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# MEDIA MESSAGE

SPRING, 1977

VOL. 6 NO. 3

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 FOR MEDIA AND TECHNOLOGY IN EDUCATION  
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# MEDIA MESSAGE

Spring Edition, 1977    Volume 6, Number 3

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# COMMENT

by Lou Wise

## ON COMMITMENT

In reading the current issue of *Media and Methods*, an American periodical no doubt familiar to many, I noted with considerable interest, a letter to the editor that touched squarely on the issue I had planned to write about in this "Comment". Here are the first two paragraphs: *"Thank you for your fine "In Focus" (Dec. '76) in which you underscore the danger "that film usage and media consciousness will again be relegated to a supplementary 'AV aid' status as budgets are slashed and curriculums are conservatively recast." There is no doubt about the threat. Too many members of the public and too many decision makers—political and administrative—in the education system are still unconvinced. I wish they could all read M&M.*

*The problem is not with media alone. The entire educational and training profession is suffering. In many ways, the future of media is tied to the public's support for education—not just for the public schools but for lifelong educational opportunities. But at the same time, media-oriented people have been talking to themselves more than to the public."*

For several decades, an increasing number of people have been fighting for funds, for progress and for clearer recognition of the effective role (major and minor) to be played by media in education. One of the marks of distinction of the pioneers of the sort being honored this year with the first of the AMTEC achievement Awards was their dedication to the cause in which they believed fervently. Stated simply, the cause has been one of strong commitment to the sure knowledge that people can and should learn *from* media; that people can and should learn *about* media in that the media both reflect the world we live in and help to shape it.

Elsewhere in this issue there is an article that sheds light on the background and the contributions made by seven persons being recognized as pioneers in educational media. As you read the biographical sketches you will note they have several things in common. Each was (and is) a very bright person. The word dedication can be properly applied to each one. But perhaps the one word that comes closest to describing a quality that was common to all in the group is the word "commitment".

Each year, many of us are fortunate to be able to gather together in an atmosphere of fellowship and learning that the AMTEC Conferences have come to be. Perhaps that's a reasonable time to ask what might be the challenge for tomorrow? Perhaps that's a reasonable time to examine our own commitment. How long since we've taken it out to dust it off?

Not long ago I heard a story about the media co-ordinator of a county Board of Education in Ontario. It seems budgets had been cut and it was not going to be possible to buy many, or any films for the film library of the A-V Department. The story goes that the co-ordinator breathed a sigh of relief and remarked to a film distributor "Thank God, I won't have to bother doing all that damn previewing".

Certainly many of us are faced with budget cuts these days. And it likely won't get much easier in all educational budgeting in the foreseeable future. But if we see budget cuts as a welcome relief because we'll have less to do, then without question, we'll be around to act as our own pallbearers.

There are a great many trustees,

administrators and others in high, decision-making positions in education not convinced that the media are anything but "aids" or even worse, frills. If we're looking for a challenge for tomorrow, it might be to educate those close to home. Each time we hear a politician, or a senior administrator, or the general public raise a cry for a "return to the basics", you can bet your boots they're looking in the rear-view mirror at a world of chalk and talk and print. We may get a kick out of nostalgia, but do we really want to live in a rear-view world?

Several issues back, Bob Miller wrote a guest editorial in which he issued a call for papers reflecting media research in Canada. It seems that each time any of us wishes to quote some research showing that people do in fact learn from the non-print media and retain the knowledge gained, it's American research to which we refer. How much research is being done in the elementary and secondary schools of Canada by those from the universities who may have the instrument for doing research? (By the way, exactly one brief piece came in to *Media Message* as a result of Bob Miller's call). Perhaps more Canadian studies should be undertaken and results of the studies disseminated to media specialists at all levels of education. Perhaps each one of us could do a little more to better inform and convince others of the effectiveness of media resources. Perhaps each of us should ask ourselves if we have the same convictions as our predecessors. It's called commitment. Have you examined yours lately?

# REPORT FROM THE PRESIDENT

by Gar Fizzard

By the time you have received this issue of Media Message, AMTEC '77 will be at hand, when the present Board terminates its term of office. It is common practice at our conferences to have a report from the President at the annual meeting. Again this year in Guelph, I shall be reporting to the membership on behalf of the Board. Unfortunately not all the members will be able to attend AMTEC '77 and the annual meeting. So, for you I shall take this opportunity to give a brief report on some of the activities of the Board this year.

As in the past, one of our major projects has been the continuation and expansion of our publications. Again the Media Message is being published four times. The Newsletter, which was started last year as an occasional publication, has been expanded to a monthly publication with Dave MacDougall as editor. Lou Wise will soon be retiring as editor of Media Message, and I wish to take this opportunity to express to Lou on your behalf our appreciation for his work over the last two years. The development of the publication to its present high standards has been largely the result of the energy and capabilities that Lou has brought to his responsibilities.

Another activity of the Board has been to give considerable attention to promoting and servicing the membership. The Membership Committee under the Chairmanship of Larry Young has compiled membership kits to promote the Organization. It is our hope that with this material available a concerted drive for members will now be possible.

I am especially pleased to be able to report that the publication on standards prepared by a joint committee of AMTEC and CSLA is ready for publication. The Committee with Fred Branscombe of AMTEC and Harry

Newsom of CSLA as co-Chairman, has put together an impressive document that should serve our members well for many years to come.

Much of the Board's attention has been taken up with the unglamorous but necessary work of keeping the national office in shape. The problems of running AMTEC as an almost fully voluntary national organization have been considerable. This year the President has been in St. John's, the Secretary — Treasurer in Toronto, and the Board members and committee chairmen scattered across the country. Distance has cost us in money and inefficiency in many of our activities. For example, the Media Message and the Newsletter have been printed in Toronto using labels generated by a computer in Calgary and correlated with a membership list in Regina and Toronto. If AMTEC's only concern was efficiency, it would elect officers and have all its operations in one geographical area. That would make it efficient but hardly national in scope. So, we have had to suffer some inefficiency for our national character. But we think it has been worth it. While we have had to live with some difficulties in our operation spread over the country, we have been attempting with some success to streamline the operation and increase our communication among Board members and committee chairmen.

Let me at this time pay tribute to Gordon Jarrell, our Secretary Treasurer for the past two years. Especially this year with the President so far from the national office, many of the office chores have been taken over completely by Gordon. His thoroughness and commitment to the Organization has been much appreciated.

The Board has felt that one of its major commitments has been to represent the members to government

agencies and other public bodies on matters of concern to the membership. Important along these lines was a written brief based on inputs from the members to the Secretary of State's office on non-theatrical films in Canada. Oral representation was also made to consultants to the National Film Board on essentially the same matter. While no formal report from either of these sources has been released, we have been assured that our representation on your behalf provided valuable input to the preparation of the reports.

Let me take a moment to elaborate on this function of AMTEC. Most of us are not senior administrators of large media organizations who have frequent contact with high officials in government where upcoming legislation and major policies are discussed. For most of us government activities relating to our field are remote and mysterious, coming to our notice, if at all, only "after the fact" in the form of regulations. In other words, communication between government and ourselves is often a one way process. The Board has tried to fill the gap and provide the input on your behalf by being on the watch for plans, proposals, and developments before they become legislation or regulations and by reacting where possible to the appropriate authorities. In this process we have been especially concerned with the effects of policies on those who are not in major institutions or have close working relationships with major decision makers in our area. We have, for example, reminded those who are designing national information systems on media sources that it is necessary to develop programmes to meet the needs of the individual resource teacher in the elementary school in rural areas of this country and not to limit such programmes to major institutions in urban areas. It has been our conviction in these matters that while major institu-

tions may be able to protect themselves, the isolated individual among our members needs the help of AMTEC to speak on their behalf.

Before closing I wish to pay tribute to a member of the Board who has played a leadership role in AMTEC and its predecessors for so long that I have difficulty separating the two. I am referring, of course to Fred Branscombe. Fred, as President last year and the Past President this year, will be leaving the Board of Directors in June. Fred's

contributions to media and media organizations in Canada are too extensive for me to deal with adequately here. Let me say only that his special insights, perspectives, and relationships with people have left their mark on our profession. But we have not seen the last of Fred. Knowing him as I do, I am sure he will not retreat but will continue to make a significant contribution to AMTEC.

And finally on a personal note, it has been a pleasure and a valuable learning

experience for me to serve as your President this year. In retrospect it has been both a frustrating and a satisfying year; frustrating in that not all the plans and hopes we started with were realized, but satisfying in that many members of the Organization have contributed their time and talents to help AMTEC contribute to the professional wellbeing of the members. My best wishes to the new President and Board of Directors as they start their term of office, and to all members a pleasant and successful year ahead.



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# THE AMTEC LEADERSHIP AWARD

Sometime ago, the AMTEC Board of Directors agreed it would be appropriate to establish the Leadership Award. For the first time, several of the awards are to be presented this year. The formal presentations will take place during the Guelph Conference. We are indebted to Neil Nelson, Audio-Visual Co-ordinator, Etobicoke Board of Education for his work as Chairman of the Awards Committee. The material that follows was submitted by Neil for Media Message publication.

The resumes were submitted in most cases by the person who entered the name of the recipient into nomination. These are being reproduced essentially

as they were submitted since in each case, a resume bears the stamp of the person who made the nomination.

A nominee is considered for the award if the following criteria are met:

1. The nominee must be retired. Retired is defined as an individual who is on full pension. It does not exclude anyone doing part-time, freelance or other activities.
2. The nominee must have made an outstanding contribution to educational media in one or more of the following areas: local, regional, national, international.

3. The nominee cannot be a current member of the AMTEC board.

4. A reasonable geographical distribution of nominees across the country will be selected if possible.

5. Names of nominees eligible for consideration will be carried forward from year to year.

Because this award is new, the criteria for selection and acceptance will be revised and modified with the passage of time.

\* \* \* \* \*

## RECIPIENTS OF THE AMTEC LEADERSHIP AWARD – 1977

FRANK KENNEDY	JIM GRIMMON
GERTRUDE MURRAY	BRUCE ADAMS
FRED HOLLIDAY	GERTRUDE McCANCE
LEON STEEVES	

### Francis R. Kennedy 1909 – 1974

Frank Kennedy, teacher, supervising inspector of schools, Divisional head and Superintendent of Education, witnessed many changes in Newfoundland education and was involved in many of them during his forty-two years in the field of education.

He made some very significant contributions to education; the most widely known, perhaps, is the setting up of Newfoundland's first Division of Audio-Visual Education to which he was appointed in 1950.

Prior to 1949, Newfoundland had a Visual Education Bureau attached to the Department of Home Affairs and

Education. This later became affiliated with Adult Education and was known as Adult and Visual Education. However, in 1950 the latter was separated and Frank Kennedy became the first Director of a new Division of Audio-Visual Education. His extensive knowledge of Newfoundland and its problems enabled him to plunge deeply into his new role in promoting the distribution and use of media materials such as radios, phonographs, recordings, 16 mm films and filmstrips and projectors to Newfoundland schools.

His greatest achievement was the introduction of Newfoundland School Broadcasts in 1954, with which he correlated correspondence courses at the Grade Nine level.

He brought the school in the "mail box" to the sparsely populated areas of Newfoundland and Labrador and to make certain that equal educational opportunity was available to everyone, he introduced a system of rental radios to schools so that all children could have access to school broadcasts. He introduced school telecasts to Newfoundland and in 1959 when schools were closed for the month of September because of a polio epidemic, he organized and produced a series of school telecasts on the only T.V. station in the province at the time.

Frank Kennedy built wisely and well and when he left the Division of Audio-Visual Education in 1959 to assume a higher role in education, he

had laid the foundation of a strong and viable Instructional Media Centre.

He had many "firsts" to his credit, but truly his greatest "first" was the pioneer work he did in the field of Audio-Visual Education in his native province.

---

### Gertrude Murray

---

Miss Gertrude Murray's educational media career began in the mid nineteen forties as a script writer of childrens' stories for the C.B.C. and continued until her retirement in June 1974 with involvement in educational radio, film and television.

Saskatchewan was the focal point of Gertrudes' energies, however she did become involved with media at the national level by serving as a member of the C.B.C.'s National Advisory Council.

Radio was the first of three educational media in which Gertrude exercised her creative abilities as a script writer. Writing scripts while still a classroom teacher, Gertrude became convinced of radios' ability to stir childrens' imaginations. Unable to find full-time employment as a script writer, Gertrude joined the Saskatchewan Department of Educations' film library. Cataloguing, in-service for teachers, purchasing and screening films over a five year period provided her with excellent visual skills to compliment the already present creative writing skills.

Tranfering to the schools broadcast section of the Department of Education, Gertrude soon became the Supervisor of School Broadcasts. In this role, Gertrude created a daily broadcast schedule, promoted western regional broadcasting, established a recording facility in Regina, fostered the development of local script writers and persuaded the Minister of Education to provide stimulation grants to permit the purchase of radios by the schools. This same approach was used to provide

television sets in the early seventies.

As all broadcast origination was from Winnipeg, Gertrude spent many travelling hours working against weather, time, schedules and the thousand gremlins which seem to infest C.B.C. productions, to make sure that Saskatchewan's radio and later television, educational programs reached the air.

To attest to the quality of these programs, the Department of Education proudly displays the award plaques won at the Ohio State Educational Broadcasts competition.

In 1950, television became an educational tool in the learning process and again Gertrude became excited by the learning potential of a new medium. Just as radio could stir the imagination so could television enhance the power of the visual.

Having already utilized slides, filmstrips and audio tapes to support radio broadcasts, Gertrude now sought to marry television to the existing formats. Schools began receiving sound filmstrips to provide pre-broadcast instruction to the students. After the television broadcast, these resources would be housed in the schools' resource centres. These sound filmstrips, audio tapes and videotapes are a major source of freeresources throughout Saskatchewan today.

A pioneer in educational radio, film and television, Gertrude has given Saskatchewan a solid media base upon which present and future media systems can develop and expand to the benefit of Saskatchewan students.

When asked what was her fondest memory of all her years in media. Gertrudes' answer was "The people I met and worked with."

In Saskatchewan the "people" are most appreciative of Gertrude Murrays' work and it is most fitting that the "people" at the National level should honour Gertrude as one of Canadas'

educational media pioneers.

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### E. Fred Holliday

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Biographical sketch:

In 1935 Fred Holliday put the first 16mm silent projector into Haultain School, Regina, in an effort to improve teaching in those difficult depression days. It cost \$25.00 and was jointly financed by five service clubs.

Suitable films were rented from Regina Photo Supply, now General Films Ltd. When this supply was exhausted, money was raised by nickel entertainment programs (Black Beauty, Robinson Crusoe, etc.) shown after 4 p.m. in three schools. In those depression years the School Board gave no assistance whatever.

Interest grew rapidly and eventually all 12 public schools were participating. Mr. Holliday administered the program from his own school and from 1937 to 1941 was given the title of Director of Visual Education for the Regina Public Schools.

In 1942, the Canadian Legion War Services operated an Educational Services Division, the Chairman of which was Dr. J. S. Thomson, President of the University of Saskatchewan. Dr. Thomson appointed Mr. Holliday as Director for the Province of Saskatchewan and until 1945 he maintained a film distribution service for all the training centres in the Province: Army, Navy, and Air Force. This involved much consultation with Ottawa Headquarters of the Legion and a National Visual Education Committee was set up with Fred Holliday as Chairman.

In 1945, at the request of the then Minister of Education, the Hon. W. S. Lloyd, he re-organized and maintained the services of the Visual Education Branch and eventually co-ordinated these services with all Departments of Government.

With a view to obtaining better co-ordination of film services throughout the Province he was responsible for the formation of the Saskatchewan Film Board in 1946.

Service during the war years brought him in contact with the National Film Society of Canada, an organization located in Ottawa and having a Library and distribution service of documentary films. Unfortunately the organization suffered loss of clientele after the war, was badly managed and almost bankrupt. At his suggestion, the society was wound up and re-organized as the Canadian Film Institute, a name he chose, under the leadership of Charles Topsy. He became a member of the Board of C.F.I. from 1956 to 1966.

He received the Institute's special award "for pioneer work and continued devotion to the development of Canadian films in education".

In 1966, he received an "Award of Appreciation" from the Institute for "Leadership in the development of the Canadian Film Institute as an Honorary Director from 1956 to 1966".

In 1962, at Kansas City, D.A.V.I. awarded him their Pioneer Certificate "in recognition of meritorious service to D.A.V.I. and for outstanding contributions to the field of education".

He was responsible for forming a Canadian Division of the Educational Film Library Association and was the National Chairman 1960-1962.

He was the official Saskatchewan representative for the Canadian Educational Association and the National Film Board from 1947 to 1965.

In 1946 he assisted in formation of the Regina Film Society and later formed the Regina Junior Film Society.

Following his retirement from Saskatchewan Fred Holliday received an invitation to join the Faculty of Education, University of Lethbridge, to establish a Media Branch on Campus

servicing all Faculties. During this period he was the recipient of the Centennial Medal "in recognition of valuable service to the nation."

On returning to his retirement home in Victoria he was appointed by the Bishop of British Columbia as Director of Educational Media for the Diocese of B.C. which enables him to maintain an interest in his life's work in a relaxed manner. The Diocesan Library serves all parishes on Vancouver Island.

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#### Leon Parker Steeves

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Leon Parker Steeves was born in 1900 near Hillsborough, in Alberta County, New Brunswick. He attended the local school in Shenstone and later graduated from Hillsborough High School. He then attended Acadia University in Wolfville, Nova Scotia from which he graduated with a bachelor's degree in Science. He obtained a License to teach and his career was spread over a lengthy period in the United States, notably in Detroit during the depression years. During this period Leon Steeves advanced his qualifications in his chosen profession, and eventually received his doctorate in Education from McKinley Roosevelt Institute of Chicago. He returned to Canada to teach in the province of Quebec for a time before returning to his native province to teach. He served as Principal of Minto High School for several years and this was followed by a further period of service as Principal of the Chatham High School until the end of June, 1950.

In July of 1950, Dr. Steeves was appointed the Assistant - Director for Audio-Visual Education in New Brunswick. Five years later, he was appointed to the position of Director. He served in this position until his retirement at the end of August, 1966.

During his teaching career in the science field and later as a Principal, Leon Steeves fully realized the value of sensory learning materials in his chosen profession. When these learning

materials were not readily available, he improvised and prepared whatever he could on his own. As a Principal, he fostered the use of educational media by his staff, and encouraged the effective utilization of available materials. During his tenure as Assistant - Director and later Director of the Audio-Visual Educational Services for New Brunswick, he designed and conducted training programmes for pre-service and in-service teachers. He maintained membership in CAVA, and DAVI, the forerunners of AMTEC and AECT. He was one of the founding members, in fact, of CAVA, and was recognized by DAVI as a recipient of the "pioneer award" from that organization.

In all his endeavours, Leon Steeves strove for excellence. He gave of his time willingly to promote photography etc. among those with whom he came in contact. He was a dedicated servant to his profession and to those it served, and he walked ahead of his time.

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#### James W. Grimmon

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##### Resume

Jim Grimmon was born and brought up on a farm in the Black Creek district of Prince Edward County, Ontario. He earned his Senior Matriculation at Picton Collegiate Institute in 1921 and then went to Peterborough Normal School in 1921 - 1922.

He taught at Victoria School, Ameliasburg from Sept. 1922 to June 1924. He was Principal of Massasauga School, Prince Edward County, Sept. 1924 to June 1926, Principal Forest Ave. Public School, Port Credit Sept. 1926 to June 1928, Junior Dean and Director of Athletics at Albert College, Belleville, Ontario Sept. 1928 to June 1932. Mr. Grimmon taught at Port Credit High School, and during the period was appointed Vice Principal; Sept. 1932 to June 1938 and he was Principal of Elora, Ontario High School Sept. 1938 to June 1940.



### **Military Experience**

While at Queen's University during 1931 – 32 he took Officers' Training at the Royal Military College; and was Platoon Sergeant of the Queen's University Corps.

Officers' Reserve Corps 1932 to 1939. Joined Scotch Fusiliers Regiment June 1940. On active service, Infantry Instruction, District 10 Training Centre, at Kitchener, Ontario 1940.

Jan. 1941 promoted to Captain and appointed Adjutant (at Kitchener) Mar. 1942 to Dec. 1943 District Army Examiner, Military District 1, London, Ontario; and promoted to Major. 1944 to United Kingdom in charge of Personnel Selection. Oct. 1944 to Sept. 1945 District Army Examiner in Military District 2, Toronto.

### **Further Education**

Attended Queen's University 1931 – 32; received Honours B.A.; while there, he tutored Canadian History for Prof. Prince.

### **Miscellaneous**

Jim has a Specialist Certificate in Physical Training; he coached rugby and basketball. He was a Councillor at Taylor Statton Camp in 1927 and at Napanee Boys' Camp 1931 – 32. Member of Queen's University Dramatic Guild; and of Albert College Faculty Players.

### **Audio-Visual Contributions**

Director of Audio-Visual Services, Ontario Ministry of Education Sept. 1945 to June 1963. Established first Ministry of Education Summer Course in Audio-Visual Methods – two week course at Royal Ontario Museum. July, 1946 following the Ontario Summer Course went to Indiana University and graduated in the Audio-Visual Supervisors Course.

Planned and directed 5 week Summer Courses in Audio-Visual Methods for 22 years, expanding these during several summers to courses in three

different Ontario cities. Provided two of his Audio-Visual instructors to 'Education Summer Course' 1948, 1949, 1950, and 1951. Provided Audio-Visual Instructors for special lectures and short courses for many other Ministry of Education Summer Courses.

Built up a truly excellent Motion Picture Film Service for the schools of Ontario. Established and worked with special teacher evaluation and selection committees.

Summer school instructors worked with Major Grimmon and students to establish, after careful evaluation, lists of recommended filmstrips, and free and inexpensive materials. These lists were published in Ontario film catalogues.

Planned, sponsored, and helped establish local Audio-Visual Libraries and Services – started with Scarborough Audio-Visual Centre in 1955; and spread throughout the province until each county had such a service. This plan was studied and adopted by some other Provinces of Canada. Summer school students in cooperation with the instructors and Major Grimmon prepared outlines for motion picture films, filmstrips, and flat pictures needed for Ontario and other schools. Many of these were accepted and produced by commercial firms in the United States and Canada.

Jim was an active member of the National Advisory Council for School Radio and Television; an active member of National Film Board Advisory Council and for several years planned the Ontario Radio Broadcasts for schools.

He was a sponsor, and leader in establishing annual workshops in Audio-Visual Instruction for Ontario teachers. These were first held in the Autumn but later became a special section of the Ontario Educational Association. He cooperated with and participated in Ontario Teachers' Federation Audio-Visual workshops in several cities.

He was an active member of DAVI (Department of Audio-Visual Instruction of the National Education Association of the United States); attended conventions annually and participated in programmes. In 1963 he was given the DAVI Award "In Recognition of Meritorious Service to DAVI and for Outstanding Contributions to the Field of Audio-Visual Instruction". He provided programmes in Audio-Visual instruction for Canadian Education Association.

Considering all the above, it is clear that Major Grimmon is indeed one of the pioneers of Audio-Visual Education in this country. His contribution has been remarkable to education and to the media profession.

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### **W. Bruce Adams 1909 – 1973**

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Bruce Adams was the Director of the Teaching Aids Department of the Toronto Board of Education. He was a pioneer in every sense of the word; in his thinking and in his action within his chosen field – educational media.

In 1948, he started what came to be the Teaching Aids Department of the Toronto Board of Education. Just twenty-nine years ago, it marked a pioneering effort in education.

Before that time, particularly in the war years – 1939–45, there were many in the Armed Forces and in industry who had come to realize that learners could be motivated and persuaded by (could, in short, learn from) non-print media in a variety of forms. But in 1948, until Bruce Adams' pioneering efforts, the educational institutions were largely unaware that through the extensive and effective use of such resources, a great deal of learning could take place that might not otherwise occur.

His conviction found practical expression in the diverse nature of the department he built and managed. While he recognized the power of the

non-print media, he also recognized that teachers would need to be encouraged, made aware of and indeed trained in the use of these resources. So he started a teacher-training program so that teachers might learn how to operate audio-visual equipment, prepare their own resource materials and effectively use the media in the teaching-learning situation.

He was aware there would be many needs for specialized resource materials not available commercially, so he started a materials preparation section to produce films, photographic and recorded materials for teachers and for various curriculum departments.

Bruce Adams also did a considerable amount of pioneering in educational television. He initiated the production of some of the earliest educational television films to be telecast by CBC in Ontario; he served as Chairman of the Board of the Metropolitan Educational Television Association of

Toronto, one of the earliest educational television organizations that was to set the pattern for many later ETV developments; he established co-operative production arrangements between META and the Toronto Board of Education. In this field, as in all fields of educational media, Bruce Adams was a pioneer.

Bruce Adams died in 1973. But his pioneering spirit is made of sturdy stuff. It will be around for a long time to come, as long as there are students and as long as there are people to learn about themselves.

Bruce Adams was a leader in his field. He had vision and great energy. And he was a pioneer who passed this way.

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**Gertrude McCance**

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Miss Gertrude McCance was appointed Supervisor of Broadcasts in Manitoba

in 1943. During her years as supervisor became to people across the province and country synonymous with school broadcasting. The array of international awards for outstanding programs eloquently attest to the integrity of performance which she diligently maintained during her term of office.

Programs with long time popularity such as "It's Fun to Draw" and "Let's Sing Together", exemplify the contribution made by school broadcasts for both classroom enjoyment and the development of latent talent among young Canadians.

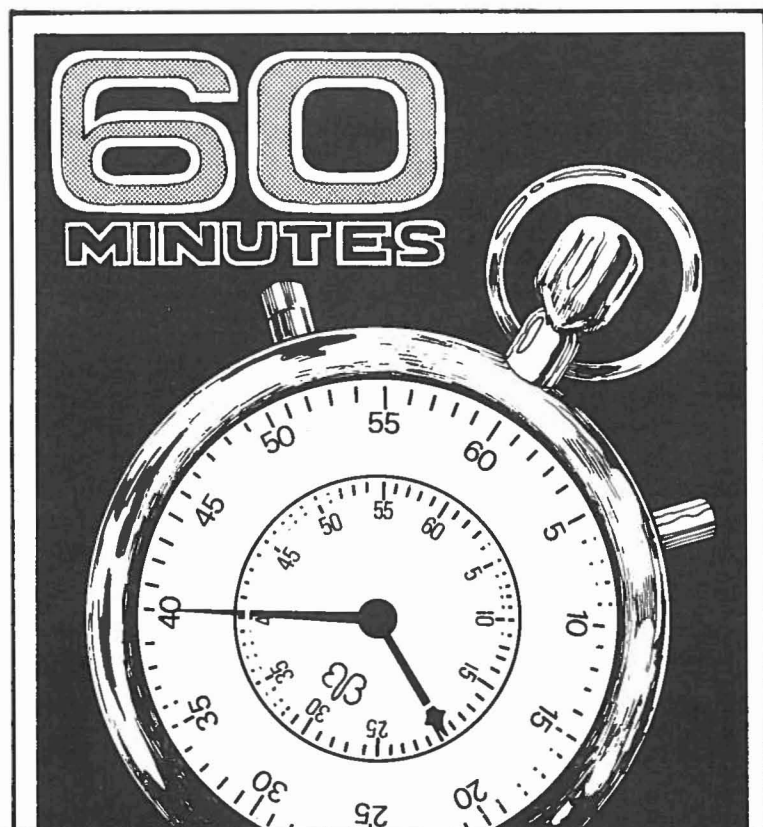
From first pioneer efforts to recognized television performances, and finally to a 1973 major film production of three half hour programs on the Industrial Revolution, Gertrude McCance has made school broadcasting a vital feature of Manitoba's educational system. Although now retired, Gertrude McCance is still very active freelancing.

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# PEOPLE: BUILDING STAFF RAPPORT

by Donald P. Bates

Grey County is a rurally based county in southwestern Ontario with 28 elementary schools, 5 secondary schools, and 4 schools for trainable retarded. The school system has 815 teachers with a student population of 15,913. As well as the consultative services of a coordinator, the A.V. Centre offers support to school level resource programs in three ways, i.e. operating a 16mm/video tape library, providing an equipment maintenance service, and making the services of a production oriented technician available to each school at least once a week. The staff includes three secretarial support staff, one maintenance technician, four production technicians, and a coordinator; the latter includes both management and education dimensions for the A.V. Centre. For Grey County, I am the Coordinator of Educational Media.

The A.V. Centre seemed to be one of the more closely knit departments within the large bureaucratic structure of a county board system. I was proud of the organizational esprit de corps. This was presumptuous on my part! The five technicians negotiate collectively with a committee of Trustees and the superintendent to whom I am responsible (I am by choice not a member). At a point when committee work was complete and endorsement by the Board should have been routine, disagreement among the staff group turned the process around in an embarrassing way. The problem seemed to hinge upon a resentment one to another relating to salary recognition for duties, responsibilities, status, and the like. A short term solution resolved the problem for the negotiation. Interestingly enough, though, a recommendation the committee presented to the trustees in the revised negotiation package would be for a time and budget commitment toward improving interstaff relations.

The identified problem came to me for some action. I started by talking to the people in the A.V. Centre department; the apparent conflicts seemed to revolve around feelings that some staff members saw themselves as contributing more to the system when their schools were large or material use higher while others felt skills in their individual background contributed more than did those of others. Next, I sampled school users to gain some insight into what schools had hoped to gain from the technician support staff. The existing job descriptions had been written pretty well out of context when the service was being expanded to the County level some seven years before; nonetheless, these were located as reference material.

The needs of the challenge were reasonably clear. Some initial decisions were made:

- a) all A.V. Centre staff would be involved in any solution as each influences in some way how successfully other individuals or the total staff are working toward the organizational objectives.
- b) time would be set completely aside for whatever program was developed to meet specific objectives.
- c) the sessions would be held away from school or central office locations to guarantee freedom from interruption.
- d) decisions relating to the structure of the program would be based on previously articulated aspirations.

The groups involved met informally and identified some hopes for the proposed training sessions. Those identified by the staff included:

1. to state a policy indicating where

staff fit into the overall A.V. Centre operation and its aims.

2. to find out how role and salary category relate to each other.
3. to find out how far one should initiate tasks or projects without consulting with the coordinator.
4. to end up with a revised and clear job description for A.V. Centre personnel.
5. to determine how the technician can best avoid being assigned tasks which are not in the area of A.V. production or utilization (e.g. set up chairs for a Christmas concert!)

Some general hopes for the organization were also identified, e.g.:

1. To strengthen positive "team" characteristics that are part of the A.V. Centre staff connection.
2. To clearly recognize/state the goals of the A.V. Centre, noting what tasks and roles are required in the A.V. Centre if it is to meet its objectives.
3. To have us recognize more clearly what our own roles need to be as well as what the roles of others are, hence again strengthen the positive nature of "A.V. Centre Spirit".

With this information, I met with a colleague in our system whose role and interests relate to the development of human resources. The challenge interested him and he agreed to act as the facilitator of a program to meet our needs. Several planning sessions resulted in the framing of a study day using "neutral" hotel facilities. He also insisted that the superintendent responsible for media services be involved as a participant so that the A.V. Centre

facet of his role could be better understood by both staff and himself. Purposes of his program were stated simply as

1. to clarify our expectations and conceptions with regard to our jobs and
2. to generate data for updating our job descriptions.

The session unfolded smoothly:

1. an initial overview of the day outlined purposes and made it clear the session was intended to be helpful in releasing some growth potential; it was clear that each participant had a legitimate stake in this enterprise.
2. we were put through an exercise where we each listed comments pertaining to our role based on the Four Aspects of Role, i.e. Role Expectation: what others think my role is; Role Conception: what I think it is; Role Acceptance: what I am willing to do; Role Behaviour: what I do in the role.
3. our leader developed on a flip chart a clarification model for

each role. These were kept in sight for reference. This part of the exercise allowed individuals to air what their expectations were as well as give opportunity for others to learn about or question aspects of the role. This resulted in a renegotiation of the role as well as establishing a contract with other group members.

4. the next stage of the session dealt with discussion of what jobs the A.V. Centre organization could do or were committed to do for the schools. A brainstorming session carried this through to conclusions relating to effective approaches to letting others know what we do.

At this point, activity stopped. Lists and thoughts were put away for the time being. After a period of digestion, our leader called the group together again, joined this time by an observer (school principal). The latter offered suggestions and comment relative to school level expectations/conceptions of role and service; credibility was given to our efforts. The drafts were typed and accepted by each group/individual within the department before being forwarded to replace the official job descriptions on file.

With so many affective areas at stake, evaluation of the program is not precise. There are indications that there is a better understanding by staff members of what they themselves and peers are able to do on behalf of the A.V. Centre organization and its clients; it also appears that participants feel good about the exercise which might be interpreted that some personal objectives were met.

The revised job descriptions and A.V. Centre objectives are a reality. Though probably of much lower importance than the frustrations that started this whole project, they are becoming an extension of the benefits of the day; these have become valuable benchmarks when analysing progress, either as an organization or as an individual.

Concluding comments would have to note that there certainly does seem to be a connection between departmental esprit de corps/job commitment and staff having some stake in the development of the roles to meet organizational objectives. It should be also noted that an effective "outsider" is priceless in carrying-off a soul searching session!

*Don Bates is the Audio-Visual Co-ordinator for the Grey County (Ontario) Board of Education.*

## E6 EKTACHROME AND ITS IMPLICATION FOR AV SPECIALISTS

by David Carl

It is common knowledge by now that Eastman Kodak is presenting a new line of Ektachrome films. The new E6 line will replace the present E3 and E4 materials. Kodak has set up a gradual change over to the new process so that labs can use up their old stocks of film and chemicals as well as make arrangement for updating their equipment to handle the new chemistry. Since this change is inevitable, it may be well to pass on some of the information which

we have gathered both from Kodak's literature and from observations of people in the field who have had an opportunity to work with the E6 family of materials.

In the later part of 1976, Kodak began introducing its new family of films. It is their goal to replace all the E3 and E4 films with the E6. The possible exception to this are the two films 2483 Photomicrography film and 2236

Infrared film. These films will continue to be processed in the E4 manner. To date, only the professional films are available to the public. Some of these films are:

- Kodak Ektachrome 50 Professional film (tungsten) ASA 40
- Kodak Ektachrome 160 Professional film (tungsten) ASA 200
- Kodak Ektachrome 64 Professional film (daylight) ASA 80

Kodak Ektachrome 200 Professional film (daylight) ASA 200

Kodak Ektachrome Slide Duplicating film 5071

Sheet film will also be available. Kodak's sales/tec representatives have indicated that the amateur line will be released soon, possibly in mid April of 1977.

## The Film

We spoke with several people who have had an opportunity to use the new products and the E6 films were generally well accepted. Some characteristics of the new films are different from the old stock. The obvious differences were slightly altered film speeds and the thickness of the base. Neither of these two qualities affected users opinion a great deal. The most marked difference is the lower contrast of the E6 films. This was noticed as the end result of an informal test conducted on the two films. A common assignment is to photograph scenes which have an extreme contrast range, for instance shooting operas. When this subject was photographed the two type of Ektachrome were used — Ektachrome 160 and the older Ektachrome High Speed (asa 125). In the past a decision had to be made whether to expose to hold detail in the highlight or in the shadows, it was virtually impossible to retain both. For the purposes of this test each film was exposed according to the manufacturers specifications.

After processing, the E4 film gave the usual results — a contrasty transparency with a moderate amount of detail. The results for the E6 film were superior. The new film reduced the offensive contrast differences between the dark and light portions of the stage. In addition, the film was able to hold an exceptional amount of detail in the shadow and highlight areas of the scene. When the two films were viewed side by side on a light table, the E6 film was superior that even the untrained eye could detect the difference.

Our observations were born out by other photographers who also used the 160 tungsten film indoors. They were impressed by the "true" colour balance of the film.

So far we have not had a chance to evaluate the results of the daylight films, therefore it is not possible to offer an opinion with regard to its characteristics at this time. Hopefully the new films will have reduced the blue cast of the High Speed Ektachrome films of the past. Also since the E6 films have been on the market for such a short time we have been unable to assess the colour stability of the materials. This assessment may well take several years to compile.

One more word with regard to the lower contrast of the E6 films. This may be a blessing in disguise. A large portion of the work done by educational audio-visual support units is copy work, for example, copying materials from books or duplicating slides. Whenever we do this type of work there is a discerible increase in contrast. If we had "perfect" slides before the copy process, the resulting duplicates would be too contrasty; the same applies to copy work from books. The reduced contrast in the new Ektachromes will be an asset rather than a negative element.

## PROCESSING

### Development Times

One of the outstanding advantages of the E6 materials is that we can now process all the Ektachrome films at the same time and temperature. In the past, it was necessary to reduce the first developer temperature and reduce the development time to help cut contrast and achieve a correct colour balance. This costly nuisance is no longer a consideration. The total processing time is also reduced, being just over a half an hour. It is interesting to note that in their recommendations, Kodak has not only given the optimum times in each

chemical but also the minimum and maximum times that the film can remain in each solution without being ruined. While it is undesirable to continually change the times (or any standard processing procedure for that matter) during processing, this bit of information is quite useful for those rare occasions that require adjustments. Normally we had to learn these processing tolerances on our own.

The E6 films are made to be processed at a higher temperature (38C). This helps reduce the processing time but is a minor irritation for the person who must spend several hours a day processing Ektachrome. These extra degrees of temperature for the solutions means that the room temperature will also be higher and a little uncomfortable.

### Compensation Development

As usual Kodak is not particularly interested in handing out information on pushing or compressing the film development. When Kodak first introduced E2, E3, and E4 products their policy was the same. But they have bent to popular demand and offered some guidance when using compensating development. The suggested time in the first developer, for normal exposure, is six minutes. Following the well established rule of thumb, "For each stop of under exposure (pushing one stop) increase the development 20% to 30%." The same principle applies for overexposure but in reverse, reduce the developer time 20% to 30% for each stop. Using this as a basis, Kodak suggests the times of eight minutes be used for pushing the film one stop and four minutes for film overexposed one stop. Although not sanctioned by Kodak, this system may be extrapolated for compensation of another stop or two. In fairness to Kodak it should be noted that a definite decrease in quality will result when the films and chemicals are used in a manner not consistent with the manufacturers recommendations. Kodak points out that there will be a

noticeable shift in colour balance, a reduction in the maximum density for darker areas, and increased contrast.

### Equipment

Whether by design or accident, the E6 process may require some revision of your equipment. If you still process with a Nikor type tank and reels then no change is necessary, but if your lab is in the mass production processing business, then it is time to check your owners manual. The main culprit is the bleach. While it does have the advantage of being biodegradeable, it causes other problems. The bleaches in the old Ektachrome processes required red brass tanks and racks. Unfortunately these are now obsolete and have to be discarded. Since the E6 bleach cannot be stored in brass, we now need to refit our machines with titanium. These are expensive and you can count on paying several hundred dollars for the change over. As if this were not inconvenient enough the bleach also needs to be regenerated by bubbling air (not nitrogen) through it. It is possible that your machinery may be of the type which will require additional equipment for this regeneration.

Check with your dealer to be certain.

### E6 Bleach

In addition to costing extra for the titanium tanks, another disadvantage in using this nonferricyanide bleach is that it is expensive to buy. The exact price will vary from one part of the country to another but in all cases it will be substantially more costly than the old solution. In order to beat the system, some labs have tried to use the E4 bleach with the E6 process. An unfortunate problem arose, the bleach began to crystalize. Undaunted, they did more experimenting and finally achieved an acceptable result. They once again used the E4 bleach but replaced the conditioner with a wash and the E4 stop bath. So far their modification has been successful and at a significant savings. However two factors must be taken into consideration before you adopt this method. First, we do not know the long term effects of processing in this manner; some undesirable side effects may appear that have not as yet been noticed. Second, is the savings in the cost of bleach worth the continued pollution of our environment? These are important questions which need to

be answered before one wholeheartedly launches into this method.

### Change Over

Kodak has indicated that the E3 and E4 chemicals will be available for, "as long as a significant need exist." Some of their representatives feel that this will be about a year. This means that you have to start taking action soon to diminish your E3 and E4 stocks. The old Ektachrome and E6 films and chemicals are not interchangeable and one can expect film damage and chemical contamination if the two systems are mixed. Planning in the present will add up to savings in the not so distant future. If you do by some chance "get stuck" with a large amount of the old films, all is not lost. The E3 and E4 chemicals and their formulas are listed in a book by John Carroll, *Photographic Facts and Formulas*. This publication will give all the information necessary for mixing the Ektachrome chemicals from scratch.

*Dr. David Carl is an assistant professor in the Division of Learning Resources, Memorial University of Newfoundland, St. John's, Newfoundland.*

## CREATIVE WRITING THROUGH VISUAL LITERACY

by Andd Ward

*These simple projects in photography involved second graders in creative writing and introduced them to several types of audio-visual equipment.*

Recently an elementary school teacher came to me for some suggestions on how to use media to spark creativity among students. Joyce Jarvis, teacher at the Henry Barnard School in Providence, Rhode Island, was extremely interested in pooling resources and trying out some new ideas. The

Problem: How to motivate second graders and help them improve creative writing and storytelling skills. The Solution: Get them involved in some visual literacy projects which make use of simple media.

Instead of embarking on a grandiose scheme, we started on a simple scale and then progressed to the more complex. The visual literacy projects we tried met the following objectives:

1. Given a Snapshooter camera, the

student will shoot one picture of an object and will write a creative story about it when the print has been processed.

2. Using a Photo-Story Discovery Set, the student will sequence the pictures and then audiotape a narrative.

3. Given a wide assortment of magazine tearsheets, the student will select at least twenty pictures, sequence them, and write a creative story

about them.

4. After planning on storyboard cards, the student will shoot twelve slides. When they have been processed, the student will tape a narrative.
5. After viewing a 16mm film clip commercial, the student will tape or write a creative story suggested by the film.

*Snapshot Camera.* The plastic Snapshot camera is an excellent mechanism for introducing students to photography. Although the camera can be used only outside on sunny days, there are numerous advantages. For one thing, the Snapshot is inexpensive! It sells for only \$1.50 if purchased in classroom quantities, \$2.00 if bought singly. It is also simple to operate; even three and four year olds can use it without problems. Because of its simplicity, students can have success with their first attempts. Why complicate things? Save f stops, shutter speeds, depth of field, and other considerations for later. Instead, concentrate on choosing the right subject, standing with the sun behind your shoulders, and holding the camera steady. And presto, excellent prints or slides from the camera of a second grader!

Simplicity is important in the beginning visual literacy project. Give students a topic they can handle with ease. To shoot one close-up of an interesting object is certainly within the realm of

a beginner!

*Photo-Story Discovery Sets.* The second exercise involved sequencing cards from Photo-Story Discovery Sets 1, 2, and 3. Three students were handed sets of twenty-nine, twenty-six, and thirty-eight cards and were told. "You can arrange these pictures in any way to make a story. There's no right or wrong way. When the pictures are arranged, you can tape the story, using this cassette recorder." The children sat on the rug and spread out the cards before them. They were advised that one easy way to start would be to separate the cards into groups (each set can be broken down into several smaller stories). With enthusiasm and great interest, the children sequenced the photo cards and then audiotaped the stories. When the tape was played back the whole class gathered round to listen and look. Three more youngsters arranged cards and the process was repeated. Amazingly, both sequence and story line were quite different each time!

*Magazine Tearsheets.* The second graders were given large quantities of magazine tearsheets and were asked to select at least twenty pictures each. "You can put the pictures together to make a story," I explained. "Arrange them in an order that makes sense to you and then paste them onto a roll of paper. After that, you can write a story to go along with the pictures."

When these projects were completed, youngsters used the opaque projector to show their stories to classmates. Each child placed his roll of paper in the projector and showed the pictures one by one while narrating the story.

*Slide-Tape.* In this activity, children first planned their work on storyboard cards, seeing the pictures "in their mind's eye." Then they went outside in small groups to shoot slides. Each child was armed with a Snapshot camera, a film cartridge, and sketched-in storyboard cards. The photography session was extremely popular because children viewed it as the most unique and personal visual literacy experience.

*16mm Film Clip.* Did you know that many television stations will gladly give you old 16mm commercials? These discarded and outdated film clips can be invaluable source of ideas for creative writing and creative storytelling. In this exercise, children viewed film clips several times and then wrote imaginative stories about them.

*Andd Ward, Assistant Professor, Department of Instructional Technology Rhode Island College, Providence, Rhode Island.*

"Creative Writing Through Visual Literacy" appeared in Classroom Practices in Teaching English: Re-Vision (November 1974). Copyright 1974 by the National Council of Teachers of English. Reprinted with Permission".

## FILM-MAKING: SELF-EXPRESSION AND CREATIVITY

by Lou Wise

*I was interested to note that some time will be spent on the subject of film making during the Guelph Conference. Presentations are planned on Tuesday June 7 to consider film making at the school board level and at the university level. I'm not sure if*

*it's intended to consider all possible film makers, including students and teachers as well as those whose work it is to make films.*

*It will be obvious that the following is intended for the first two categories,*

*essentially those with little or no experience. These would usually be students or teachers. Perhaps some of our readers are in those groups and may find useful some of the suggestions. Other readers may wish to pass the article on to students or teachers who*

*may wish to try their hand at making their first film.*

\*\*\*\*\*

In any approach to the study of film as a medium for entertainment, persuasion, propaganda or information exchange, consideration should be given to two approaches that might roughly be compared to the study of literature, poetry or other forms of print.

In the study of print, we consider it appropriate to develop the ability to both read and write. By reading, I take it to mean the approach to things written by others in order that the student will hopefully develop critical attitudes, deeper perceptions and derive greater pleasure through the development of taste and appreciation. Reading carried to useful extremes can mean understanding or comprehension; developing familiarity with and knowledge about a wide range of the work of writers and poets; the act of think-

ing about, not just emotionally responding to things read; the process of forming opinions and discussing or sharing those opinions with others. All these things I see as reading. The same things can be said about learning to "read" films.

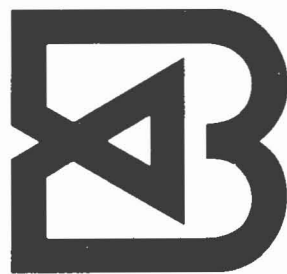
In the realm of print we accept the idea that the student learning to read will also learn to write; to express his own ideas. To express himself in the form of writing will likely develop greater facility with the language of words. As he comes to grips with the problems of reporting to others; creating stories or poems; exploring his own creativity with the written work, he will likely go a little higher on the ladder of understanding insofar as print is concerned.

In the film, the "writing" may be seen as film-making. And many of the things said about expression or communication of ideas, information or feel-

ings with writing can also be said about film-making. If a rationale is needed to involve interested students in film-making it might simply be this — opportunities should be provided for both reading and writing in the medium of film.

If all the books that have been written on the subject and practice of film-making were put end-to-end, they would stretch ever so far. What follows is not an attempt to do again what has already been done. It is an attempt to approach the subject of film-making a little differently. In a great many film workshops with elementary and secondary level teachers and students, I have concluded that most would-be film-makers can be put into one or the other of two groups. Here are the groups:

1. All those who feel they could never make a film and, while interested, tend to be pessimistic or defeatist



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**Cordially invite all members of  
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about the outcome. They are sure they will never master whatever is needed to bring it off, and

2. All those who have no fear nor any thought that the exercise could pose a problem for them. In this group you often find the type who proclaims, "Make a film? No problem! Just give me a camera and let me get on with the shooting."

Six Steps To Making A Film is deliberately designed to give pause to those in group two and to offer encouragement and hope to those in group one.

In short, it is a systematic approach. For the daring or reckless: pause a moment and consider the possibility that a great deal of thought and work before you start the shooting and editing will nearly always result in a better film. Most films that are made in twenty-four hours (from conception to completion) look like films that are made in twenty-four hours. For the fearful: believe me that you, too, can make a film if you just allow yourself to be convinced that following a series of logical steps can go a long way to bring about reasonable success. "Six Steps To Making A Film" is not a cookbook that guarantees success. There is much more to it than the title implies. But if you have reasonable intelligence, you too can actually make a film and by doing so, learn a great deal about how this medium works, how it can manipulate and how we can be manipulated by it ... Or informed ... Or pleased.

#### SIX STEPS TO MAKING A FILM:

1. The Idea — an exercise in imagination. (Sometimes the idea originates with someone other than the film-maker.) Part of the decision you must make at this stage will reflect the question: what is my film intended to do? — instruct (educational), inform (news, documentary), persuade or motivate (propaganda, commercials), or to enter-

tain? Of course, it may be a combination of two or more of these but it's all part of the decision-making you must do.

Ideas sometimes exist before the decision is made to produce a film. This can save time and for many it can eliminate a king-size problem — ideas are not easy to come by! Where can you find ideas? Sometimes in a short story, a poem or a song. In many cases an idea is entirely original. In others it may come out of real experience. But whatever it comes from be careful on one point ... A measure of control needs to be exercised over ideas which sometimes can't even be filmed! The basic idea for a film leads directly to Step 2 —

2. The Story Outline — this is not always done but it's a most useful device when used. Simply a brief outline of the idea as conceived, it needn't take more than a page or a page and a half of handwriting. It's useful to include some indication of the purpose of the film and the audience you have in mind as well as a general suggestion (without too much detail) of the content of the film.

In short, the outline should be such that if someone said "What will your film be about?" you could hand him the outline and the question would be answered. The exercise of writing the outline is useful in another way. Consider this. The idea is a thing of the imagination. It becomes concrete when you describe the idea in words on paper. You can then be reasonably objective about your idea. You can stand back from it and test its validity. If you still like your idea in this form and still feel that it's filmic, you should be ready for Step 3 —

3. The Script — at this stage you may begin to wonder when you'll actually be making a film but be assured, the paper work you do now on the outline in Step 2 and

the shooting script is well worth the time it takes.

If you plan to do a silent film, your script will be a fairly simple (but well detailed) scenario — that is, a list of scenes or shots as they will appear in your final film.

If your film is going to be a sound film\*, your script will have to be somewhat more elaborate and will be prepared in two-column form. The left-hand side of the paper will be the scenario, a written description of each scene in the film with all the detail needed to fully describe each shot. By the way, a scene or shot in film language simply means the picture materials you get or plan to get in one camera shot from the time the camera starts until the time the camera stops.

The right-hand side of the paper in the sound film script will be used for all sound information. There must be a direct relationship on the paper between the picture information on the left side and the soundtrack information on the right side. Take a look at the sample of a script for a silent film and the script for a sound film. They're both in Appendix 'A' at the end.

\*NOTE: Recent developments make it possible to do Super 8 films with synchronized dialogue— however — if you're a beginning film-maker, you'd be well advised to limit your soundtrack to background narration, music and sound effects. Sound filming and editing in "synch" requires sophisticated, costly equipment and a whole set of additional demanding skills. Better leave this until you've mastered the basics according to "Six Steps To Making A Film".

For all your script writing you will need to know much of the language of filming in order to best describe your intended shots. Such terms as long shot, medium shot and close-up are the three basic shots and are shown as L/S, M/S or CU. We'll deal with that kind of detail in another place so the language will become familiar and useful. And

it should be used in your thinking and planning; in your script writing and, of course, in the actual shooting.

A final word about the script. It should be sufficiently detailed and well ordered enough so that you could hand it to a cameraman or director who would be able to "shoot" your film even if you were not there. When the script is completed in that fashion, you're ready for the camera. That's Step 4 —

4. Cinematography — motion picture photography is one of the most fascinating forms of photography because it can result in one of the most effective forms of expression ever devised.

With your head full of ideas and your script full of details, you should be ready to start your shooting. As you get under way, remember that each individual shot is the most important shot in the film. Don't ever rush through a shot with the thought that this one may not really be important to the film. If that is so, it shouldn't really be in the script in the first place.

Each part of making a film is very much like painting a masterpiece or building a brick wall — one stroke of the brush at a time or one brick at a time and it slowly develops or builds. Scripting, shooting, editing — all must be done just one important little step at a time. Try to rush and it won't be as well done as it could be.

As to the relationship between the script and the shooting, keep these two thoughts in mind. First, you may find it's impossible to shoot something you put into the script even though it seemed possible at the time of writing. You must retain flexibility and be ready to compromise; to shoot the scene, or an alternative, in a way that is possible. Second, you will often discover things with your camera

that you feel might be useful but not included in your script. Once again, be flexible and remember that your script is a useful guide, but it isn't your master. You must be ready to depart from the script if the real situation turns out to be different from the imagined situation in your script.

Cinematography is writing with the pen; it's painting with a brush; it's doing a sculpture with a chisel and hammer. Because it's the point in film-making where the creativity and the technology first meet, it seems useful to treat cinematography separately, and in some detail (not exhaustive!). There's a separate section on the subject a few pages from here.

Once the shooting and film processing are behind you, one of the really creative parts of film-making requires your attention. That's film editing and it's Step 5 —

5. Film Editing — you must come to realize that film editing has two sides to it. One is a kind of manipulative skill: the handling, examining and splicing of the film. The other is the creative side: knowing exactly where to make the cuts in the scenes to get the most effective relationship between shots; the best pace and continuity; the best possible result on the screen.

If your script was well written and if your filming was well done and quite close to your script, then many of the editing problems are eliminated. Many of the creative decisions have already been made.

Handle the film with care — it scratches if treated roughly. Keep the editing area clean because film picks up loose dirt easily. White cotton gloves should be used for all film handling.

Editing is a trial and error process. The first cut is usually a rough assembly of the shots in proper

sequence in order that the whole film can be put in the projector and screened with notebook in hand. Make quick notes indicating where to start cutting for pace and best continuity. Do further editing and screen again. And so it goes until the fine cutting is finished and the final product on the screen resembles the idea you've had in the back of your head from the start. If it's to be a sound film — Step 6 will touch on that.

6. Sound Recording — during the editing and in particular each time you projected the film, you should have been examining words and pictures together. Does the narration fit? Are all the words really needed or is the picture standing by itself, requiring few words to clarify or amplify.

If you plan to end up with the soundtrack on the film, your edited film must have a magnetic sound-stripe applied to the edge. This is simply a narrow stripe of the same material coated on recording tape. Commercial labs provide striping services.

The striped film is put into a magnetic recording projector which is simply a movie projector with a tape-recorder capability. As the film is being projected the sounds of music, narration and sound effects can be recorded onto the film. In most Super 8 production it's best to do the recording on ¼" tape first and then once a satisfactory tape has been prepared, it can be reproduced onto the striped film.

These are the six basic steps used in the production of most Super 8 films. Nearly all the steps are the same in 16 mm but while 16 mm production permits greater flexibility as far as soundtracks and optical effects are concerned, it also requires a great deal more skill, experience and costly equipment.

Super 8 is a good place to start. Within the limitations you must observe you can be very creative working and producing with this "little" film.

In the next section, you can become acquainted with many of the common terms used by film-makers. I call it "The Language of Film". Then we'll go on to take a closer look at two of the major areas of the whole creative process that film-making is — cinematography and editing.

## THE LANGUAGE OF FILM

**Scene or Shot** — in film language this is simply one unbroken piece of action photographed by the camera from camera "start" to camera "stop". In most cases the script will indicate the way several scenes will be assembled to form a sequence and the editing will usually result in something quite close to the script. As for the shooting, nearly all the scenes must be shot longer than necessary in order to have some overlapping material which can be edited out for the best final effect.

**Sequence** — is a series of scenes that form one section of the film not unlike the chapter of a book. Sequences can usually be divided on the basis of different locations. A sequence is usually made up of a variety of shots such as long-shots, medium-shots, close-ups and others described below.

**LS — Long Shot** — most often used as an establishing shot, that is to establish the setting or location where a particular part of the action will occur. It may be a wide-angle view of a natural setting out-of-doors, an overall view of a house or other building or even a far-off view of a person in a location such as a street setting. Often the long shot is followed by a —

**MS — Medium Shot** — now that we have established the setting we may wish to isolate a particular part of

the setting in order to strongly identify something which may become important to our story. In the countryside it may be a tree about to be cut down, or from which someone is going to pick apples; with the house or building we may shoot a medium shot of a door or window at which a person involved in our story may appear; in the third example we may wish to move closer to and isolate the particular person in the setting with whom we wish to identify. In any of these cases we may then follow with a —

**CU — Close-Up** — the axe biting into the wood of the tree being cut down; an apple on the tree just as a hand reaches in to pick it; the face or some other feature of the person at the door or window; the feet of the man walking down the street. Quite often, the close-up is used as an —

**Insert Shot** — an example of this might be described this way: we see a young man in a medium shot walking along the street past several stores. He stops in front of one to look in the window. As he glances down we cut to a close-up of a watch displayed in a case and almost immediately cut back to the medium shot. The young man reaches in his pocket, takes out his wallet and we now cut to a close-up of the wallet as he opens it to count the bills in it. Again we cut back to the medium shot as he glances once more at the watch, rubs his hand through his hair, returns the wallet to his pocket and walks out of the frame continuing down the street.

This sequence could be shot with the medium shot done all in one unbroken "take" without a camera stop. The two close-ups, the watch in the window and the wallet being examined would then be shot. In later editing, the close-up shots would be inserted in place, hence the term "insert shot" or "insert

close-up".

**ECU — Extreme Close-Up** — often it becomes necessary to examine detail so closely that a CU won't do and we must use an ECU: to read the price tag of the watch in the window; to see the concern or grief in the eyes of the person looking out the door or window; the worm-hole in the apple about to be picked — and so on.

**Cut-away** — quite often a series of shots will develop a particular action to form a sequence, say the LS, MS, CU in an earlier example where we saw apples being picked from a tree in a pastoral setting. It now becomes necessary to introduce another situation in a different location, an action which may later be joined to the already established action. For example, some distance away from the orchard is a stream where a boy is fishing. We wish to see this so we cut-away from the first action and look in on the fishing scene. A MS of the boy sitting on the bank might be followed by a CU of the float bobbing gaily in the water — but obviously there's little action so we'll just glance once more at the boy in a MS. He's almost dozing in the sun where we'll leave him for now — and —

**Cut-back** — to the earlier action, the man picking apples. In a MS we see him pick an apple, look at it and then look over to where the boy is fishing. Cut to a CU as he polishes the apple on his shirt. Cut to a MS as he selects another apple which also gets polished. Cut to a different angle, still MS, as he climbs down the ladder and walks out of frame in the boy's direction. Cut to a MS of the dozing boy as the man comes into the frame and drops an apple into the boy's lap. Now we've brought the principal characters of two separate actions together. The story goes on from here —

**Zoom Shot** — most Super 8 cameras have built-in zoom lenses but be-

ware! The biggest advantage of the zoom lens is the flexibility it permits in setting it to a particular point before you shoot in order to achieve the framing you want for any given shot. Refrain from “zooming” in or out on your shots except where you planned it this way in advance because you felt it would be the most effective way to do the shot. Keep in mind that it can often be dramatically stronger to cut from a MS to a CU rather than zooming in. Also, your audience will not appreciate a lot of zooms which tend to become disturbing.

**Pan and Tilt** — these are camera movements with the first being a slow swinging movement of the camera to sweep across a scene or around a room. The tilt is similar except that it’s a vertical movement, also done slowly such as looking from the bottom to the top of a tree or from the top to the bottom of a tall building. The pan is similar to the —

**Follow Shot** — which is a similar camera movement to the pan but used to follow an action. In the follow-shot, the camera must move as quickly or as slowly as the person or object in the shot. A person may walk across the scene very slowly but a racing car must be followed quickly if we wish to keep it in our sights. For all filming, but particularly for these shots involving camera movements — **USE A TRIPOD.**

One final note. Don’t assume that you must always use the sequence LS, MS, CU as outlined. It can often be more effective to start on a CU and follow it by another shot which might be a MS or LS. Keep in mind that the nature of the story usually dictates the kind of shots to be used and the way in which you use them.

## CINEMATOGRAPHY — FILMING IN SUPER 8

Now that an idea has grown into an outline and the outline into a script, you should be ready to start the shooting. Many of us look at the world around us and the people in it without really seeing them! But if you are going to be successful in your motion picture photography you must either know already or learn how to see things with your naked eye and through the viewfinder of your camera in a way that you have never done before.

First, let’s consider the camera.

Most modern Super 8 cameras have several features in common. The zoom lens, automatic exposure control, cartridge loading film, range finders for focussing and electric motor drive will be found on all but the least costly cameras. Several have both manual and electric motor control for the zoom lens. Several have manual override on the automatic exposure control. Many have several framing speeds such as 18 frames per second for silent film shooting; 24 f.p.s. for sound film shooting; 32 f.p.s. (or higher) for slow-motion and sometimes the ability to shoot single frames for animation or time-lapse photography. In each case, features such as these are designed and built into the cameras to make filming easier and less frustrating from the technical point of view. This means you can devote more time and attention to the images taking shape in front of the camera as you translate the script into picture, scene by scene or shot by shot.

However, even though you won’t have to worry about these details constantly, you should have a basic understanding of their function and more important, their limitations.

Let’s consider each briefly.

**THE ZOOM LENS** is a wonderful asset and provides much flexibility in that you can easily adjust for a telephoto or wide angle shot (or any intermediate point between) with the camera in a fixed position. This is really the most

useful characteristic of the zoom lens, not its ability to be “zoomed” in or out on a scene or played like a trombone, as many insist on doing.

The idea of “zooming”, that is, starting on a wide angle shot of your subject in its setting, and then slowly zooming in to isolate your subject and exclude the surroundings (as you would do with a telephoto lens) is quite in order but do it only when you are convinced it’s the most effective way to shoot. It is often more dramatically effective to cut from the wide angle (or long shot) to the close-up.

The same things could be said about the reverse situation, that is going from close-up to wide angle. Just remember that your zoom lens is most useful as a device that permits you to be highly selective in choosing and adjusting the framing for any shot without moving the camera back and forth to do so. But choose and set the framing before you start to shoot. If you have carefully considered and decided to do the shot as a zoom shot (in which case it should show that way in your script) rehearse the shot once or twice without running the camera just to see exactly how it will work out as a zoom.

Most of the lens systems on Super 8 cameras are of the reflex viewing type. Through a system of mirrors and prisms the viewfinder actually sees the picture entering the camera through the picture-taking lens. There are two advantages. First, you see almost exactly what the film will see and it means that close-up shots can be accurately framed. This is particularly important for titles which need to be well framed without cropping on one or more sides. Second, it permits range finders for focussing purposes to be built into the lens system.

That brings us to one final note about the zoom lens. Every shot should be carefully focussed with the zoom lens set in the telephoto position on cameras with built-in range finders. Only then should the lens be adjusted to the

desired position with the zoom control to achieve the framing you wish. Too often, the lens has been set in the wide angle position and presumably focussed in preparation for zooming into a close-up during the shot — only to find that while it appeared to be in focus in the wide angle position, it was actually a long way out of focus in the telephoto position. The results (seen only after the film is processed) are disappointing because the close-up at the end of the shot, intended to show great detail, is hopelessly out of focus! And the set has been torn down; the actors dispersed.

**AUTOMATIC EXPOSURE CONTROL** is another device designed to let you concentrate on the picture. Most of them are amazingly accurate. They consist of a light-sensing cell inside the camera behind the picture-taking lens. The cell responds directly to the amount of light falling on the subject and being reflected through the camera lens. This response exercises control over the iris diaphragm permitting a greater or lesser amount of light to pass through the lens. It works about the way your eyes do; the iris opening or closing more or less in direct response to the amount of light.

One word of caution! The automatic control doesn't work well in situations where the background is excessively bright or excessively dark by comparison to the subject. The meter will tend to read the overall picture and if the background is very bright, the lens will "stop down" (the iris diaphragm gets smaller) and the relatively darker subject may be under-exposed. The opposite is true when the background is very dark.

In these two cases it may be necessary to exercise manual control over the lens opening if the camera is so equipped. Not all cameras are, so it's wise to read and make sure you understand this point in the instruction book with your particular camera.

**CARTRIDGE LOADING** is a feature of Super 8 camera which reduces film

waste since you merely insert the cartridge of film in place without the need to thread the film. Since the colour film in the cartridge is balanced for tungsten light, a filter must be placed over the lens (or in the lens system) when shooting in daylight. Super 8 cameras have the filter built in and some simple means of inserting or removing the filter from the optical system is provided.

If the filter is not in position and you shoot in daylight which is high in blue content, your pictures will be bluish. On the other hand, if the filter is in position and you shoot indoors with tungsten photoflood lamps, your pictures will be too warm or orange in appearance. The rule with Type A colour film (balanced for tungsten light) is simply: indoors: filter out of position; out of doors: filter in position.

**ELECTRIC MOTOR DRIVE** frees the cameraman from the need to remember to wind up a spring-wound motor. It also ensures that an important shot won't be lost because the motor "rands down" half way through the action.

So much for the camera. Learn to understand these things so they become almost instinctive in use. When this is the case you can begin to concentrate more fully on the pictures you wish to take.

Now that you're ready for filming, remember to use a tripod for the camera whenever possible. No one can hand-hold a camera and keep it as steady as one on a tripod.

There are a great number of ideas and principles to be understood in shooting a film which, when edited, will inform, please, arouse emotion or instruct in a meaningful, effective way. We'll dwell briefly on those which are perhaps of greatest importance and which need to be understood by the newcomer to film-making.

Knowing about such things as cutting on action and the need for overlap shooting to permit such cuts; the use

of effective camera angles; the avoidance of the jump cut and a knowledge of the imaginary line (or the action axis) will be helpful in most of your filming.

**CUTTING ON ACTION** — Consider the following sequence of two shots. The first is a medium shot (MS) of a person approaching a record player, opening the lid, lifting the record off the turntable and turning it over to play the flip side.

As the record is lowered toward the turntable, we cut to a close-up (CU) of the hands and record shot from a different angle so we might read the label of the record, before it starts to turn. The cut from M/S to C/U must be at exactly the right time to avoid any break or jump in the action, thus the idea of "cutting on action".

To film the two scenes however, it is necessary to provide overlap in each shot. The medium shot is continued until the action is complete (i.e. the record is playing and the person has exited). The close-up must have the action repeated starting well before that point where we will eventually make the cut. The decision as to the exact place for the cut will be an editing decision later on, but the important thing in shooting is to provide the overlap in the two scenes so that the decision about the cut can be reserved for the editing bench when we can see the two shots together.

The really important point about cutting on action is to provide smooth continuity in the edited film.

**THE JUMP CUT** — this is something to be avoided, but to do so you need to understand what it is and how to avoid it.

You will sometimes see, in the results of a beginner's work, a scene which appears to have been intended as one unbroken shot, but part way through, the action jumps. An example of this might be a shot of a man sitting in a chair, putting on his reading glasses,

picking up the newspaper and settling down to read. If shot as one unbroken scene, the action will be smooth, but if the cameraman decides the action is too long and uninteresting, he may stop the camera as the man puts on his glasses and then re-start the camera after the man picks up his paper. This will appear on the screen as a jump cut and is definitely to be avoided!

Generally speaking, you should not shoot two consecutive scenes of the same action without changing camera position (alters point of view) or changing from L/S to C/U or vice versa. Usually it is preferable to change both camera position and size of image and if you do, then the action can often be telescoped or shortened to speed up the pace and eliminate undesirable or extraneous action.

An example of this might be in these three shots:

- Sc. 1 — M/S garage mechanic mounting a wheel on the axle of a car raised on jacks.
- Sc. 2 — C/U, end of wrench tightening the last two wheel nuts.
- Sc. 3 — M/S, new camera position at back of car as man lowers the hydraulic jack.

In these three shots with a total of no more than about 15 or 20 seconds on the screen, we have telescoped an action that, in fact, takes several minutes to complete. If the first two shots were both M/S from the same camera position with the camera stopped as the wheel was put on a re-started as the last nuts were tightened, we've have a jump cut.

**CAMERA ANGLES** — one of the advantages of looking at the world and people with a movie camera is that one can exaggerate in many ways to emphasize or de-emphasize people or situations to suit the needs of your film.

A low angle shot of a person tends to

add stature, or importance or the feeling of a threat, depending on the story. An interesting example of this is in several scenes in the first half of "The Pawnbroker". Whenever we see the pawnbroker from the point of view of the people who bring their possessions to exchange for money, we see him from a slightly low angle. The director is thus making a subtle visual statement about the pawnbroker being in control of the situation. His customers need money but he sets the amount and they can take it or leave it, but he is in control and the camera angle reinforces this. The flexibility of the camera makes this quite easy to do.

It's also easy to achieve the reverse. An angle above eye level tends to minimize or subdue a character or a situation.

If you have two persons confronting each other with all the shots of one from a slightly low angle and the shots of the other from a slightly high angle, the audience will clearly sense the relationship between them. The picture will emphasize whatever relationship is apparent from dialogue or narration describing or recalling this confrontation. You should experiment with these and other out-of-the-ordinary shots to see what effect you can achieve with them, but don't use them simply as "gimmicks" to impress your audience with your ability to think of odd angles. Each should be used for a good reason.

**THE IMAGINARY LINE OR THE ACTION AXIS** — considerable care must be exercised not to violate the principles of the action axis and to ensure that the movement has been matched in succeeding shots. For example, if one scene shows a man walking from left to right and the next scene shows a man walking from right to left, the audience may assume two men are walking toward each other. But if the two shots are of the same man, the audience will be confused, not knowing if he is still going somewhere or coming back.

The reason for the confusion is that the camera crossed over the action axis which is the man's path of movement in this case. Sometimes it may be desirable to violate this principle to make a dramatic point, but be careful as to when and how you do it.

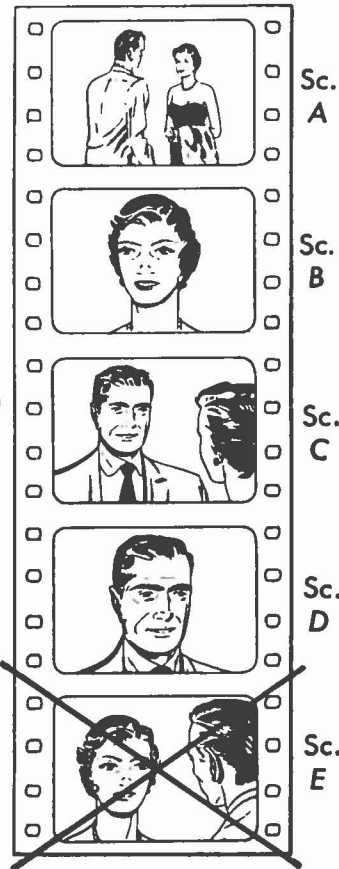
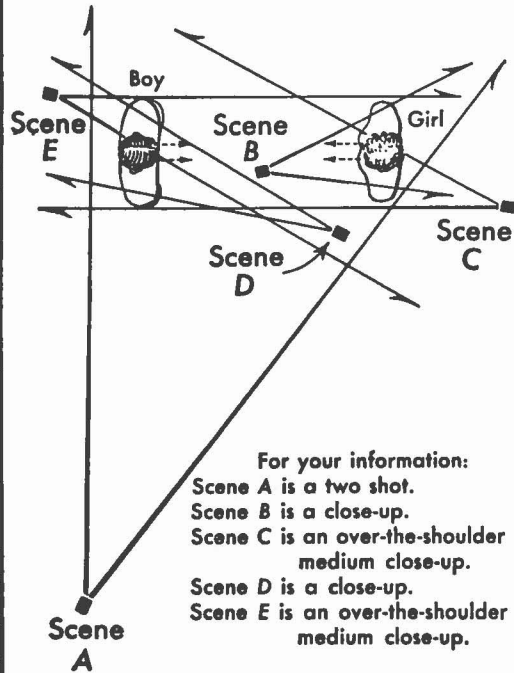
The same general rule can apply to a scene and its reverse, of two people standing talking. The action axis, or imaginary line passes through them and the camera should not cross that line.

Several examples of these are shown in the sketches which follow. Each is self-explanatory.

The foregoing only touches briefly on some of the problems that arise and a few of the considerations that need to be given to cinematography. Most of what you learn will come about through experience. That will be your best teacher.

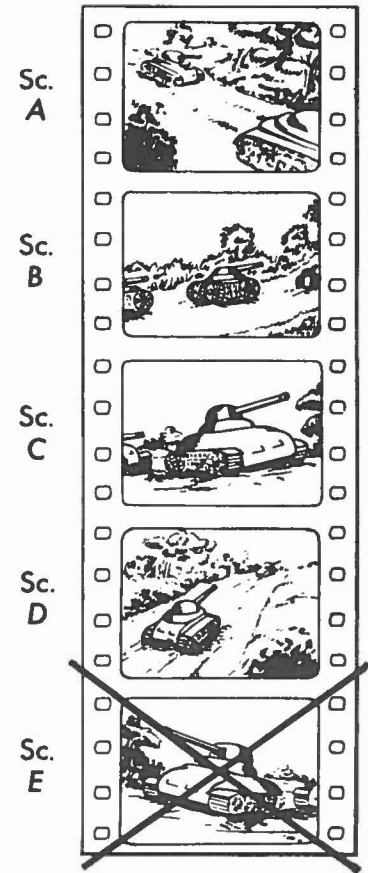
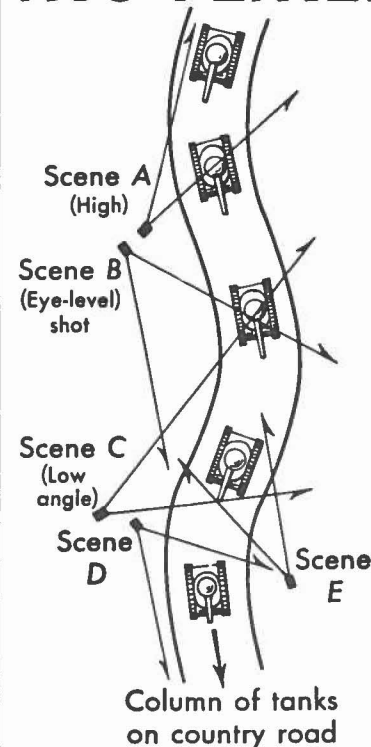
On the following pages there are several illustrations of some of the points regarding camera position and action lines.

# MATCHING the LOOK



The sequence is a boy and girl in conversation. All the scenes will "cut" well except Scene E. In all the others, the boy is looking left to right, the girl is looking right to left. Thus, they will cut. In scene E, however, the looks are reversed, and it will not cut into the sequence.

# MATCHING the MOVEMENT



What is this?  
 The enemy?

The sequence is a column of friendly tanks moving up to the front. All the scenes will "cut" well except one. That is Scene E, in which the tanks are moving right to left instead of left to right - like the others! If the movement must change direction, change it during a scene - not a cut.

# THE IMAGINARY LINE

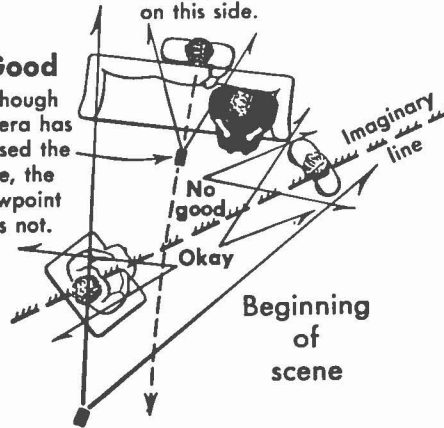
## With Movement

For an angle to cut into this part of scene, camera viewpoint should not be on this side.

Remember, in applying this principle, that there is a big difference between the camera and the camera viewpoint

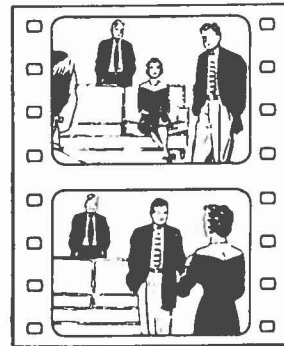
The camera may be near or far from the subject with the viewpoint remaining the same. This may cause the camera, but not the viewpoint to cross the line.

**Good**  
Although camera has crossed the line, the viewpoint has not.

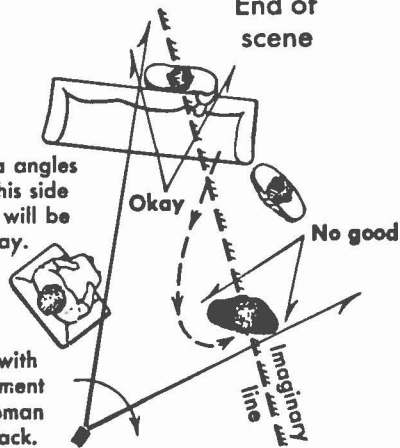


Beginning of scene

End of scene



Camera angles from this side of line will be okay.



Pan with movement of woman in black.

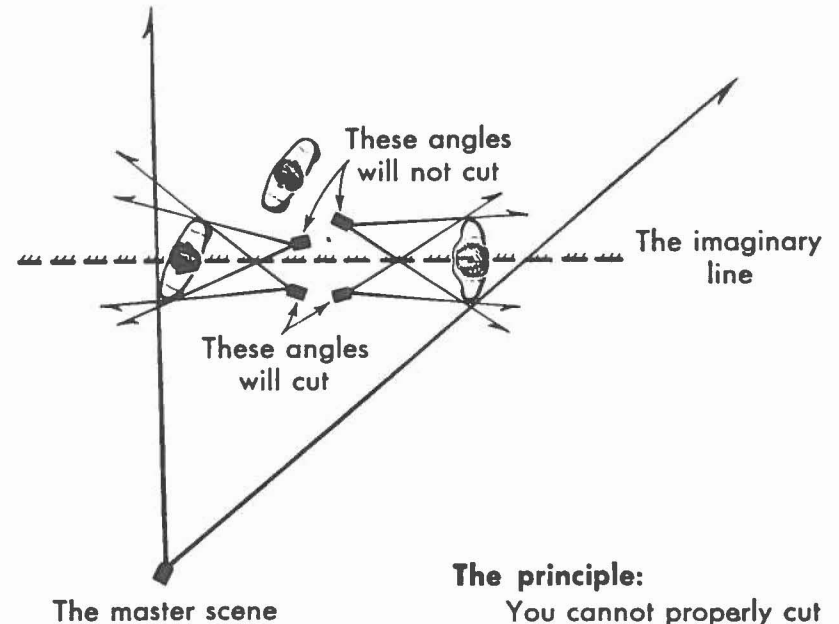
At any time during a scene there is an imaginary line which should not be crossed to shoot another scene which is expected to cut into the original scene.

# THE IMAGINARY LINE

## Plotting the line:

On a plan view of the master scene, draw a line through the two actors, one on each side of the frame, closest to the camera.

A good principle to know so well you can forget it! - for, like all principles, at times it can be disregarded to good effect!



## The principle:

You cannot properly cut to an angle which will place the camera viewpoint across the imaginary line.



# THE REVERSE

## The previous scene

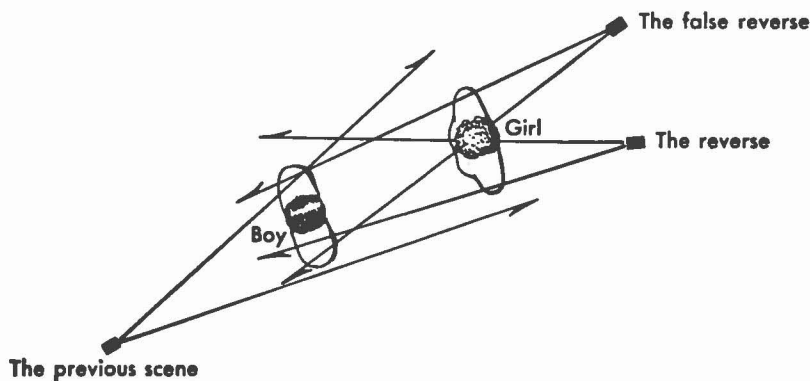
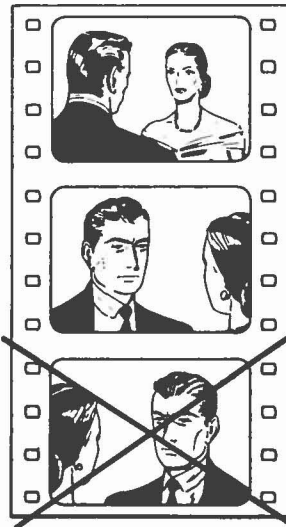
Most principles of editing are concerned with the way a scene "cuts" with the previous scene.

## The reverse

It *conforms* to the principles of matching the look, composition and the cut, and the imaginary line.

## The false reverse

It *violates* the principles of matching the look, composition and the cut, and the imaginary line.



There is no single answer. An average scene may run from about 6 to 12 seconds, but many scenes used to convey impressions rather than impart information, are as short as 1 to 3 seconds and in some cases even less than a second! It depends entirely on what you, as the editor, are trying to achieve for the audience.

Too many scenes of long duration will slow the pace. Scenes of short duration speed up the pace. A well edited film results from the use of a variety of shots in terms of screen image sizes, that is: Long shots, medium shots and close-ups combined with varying time on the screen. The resulting rhythm can do as much as a fine script and excellent photography to ensure that your audience will appreciate and enjoy what you have done for them.

Editing Super 8 film is very much like editing 16 mm., except that more often 16 mm. requires that soundtrack editing be done along with the picture editing. We'll concern ourselves with Super 8 in this case but remember, you can be just as creative as with 16 mm. and it's just as rewarding.

Here's the equipment you'll need:

Viewer — or Editor-viewer combination

Rewinds

Splicer — dry or wet

Cement for wet splices or tape for dry splices

Scissors

Cotton gloves

Egg cartons or pegs on a line or some other means of holding, keeping separate and numbering individual shots. (The sketch at the end of this section is of an easily built film editing box that will help keep your film organized).

Pen and pad for making a shot list

You will also need your script and/or storyboard for constant reference.

## FILM EDITING IN SUPER 8:

All film editing has two essential ingredients. First is the manipulative skill needed to examine, cut and splice the film. The second and more important ingredient is the creative ability needed to make the best decisions as to the most effective places to make those cuts. Exactly how long a scene should remain on the screen and the exact frame at which to make the transition to the next scene are decisions which can affect the pace, the continuity and, in fact, the whole meaning of the film to a marked

degree.

Both skills must be developed to a high degree. If the splices are to be strong and smooth enough to go through the projector without clicking, catching or breaking — and if the editing is going to result in a smooth presentation of the kind that doesn't frustrate or annoy you and your audience, you will have to work at it to gain practice and develop these skills.

One question frequently asked is, "How long should edited scenes be?"

## PRELIMINARY WORK:

1. Project each roll of film or wind it through the editor-viewer using the rewinds.
2. Proceed on a start-stop basis, examining each individual scene or shot.
3. List each shot in the order it appears on the roll, e.g.:

### Roll Number 1

Shot 1 — description —  
Shot 2 — description —  
Shot 3 — description —  
Shot 4 — description —  
etc.

4. Number each roll and list the shots for the rolls until your shot list is complete. Where you have more than one "take" of a shot, include a note in the description to indicate which is the best. Usually a simple OK or NG (no good) is adequate. However, additional remarks including the desirable place in the shots to make cuts, will also be useful later.
5. Put all rolls of film aside.
6. Now working on paper, plan the rough assembly of all shots into the proper continuity. Do this by adding information to your shot list, while referring to your script, e.g.:

### Roll Number 1

Shot 1 — description — Scene 8  
Shot 2 — description — Scene 3  
Shot 3 — description — Scene 1  
Shot 4 — description — Scene 5  
Shot 5 — description — Scene 6

### Roll Number 2

Shot 1 — description — Scene 4  
Shot 2 — description — Scene 10  
Shot 3 — description — Scene 2  
Shot 4 — description — Scene 7  
Shot 5 — description — Scene 9  
etc.

By referring to the script, we see that Shot 1, Roll 1 is actually Scene 8; Shot 2, Roll 1 is actually 3 and so on. By filling this information in on the Shot List, we are now ready to cut the shots apart and reassemble them in the correct order.

## MECHANICS OF EDITING:

7. Mount Roll 1 on rewinds.
8. Wind film through the editor-viewer separating the shots one at a time. Use the scissors and white gloves!
9. Using the egg-cartons, pegs on a line or other device as noted in the equipment list, temporarily store all shots in the numbered location as indicated in the right hand column of the shot list. For example, Shot 1, Roll 1 would be hung on peg No. 8, or placed in position No. 8 of the egg carton. Shot 2, Roll 1 would go on peg No. 3, and so on.
10. After all shots are separated and placed on the proper pegs you are ready to splice the film together. Assemble the entire film in the proper order as in the script. (This should be in the same numerical order as they are now on the pegs or in the numbered egg cartons).
11. As you splice the scenes together, do not cut them too short or "tight". The tightening will come later. Editing is usually best done on a trial and error basis so it is better to leave the shots a little long for the first assembly and trial screening.
12. Project the assembled film and make notes of needed improvements. (Make sure the projector is clean!) Quicker and better than notes on paper is the use of a cassette recorder to record comments about editing changes as you project the film. It works well. Try it out.

13. Put the film back on the rewinds and through the editor-viewer. Re-cut to tighten up the action and continuity.
14. Continue this process of screening and cutting until satisfied that continuity and pace are as smooth as possible.

## HELPFUL INFORMATION:

1. If your film is to be a sound film with a magnetic stripe to be added, use "wet" splices, not tape splices.
2. Use dry, tape splices if your film is to be put into an endless loop cartridge. (Certain bevelled edge wet splices may be used in place of tape, but check this first).
3. Super 8 mm film has 72 frames per second (silent film speed) that's 4 seconds of screen time per foot.

Here are some other times useful to remember. They help in much decision-making when you're editing, especially when it becomes important to know if you want a shot to be on the screen for a particular length of time for a special reason.

At 18 frames per second  
— silent film speed

1 foot = 4 secs.  
2 feet = 8 secs.  
3 feet = 12 secs.  
50 feet = 3 mins. 20 secs.

At 24 frames per second  
— sound film speed

1 foot = 3 secs.  
2 feet = 6 secs.  
3 feet = 9 secs.  
50 feet = 2 mins. 30 secs.

In all your editing work, remember that cleanliness is of utmost importance. Scratched or finger-marked film usually can't be properly cleaned later so avoid it. Use white cotton gloves and use care!

Film editing is one of the most fascinating parts of film-making because this is where the idea, the script and the cinematography all take on final substance and meaning. This is where your film comes to life!

(See diagram of Film Editing Box on Page 27)

**CONCLUSION:**

As I promised at the outset, this is a brief treatment of some of the things you should consider if you're setting out to make a film.

As stated, it's a systematic approach based on the firm conviction that good films are made by those who think clearly and plan carefully in advance — and then follow the plans as they are put on paper. You needn't be a slave to your plan (idea, outline, script) but without it, you may be lost. In any

case, your film will be better when finished if you plan ahead and do as much as possible on paper.

When the shooting and editing have been finished, you may still have some sound recording to do. I have not touched on that, leaving it to you to resolve by reading, talking to others and simply trying your hand.

Having come this far, I am sure you will finish. And you will likely conclude as many have done before you, that film can be one of the most fascinating means of expression and recording of experience, feelings and information.

**C o u r a g e !**

Following are two examples of scripts for shot films. Each is a brief excerpt. The first is for a silent film. You will also notice that each scene is described in considerable detail so that little is

left to the imagination. The director or the cameraman can readily see what each scene requires and will know just what each camera shot must contain.

The second example is for a film with dialogue. Even though your sound film will most likely have background narration, sound effects, or music rather than dialogue, the page layout should be the same. The division into left and right hand sides is to carry all picture information on the left side (scenario) and corresponding sound-track information on the right hand side. As with the script for the silent film, there is ample detail in each scene so the director and cameraman will know exactly what to include in each camera shot.

A well prepared script will always contain a similar amount of information so that under the stress of shoot-

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FILM EDITING BOX

MATERIALS NEEDED:

- 1 Carton
- 3 Pieces of wood
- Paper clips (30 in the example)
- Finishing nails
- Staples for tacking gun

TOOLS NEEDED:

- Hammer
- Tacking Gun

WOODEN UPRIGHTS & CROSSBAR -

- Approximately 1/2 x 1 x 20
- (Crossbar length is same as carton length plus 1").

HEAVY DUTY STAPLES -

- Through carton into uprights.

1" FINISHING NAILS -  
Through crossbar into uprights.

SCENE NUMBERS -

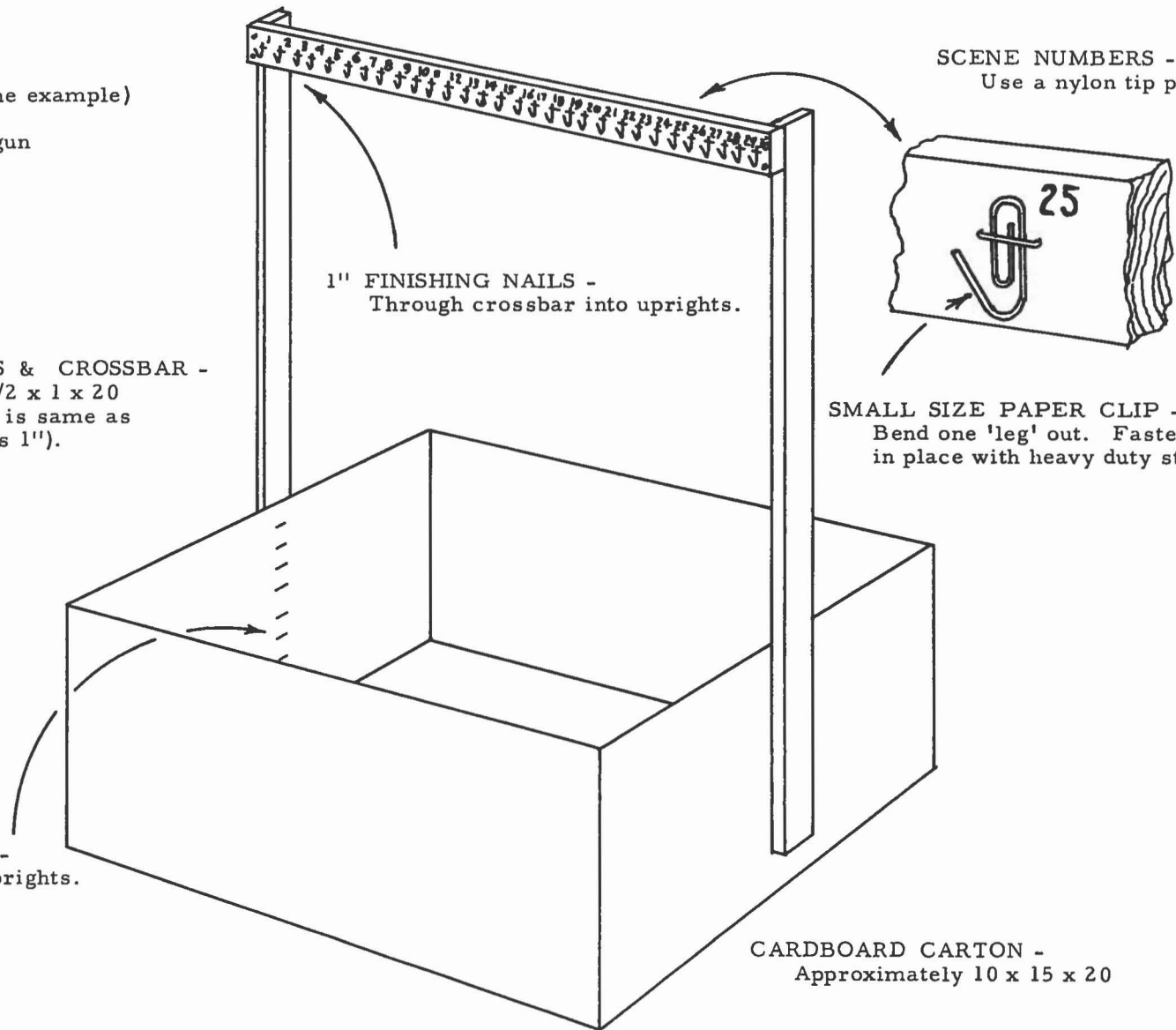
- Use a nylon tip pen.

SMALL SIZE PAPER CLIP -

- Bend one 'leg' out. Fasten in place with heavy duty staple.

CARDBOARD CARTON -

- Approximately 10 x 15 x 20



ing, nothing will be forgotten since it's all on paper. Enough other things can go wrong when shooting let alone trying to remember the things you thought about but failed to put down. That's why scripts are written. When it's written down you don't need to remember, you need only be able to read — and understand — your script.

#### EXCERPT FROM A SCRIPT FOR A SILENT FILM

Fade in

64 MLS — (Exterior. Street, Frogmoor. Day.)

Boy and girl walking along pavement. Something catches his eye. They stop and look.

Cut to

65 MLS — (Exterior. Street, Frogmoor. Day. From boy's viewpoint.)

Woman with the bicycle standing on street island talking to army officer. She glances to one side, registers boy and girl, points towards them.

Cut to

66 MLS — (Exterior. Street, Frogmoor. Day.)

Boy and girl on pavement looking scared. They look in another direction, register bus and start to run. Camera pans with them to right, bringing bus into picture. They clamber on board just as it is leaving.

Cut to

67 MS — (Exterior. Street, Frogmoor. Day.)

Army officer and woman. Officer grabs bicycle from woman and, mounting it, rides out of picture.

68 MS — (Exterior. West Sycombe Road. Day.)

Bus passing. Officer comes into picture, pedalling hard.

Cut to

69 MS — (Exterior. West Wycombe road. Day. Officer's viewpoint.)

Bus from rear.

Cut to

70 MS — (Exterior. West Wycombe Road. Day. Viewpoint of boy in bus.)

Officer pedalling from front. He draws near to camera then falls back.

Cut to

71 MS — (Exterior. West Wycombe Road. Day.)

Bus from rear drawing away from camera.

Cut to

72 MLS — (Exterior. West Wycombe Road. Day.)

Officer, obviously very tired, zig-zagging to a halt. He props his bicycle against curb, then steps out into the road signalling to the passing traffic. A car pulls up. He jumps on the running board, pointing ahead and shouting instructions through the side window.

The car pulls away.

#### NOW ON WITH THE CHASE:

73 MS — (Exterior. West Wycombe Village Street. Day.)

Bus pulling up outside the "Swan". Boy and girl jump off and run across road towards camera.

Cut to

74 MLS — (Exterior. West Wycombe Village Street. Day.)

Two men, one on each side of archway at entrance to hill path, holding a banner between them. They are preparing to hand this banner, which bears the inscription "West Wycombe Fete To-Day" across arch. One of them is standing on a pair of steps. The boy and girl run in from left, collide with

banner and bring men to earth.

Cut to \_\_\_\_\_ to

75 MS — (Exterior. West Wycombe Village Street. Day.)

Car with officer on running board approaching camera. Car slows down and officer jumps off, running on towards camera.

Cut to

76 MLS — (Exterior. West Wycombe Village Street. Day.)

Two men in archway. They pick themselves up and are just picking up the banner when the officer runs in from right whipping it from their hands. He runs on regardless.

Cut to

77 LS — (Exterior. West Wycombe Hill. Day.)

Boy and girl running up hill away from camera. Officer comes into picture running.

Cut to

78 MLS — (Exterior. West Wycombe Village Street. Day.)

Men with banner looking around nervously. One of them cautiously mounts the steps again. A small boy walks into archway. They lower the banner carefully, allowing him to step over it. As they lift banner again, crowd of onlookers rush in. General collapse.

Cut to

79 LS — (Exterior. West Wycombe Hill. Day.)

Boy and girl running up hill followed by officer. All figures in silhouette.

Cut to

80 LS — (Exterior. West Wycombe Hill. Day.)

Crowd beginning to surge up hill, in silhouette.

Cut to

81 MS — (Exterior. West Wycombe Hill. Day.)  
Boy and girl reaching top of hill. They pause to look back.  
Cut to

82 MS — (Exterior. West Wycombe Hill. Day.)  
Officer running up hill towards camera. Crowd coming on in background.  
Cut to

83 LS — (Exterior. West Wycombe Hill. Day. As 77.)  
Boy and girl run on.  
Cut to

84 MLS — (Exterior. West Wycombe Churchyard. Day.)  
Boy and girl entering churchyard gate. Camera pans with them until they reach church doorway and I enter it.  
Cut to

85 LS — (Exterior. West Wycombe Hill. Day.)  
Crowd surging up hill in silhouette.  
Cut to

86 MLS — (Exterior. West Wycombe Churchyard. Day.)  
Officer entering churchyard gate. Camera pans with him to church door.

## EXCERPT FROM A FILM WITH DIALOGUE

### “THE HOUR OF DARKNESS”

#### 1–5 MAIN TITLES, CREDIT TITLES.

6 LS — Fade-in. Evening.

Long shot of London scene, preferably Thames side, from Westminster or Waterloo Bridge, showing the large white blocks of offices, etc. Long shadows and evening sky.

Mix to

7 MS—Interior. Typical corridor, with doors leading off, inside office building. Staff are leaving and a number of people come out, hats and coats on, men with papers under their arms, putting hats on, approach camera. Pan round to large notice which says: “STAFF DANCE TO-NIGHT. TEDDY CRAWFORD AND HIS BAND AT THE HOLBORN TOWN HALL. 7:30 TILL 11:30.” Two girls stop in front, backs of heads to camera; and one (Helen) says:

The other puts her finger on the time on the notice and says:

as they turn and go out of picture.

Mix to

8 LS — Shot looking up a tall office building. Pan slowly down to entrance.

9 MS — Exterior of Office Entrance. The two girls, and others, come out, part, and mingle with passers-by.

10 LS — Crowded London street. Helen gets on a bus.  
Mix to

11 MS — Helen entering the door of a block of flats. As she disappears through the entrance, pan up the

Music through opening titles and first shots.

Fade music.

“What time does it start?”

“7:30. See you there. Don’t be late.”

Fade in music.

“But I didn’t go to that dance. I

remember how much I was looking forward to it as I hurried home to get ready and got a meal that I

building and  
Mix to

12 CU — Interior. Plate and cup of tea on dressing table.  
Pan up to mirror reflecting Helen getting ready.

13 CU — Helen, doing her hair. She takes a bite of food as she continues. She suddenly turns her head in the direction of the door and gets up.

14 MS — Interior of hall. Camera looking towards front door. Helen enters picture, opens door. It is woman from next door who hands Helen a letter. Helen thanks woman and looks quizzically at letter, returning past camera.

15 MS — Interior of bedroom, as 12. Helen enters picture, sits down and opens the letter and reads it. She stiffens and shows shock as she does so.

16 CU — The letter:  
LIEUTENANT CROSSLEY  
RELEASED FROM JAPANESE  
PRISONER OF WAR CAMP —  
JAVA.  
(Note. This to be worded in exact form of an official notification.)

17 MS — Helen puts the letter down slowly and sits back.

18 CU — Looking vacantly in front of her while her thoughts start flowing.  
(Lengthy shot.)

19 CU — The food and a half drunk cup of tea lying untouched on the dressing table.

20 MS — Helen leans forward and puts her chin on her hands. She remains more or less motionless until the telephone bell is heard, when she turns her head and gets up, rather slowly and moves out of picture.

21 CU — Helen lifts the receiver. (It is not necessary to show where or which room the 'phone is in. Shoot from behind her head.)

22 CU — The telephone is replaced.

23 MS — Bedroom, dressing table. Helen enters picture, and sits down, listlessly.

24 CU — Her face, she is gazing into space — thinking.  
Slow mix to

25 LS — Evening Street Exterior. Rather poor type of

ate as I was changing.

"My mind was on the dance which I knew I should enjoy, although I didn't like going without Graham. I was surprized when I heard a knock on the door.

"It was Mrs. Godfrey from the next flat with a letter that had gone there by mistake.

"Somehow as soon as I saw it I had a queer feeling go through me. It looked horribly official . . ."

(Pause — silence)

"John alive — and it had been so long waiting and wondering. Perhaps, in the back of my mind, I always knew — for so long I had hoped. But you can't live always hoping and nothing more — not for years. How many years? Four? No, five. We'd only been married three months before that."

"I did hope — I clung to hope — I couldn't believe when he was reported missing that he wouldn't come back."

"I know now I should have been stronger. But back in those days of the blitz — already it's hard to remember just what they were like . . ."

Telephone rings.

"Joan — no I'm not ready. Listen, I can't come to-night. No, please don't argue, dear; I'll explain later. No. There's nothing you can do. . . .  
Good-bye."

"Five years. It's been five years. I shall never forget that night. It was one of the worst air-raids."

"I was hurrying home from work . . ."

Long street. Helen is hurrying along. She glances anxiously at the sky as the siren is heard.

Siren effects.

26 LS — An air-raid warden with tin hat on glances up at the sky. Behind him is a ruined gaunt shell of a building.

Sirens fade away.

27 LS — Bomb site, with raid shelters. Helen walks by, rather briskly.

Faint sound of aeroplane engines.

28 LS — Street, further along past the bomb site. Helen is walking along. A man at his gate in his shirtsleeves.

\* \* \* \* \*

## DISTRIBUTION OF NON-THEATRICAL FILMS AND OTHER EDUCATIONAL MEDIA IN CANADA

*A position paper on the problems and recommended solutions, edited by Sally Landerkin and submitted by the Board of Directors on behalf of the membership of The Association for Media and Technology in Education in Canada (AMTEC)*

### Introduction and Background

The Association for Media and Technology in Education in Canada (hereinafter referred to as AMTEC) is a national association drawing its support from people in all parts of the country, from all levels of education, and from many specialist areas. AMTEC is an association with a broad base from which to consider the issues associated with education and technology in Canada.

The general purpose and objectives of the organization are the improvement of education and public welfare through the use of educational media and technology. The specific purposes and objectives are:

- (a) To promote the application of educational media and technology as a means of improving education and the public welfare.

- (b) To foster cooperation and interaction among institutions, agencies, foundations and organizations concerned with educational media and technology.

- (c) To promote the study of ways to improve education through the use of educational media and technology.

- (d) To provide active leadership and organizational support to the development of interests of the Association.

- (e) To strive for the improvement of the qualifications and conditions for effective performance of those using educational media and technology.

- (f) To increase and diffuse knowledge of educational media and technology through meetings, professional contacts, reports, papers, discussions and publications, etc.

At the October 14–15, 1976 Board of Directors meeting, there was considerable discussion by Board members pertaining to the forthcoming report to the Secretary of State. The Board understands the report would address

the problems and possible solutions associated with the distribution of non-theatrical films and other instructional materials in Canada.

Because of the above listed aims and objectives of the organization the Board agreed that a position paper would be presented to Mr. Sydney Newman, Special Advisor on Film to the Secretary of State. On November 8, the Board's designate (Mrs. Sally Landerkin) circulated a letter to all members of AMTEC asking them to identify their main areas of concern and make suggestions for solutions.

It was recognized by the Board that the time for the response was too short for a thorough and detailed study of the problem by the members. However, the issues raised in the following report are representative of the concerns of a significant number of AMTEC members who are directly involved in some aspect of preparation and/or utilization of non-print media materials.

Readers of this document are encouraged to refer to the AMTEC Summary Report of the Symposium on National Concerns in Educational Technology. The Report was finalized in June,



1975, and submitted to the now defunct Educational Technology Branch of the Department of Communications. Although the report identified a number of national concerns, the reader should review Section 3.2, page 13 through Section 3.4, page 24. These sections, which comprise the bulk of the report, contain recommendations and discussion pertinent to the production and distribution of non-theatrical educational materials in Canada. The majority of these concerns, as well as others, have been reinforced by the AMTEC members replying to the circular prepared by Mrs. Landerkin.

Finally, the issues raised in this report are those of major concern to the largest number of respondents. However, many other concerns were raised which should not be lost sight of. Because this report is purposely brief, these issues have not been considered or elaborated upon. The writer would be pleased to list these in point form should they be required. The original replies will also be kept on file should they be requested for further study.

*Respectfully submitted on behalf of the AMTEC Board of Directors. (Mrs. Sally Landerkin) AMTEC Board Member December 15, 1976.*

## 1.0 PURPOSE

The purpose of this report is to identify and make recommendations on the major areas of concern which pertain to the distribution of non-theatrical films in Canada. The supporting arguments and discussion contained in Appendix B further elaborate and reiterate the concerns expressed by AMTEC respondents in this report. It is therefore recommended that the reader consider both the statements contained in this report and Appendix B to be mutually supportive.

## 2.0 CONCERNS AND RECOMMENDATIONS

### 2.1 INFORMATION STORAGE AND RETRIEVAL

Of the replies received from across Canada, nearly every one identified the lack of available information on non-print educational material. A recurring theme throughout the replies was a plea for some sort of national clearing house which could serve a variety of functions, including an organized and systematic approach to catalogue and disseminate information. A variety of existing U.S. systems (i.e. NICEM in California, the Westinghouse Learning Directory, Library of Congress MARC etc.) were suggested as possible starting points. Many of the users recognized that the cost factor in establishing and maintaining such a system is high, but that part of the cost could be off-set by subscription rates on an annual basis.

It was further noted that most institutions have already developed systems (some of which are computer based) to serve as a referent for materials acquired and produced by the institution. Therefore the need is to compile the information into a master catalogue so the information is available to potential users in other geographical areas. Support for this activity to be undertaken by the National Library was indicated for a variety of reasons, primarily because of the work that has already been done on the Canadian MARC system, the expertise of the staff, the need for the coordination to be done on a national scale, and the level of funding required.

Certain specific needs for such a system were also identified by a large number of respondents. They include nationally standardized subject headings, comprehensive content information,

both for Canadian-produced materials as well as for those produced outside of Canada but released through a Canadian distributing agency. Finally, a significant number of those responding stressed the need for qualified and consistent evaluation of the materials as an integral part of the process. Various methods of implementing an evaluation process were suggested, but an adaptation of the existing EPIE Evaluation model was strongly recommended.

Therefore, it is recommended that:

“a national clearinghouse be established by the National Library to coordinate, standardize, catalogue, and provide retrieval information on educational media materials available in Canada. The system should provide information on

- A. Canadian-produced materials;
- B. materials produced outside of Canada but released through Canadian distribution agencies;
- C. complete content descriptions;
- D. standardized subject listings; and
- E. qualified and consistent evaluations of materials.”

### 2.2 EDUCATIONAL COPYRIGHT POLICIES

There are three main areas of concern which were expressed.

#### 2.2.1 EDUCATIONAL CLEARANCE – PUBLIC CORPORATIONS

First, there is a need to have the non-theatrical educational use clearance for materials produced by CBC and NFB. These clear-

ances should be purchased at the beginning of the production undertaking rather than waiting for user demand to dictate a retroactive clearance. Under the current process, when the clearance is finally obtained, the value of the materials has been considerably lessened. In some instances, the content has become outdated. The respondents have indicated an awareness of both the cost and legalities associated with such clearances. Nevertheless, because many of CBC and NFB materials contain information which has an immediate value in many educational settings, the right to obtain and use the materials within a reasonable period of time is of prime importance.

Therefore, it is recommended that:

“the Federal Government subsidize the CBC and the NFB in the purchase of the copyright for non-theatrical educational use of their materials, and further that such rights be purchased at the beginning of the production undertaking rather than retroactively.”

## 2.2.2 OFF AIR RECORDINGS (EDUCATIONAL USE)

Secondly, there is a need for an educational policy related to off-air videotaping for use within an institution. Some respondents suggested a policy similar to the U.S. Public Broadcasting System's "7 day replay rights". Under this policy, institutions and educational agencies who have access to cable systems can record programs off-air and replay them at any time within 7 following days. Users are on their "word of honor" to erase the tapes at the end of the period. Some respondents have indicated they in fact are doing the

same thing with CBC materials, and while they are cognizant of their violation of the law, it is the only way the students can have access to the materials.

Therefore, it is recommended that:

“a national educational-use policy for off-air videotaping of CBC and CTV materials be established and implemented.”

## 2.2.3 EDUCATIONAL DUPLICATION AND CLOSED-CIRCUIT RIGHTS

Finally, there is a need for a consistent policy on the right to copy purchased materials and distribute those copies via closed-circuit within an institution. There are currently as many different rate structures and guidelines for this right as there are producers and distributors in Canada. Many educational institutions are involved in outreach and continuing education programs for rural Canada. Because of the copying restrictions and excessive duplication charges, only those individuals who can attend classes in an urban centre benefit from the use of materials. It was suggested that producers and distributors be required to create a reasonable standard rate structure for information dissemination in any form. It was further suggested that a national coordinating office be established to which institutions could pay the standard royalties and lease-rights for the right to copy and disseminate materials. The standard rates would allow educators to budget more effectively for materials and encourage the efficient deployment of users resources.

Therefore, it is recommended that:

“a national educational policy and standard rate structure be developed cooperatively by producers, distributors and representative users of educational materials pertaining to the right to copy purchased materials and distribute those copies via 'closed-circuit' within an institution.”

## 2:3 FUNDING

A large majority of respondents have identified as a major problem the lack of sufficient funds to purchase, maintain, add to and duplicate materials for educational use. This appears to be a characteristic problem at all levels of education. Over the past few years, prices for rentals and purchase have risen from 10% to 30%, while many distributors have instituted exorbitant preview fees where none had previously existed. In addition the user (or potential purchaser) has to pay shipping charges. At the same time, the level of subsidy by institutions has not kept pace with this increase. In many cases, budgets for educational materials have been set well before April 1st of the fiscal year, and the price increases were not announced until after the budgets have been approved. The result is that less materials are purchased.

The respondents also appreciate the plight of the producers and distributors caused by increasing costs of labor and materials. It was also recognized that late return of rental materials and the mis-use of preview privileges have forced the distributors to increase charges. However, understanding and appreciating the problem is not solving the problem.

Several suggestions were made but one which recurred in the

majority of replies was the establishment of a federal and/or provincial level of subsidy to educational film libraries. Subsidies could be provided in the form of matching grants, as a percentage of the price of each acquisition, or as a retroactive subsidy based on total expenditures for preview, rental, and purchase during a fiscal year. Regardless of what form such subsidies may take, the fact remains they are urgently needed.

Therefore, it is recommended that:

"a fair and equitable policy of subsidization be established at a federal and/or provincial level for educational media resource centres involved in preview rental and purchase of non-theatrical educational materials."

## 2.4 SPECIAL POSTAGE RATES

Although a relatively small number of respondents addressed this question, the problems raised were directly related to some of the previous recommendations.

Some institutional libraries have denied outside users access to their materials for two main reasons. First, since many libraries do not have adequate financial resources to provide duplicate copies (or to repair/replace damaged materials), the institutional priorities take precedent and outside users are discouraged from borrowing materials. Secondly, a single copy of any material could be away from the owner's library for a relatively long period of time because of delays in shipping via parcel post. Some lenders have used alternate forms of shipping (i.e. air express, Rapidex, Greyhound) but the user who pays the shipping costs have found them

relatively high. The consensus of opinion was a guaranteed "first class service at fourth class prices".

Therefore, it is recommended that:

"the Federal Government establish an 'educational materials' postage rate with a guaranteed delivery to encourage the sharing of resources."

## 3.0 FUTURE CONSIDERATIONS

The issues raised in the preceding section of this report are of vital concern to AMTEC. Because the topic of this paper is so broad and covers such crucial questions, a more detailed analysis is required. An open debate in an AMTEC forum is scheduled for the annual conference in early June, 1977, at the University of Guelph. The AMTEC Board of Directors invite suggestions and recommendations for such a forum.

(Copies of this report with Appendices including the AMTEC Summary Report of the Symposium on National Concerns in Educational Technology are available from the AMTEC Secretary, P.O. Box 133, Agincourt, Ontario, M1S 3B4.)

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