source très utile: analyses limitées en nombre, mais faites en profondeur.

PREVIEWS, paraît mensuellement de septembre à mai; publié par R.R. Bowkes Company, 1180 avenue of the Americas, New York, N.Y. 10036; abonnement: au Canada, \$9.50 par année. Classées par sujets (ce qui est très utile), les analyses qu'il contient proviennent de personnes oeuvrant dans le milieu.

THE BOOKLIST, paraît 2 fois par mois de septembre à mai et 1 fois en août; publiée par l'American Library Association, 50 East Huron Street, Chicago, Il. 60611; abonnement: aux Etats-Unis, \$20.00 par année; au Canada, \$24.00 par année; la copie \$1.25 - Analyses fiables, constamment à jour; contiennent des recommandations quant à l'âge de la clientèle; sont classées par sujets.

LANDERS FILM REVIEWS, paraît tous les 2 mois de septembre à mai (5 fois); publié par Landers Associates, P.O. Box 69760, Los Angeles, Calif. 90069. Analyses très complètes; index des titres par sujet; notes sur la clientèle suggeree.

MEDIA AND EDUCATION, paraît 14 fois l'an; publié par Sordon Martin, 1505 De Celles, Suite 2, St. Laurent, Quebec, Canada H4L 2E1; abonnement: au Canada, \$12.00 pour 14 numéros - Nouveau périodique qui se propose d'apporter une attention spéciale à la production régionale.



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