

# Media Message

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COMMENT • REPORT FROM THE PRESIDENT • TECHNOLOGY IN TEACHER EDUCATION • L'ASSOCIATION DES MEDIA  
ET DE LA TECHNOLOGIE EDUCATIVE AU CANADA EST MORTE! VIVE THE ASSOCIATION FOR MEDIA AND  
TECHNOLOGY IN CANADA! • ST. LAWRENCE LEARNING CENTRE: A MODEL FOR THE FUTURE • COPYRIGHT • AN AID  
TO TEACHING THE BASIC COURSE IN INSTRUCTIONAL MEDIA



**L'ASSOCIATION des MEDIA et de la TECHNOLOGIE en EDUCATION au CANADA**  
**ASSOCIATION for MEDIA and TECHNOLOGY in EDUCATION in CANADA**

THE PUBLICATION OF THE ASSOCIATION FOR  
MEDIA AND TECHNOLOGY IN EDUCATION IN  
CANADA

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# MEDIA MESSAGE

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# Comment

by Dave MacDougall

I am pleased to have been given the opportunity of making this contribution to the evolution of AMTEC. Although much of my efforts will be directed towards meeting the high standard that Lou Wise has established, I will strive to encourage feedback

from the membership with respect to the articles in Media Message. I would urge individual members to write expressing their feelings so that a column of "Letters to the Editor" could become a significant aspect of future issues.

Certainly, parts of the article on copyright that appear in this issue, are controversial. Furthermore, please note that Richard Lewis *requests* feedback from his article, "An Aid to Teaching the Basic Course in Instructional Media."

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## Report From The President

by Mal Binks

Your AMTEC Board of Directors met in Toronto on October 27 and 28 and dealt with a number of important matters which I would like to report to all members.

Don McIntosh, program convenor for the AMTEC '77 Conference in Guelph gave a final report. Once again, due to the hard work and fine management of the organizers, the conference was self-supporting financially. When all accounts are paid there will be a good amount available for AMTEC to use for professional development and future conference activities. Well done, Guelph! It was a great effort on all counts!

Preliminary reports from Gord Jackson in Regina confirm that planning for AMTEC '78 to be held June 18-21, 1978 at the Regina Inn is well in hand. Gord is the general conference chairman, Jack Stead is arranging facilities, Anne Davidson is drawing up a fine programme and Brenda Stead is in charge of publicity. Brenda will be sending out advance information to all members early in the new year. Remember to keep the conference dates open and give some thought, please, to arranging group flights to Regina from your area. In tight budget times, the savings in group charters can be important.

The Copyright Committee consisting of Ian Hose, Lou Wise and Jim Miller has been studying the Federal Government's document on copyright rev-

ision. They are nearing completion of a submission on behalf of AMTEC to the government early in 1978. If you are not already aware of the impending changes, it might be wise to obtain a copy of "*Copyright in Canada, Proposals for a Revision of the Copyright Law - A.A. Keyes and C. Brunet, Consumer and Corporate Affairs, April 1977.*" It is free, from the above Federal agency. Copyright is always a vital topic for media personnel, and you, as a professional, need to be well informed.

Neil Nelson has agreed to continue as chairman of the Awards Committee. It has been generally agreed by the Board that the criteria for the Leadership Award medallion should be broadened. Our first awards were to those who had retired. Henceforth, nominations shall be considered from those still active in the media field. Further information regarding the Leadership Award was printed in the last AMTEC Newsletter, Vol. 3, No. 1 and past issues of Media Message. The Committee will be pleased to receive nominations at any time.

Joe Barre, our stalwart from St. John's is busy completing the new edition of the AMTEC "*Directory of Media Courses*". It will be published as a separate document and distributed to members as part of your membership services. In the past, numerous copies of this directory have been widely distributed nationally and

abroad. Good work, Joe!

Nominations for next year's elections will be welcomed by Past-President Gar and his committee early in the new year. AMTEC is a national organization. We want the executive to reflect this. Consider what you might be able to contribute to AMTEC through executive or committee work or articles for the newsletter or Media Message. Working with AMTEC gives ample scope for broadening your experiences and increasing your contact with fellow Media Specialists.

Your President attended the fall "*State Affiliate Relations Workshop*" of AECT in Washington in September. Two days were packed with workshops and presentations relating to association development, organization and activities. It is hoped that the valuable information exchanged at this conference will be of value to AMTEC executive members. AMTEC is urging AECT to institute a new international affiliate division. Canada, Nigeria and several other nations are most anxious to further international relations and communications through this new proposed link with AECT and one another. AMTEC, and predecessors CAVA and EMAC, have always been considered *state* affiliates. We strongly feel that *international* affiliates to be more appropriate. Our good relations with AECT have been shown by the presence of AECT's president at past AMTEC Conferences and the

warm welcome our members receive at AECT Conferences and other functions.

AMTEC is anxious to communicate with other media associations, and will shortly initiate an exchange of "Media Messages" with similar organizations nationally and internationally. It is hoped that in this way we may all share information and become more aware of one another's activities.

Your president feels that it is important that the members know what your executive is doing on your

behalf. At the last annual general meeting there was some slight criticism and a suggestion that members should be more involved in decision making. Please be assured that, where possible, members will be consulted on very major matters. However, it must be borne in mind that, due to the geography of Canada, and the considerable expense incurred in getting executive and members together, many decisions must be made by your executive and ratified at the annual general meeting. Copies of the minutes of Board meetings are available from the Secretary

Treasurer on request by a member. In addition, your President attempts to make full reports to you through this report in each issue of Media Message. Your Board holds two, two-day meetings each year, and three Board meetings during and after the annual conference each June. The next AMTEC Board meeting will be in Toronto on February 23rd and 24th.

## Technology In Teacher Training

by Robert C. Barnett

I must first of all thank the organizers of AMTEC for the privilege and responsibility of speaking with you. As a novice in this organization I have made certain assumptions about my audience which will influence my remarks.

- 1) The majority of people present are committed to the concept of the use of audio-visual delivery systems in formal education.
- 2) Most believe there is room for improvement in the amount of audio-visual materials used and the way they are used in formal educational situations.
- 3) Many people here are associated with teacher education, and in particular with the learning materials component of the teacher education process.

My background will also influence what I have to say. As suggested earlier I am a relative newcomer to the learning materials field. I arrived at my present position as a teacher educator from a background of elementary generalist, secondary history and guidance specialist, academic training in liberal arts and instructional design, and ten years experience in the curriculum methodology department of an Ontario teacher training institution.

I became interested in instructional technology as a form of communication. I had been to two teacher training institutions, done a degree in coun-

selling and thought that to complement my communication skills I should take a course in A/V. Fortunately, I chose an excellent teacher who influenced me to the point that here I am today.

At the end of April, I attended an Ontario Teachers' Federation conference "The Electric Curriculum". In my study session the problem of ineffective and inefficient media usage came up. The blame was placed squarely on the shoulders of the teacher training program. More courses in media are needed. I recalled Neil Postman's address at O.I.S.E. a few years back when he said that more courses were the university's solution to every problem, and once the course was offered, the problem was thought to have disappeared. Well I think we have a problem in media education that is worthy perhaps of some serious consideration. It is my hope that this address will stimulate some interesting discussion on the role of media instruction in teacher education.

### Role of Technology in Teacher Training

Hitchens in the April '77 *Audiovisual Instruction* suggests a reason for Technology in teacher education: "The key to productivity improvement in every economic section has been through the augmentation of human efforts by technology, and we see no reason to expect a differ-

ent pattern in education. We use the term augmentation deliberately here to set aside the notion of technology's replacing teachers; the purpose of the technology must be to make teachers more productive, not to replace them completely. The problem is not that of replacing teachers but of successfully using the technology to improve productivity." (P. 66)

The N.F.B. *Education Support Program* (1975) makes a number of significant observations about teacher training and media usage.

- 1) One third of the graduates of teacher training programs entering the profession have no A/V training.
- 2) Teachers with between 6 and 20 years experience are the biggest users of A/V.
- 3) The extent to which media is used was clearly correlated with the amount of training received.
- 4) "The use of non-print learning materials is not in the forefront of burning priorities in teacher education."

These two quotations raise a number of interesting questions:

- Is productivity a consideration in education?
- How do you measure it?
- If Hitchen's thesis is correct, why haven't educators made greater use of technology?

- Do the teacher training institutions share Hitchen's concern with productivity?
- What are teacher training institutions doing to encourage use of media?

What is the usual in-service teacher training philosophy towards media education? In Ontario it is still possible to qualify as a teacher without any formal exposure to a course in instructional technology particularly if one is training to be a secondary school teacher. Teacher training in Ontario (with notable exceptions) is a one year proposition taken after the undergraduate degree. In a one year programme the best that can be expected is a general overview of the role of media in formal education. Nipissing College, as a typical example, offers a thirty-hour compulsory course called Instructional Technology. Students enter this course with a variety of undergraduate training and experience. Some are graduates of media programmes such as those at Windsor, York, and Ryerson, others are amateur photography or graphics buffs, some have work experience, and some get flustered when given a problem of an off-on switch. What we try to do is to make them at least aware of different media forms, basic utilization of these media formats, machine operation skills, and the opportunity to let their interests, talents and abilities be expressed in a media curriculum project.

I do not know what it is like at other institutions but at Nipissing instructional technology is distinctly separate from instructional techniques. Instructional techniques is the usual methodology course that identifies the teacher as the instructional decision-maker, and concentrates on teaching skills such as defining objectives, evaluation, task analysis etc. That the separation exists points to a fundamental problem for technology in teacher education. Most professional teacher educators are committed to the process of training students in the art of teaching. You and I (and Hitchens too) would accept that A/V utilization is an essential element of the teacher's skill cluster, but all teacher educators do not hold media education in the same regard. Every other course puts the emphasis on the teacher — subject matter content, interaction skills, lesson planning, evaluation techniques etc. The concept of what teaching is, and what teachers

do often doesn't include much emphasis on using media, and when it does, media is seen as a supplement to the teacher, controlled by the teacher, used at the teacher's discretion, and definitely inferior to the teacher presenter. I do not want to develop this theme any more but I certainly would be interested to hear if any of you share these same feelings.

An interesting experimental approach to media education is being tried at the Ontario Teacher Education College, Toronto Campus. With co-operation of the Ontario Education Communications Authority, the College is offering a one-week, intensive, integrated studies experience where the students take a theme and create a media product. Each student gets this experience during which the skills needed — TV, audio-slide, porto-pak, overhead and opaque projector are taught. It will be very interesting to read Prof. Longwell's report on this approach. I understand OTEC is continuing the experiment another year.

Concurrent BA/B.Ed. or Undergraduate B.Ed. teacher training programs would seem to have the advantage of added time for greater impact in media training. An examination of the calendars would suggest this is not the case, for then media training becomes part of the options system. It appears to be just as easy for a student to avoid formal instruction over a three or four year education course as in a one year course. Again, I would be very interested in finding out how you, as media specialists, try to insure that students elect to take media training.

To this point I have neglected to mention that formal media instruction is not the only way to get A/V training. In specific curriculum area courses the students are often exposed to media methodology if the instructor responsible is inclined to incorporate mediated presentation modes into his/her methodology lectures and techniques. At best the exposure to media and materials is uneven although some of my peers must be given credit for making the students aware of media capabilities through very effective media uses. It would seem to me that a good beginning in media education would be a strong in-service training programme for the teacher education faculty members. I am happy to report that the Ontario Education Communications Authority feels the same way

and has recently appointed a field representative for faculties of education.

Francis Fuller in a 1969 study tried to respond to the problem of relevancy in teacher education. She believed that education majors are not prepared to benefit from education courses as they were taught. Like other students, they learn what they want to learn but have difficulty learning what does not interest them. Interest does not mean interesting. Fuller would say that to make a course more interesting does not necessarily create greater interest in the students. Interest stems from concern, or need and Fuller set out to find just what are the concerns of prospective teachers. Her report suggests some interesting findings:

- 1) No studies support the proposition that beginning teachers are concerned with instructional design, methods of presenting subject matter, assessment of pupil learning, or with tailoring content to individual pupils, the areas often presented before student teaching in education courses.
- 2) Beginning teachers are concerned about themselves. Overtly they seemed to be concerned with teaching pupils and coping with the class, however, covertly they are trying to discover the parameters of the school situation. It is a problem of self adequacy (and evaluation). Class control, content adequacy and evaluation are massive concerns of beginning teachers.
- 3) Less data is available on experienced teachers but what there is seems to suggest that mature teachers exchange the concerns about personal gain and evaluation by others, characteristic of the previous phase, to pupil gain and self evaluation. Understanding pupils' capacities, specifying objectives, pupil evaluation, and self evaluation are dominant. Fuller has identified three levels in teacher maturation:
  - i) Pre-teaching — Phase of Non-concern
  - ii) Beginning teacher (and student teachers) — Concern with Self
  - iii) Mature teachers — Concern with Pupils

If Fuller is correct, the time we spend on pre-service teacher-education media programs may be not very efficiently spent. If the students are not concerned and do not see the need, then the rele-

vancy of a course in instructional design is questionable. Remember the model that they have of the teacher's role is the sum total of their vast experience as a student. Until that model is challenged by experience, then the need for media expertise may not be felt. Remember one of the findings of the N.F.B. study! *"Teachers with between 6 and 20 years experience are the biggest users of A/V"*. These people are Fuller's "mature" teachers. — Teachers concerned with pupils. — There a message here that time spent on in-service training with experienced teachers might be more beneficial than time spent with pre-service teacher education students?

I recently had the opportunity to review some of the literature concerned with teacher education and role perception. The literature seems to suggest that teacher education is out of touch with the reality of the classroom. This is not the place to go into depth but the question of whether teacher education should reflect the field or lead the field is not answered. One is impressed with the negative tone of the literature towards pre-service teacher education.

To follow this point up, another study (Barnett) concerned itself with trying to identify if teacher education programmes that professed different philosophies, were of different lengths of time with different curriculums, and were either government controlled or university administered graduated students with different perception of the teaching role. No significant difference on the eight different variables measured was recorded. The pre-service process is questionable.

What seems to be the most dominant influence in the teacher education process is not the professional teacher education program but the practice teaching experience. If the teacher preparation process is not consistent with the field, if the non-concerns of the education student prevent him/her from benefiting from the college program, if the beginning teacher is dominated by questions of his/her self adequacy, then it is fair to suggest that the pre-service teacher preparation programmes may be contributing to what one author has referred to as the "reality shock" of the in-school experience. I don't know what the situation is at all institutions, but at Nipissing the associate teacher is not only re-

sponsible for introducing the student to the realities of the classroom world, but also is required to evaluate his/her competencies. The definition of teaching being what it is makes it impossible for the evaluation process to be anything but a subjective one. The associate teacher grades the student teacher against his/her standards. The student teacher faced with a situation already organized must find his/her place within that organization as Fuller suggests. It is not surprising then that many student teachers model the associate. If the associate is media oriented, then the student teacher will be expected to be media conscious: thus a large part of the teacher training process in media may depend not upon the programme but upon the attitude of the associate teacher.

The N.F.B. study shows that the mean frequency usage per year of principal A/V formats is 59 for elementary, 34 for secondary and 8 for university teachers. That might seem like quite a lot, but if you consider that an elementary teacher might teach, say, five different lessons a day, times 180 teaching days, then that makes it that a teacher might use one of the principal A/V formats in approximately 6 percent of the lessons. Even if we assume that the better teacher, whose classrooms we use for student teaching, might be above the norm in usage, this still doesn't present a very imposing figure.

Hitchens referred to media as the key to increasing educational productivity. Norris in an article titled "Via Technology to a New Era in Education" appearing in February 1977 *Phi Delta Kappan* also basically stresses the same point. He accuses teachers of *"continually reinventing the wheel in his or her own classroom"*, and attacks the prerogative of each teacher to decide what is best and the resultant isolated application of advanced technology in education. Norris's solution is a computer controlled series of learning center networks co-operatively funded (and controlled) by business, government, and education. What makes this article even more interesting is that it is followed by reactions from eighteen educators. While Norris is concerned with cost effectiveness, these educators are generally concerned with that intangible "the classic model of teaching" to which the N.F.B. refers. Robert Barr of Indiana University perhaps

deals with the problem in a way that we understand — education *is* a labour-intensive industry — any attempt to make it less so will be strenuously opposed. Current concerns of Ontario teachers substantiate this. What I am trying to stress here is that many educators are not as enthusiastic about instructional technology as we are! Student teachers are heavily influenced by their associate or supervising teachers and they soon pick up the same value system.

Let me now try to suggest a possible direction for media education. At Nipissing we have been stressing skills — machine operation, production, utilization skills; we are trying to move in the direction of down-playing the skills for the sake of attitude development. Skills and attitudes are not mutually exclusive. There are some skills for which a student teacher sees a need. I wouldn't think that any person going out to student teach in the primary division could survive without knowing how to operate the spirit duplicator for example. I am not suggesting that we should ignore these skills. Some kind of a self-instructional programme on media operation may be compulsory for all students in the programme. What we are going to try to do is to integrate the media course into the instructional techniques (or general methodology) course. We want our students to see that lesson presentation through mediated means is a legitimate method not in opposition to the teacher but a tool to better enable the instructor to match teaching and learning styles. Given the position I have stressed in this paper we do not believe that we can expect to make our students media oriented, what we want to do is to make them "media aware".

The first step in attitude formation according to Krathwohl's hierarchy is receiving. Receiving means awareness. Before you can get a consumer to buy your product you have to design a commercial package that is attractive enough to catch his interest so he is aware of the product. Media usage in teacher education must be of outstanding quality. As mentioned earlier in this paper, perhaps the place to begin is with in-service work with the teacher-education faculty. As media supporters we should try to stress quality media presentations — no overheads quickly done, no films that are

out of date, no video tapes that aren't cued properly, no machinery that doesn't work, etc., etc., etc. We should introduce media not in a course titled "media" but within a larger context, perhaps something along the line of instructional systems design. This would introduce (and reinforce) the concept of using media as a delivery system, or motivational device, or a summary or application vehicle within the context of trying to achieve a particular educational objective. In other words it will help to create a rationale (or concern) for media usage rather than teaching the skills in isolation of their application. The first component I am advocating then is a good model.

In addition to a good model (and rationale) a second major thrust has to be devoted to an analysis of the audio visual hardware and software available. To this end we are trying to organize all of the catalogues, study guides, journals, brochures, newsletters, etc., that pertain to the field and use this material to create "resource files" on a topic (or objective) of the student's choosing. This will get them to preview film, videotape, filmstrips, and audio tapes. It would introduce them to the media centre of the board that will host their student teacher experience — familiarize them with their ordering and previewing procedures. It will broaden their concept of the hardware available, give them a feeling for the cost of the hardware and some appreciation of the wealth of A/V material that is available. We would like to synthesize these projects so every student would have access to resource files on various topics (or objectives) — a resource which we think would be of great value when they begin to teach.

Probably the highlight of the media programme at our institution has been the production project. With the assistance of the technologist, the faculty and indeed the community, the students prepare an A/V project which they feel will be of some use in their teaching situation. This year the projects included — slide-tape sets on How to Open a Bank Account, the North Bay Police Department, and Canada's Food Rules; slide sets on Karate, Air Transportation, The Changing Season; video tapes on pottery; the history of Sudbury; photograph sets on pollution, a trip down the Yukon

River; audio tapes on teaching French as a second language; super 8 films on basketball skills and symmetry; and multi-media kits on Native Peoples.

Our basic job as I see it in pre-service teacher education is to challenge the students' concept of what the teachers' role is, to broaden it from a teacher as a teller to a teacher as an instructional decision maker. Our responsibility is to see that the education students have the experience to be able to take media into their decision-making process. This as much involves attitudes as it does the skills we have long stressed.

Back to the Fuller article. You remember she said that beginning teachers were not concerned with teaching skills, that they were more concerned with their success. Only after they feel secure do they begin to see their success through their students and begin to analyse their methodology. The N.F.B. study confirmed this — teachers with between 6 and 22 years experience used media. This suggests to me that the real area of influence might be in-service media teacher education. The proposed Ontario Teachers' Certificate allows for a media endorsement on the completion of an approved three session course. At Nipissing we are moving

to meet this challenge by trying to build on the foundations established in the pre-service program. We propose to attack the "classic model of teaching" through the concept of Instructional Development. We will try to make instruction a rational process rather than an art. We are well aware that only those teachers who are "mature" will be able to accept such a position but we believe that these people are the only people who are potential media advocates.

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# L'Association Des Media Et De La Technologie Educative Au Canada Est Morte! Vive The Association For Media And Technology In Canada!

by France Henri

L'unilinguisme anglais était de rigueur lors de la conférence annuelle tenue à Guelph en juin dernier. Certains participants anglophones affichaient une mine déconfite face à la prétendue volonté des Québécois de rompre tous liens avec le milieu anglo-canadien des spécialistes de la technologie éducative. L'AMTEC, disait-on en coulisses, avait dû battre en retraite devant la volatilité de sécession des Québécois; malgré ses efforts et sa bonne volonté, elle n'avait pas pu conserver l'adhésion des Québécois en ses rangs. C'est ce qui expliquait pourquoi on avait éliminé toute trace de français dans le déroulement de la conférence annuelle.

Cette décision, à la fois facile et radicale, surprit bon nombre de Québécois présents à cette réunion. On leur fit savoir qu'elle avait été prise, de façon unilatérale et sans consultation, suite à la démission de M. Gilles Carrier du conseil d'administration de l'AMTEC. Certains mauvais esprits pourraient être tentés de

croire que l'AMTEC a saisi l'occasion rêvée de se libérer des trouble-fête et ainsi se dégager des fardeaux et des tracas qu'engendre le regroupement de francophones et d'anglophones. Mais les esprits bien pensants, ceux qui croient que les décisions de l'AMTEC ne peuvent reposer sur des considérations mesquines et opportunistes, ceux-là qualifient ce geste d'inacceptable car il démontre crûment le peu de sens des responsabilités du conseil d'administration face aux membres de l'AMTEC.

Que les Québécois prennent l'initiative de former leur propre association de spécialistes de la technologie éducative, soit; qu'ils manifestent la volonté d'adhérer à un groupement qui n'est pas à la remorque d'un autre, soit. Mais que les Québécois désirent restreindre leur univers et briser toute communication avec les anglophones spécialistes de la technologie éducative, non! Que l'AMTEC prive ses membres de l'occasion qui leur a été donnée dans le passé de se connaître et

d'échanger au delà de l'aspect politico-linguistique, non!

Le problème de l'AMTEC réside au dessus de cette déchirure qu'on aurait peut-être voulu voir se produire. Indépendamment de la présence du fait français, l'AMTEC aurait avantage à reviser ses mécanismes de participation et de consultation. Espérons qu'elle saisira l'occasion qui lui est offerte pour reconsidérer son mandat et se faire un devoir de rester en contact avec la base. Espérons aussi qu'elle essaiera de sortir des sentiers battus en proposant des formules de participation nouvelles, qu'elle laissera tomber certaines activités anachroniques et vieillottes (surtout lors de la conférence annuelle). Espérons enfin que l'AMTEC se définisse une nouvelle orientation pour que tous ses membres trouvent en son sein l'occasion d'échanger, de communiquer et, surtout, d'apprendre.

## St. Lawrence Learning Centre: A Model For The Future

by Philip Christensen

A new Learning Resource Centre opened its doors this year on the Cornwall, Ont. campus of St. Lawrence College of Applied Arts and Technology. It occupies approximately 21,000 square feet of space on two floors, overlooking the St. Lawrence River. Open space and modular furnishings allow the layout to be changed overnight to accommodate evolving needs. Comfortable furniture, walnut veneers, and

attractive scenery all contribute to an attractive atmosphere. The entire facility is open to all students, faculty, and staff of the Cornwall campuses of St. Lawrence College and the University of Ottawa, and to any resident of the three-county area.

The primary purpose of the Learning Resource Centre is to provide clients with the information they need, and to help them use it effectively. As such,

it is concerned not only with maintaining a collection of books, but also with providing audio-visual resources, producing audio-visual materials, supporting the process of instructional development and offering space for instruction itself. *This vision of a Learning Resource Centre has often been hailed as a model for the future.* The Learning Resource Centre at St. Lawrence College/Cornwall is a pi-

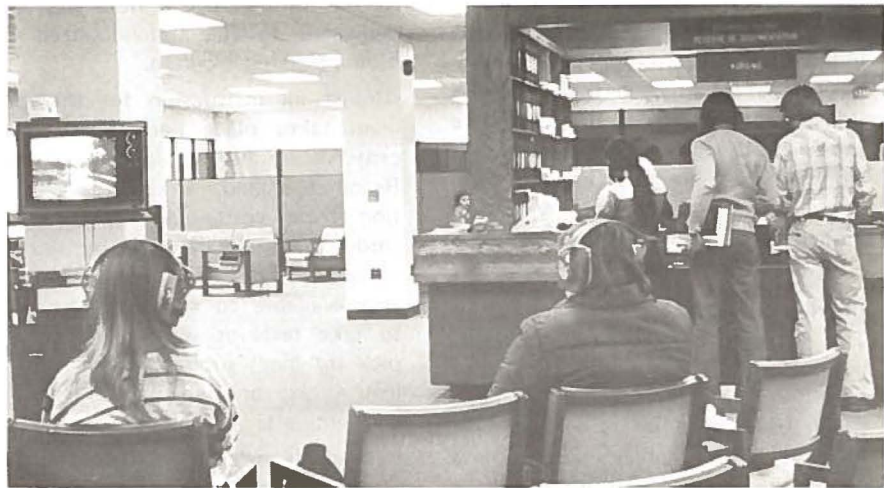
oneer in integrating these four services into one facility.

### Library Services

The *library services* in the Learning Resource Centre revolve around two bilingual collections, one for St. Lawrence College and the other for Ottawa University, totalling more than 30,000 volumes of print and non-print materials. A variety of audio-visual equipment is stationed at individual study carrels for the convenience of those using non-print software. Additional equipment is available for use in the Centre, and many items (including cassette tape recorders, slide projectors, and pocket calculators) can be borrowed for home use. A wireless headphone system on both floors permits small or large groups of students to listen to the same program without disturbing others. Background FM music is normally available on one channel for those who wish to listen while they read or relax.

Since large permanent collections are not economical for small institutions, library services must include a core collection of print and non-print primary materials, and efficient access to additional information. An extensive inter-library loan service is one way in which the Learning Resource Centre meets this challenge. Another is its film rental service. Users are also able to order computer reference searches for specific needs, using systems such as CAN/OLE (Canadian On-Line Enquiry). The Reference Desk not only teaches clients how to locate information, but also undertakes research projects on their behalf.

The library services also support a variety of non-traditional instructional approaches. A Computer-Assisted Learning Laboratory will be tested in the Learning Resource Centre next year. Its primary purpose will be to free instructors from repetitive drill and clerical record keeping while offering more individualized instruction to more students. Another example is the Toy Lending Library which is being developed in co-operation with the Early Childhood Education faculty. It will include a collection of pre-school toys chosen for their educational value and available for loan. Each toy will be accompanied by a written description suggesting ways in which parents can use it to promote



*The St. Lawrence College Learning Resource Centre: Two students view a videocassette using the wireless headphone system, while other students check at the Nursing Resource Island and study in the lounge area.*

their child's cognitive development. Special descriptions will discuss the use of common household materials for education and recreation as well as toys for children with special needs.

### Media Services

The *media services* of the Learning Resource Centre include obtaining, maintaining, and distributing audio-visual equipment and training people in its use. The media specialists also assist the librarians in locating software (such as rental films or slide-tape programs) to meet specific user needs. Whenever possible, the Centre purchases or rents audio-visual programs rather than producing them. This allows production facilities to be used to their full advantage on a limited number of projects involving software unobtainable elsewhere.

These Learning Resource Centre media production facilities include graphic, photographic, audio, and video production capabilities. The graphics specialist can produce slides, videotape tilting, signs, posters, etc. Photographic services range from original photography to duplicating and copying to all darkroom work. Audio capabilities include mixing original masters, high speed duplication, and multi-media synchronization. Video production centers around a fully equipped colour and black and white television studio, plus electronic editing and telecine. Since the primary role of these media services is to support the instructional process, this studio is often used by classes which need a visual record of group interaction.

### Instructional Development Services

The goal of the Learning Resource Centre's *instructional development services* is to help faculty members improve the quality of their teaching and to support both students and community members in their learning activities. The Centre works with any individual or group interested in improving the teaching-learning process. Projects can range from helping an instructor revise a course to advising a community organization on a staff training package.

Much of the instructional development work of the Learning Resource Centre falls in the area of curriculum design. This can include evaluating the effectiveness of existing course material, revising existing courses, developing new courses, reorganizing existing academic programs, and developing specifications for new academic programs. For example, one of the first major responsibilities of the Learning Resource Centre was to help the nursing faculty to completely individualize the diploma nursing program. Another instructional development service is faculty development. Its purpose is not to inform instructors about their disciplines, but rather to help them teach others more effectively. A threefold approach is used. First, the Learning Resource Centre locates information on faculty development models in use at other institutions and suggests possible applications to St. Lawrence College/Cornwall. Second, it works with departments in organizing specific

professional development activities such as workshops. Finally, it assists individual instructors (on a voluntary basis) to analyze their teaching skills, and suggests ways to improve those skills. The instructional development services also include computer support packages, evaluation models, and special research projects.

### Instructional Space

The fourth component of the Learning Resource Centre is *instructional space*. Part of this space is available to all users as a library service. This includes study tables, carrels, and conference rooms. Additional space

on the Centre's upper floor has been dedicated to the Individualized Diploma Nursing Program.

Almost all instruction for this program takes place here. Much of it centers around a special Nursing Resource Island, a satellite Circulation Desk containing most of the study materials required by nursing students. The Resource Island is also available to students who wish to take tests or obtain test results, pick up mail, submit assignments to instructors, or sign up for lectures and seminars.

In brief, the new St. Lawrence College/Cornwall Learning Resource Centre is

a facility for the future. Although it includes the services associated with more traditional libraries, it goes far beyond them in providing information to students and community members and helping them take full advantage of it. This combination of library services, media services, instructional services, and instructional space has quickly demonstrated its value for the college and the community it serves.

*Philip Christensen is head of the Learning Resource Centre at St. Lawrence College.*

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## Copyright



*Theme Session: "Copyright" — from left: Claude Brunet, Dept. of Consumer and Corporate Affairs; Bernard Katz, University of Guelph; Ab Moore, University of Guelph, Moderator; Les Modolo, Marlin Motion Pictures; David McQueen, York University (hidden).*

A transcription of the panel discussion presented at AMTEC '77. The panel moderated by Ab Moore of Guelph University, included Claude Brunet, co-author of the white paper on copyright, Bernard Katz of Guelph University, Les Modolo of Marlin Motion Pictures and David McQueen of York University.

(Minor editing of the transcript has been done to increase the verbal communication.)

DR. AB MOORE

Good morning, and welcome to the session on copyright. I would like first of all to introduce the panelists

that we have this morning and to indicate something of the procedure that we will be following. I'll begin by introducing the panel. On my far right is Mr. Claude Brunet, consultant for the federal department of Consumer and Corporate Affairs. Next to him, to my right, is Bernard Katz, member of the library staff, here at the University of Guelph. To my immediate left is Mr. Les Modolo of Marlin Motion Pictures and to his left is Dr. David McQueen, Dean of Glendon College, York University.

The procedure that we propose to follow this morning is that Mr. Brunet

will make a brief introductory statement on the need for copyright revision. Some of you may have not yet seen the document, "*Copyright in Canada with Proposals for a Revision of the Law*" of which Mr. Brunet is one of the authors. It was recently produced, as a matter of fact, in April, by the federal department of Consumer and Corporate Affairs. Mr. Brunet, and his colleague Mr. Keyes, are the two authors of this document. I believe copies are available from the federal department of Consumer and Corporate Affairs.

There will be brief statements made by members of the panel and then we will open it up for questions and discussion from the floor. So if we can begin with Mr. Brunet .....

MR. BRUNET

Thank you, Dr. Moore. As we all know by now, francophones are, by and large, a group of people who tend to worry about linguistics. This is the very first time, I am asked to speak in front of an English-speaking audience. As this is sort of my christening, I hope that you will be tolerant and patient even though I am bound to make mistakes and I am pretty sure at times that I will be cryptic.

I have been asked to tell you about the background to the need for a revision of the copyright act in Canada. I was very glad that was the

subject imposed upon me because I have only ten minutes to speak about it and in ten minutes one can only make statements about things that are obvious and if there is one thing that is obvious, it is the need for a revision of the copyright legislation in this country.

The present act was adopted in 1924 after some three years of rather intensive debate in both our parliament and in international circles that were interested in copyright. Even then in 1924, it was a more or less straightforward copy of the British Act of 1911, so that, for all practical purposes, last year in 1976, the Canadian Copyright Act was 65 years old. Many people say that this is the normal age of retirement. This alone, mind you, is not a sufficient reason for overhauling a piece of legislation, if that piece of legislation is working efficiently for Canadians. Now to answer this question, one must look at a much broader context, a rather complex puzzle, the Canadian copyright act being only a piece of this puzzle, to which there are numerous other pieces. Let us look at two of them, international conventions and Canada's economic position. Now for the next few minutes you will be sure that I am completely out of my subject but don't worry, the light will become brighter in the end.

There are many international instruments that deal with copyright or with copyright related matters. Canada has acceded to two of the more important copyright conventions, the Berne Union and the Universal Copyright Convention signed in Geneva. As for the Berne Union, Canada has acceded to it, first by virtue of Britain's accession and then independently on its own. There have been many revisions of that convention, the latest one having been signed in Paris in 1971, but Canada has not acceded to the later text of that convention. It is presently bound by the Rome text signed in 1928. One of the fundamental characteristics of the Berne Union, is found in Article four, subsection two of that convention, which reads as follows, "*The enjoyment and exercise of these rights, (the rights being the rights of the convention,) shall not be subject to the performance of any formality, such enjoyment and such exercise are independent of the existence of protection in the country*

*of origin of the work.*" Because of this, Canada, for example, could not adopt a compulsory registration system, the likes of which exists in the United States. Canada would protect only those copyrights that are registered in Canada. Now this of course is rather a big constraint on Canada's flexibility to devise a properly Canadian copyright system. There is an even more important obstacle to Canada's flexibility. This one is to be found in Article four, subsection one of that convention, which reads, "*Authors who are nationals of any of the countries of the union shall enjoy, in a country of the union, the rights which the respected laws do now, or may hereafter grant to natives of that country.*" Thus, whenever Canada protects Canadians, it must also protect foreigners. Any new rights which are extended to a Canadian author, must be extended to foreign authors. Every time we protect a Canadian, we protect a foreigner, and we'll come back to that. As if this were not enough, in terms of obstacles to our flexibility, Canada has found it advantageous, for some peculiar reasons, to join the Universal Copyright Convention, known as the U.C.C. The U.C.C. is not as demanding on Canada as the Berne convention is, at least not at the level at which Canada has adhered, which is the 1952 level, the U.C.C. having been revised, just like the Berne Union in Paris, in 1971. However, if the 1952 text is less demanding on Canada than is the Berne Union it still poses obstacles of its own. The most interesting one is known as the Berne Safeguard Clause. It is an article of the U.C.C., which is designed to protect the Berne Union from defections. In practice, it means that any Berne country, such as Canada, which would leave Berne to join the U.C.C. could not claim the protection of the U.C.C. and those countries which are still a member of Berne. For example, if Canada were to denounce the Berne convention and withdraw from the Berne convention, Canadian authors would be protected only in those countries which are members of the U.C.C., but are not in the Berne union. In effect, the United States and Russia would be the only two significant countries still protecting Canadian authors. This for the moment, I think, is all that we need to know about the legal international aspects of copyright.

Let us turn to the economic position of Canada. Now I shall be very brief on this because Dr. McQueen is immensely more competent than I am to entertain you on that subject. Also because my egotistic tendencies are quite fulfilled by facing such an audience without bringing upon me the anger of economists. So let me just point out that in terms of copyright, Canada is a developing, rather than a developed, country. Canada is a net importer of copyright materials. In fact we have found, that on the average for each dollar paid in royalties to a Canadian author, \$9.00 is paid to foreign creators. We have looked at the international conventions and you know how this may be possible. Authors who are nationals of any other countries of the union, shall enjoy, in a country of the union, the rights which the respected laws do now, or may hereafter, grant to natives. So the question now becomes, can we devise a system which would result in increased benefits to Canadian authors while not increasing Canada's deficit in Canada's international copyright trade. Therein lies your first reason for revision of the Canadian copyright act.

There are other reasons. They are all obvious. This one was the only one that was not readily obvious, so I can now be content in just stating what the other ones are.

First, of course, is the emergence of new technology. New, in the sense of Canadian copyright, means anything that appeared after 1924, such as sound motion pictures, films, video tapes, sound recordings, computers, photocopiers, information storage and retrieval systems. Because the Canadian Act has not followed closely on technological evolution, ridiculous situations arise. For example, your favourite piano bar pays copyright royalties for the public performance of protected musical works. Your local discotheque doesn't, unless the same protected musical works are being performed by means of a tape. The discotheque would not pay royalties if the musical works were being performed by means of a record. To give another example, Joe Smith's amateur hour on your local broadcast TV station, would pay royalties for the broadcasting of protected works. The same programme would not pay copyright royalties, if

it were shown on cable. Needless to say, the courts are finding it increasingly difficult to derive some elementary principles of justice from an act that permits such illogical situations to arise.

Another reason for revising the copyright act, is the increasing demands of authors and users alike. There has, decidedly, been a change in cultural and social consciousness in this country. Authors' demands for new rights are counterbalanced by users' demands for quicker and freer access to protected material, under the banner of the so-called right of access to information. Meanwhile, authors are regrouping themselves and the federal government is now faced with the possible collective exercise of just about any kind of a copyright. Obviously, such collective exercise must be controlled and regulated.

I am saying nothing here about the need for various federal departments to reassess copyright in the light of their own policies and objectives. For example, could not the Secretary of State use copyright to strengthen the operations of book publishers who are forever warning of doomsday in their industries? Could not the C.R.T.C. use copyright to entrench its policies of bringing cable systems back into the mainstream of a Canadian communication network.

These roughly, are the main reasons for a long awaited revision of the copyright act, but more than just reasons, they must also be seen as a context in which revision must take place. Indeed they may be seen as constraints upon our flexibility to change the Canadian copyright system drastically. It is with these and many other problems in mind, that my colleague, Mr. Keyes and myself have written our proposals for a revision of the Canadian act. I must stress that they are our proposals. They do not in anyway represent an established governmental or even departmental position. I have noticed, in your programme, that we have announced the discussion on the government's white paper on copyright. Well, in closing this little speech, I will tell you a little secret. The paper is not white, it really is yellow. (Laughter, applause)

DR. AB. MOORE

Thank you. That was Mr. Brunet. Now we'll ask Mr. Katz of the University

of Guelph Library to comment on the point of view of the librarian.

MR. KATZ

Well, in the few minutes that I have to speak on this topic and on this document, I will concentrate my remarks on the question of exceptions to copyright protection, particularly as they are related to photocopying in libraries. I don't mean to slight the non-print media or to avoid the many and quite sticky problems that they pose. However, the brief time available forces my focus onto the print media.

Now the law treats copyright as a right of private property. In this case, intellectual property. In fact, the act is administered by the Bureau of Intellectual Property. Naturally there ought to be limits placed on this right in as much as there is a public interest that cannot be ignored. Namely, the maximum communication and the dissemination of information, as well as the ready availability and access to information.

I find that the document produced by Messrs. Keyes and Brunet (and I fully realize that it is theirs and theirs alone) ..... I find this document badly deficient in taking account of some of the limits necessary to the public interest. On page two, in the introduction of this document, they acknowledge that, "the problem therefore lies in finding the proper equilibrium which allows a creator to pursue his rights, and to benefit from the use of his works, but which also assures the entrepreneur reasonable returns." They go on to say, "this paper is devoted to a consideration of how this balance may be achieved within the public interest." Unfortunately, this question of public interest to which I referred, has in my view been largely ignored when the document is examined in detail. Let me turn directly to the fourth chapter entitled, "Exceptions to Copyright Protection." While it is true, as the authors are quick to point out, that librarians generally favour maintaining and even extending the exceptions afforded under present Canadian law, it is not at all true, "libraries that engage in supplying copies of copyright material without consent of the owners, are in effect using someone else's property, without paying for that property". Under the present provisions of the law, even the Canadian Copyright Institute, founded by book

publishing and printing concerns, recognizes that and I quote from its brief to the Royal Commission of June 1, 1971, "A person may copy a substantial part of a work for certain purposes, namely, private study, research, criticism, review or newspaper summary provided he deals with it fairly for these purposes only."

This brings me to the concept of fair dealing as it is known. What does this mean? Messrs Keyes and Brunet, are of some help. They help to clarify the fact that one cannot be certain as to one's ground for pleading fair dealing, because the ground cannot be readily established outside of a court of law. Now Bruce MacDonald was much more forthright in his background study called, "Copyright in Context, the Challenge of Change," which was published by the Economic Council of Canada in 1971, when he said and I quote, "not every miniscule copying constitutes infringement and the courts have had considerable difficulty determining in particular cases whether the part copied was substantial." Unhelpful pathologies abound in the reported cases such as, and this is his quote, "what is worth copying is, prima facie, worth protecting, and inquiries as to whether or not the alleged infringement would, if done by the copyright owner, have amounted to an exercise of copyright. The question can only be one of degree. The court must examine the quantitative and qualitative aspect of the copied piece as they relate to both the original work and the allegedly infringed work. Ten pages of peripheral material need not be substantial, whereas to copy a different two pages, or even one paragraph might well be offensive. As evidential guidelines, the courts look to such things as the impact of the infringement on sales of the original and in the case of music, to whether or not the person would, on hearing the second work, think of the original."

All of which readily serves, in my opinion, to raise the important, and I admit somewhat rhetorical question, why on earth did Keyes and Brunet recommend the continuation of this imprecise, ill-defined and highly useless means of providing the public with a guideline as to what was legitimately within the public interest, namely the concept of fair dealing? Referring once more to Bruce MacDonald, the courts

of law, in applying themselves to a defence of fair dealing, and I underline again the fact that this ground can be determined only in court, "look to the nature, scope and purpose of the new work, the extent, relative value and nature of the material taken, and the taker's intent." The taker's intent .....one of the most difficult things to establish in a court of law .....*"intent, but these guidelines supply little precision"*, I am still quoting from MacDonald, *"these guidelines related to fair dealing."* If the defence protects an individual university researcher who photocopied one copy of an article, does it, or more important should it protect him if he photostats copies for a class? Is the size of the class relevant? What if a commercial researcher copies a book? These questions, together with the capacity of the fair dealing defence to handle them intelligently, require careful attention. Indeed, MacDonald goes on to suggest that new solutions are required, new solutions especially when court of law seems to apply as a test, the economic values involved, such as extent of investment and impact upon sales. He notes that, and I quote again, *"it is legitimate to ask whether this superstructure of rules is not somewhat artificial, fortuitous and in some cases undesirably limitative."*

Unfortunately, the authors of this document move forward only in one small, although important area with respect to fair dealing and library, at least as it is applicable to libraries. They recommend, *"that, the defence of fair dealing,"* in other words that the librarian can act as the agent so to speak for the researcher, or the user and if that researcher or user is legitimately within fair dealing boundaries, then the librarian is not liable under law. Now remember you can only tell whether you are within that limitation if someone takes you to court. You can't tell ahead of time.

A second recommendation that they have, following the first on page 166, *"that no further exceptions for libraries be provided, except as affecting the preservation of archival materials"*, and I quote from a later section, *"a copy for the sole purpose of preserving the material which is deteriorating or damaged for certain kinds of importation situations and there following*

*the Ilford Commissions recommendations."*

Where it is clear that Messrs. Keyes and Brunet did not move forward, is in their rejection of the request, that it should be, and I quote from their document, *"possible for a library to make one copy of a particular work for another library"*. even, if for a patron at that other library. They rejected this, in other words, inter-library loan, is completely out and in the recommendation, *"that photocopying not be the subject of any specific provisions."* Now, if as they state, *"the concept and doctrine of fair dealing was initially an adequate safety valve,"* but that, a little later *"the doctrine should not necessarily be enlarged to provide additional exceptions"*, they seem to me to have hoisted themselves on their own petard, because they are referring to something which goes back to the 17th and 18th century which is the act of Anne which was the first incorporation of copyright act as we know it today, in statutory law, as opposed to common law.

Now let me go back for the moment to their statement that I quoted earlier about libraries *"engaging in supplying copies of copyright material without consent"*, presumably to the detriment of the creator of the material or the owner of the copyright, sometimes they are the same.

In a paper originally published in the Canadian Library Journal in 1970 and later included as an appendix to a brief, submitted to the Ontario Royal Commission on Book Publishing, Robert H. Blackburn, chief librarian at the University of Toronto, described the results of a two week sampling of photocopy traffic at the University of Toronto Library. The total number of records obtained was seventeen hundred and sixty eight, seventeen hundred and sixty eight items photocopied — separate distinct items. Dr. Blackburn summaries as follows, *"a) it seems clear from this sample that library copying deals mainly in serial publications, an area from which authors derive no royalties, and by the way I might say emparenthetically much of the Canadian material that is published, certainly in academic journals, is certainly very, very heavily supported by public funds, from which authors derive no royalties and in*

*which publishers have never attempted to meet the public demand for more than a few weeks or months after the production of each new issue. I should also add that the fact is in many fields of study, particularly in the sciences, you have to pay rates of fifty to one hundred dollars a page to get something published. b) In this sample, the proportion of titles which might ever have been bought from a Canadian agency ..... might ever have been bought ..... was only 32 percent, The Canadian titles were only 12.7 percent."* You might not be aware that the Canadian publishers act as agents for foreign publishers and Canadian imprint books. When they examined what was actually photocopied and went to see if it was still in print were only 0.6 percent. *"Even if Canadian authors or publishers were being damaged by this copying,"* Dr. Blackburn, goes on, *"the cost of collecting data and analyzing it would rule out any kind of specific per page charge based on identifying what is copied. Of course we cannot be certain as to what extent the sample is typical of copying at all Canadian libraries but its findings are similar to those of samples taken at the same time at Western, Queens and Ottawa. At the very least, this sample is highly indicative,"* and I am leaving out some of his comments now. *"It is clear that libraries need to make or obtain similar copies of journal articles and of sections of books for purposes of research and private study. They need to make or obtain photocopies to replace missing pages. They need to copy whole volumes of rare or fragile material, either in microform or in full size, either to preserve as a record copy or to lend in lieu of the rare, original volumes. They sometimes need to make multiple copies of journal articles which are out of print, to meet a surge of demand and to preserve the original copy. They need to do all these things and to make the most effective use of all available techniques if they are to meet the public need for information. The current efforts to establish regional and national specialization of collections and co-ordination of information systems would be completely negated if libraries could not continue to do these things without fear of breaking the law."*

In the same paper, Dr. Blackburn also

cites a survey done by the University of British Columbia. This survey asks users what they, "would have done if they could not have obtained photocopies." According to the 181 responses from the photocopier users who were asked this question in this recent survey, 72 percent said they would copy by hand, 19 percent said they would forget the whole thing, 5.5 percent said they would attempt to purchase, and 3.5 percent said they would steal or tear out the wanted pages. (Laughter) That turns us librarians rather green. "If indeed, 5.5 percent should seek to buy copies," and I am continuing to quote from Dr. Blackburn, "in other words, 3 out of the 54 Canadian monographs involved, one wonders whether the titles would be in print and available. We looked for the 54, in the latest issues of Canadian books in print (1968) and books in print (1969) and found only 10 of them. Altogether 140 pages were copied from these 10 books. If the authors and publishers of these 10 books were to show that their rights had been infringed or that they had been damaged in any way by the copying of these 140 pages then a system of payments would have to be established, but the system would have to take account of the costs of accounting", which leads me right back to this document.

Keyes and Brunet have offered the view, "that the collective exercise of copyrights could clear up many of the photocopying infringement problems as well as the problem of enforcement," and they went on to recommend "that any new copyright act allow, as it does presently, and encourage the formation of collectives to protect authors and publishers' interests under the supervision of a government tribunal." Monsieur Brunet referred to this in his presentation, but they have not adequately addressed themselves to the costs of collection and the way that these costs relate to the true magnitude of the problem.

Another and very important national study of photocopying was carried out from March, 1969 to December, 1970 by Basil Stubbs, chief librarian of the University of British Columbia. This is a different study from the British Columbia study that I quoted before. This was done for the Canad-

ian Association of College and University Librarians, Committee on Copyright Legislation. This study, published by the C.A.C.U.L. in 1971, as, "Purchasing and Copying Practices at Canadian University Libraries", involved responses from 41 out of a total of 46 member libraries polled. This was a substantially high return and a very difficult survey to participate in because I was involved in this myself. It required filling out a separate document for every single item photocopied in a series of samplings which went on over a period of time. It was later described as the largest and most expensive survey anywhere on purchasing and photocopying practices. Again, it is worth reading the summary points of this study. "In summary", I am quoting "in approximate terms the study has established that, at present, Canadian universities have slightly over a thousand photocopying machines. About 1/5th of photocopying machines at universities are within the jurisdiction of libraries. Copying machines in university libraries are almost evenly divided between coin operated and staff operated machines. Copying machines in university libraries produce about fifteen million exposures per year for all purposes," ..... in university libraries ..... in Canada ..... all purposes. "About half of these exposures involve published material ..... half ..... 7 1/2 million. Eighty per cent of published material, which is copied, on library machines, is owned by libraries." So 20 percent of that 7 1/2 million, we don't even own to begin with. "About a quarter of the published material, which is copied, is of Canadian origin". Monsieur Brunet referred to our economic difficulties as a developing country in that regard. "About 1/2 of these exposures were taken from materials published before 1965," now he's writing in 1971, "and half after. The average number of pages copied from Canadian books was about 8, and from Canadian periodicals about 9. Faculty members and graduate students copy published materials more often than undergraduate students. About 1/20th of all Canadian books and periodicals copied are subjected to re-copying." Now, that's important because we're pressing for a concept of a single copy, and the issue of multiple copies is also there. "Of all the Canadian books that were copied

only 5 percent were involved in re-copying, and when we look at Blackburn's figures in the same area, the study at the U. of T. showed that only 1 percent of the sample involved multiple copying, that is to say there were 1,758 and out of 1,761 different items photocopied, with no overlap of pages. The average," getting back to Basil Stubbs again, "the average charge made by university libraries for an exposure from a copy machine is 7 cents" and then he says that, "it has been suggested that the making of photocopies is illegal, that it is injurious to the interests of publishers and authors, and that a system for the collection or royalties should be instituted." I'm leaving a little bit out now, "that the interests of authors and publishers are damaged by copying has not been demonstrated, although it has been vigorously alleged. In the light of the information now available, it would seem impossible to demonstrate. The numbers of individual items involved in copying is too large and the number of copies taken too small to show that a single Canadian author or publisher has been materially affected. A system for the collection of royalties at present levels of copying would be impractical and harmful to the broader interests of society in providing access to information for educational purposes", and again, leaving something out, "the work of collecting and distributing information and royalty payments would be enormous." In their 1971 brief to the Royal Commission on book publishing that I referred to earlier, the Canadian Copyright Institute stated, "we believe that an independent survey should be made of the copying practices in universities, colleges, schools and libraries to determine more accurately the nature of the material copied and the extent of copying." I would submit that this is indeed being done as far as the university and college libraries are concerned, if not as an independent study totally, at least well enough documented, to support the case against the Institute and its supporters, and against the recommendations of the authors of "Copyright in Canada".

Messrs. Keyes and Brunet, although acknowledging the existence of the new U.S. copyright act in their bibliography, and I raise here a new point, did not refer to it in any way in those substantive sections of their document

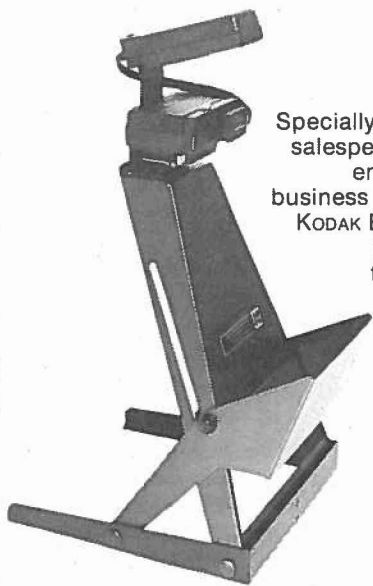
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that I have been dealing with today. My time really is gone, I can only hint at the different approach which is called in the U.S., fair use, not fair dealing. This approach was taken by the U.S. act, an act by the way that was some 20 years in the making and which was the first true revision of their copyright legislation in almost 70 years. Their previous act was 1909, which even predates the U.K. act of 1911, and I might add the concept of fair dealing goes back to the U.S. copyright act into the 19th Century, in fact to 1845 in a court decision.

I do not wish to make any illusion to Monsieur Brunet on this next point, but let me state, having attended at least two major meetings of librarians where Mr. Keyes was a main speaker, and having gone to the front of the room after the meetings to press for some better answers, I have heard, and there are others in this audience, colleagues of mine, who have also heard Mr. Keyes state that he had no intention of allowing the U.S. act to influence him in any way. I find this to be remarkable, considering there was a great influence on this document from the recent U.K. act and commissions.

Finally, I will return to Bruce MacDonald, writing for the Economic Council of Canada in 1971. "*The constant question is the extent to which private rights should be conferred to secure the public interest, just as we must not permit technological advance to erode the content from past decisions on this issue, without re-evaluation, so would it be inexcusable to enslave modern technology by the scientific limitations of the 18th century.*" (Applause)

DR. AB. MOORE

Since Bernard has dealt from the perspective of the print media, it may be appropriate at this stage to ask Les Modolo who is representing ..... I suppose Les is representing himself, but speaks from the advantage point and from the experience of the distributor of non-print material ..... Les Modolo, Marlin Motion Pictures.

LES MODOLO

Chairman, ladies and gentlemen, I see so many familiar faces in this audience that perhaps you are going to be bored because you have heard me say what I am going to say so many times. I hope

that for those of you that I don't know, that I can share with you some ideas as to how an educational film distributor feels about copyright and its violations. I would like to talk to you strictly from the pragmatic. I am not going to quote you any copyright acts. I am going to give you examples of what it is like to confront violations of copyright in everyday life, from one point or part of the country to another.

Most of the people that we deal with are educational officers in the broadcast context: boards of education, departments of education, colleges, universities, public libraries, staff training officers of large companies and what not. Most people involved, I'm grateful to say, are the ones that are really primarily responsible for keeping people like myself and 30 odd other companies doing the same thing — in business. That is to say, most people that we deal with give us a pretty fair shake. They recognize that a work has been produced by a film producer and that a film distributor, such as ourselves, does provide a viable function. Therefore they are willing to pay a fair price for use of a particular motion picture within their school system. Most of the people that we deal with, recognize that large organizations such as governments or large organizations, period, do not deliver to them, sufficient information either efficiently nor any less expensively in the long run because you pay for it, either through your taxes or through per copy that you buy, than do these small companies like our own.

As I say, 30 odd companies, like ourselves, call on people like you every day across the country. We screen films together. If you find use for them, you buy and if you don't, you don't buy them. Almost all of the public libraries recognize that there is some sort of a moral obligation, that you pay a fair price for a motion picture. Practically all of the departments of education across the country at the provincial level recognize this, and I would have to say that a large majority of the boards of education recognize this. Such is not the case, in the case of colleges and universities across the country whom I have found to be the greatest offenders. (This is also the case with some private individuals that we have found to be the greatest offenders.) In most cases, the reason for copyright viola-

tion on the part of a college or a university is because someone at some particular point in his career or her career thought that a massive amount of hardware should be distributed throughout the campus, from one corner of the campus to another. The problem is that no one ever thought to think, what they were going to put on that hardware. The audio-visual consultant, whatever you want to call him ..... co-ordinator, usually doesn't know what the hell to do because he has never been given a budget to put anything on this hardware, but somewhere along the line somebody bought the hardware. Consequently it presents some frustration for him. He is somewhat reluctant to go in to a dean and say listen, I'd like you to now give me a quarter of a million dollars to feed this hardware that we have at our university. (Laughter) That's the typical reaction that he would get. (Laughter) Now then not wanting to become completely unpopular with the professors at the university, he shys away from telling them that taping right off the air is not exactly kosher. Consequently, most of the professors, who are highly intellectual beings and a lot of fun to be with, especially if you are at the opposite end of the classroom, seem to be so completely involved in their work that they are not aware that they are infringing anyone else's right by copying directly off the air. So at some point then they produce what they call a listing of motion pictures which are available from the audio-visual centre for use on campus. Some of these so-called listings that can vary in size like this to this, to the Toronto telephone directory are circulated on campus only. Some representative from our firm notices from time to time that many of our own motion pictures appear on their video tape list. All of a sudden, we are given the following reasons as to why they appear there; it was in error, it should never have been there in the first place, that's usually the first reason. It may appear in the book but of course we have no copy of it. So you hire what you think is a competent private detective firm to make some enquiries about it and it seems that ten copies which violated your catalogue, my own, all of a sudden disappear. They were erased, so consequently that's why they were there in error, they never existed in

the first place. They just disappear. Occasionally you catch somebody who knows he is guilty. He has got the motion picture in front of him in tape form and you ask him what he intends to do about it and he says, "Oh, we will erase it immediately, of course." Now, having gone to court and through one of the most reputable copyright firms in the city of Toronto, I know that if you don't prove anything beyond the value of that particular motion picture, that you are not going to get any type of damages whatsoever. So if that motion picture sells in your catalogue for \$350, they are only liable to the extent of the value of that motion picture.

This is the practical end of it. This is when I go to my lawyer and I say, I want you to write a cease and desist to such and such a college that either they erase the tape or we will institute action immediately. They, of course, will either erase the tape or pay you for the value of the tape but the fact they had that tape or tapes in their possession for three years is irrelevant unless you can prove some other kind of damage. This is the practical end of it. Now, this is not in this particular manual today to be recommended. It is not the violation or the comments of the violation of intellectual freedom. This is a small firm trying to protect its own interests.

This is what happens. In one particular case, I wrote a personal letter to a professor at a university who pleaded complete ignorance of the fact that he was violating the copyright law, in which case I immediately wrote a letter to the audio-visual consultant or director, or whatever you wish to call him, at this particular college. (Tape ends) ..... Now this fellow then took an arrogant position, in other words you s.o.b. this is my position, you go ahead and do something about it. I asked him if he would be good enough to assist me in a test case, in other words, the practical application of it, again. If he would be kind enough to provide me with the evidence that he had violated, he said, of course you're insane, but I was willing at least to go to court on it in an amicable fashion. Whereby, he says he has certain rights. That didn't work, of course, and I don't know now whether I have enough evidence to be able to take that organization to court. I'm not going to hesitate to sue mother educa-

tion. I don't think I should. I know most of you in this audience and I know that most of you deal fairly. If a university professor, (and I see one friend of mine out there,) writes a book from which a film is made, and that film is circulated and then every other university in the country feels that they can make a tape out of his film, does he not have a right to come back? As a distributor representing him, do I not have some obligation to him to protect his interests in that particular motion picture? Yes I do! I feel that I have but its only as good as the attitude of the individuals across the country. You can violate. It is extremely difficult to enforce. We caught a gentleman in Toronto with pirated prints of a number of titles, some of which were ours, some of which belonged to companies A, B, and C. We took the evidence to the lawyer. The lawyer immediately wrote a cease and desist order, which is fine. In other words, if they show it and they do anything with it, we will immediately take them to court or get an injunction, etc., etc., etc. I'm doing a number of things. The R.C.M.P. were most reluctant to seize the material because it was not all ours. So that meant that on Saturday afternoon, at 4 o'clock, I had to contact five other distributors that I was certain had material in that collection, but I didn't know whether there were 10 other distributors, so the R.C.M.P. were unwilling to act. I'll be very frank with you and I know I am speaking into a tape recorder here. I told them unless I got my print, I'd punch him in the mouth. (Laughter) He gave me the print. (Laughter) Now that is hardly the way to enforce copyright law. (Laughter) However, I must remind some of you who don't know me, that my name is Modolo and I may put a contract out on you! (Laughter, Applause)

DR. AB. MOORE

Les, your way of dealing with it may not be the right way as you see it, but you began by saying that you were going to talk in practical terms. It least was a practical way to get your print back.

Dr. David McQueen, principal of Glendon College, York University, Toronto.

DR. D. McQUEEN

Mr. Modolo has a very understand-

able problem in enforcement and collection in the field of copyright. He illustrates the point that Mr. Katz was making, that these costs of collection and enforcement are a very, very important aspect of this whole question and an aspect, I suggest which is too often dodged. In the Keyes, Brunet report, they suggest we form a collective agency, such as the performing rights society, which will solve all these problems. I don't find the solution here. Mr. Modolo himself, has not been able to suggest a low cost, generally practicable solution and neither can I, at this particular point in time. I think he is dead on, about this business of universities having overinvested in great audiovisual networks and close circuit television and so forth and so on and then not finding the funds to purchase things to put on them. That indeed is one of the things that has happened there.

Another thing, however, is that a lot of professors like myself would dearly like to be able to use more AV materials, or parts of AV materials in our lectures. I lecture in economics, which is generally considered to be a grimly grungy subject which many students only take because, "Daddy said I had to take something practical even though I wanted to do English." (Laughter) I wish to God it was much easier for me to access small bits of film that I could bring on for 15 to 18 minutes in the middle of a lecture, to show people what mass production, unemployment and things like that really mean in human terms, or to have some very good colored graphs, especially moving ones that I can use, but the system that we have for distributing these materials and for the distributors to collect on them, is so inefficient, so behind the times, in terms of the technology we are using, that I can't possibly do this sort of thing. About all the economic films I ever find, and we ran into a whole lot of them one summer, turned out to be peons to American free enterprise.

Well, I have a lot of respect for American free enterprise but it just didn't happen to be all that relevant to my course. I think that the problems we face here are a lot broader than those of simply revising the copyright law. They are problems of adapting ourselves to a whole new set of technological means of bridging the distance between those who produce

and those who use and very often they are the same people wearing different hats at different times of the day. Like the professor you see in the library, who on the one hand is reading, over here on the left, and on the other hand, over here on the right, is writing. Who is the creator and who is the user? Is he a derogator when he is over here on the right? There is an inner activity in the culture of a nation, that is one of the things which makes this whole business so very complicated.

Now, to turn to the working paper itself, where the authors have wrestled mightily with this very complex problem.

To me, the most objectionable part of the working paper is the preface, where the authors somewhat, it seems to me, like first year law students, have discovered the concept of a legal property right and discern therein a beautiful pristine problem resolving concept. Now, I know they were really wiser than this, but I'm just exaggerating a bit here for effect. If they had gone onto a second year law course they would have discovered something about the complications of property rights, about the constraints on them, about the way they come into collision with other property rights, and particularly about the problems of enforcement of property rights in the practical world.

Problems of enforcement are, too much, I think, evaded in this document. They also used a natural rights justification of property rights, which traces back to John Locke, which is still to be found embodied in the French copyright law, but which, I think, has been abandoned, not only by most economic but also by most legal students of property rights for very good and sufficient reasons.

I also find myself hung up in the preface about the concept of somebody called a creator. On this planet and in this universe it seems to me that only God is truly a 100 percent creator. Humans make partial creative contributions but no human being, it seems to me, can say that he or she is the complete creator of a given work. They have used language, they have used tradition, they have used audiovisual languages, such as the language of film, which in the course of 70 or 80 years has become a very

complex one. There is a circularity of reasoning here. It seems that, "What is a creator?" Well, I understand that the creator is somebody designated as such under the copyright act. That would mean that a creator, so-called, of the new version of a new Toronto city map or some of that rather raunchy literature you can buy in certain quarters of the cities like Toronto, are designated as creators whereas another person who, shall we say, was a major factor in settling an extremely dangerous war in the Middle East, back in the middle 1950's has no status as a creative person at all, certainly under the copyright act until he chooses to write his memoirs. He must be content for the moment, with his Nobel prize. In other words, I don't think that this notion of the creator, as the person to be protected, helps us very much in dealing with problems such as Mr. Modolo has, or dealing with the problems of photocopying, faced every day by librarians such as Mr. Katz.

Moreover, the notion of creator really masks or smokescreens the extremely important role, and also the payments made to all the intermediaries that come between the author and his study or the director and the film or whatever and the final user, enjoyer, etc., of all these things. In other words, people like publishers, motion picture distributing companies and things like that. They are very much involved in copyright. As most of us know, the author comes in for about 10 percent of the take on a book that sells in any given quantity. The other 90 percent goes to the other participants in the process: the publishers, the book sellers, the printers and all those people. They certainly perform extremely useful bridging functions here. They should be in for some of the reward, but in discussing copyright frankly, we should recognize their role in the process. It's not just creator and user, there are all those people in between. Fortunately, to some extent, when it comes to practical recommendation, it seems to me that the authors of the document do not really attempt to convert their preface into detailed recipes for action. They really meant what they said about their creators and their rights, not so many of these rights would be recommended to stop at the Canadian border as they are

now. After all, rights, if they are truly rights, are international. I may say, as an economist, that I am very, very, leary especially in this area about a mercantilist approach to the whole question of cultural production. I think this country, while certainly it needs to develop itself culturally, has the greatest possible need for the ideas and the idea expression whether they be on print, on tape, or anything else, of other countries. We are not the only people in the world with the smarts and in arriving at ideas and expressions of ideas, appropriate to our own problems in Canada, we have the most vital need for the smarts of the many hundreds of millions more people who live outside of Canada than those who live in it. So, I don't really get off much myself on the mercantilist flavour of parts of this document.

What makes, I also think, a very important point here, is that we have too much of a tendency when we run up against a problem in our society, that is, having been brought up by technological development of thinking that we'll fix it up, mostly by changing the law. I think revision of the copyright law is but a relatively small part, of much more major changes in our institutions, and our arrangements that are going to be needed because of the new technology that has come upon us. I think that in a way, it is almost typically Canadian, that looking at all this beautiful hardware and software which builds so many more rapid cheap effective bridges between authors and readers and so on, and so on, and so on, that we immediately start regarding it as a terrible problem while the other side of the coin, of course is the enormous opportunity for all of us, and I do mean all of us, if we can connect author and reader, better, more cheaply and conveniently and so forth. Surely I'd balance that as a good thing with appropriate institutional changes and not just legal change, it ought to make all parties to the transaction better off in the longer run, and I think that if we approach it in that sense, we'll do a better job of the whole thing.

Now, it is complicated but I do suggest one work that I always like to recommend to people and curiously enough it is not written by myself but rather by a professor of law at Harvard Univ-

ersity called Benjamin Kaplan and its called "*An Unhurried View of Copyright*".<sup>1</sup> I think Kaplan is particularly good in his expression of the nature, the complex nature of the public interest which is at issue here. He starts off with a judgment of Judge Learned Hand in Sheldon versus Metro-Goldwyn-Mayer Pictures Corporation in 1936. Had the movies company's movie, "*Letty Linton*" infringed the play "*Dishonored Lady*" by Sheldon and Barnes, etc., etc., ..... very interesting case. Now Kaplan says, "*I could see why copying a work, word for word might be a legal wrong (and no doubt one must go further and punish copying with merely collarable variations) but liabilities should extend to so indefinite use of appropriation that seemed to me involved in the Sheldon case, however, was not at all obvious or self-proving. I reflect that, if man has any natural rights, not the least must be his right to imitate his fellows and thus to reap where he has not sown. Education, after all, precedes from a kind of mimicry, and progress (if it is not entirely an illusion) depends on generous indulgence of copying.*" Later, Kaplan says as follows, "*Copyright law wants to give any necessary support and encouragement to the creation and dissemination of fresh signals or messages to stir human intelligence and sensibilities. It recognizes the importance of these exertations for the development of individuals and societies, especially as copyright directed to those kinds of signals, which are, in their nature, fragile — so easy a replication that incentive to produce would be quashed by the prospective of rampant reproduction by freeloaders.*"

To these signals, copyright affords what I would have called headstart, that is a group of rights amounting to a qualified monopoly running for a legally limited time. The legal device has been considered not too complex for administrative purposes up to now, that is, and on the whole, easier to handle, than alternatives such as government subventions. Well, we know what dangers lie that way. I have spoken of intelligent creation as well as dissemination but copyrighters evidently have more to do today with

mobilizing the profit propelled apparatus of dissemination publication and distribution than with calling the signals into first unpublished existence.

The latter process must be to a considerable extent self-generated, but copyright also tends to serve the material expectations and psychological cravings of the individual creative workers. We don't have wealthy patrons anymore, most of the time, except for the Stratford festival and a few things like that. It gives him an opportunity, although by no means the certainty, of rewards for his efforts; conventional recognition for the feat of creating a work; a means, although not a very good one, of preserving the artistic integrity of the work through controlling its exploitation. The head start conferred, the encouragement given, the inducement held out, should be moderate in all its dimensions. Magnify the head start, strengthen the copyright law a great deal, and you may conceivably run the risk of attracting too much of the nation's energy into the copyright protective sectors of the economy, but more serious is the danger of hobbling unduly the reception and enjoyment of the signals by other authors, in the creation of further or of improved signals for additional audiences. Remember that your reader is often your next author ..... that fellow working away at the bench in the library. Eliciting publication is not an end in itself. Publication without easy access to the product would defeat the social purpose of copyright already mentioned as primary.

Well, this to my mind, is the complicated matter that we have to deal with here. Why has copyright as a device, been fairly easy to administer and work, since copyright was separated from state censorship? It originally had a very, very dubious birth. It was sort of a deal between the Tudor monarchs and the printers of London that the printers would have a monopoly of each work that they got out, provided the crown got a chance to censor it. Well, in the 17th century, England got more and more alienated from censorship and eventually abolished it, but then in 1710 came up with a censorship form of copyright under the statute of Anne. A copyright where infringement would be policed, enforced by private parties.

Now why did that work for 200 years? It worked, primarily because most of the available forms of infringement were very high profile forms of infringement ..... the ones that mattered at any rate. Some pirate publisher got out a whole new edition in England. This would be a pretty obvious act and the fellow could be brought to book rather easily by the original publisher. Then when copyright was extended to public stage and concert performances, similarly, any infringement, to be worthwhile to the infringer in any large way, would have to take place in a public place. It would be rather obvious and again it would be fairly easy to bring the person to book. Along came Mr. Edison with his gramophone record. Well, ideally no doubt, those composers, authors and publishers whose work went onto gramophone records would like to have been able to pick up a certain amount for each play that a person made of the gramophone record. One could even argue logically for that, but to make the pickup in millions of homes across the nation obviously just wasn't on, just as it seems to me that it is not on, to prosecute infringement in the form of some adolescent boy taping off air so that he can have the thing for his own enjoyment in the home.

It's only when the thing gets out in public, on a large commercial scale, that I think there is any really practicable possibility of enforcing the copyright in it. In the case of records, the solution found ..... records broadcast over the radio ..... the solution found was the performing rites society, which basically has something there which we can monitor easily. You turn it on, the radio station, and you keep statistical records of how many times certain records are played. You're a collective, you have the organization to see how many plays there are and to collect a royalty from the radio station. In other words, where enforcement can be done relatively cheaply, it is done, where it can't be, it isn't done.

I think that will continue to be the case; must continue to be the case, unless you are to have the R.C.M.P. or private police forces coming on to private premises. Are you using the copying machine? Are you taping off air? I just don't think that sort of thing is really on.

Let me say, very briefly something

<sup>1</sup>Kaplan, B. *An Unhurried View of Copyright*. Louisiana State University Press, Baton Rouge, 1967.

about, and I think that some of our solutions here have to be major changes that are going to come, that must come, in the whole nature of institutions in our society, such as libraries, publishing houses, book sellers, and so forth. I think that the whole way that we put out books and distribute them has to change. Let me just give one quick example here. I relate it to what Mr. Katz said about the findings of photocopying surveys. I think that a lot of the photocopying that goes on in universities, goes on not because of the natural tendency to thievery on the behalf of professors, students and others, no more so than in the bulk of society, but rather through exasperation. Many professors want to put together an instant anthology of precisely those articles and works which are relevant to the course. He wants the student, she wants the student, to buy that, to keep it, as one of the effective textbooks in the course. This is technologically possible now but it is virtually impossible to do it, while at the same time paying royalties at any convenient transaction costs back to the publisher and author. Have you ever tried to put together an anthology on a normal legal 18th century basis; under the present law? Have you ever found out how long it takes to get permission and what percentage of permission you do get and then how long it takes to bind the thing? Yet we have machinery that could do the job in 48 hours. It's that sort of exasperation. That is, people realizing that the technology exists but having no means of using it legally.

Now, I think, that as part of law revision, but as part as institutional change, we have to solve that problem and we have to solve Les Modolo's problem too.

LES MODOLO  
Thank you.

DR. McQUEEN

I am not such a pro user person that I don't realize that unless we can get some control on this thing, small distributors of educational films are going to disappear, and damnit, as a professor, I don't want to use less film, I want to use more film and the amount of film I want to use could be fitted into the budget for my course, but I think on this one there is obviously a lot more thinking to do about the legal and institutional arrangements for collecting. We can give him more rights, to prosecute people. We can enable him to sock them with bigger fines, when he catches them in flagrante delicto but that still doesn't solve the problem because he's got to have people all over the country finding out who is in flagrante delicto and professors are pretty smart people and if arrangements don't change they will find better ways of hiding what they are doing. So there it is, we've got a very complex matter here. I think the working paper gropes towards some solutions but I don't think that the real solutions, particularly on the side of enforcement are really here.

One final thing, I think that given this problem of enforcement and how it varies from one area of distribution to another, that we should start to move away from the idea of revising the copyright law all in one lump. The problems really are a whole series of individual problems, in particular the areas of information production and distribution. We are not going to be able to solve them all, in one big master revision of the thing. I think that we have to look at Mr. Modolo's problem and think that one through and find a solution. I think that we have to look at photocopying and about how we can make it possible for people to order and get within a reasonable time, the type of instant anthology, including the mixed media

anthology, that we so much need for some effective teaching in all of our educational institutions. Sorry to take so long. (Applause)

DR. AB. MOORE

Thank you, Dr. McQueen. Now we suggested that since a number of presentations have related to Messrs. Keyes and Brunet's working paper in the yellow cover, that if Mr. Brunet wished at this time to make some brief comments and I'll ask you now Mr. Brunet, if you wish to do that or if you wish to have the floor open for discussion.

MR. BRUNET

Actually, I think I would prefer to have the floor ask questions because I would have so many things to say about everything I have heard that it would take at least half the afternoon.

DR. AB. MOORE

Well, you have been an attentive audience to these, I think, stimulating presentations covering a number of substantial issues in the matter before us. I would just like to pick up one brief comment that Dr. McQueen made in his concluding remarks where he suggested that the issues perhaps needed to be isolated. I think that this is one of the things, that I believe, that by accident, has happened in the United States in their copyright revision. In their new copyright act, which comes into effect the 5th of January, apparently the Fair Use provisions that Mr. Katz referred to, have been dealt with respect to print, but the non-print implications to which Dr. McQueen referred still are out there to be solved. So, in a sense, the Americans even with their new act, are facing a problem of dealing in the non-print media, with an issue that is still unresolved and are trying to address themselves to that problem.

*(The Editor welcomes your comments and reactions.)*

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# An Aid To Teaching The Basic Course In Instructional Media

by Richard F. Lewis, Ph.D.

The instructional media course is one of the most varied and exciting courses offered in a department of education. While the content of many other education courses is relatively standard, the content of the media course varies widely. Geoffrey Potter says "One of us somewhere will tell them how to plug things in; another will concentrate on what we now call 'visual literacy'; someone else will package everything; someone else may set the weightiest of all educational crosses, systematic design on unsuspecting students' shoulders." (Media Message, Fall, 1976, Page 12) There seems to be a need to identify essential media skills for teachers, so that these essential skills would be taught. This article presents a competency chart as a means of organizing the content of a media course. The competency chart lists 66 skills in the area of instructional media. These skills have been generated by the author in the process described below. However, the chart is not presented as the answer to the question of what should be taught. That part is up to the reader. To assist with further development, the reader is asked to express an opinion on the conclusion of various subject areas in the media course.

## Why The Competency Chart?

1. The scope of the field could be clearly seen so that both student and instructor could select important skills from those presented (or add other skills). Neither teacher nor student would be constrained by the materials covered in a course outline or a specific text.
2. The student could identify skills which he already possessed, so that he could devote his time to learning skills which he wanted to learn.
3. Instructional material, like textbooks, articles and audiotapes, could be categorized and filed for easy access by students and instructors.
4. Students could clearly see the relationships among skills because they were visually grouped on the

chart.

5. Communication about the content of the course among media specialists and other members of faculties of education could proceed on the basis of references to specific skills on the chart.
6. Upon completion of the course, the student could clearly identify desired skills which were not achieved during the course but which would require further study through advanced courses, or self-study.
7. The instructor would have to consider skills outside his own field of competence and identify materials and persons who could better deal with the skills in question.
8. The chart could be used as a basis for planning in-service workshops, seminars, and short courses.

## Development Process

The first step in developing the competency chart was to identify and define the competencies required in the field of instructional media. Documents from the Association of Educational Communication and Technology (Wallington et al, 1970, Basic Guidelines for Media and Technology in Teacher Education, 1971) and major works in the field (Brown, Lewis and Harcleroad, 1973, Gerlach and Ely, 1971, Wittich and Schuller, 1973 and Dale, 1969); were examined and a survey of media courses in Canadian universities was conducted. (For a full description of the development process see Lewis, 1977.)

To complete the background research, the author surveyed the introductory media courses in Canada. The survey indicated that few common elements existed among the media courses offered at different universities. In fact, the only common elements discovered related to the operation of equipment, not to the more difficult skills involved in the utilization and development of instructional materials. As a result, the survey highlighted the problem of content definition in the field of instructional materials. There appeared to be little consensus on what an introductory

media course should cover.

From these reviews, a list of competencies was formulated. Once the competencies were clearly identified, they were organized into a chart format rather than the traditional list. The chart provided each student with an organizational pattern showing clearly the extent of the field. (See Figure 1)

## A Description of the Competency Chart in Instructional Media

The competency chart in instructional media contains 66 competency statements subsumed under seven general areas of competence: Cite Facts About Media, Operate Equipment, Select Media and Materials, Use Media, Prepare to Produce, Produce Materials, and Evaluate Instruction. The first two areas of competence would probably be acquired by most teachers, whereas teachers taking advanced training in educational technology would probably proceed to the more complex levels involved in the production of instructional materials and the evaluation of instruction.

To clearly understand the range of topics covered on this chart, each general area is explained below:

### *Cite Facts About Media* (1.0)

Successful usage, production, and evaluation of instructional media hinge on basic knowledge about the field. In the competencies under area 1.0, the student would learn basic facts about the various areas in the field of instructional media. The facts would include characteristics, advantages, and disadvantages as well as the uses of each of the instructional media. Topics included printed materials, all types of visual displays, as well as three dimensional aids and community resources. Normally, attainment of background knowledge about media should precede equipment operation and selection, and the development of production skills.

### *Operate Equipment* (2.0)

Many students enrolling in a media course do so to become familiar with



## Competencies In Instructional Media

c Richard F. Lewis  
Atlantic Institute of Education  
June, 1976

CITE FACTS ABOUT MEDIA 1.0	Cite Facts About Community Resources 1.1	Cite Facts About Printed Materials 1.2	Cite Facts About Displays 1.3	Cite Facts About Visuals and Graphics 1.4	Cite Facts About Transparencs 1.5
OPERATE EQUIPMENT 2.0		Operate Lettering Equipment 2.1	Operate A Dry Mount Press 2.3	Operate A Thermal Copier 2.5	
OPERATE EQUIPMENT 2.0		Operate Duplicators and Copy Machines 2.2	Operate an Opaque Projector 2.4	Operate an Overhead Projector 2.6	
SELECT MEDIA AND MATERIALS 3.0	Write an Objective 3.1	Analyze Audience 3.2	Cite Communication Principles 3.3	Select a Medium 3.4	Set Materials Using Criteria 3.5
USE MEDIA 4.0				Cite Procedure for Using Displays 4.1	Cite Procedure for Using Transparencs 4.2
PREPARE TO PRODUCE 5.0			Creates Lettering 5.1	Creates Illustrations 5.2	Apply Composition Principles 5.3
PRODUCE MATERIALS 6.0	Adapt Material for use in Instruction 6.1	Reproduce Paper Copies 6.2	Mount Pictures 6.3	Prepare Displays 6.4	Produce Transparencs 6.5
EVALUATE INSTRUCTION 7.0	Cite Reasons for Evaluation 7.1	Decide How To Evaluate 7.2	Write Achievement Tests 7.3	Write Attitude Tests 7.4	Conduct Tests 7.5

Cite Facts About Audiotape 1.6	Cite Facts About Photography 1.7	Cite Facts About Film 1.8		Cite Facts About Videotape 1.9	Cite Facts About 3 D Aids 1.10
Operate A Record Player 2.7	Operate A Camera 2.9	Operate A Motion Camera 2.11	Operate An 8 MM Projector 2.13	Operate A Video Camera 2.15	
Operate A Tape Recorder 2.8	Operate A Slide Projector 2.10	Operate A Filmstrip Projector 2.12	Operate A 16 MM Projector 2.14	Operate A VTR 2.16	
Locate Sources of Materials 3.6	Select Materials Using Criteria 3.7				
Cite Procedures For Using Audiotape 4.3	Cite Procedures For Using Photos and Slides 4.4	Cite Procedures For Using Film 4.5	Use Student Produced Materials 4.6	Cite Procedures For Using Videotape 4.7	Cite Procedures For Using 3 D Aids 4.8
Write Audiotape Scripts 5.4		Write Slide Sound Scripts 5.5	Write Film Scripts 5.6	Write Video Scripts 5.7	
Produce Audiotapes 6.6	Take Slides And Photographs 6.7	Produce Slide Sound Programs 6.8	Produce Films 6.9	Produce Videotapes 6.10	Produce 3 D Aids 6.11
Report Results 7.6	Suggest Modifications 7.7				

FIGURE 1

the types and means of operation of the vast array of audio-visual equipment in the schools. This area of competence covers most of the major types of equipment available, including over 16 different types of machines. No attempt is made to explain the mechanical adjustment of machines since this information is considered too complex for a general introduction, yet too specialized for general interest.

### *Select Media and Materials (3.0)*

Selecting the appropriate media and materials is an area of competence which must be mastered before the steps of using, preparing to produce, and producing materials are undertaken. The area includes the preparation of objectives, the analysis of audience, interests and needs, and the mastery of communication principles as well as the location of appropriate software for use in the classroom.

### *Use Media (4.0)*

Any teacher who produces materials and any teacher who borrows materials needs to learn how to use the materials properly. This area of competence specifies the proper usage

guidelines for each of the individual media: film, slides, overheads, etc. It includes guidelines for use in both individualized and group settings. The concept of using materials produced by students is also included in this general area of competence.

### *Prepare to Produce (5.0)*

This sequence deals with the various steps necessary to prepare for the actual production of audio-visual materials. Included are lettering and illustration skills as well as information and instruction about composition. The preparation of scripts for various productions is also dealt with in this area.

### *Produce Materials (6.0)*

The planning, scripting and designing which have previously occurred culminate in the skills of this area. These skills are probably the most difficult on the chart, because producing materials requires the integration of a number of related skills. These related skills are delineated under various other sequences: Operate Equipment, Use Media, Prepare to Produce, Cite Facts About Media, etc. In order to function effectively in this area, the student would have to complete the

prerequisite skills from most of the other sequences.

### *Evaluate Instruction (7.0)*

All students in the course should master the skills presented in 7.0. The area emphasizes measuring the achievement of objectives, determining student attitudes towards instruction, and modifying materials based on the feedback from the students. The skills in this area, like the skills in area 1.0, have not traditionally been seen as part of a course in instructional media. Yet, unless the effect of mediated instruction has been determined, its use cannot be justified and supported as warranted by demonstrated results.

### **Suggestions for Using the Chart in Teaching**

The following are suggested guidelines for using the chart to teach a course in instructional media. The guidelines are based on the instructor's experience in using the chart as a basis for teaching two courses in different university settings.

The media instructor should first ensure that he understands the meaning of each of the skills specified on the chart. The best method for doing

this is a thorough reading of some of the major textbooks in the field.

The instructor should then identify his areas of relative strength and weakness so that the need for outside lectures (from broadcasting, advertising agencies, art schools, the National Film Board) and supplementary materials can be identified.

Early in the class, the instructor should present the chart to the students with a clear explanation of the reasons for using the chart, and of the method in which the chart will be used. In the author's experience, it is best to use one or two classes to accomplish the task of explaining in great detail, the skills on the chart and the approach to be used to the class.

The instructor should also identify skills which are considered essential from his viewpoint. Every instructor has areas which he feels must be covered in any course. The author, for instance, places great emphasis on the process of selecting a particular medium and the evaluation of instructional materials. The operation of various types of equipment and production skills are open to student choice. Students should then be asked to indicate the skills considered desirable. In practise, the author has asked students to assign a value to each skill. A rating of 2 indicates a highly desirable skill. A rating of 1 indicates a desirable skill while a zero would indicate a

skill not desired. A blank box would indicate misunderstanding of the skill.

Based on the information from the students, the instructor can then proceed to plan the remaining classes. The information considered essential or basic by the instructor can be presented early in the course, while the information wanted by students can be presented later in order to allow time for the instructor to plan for those sessions.

Wherever possible, the instructor should assemble materials using the chart as a basis so that the students wanting information on a specific topic can locate that information quickly.

#### Further Development *Instructional Units*

Work is currently underway at the Atlantic Institute of Education to construct an instructional unit, or a series of units, corresponding to each of the competencies on the instructional media chart. These will contain a rationale, student learning objectives, learning activities, instructional material, pre and post-tests, supplementary material and references. In some cases, commercially produced materials and sections of textbooks will form the bulk of the unit, while in others, completely new units of instruction will have to be built. The development

of the units will assist in the full individualization of the instructional media course at the Atlantic Institute. In order to individualize the course fully, however, two other tools will be needed:

- (1) a rating scale for students; and
- (2) a questionnaire assessing the instructional unit.

#### Rating Scale

The rating procedure in institutions using a chart approach is that a student first rates himself and then confirms or adjusts his self-ratings with the instructor. These agreed-upon ratings are then recorded directly on the student's competency chart, so that both student and instructor can see precisely how the student is progressing at any time. In order to make this procedure workable, a simple rating procedure for both instructor and student must be available. Adams (1975) reports the use of a 6 point scale ranging from a 0 for no performance to 6 for the ability to lead others in performing and a 4c for the ability to lead others in performing the task.

For the purpose of teacher education, a simplified scale is probably adequate. The scale, presented in Figure 2, has four points and is simple enough that a student can rate his/her own performance before presenting himself/herself to the instructor for a formal rating.

FIGURE 2

<b>0</b>	<b>Learner cannot perform skill.</b>
<b>1</b>	<b>Learner can perform skill with constant supervision and with the use of an instruction manual.</b>
<b>2</b>	<b>Learner can perform skill with instructional manual only. The performance is "average".</b>
<b>3</b>	<b>Learner can perform the skill without manuals or help. The resulting performance is above average and could be used as an example for other students.</b>



### Unit Assessment Form

The unit assessment form would be used by students to provide feedback on the value and quality of each of the instructional units corresponding to one of the skills in the chart. In actual practice, each student would not rate every unit. Instead, the unit evaluations would be distributed so that each student would rate only a percentage of the modules completed. The unit assessment form is presented in Appendix 1.

### Opinions on the Skills

All instructors of media courses in Canada would benefit from two categories of information. The first would involve the opinion of the membership of AMTEC regarding which skills are considered essential for teachers. The second category would deal with the content of basic courses at each of the universities currently teaching a course. The instructor can then adjust the course content to reflect the opinions expressed in this survey.

### A Chance to Influence the Course Content

It would be most helpful if you could take the time to rate the chart presented below and then return it to the author so that the results can be collected. After answering the few questions on the back of the chart, please perform the following pro-

cedure for each skill, record your desirability rating. If you feel the skill is very desirable, record a 2. If the skill is somewhat desirable, record a 1. If the skill is not desirable, record a 0. If you do not understand the skill, leave the box blank.

If there are any skills which have been omitted, please add them in any of the empty boxes.

### Feedback From Current Media Course Instructors

Instructors currently teaching a basic media course are asked to complete the small box on the right below each of the skills with a rating describing the degree of coverage in the current course. If the skill is thoroughly covered, place a 2 in the box, if the skill is given some coverage, record a 1. If the skill is not covered at all, place a 0 in the box. If you do not understand the skill statement, leave the box blank. If any skills are covered in your course but do not appear in the chart, please add them to the chart.

### Results of the Survey

The questionnaires should all be returned by December 30, 1977. The results will be presented in the Winter or the Spring issue of *Media Message* and/or discussed at the 1978 AMTEC Conference in Regina.

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*Dr. Richard Lewis is a member of the faculty of the Atlantic Institute of Education, Halifax, Nova Scotia.*

### APPENDIX 1 Unit Assessment Form

1. The skill was essential for my job.	Yes	No
2. The skill was not essential but desirable.	Yes	No
3. The rationale statement clearly described the skill.	Yes	No
4. The rationale statement made me want to acquire the skill.	Yes	No
5. The rationale statement indicated the skills which should have been completed before beginning this unit.	Yes	No
6. The objectives provided a clear statement of the behaviour I was expected to perform.	Yes	No
7. The pre-test sampled my knowledge of the information in the unit.	Yes	No
8. The pre-test tested the skills required before starting this unit.	Yes	No
9. The learning activities were consistent with the objectives.	Yes	No
10. The assignment in the learning activities will also be useful in my professional work.	Yes	No
11. The learning activities proceeded in a logical fashion.	Yes	No
12. Learning activities had clear directions with them.	Yes	No
13. The learning activities maintained my interest.	Yes	No
14. The learning activities contained a good balance of doing and reading.	Yes	No
15. The learning activities provided enough alternate learning patterns such as books, films, exercises, etc.	Yes	No
16. The learning activities required active responses.	Yes	No
17. The learning activities used suitable media.	Yes	No
18. The post-test helped me determine whether I had learned the skill.	Yes	No
19. The post-test paralleled the learning objectives.	Yes	No
20. The post-test logically followed from the learning activities.	Yes	No
21. I enjoyed completing this unit.	Yes	No
22. I would recommend the unit to a friend.	Yes	No
23. The time required to complete the unit was appropriate.	Yes	No
24. How much time did you spend completing the unit?		
25. At which point(s) during the unit did you feel the need to consult an instructor?		
26. What would you do to improve the quality of this instructional unit?		

**INFORMATION ON RESPONDENT**

**1. Position (Check one)**

- Media Specialist
- Classroom Teacher
- Producer
- Professor
- Media Technician
- Student
- Librarian
- Administrator
- Instructional Developer
- Other (Specify) \_\_\_\_\_

**2. Education (Check the number of half-courses in media that you have taken)**

- 0
- 1-6
- 7+

**3. Level of Instruction or Contact (Check all applicable)**

- Elementary
- Secondary
- Community College
- University
- Adult Education, Continuing Education

**FOR TEACHERS OF INSTRUCTIONAL MEDIA COURSES:**

- 4. Is the basic media course  Half Year  Full Year?
- 5. Is the course required  Yes  No
- 6. What is the level  Graduate  Undergraduate

Name: .....

Institution: .....

Mailing Address: .....

.....

*Return completed form to Dr. Richard F. Lewis, Atlantic Institute of Education, 5244 South Street, Halifax, Nova Scotia, B3J 1A4 by December 30, 1977.*



## Competencies In Instructional Media

<b>CITE FACTS ABOUT MEDIA</b> 1.0	<b>Cite Facts About Community Resources</b> 1.1	<b>Cite Facts About Printed Materials</b> 1.2	<b>Cite Facts About Displays</b> 1.3	<b>Cite Facts About Visuals and Graphics</b> 1.4	<b>Cite Facts About Transparencies</b> 1.5
<b>OPERATE EQUIPMENT</b> 2.0		<b>Operate Lettering Equipment</b> 2.1	<b>Operate A Dry Mount Press</b> 2.3	<b>Operate A Thermal Copier</b> 2.5	
<b>OPERATE EQUIPMENT</b> 2.0		<b>Operate Duplicators and Copy Machines</b> 2.2	<b>Operate an Opaque Projector</b> 2.4	<b>Operate an Overhead Projector</b> 2.6	
<b>SELECT MEDIA AND MATERIALS</b> 3.0	<b>Write an Objective</b> 3.1	<b>Analyze Audience</b> 3.2	<b>Cite Communication Principles</b> 3.3	<b>Select a Medium</b> 3.4	<b>Set Materials Selection Criteria</b> 3.5
<b>USE MEDIA</b> 4.0				<b>Cite Procedure for Using Displays</b> 4.1	<b>Cite Procedure for Using Transparencies</b> 4.2
<b>PREPARE TO PRODUCE</b> 5.0			<b>Create Lettering</b> 5.1	<b>Create Illustrations</b> 5.2	<b>Apply Composition Principles</b> 5.3
<b>PRODUCE MATERIALS</b> 6.0	<b>Adapt Material for use in Instruction</b> 6.1	<b>Reproduce Paper Copies</b> 6.2	<b>Mount Pictures</b> 6.3	<b>Prepare Displays</b> 6.4	<b>Produce Transparencies</b> 6.5
<b>EVALUATE INSTRUCTION</b> 7.0	<b>Cite Reasons for Evaluation</b> 7.1	<b>Decide How To Evaluate</b> 7.2	<b>Write Achievement Tests</b> 7.3	<b>Write Attitude Tests</b> 7.4	<b>Conduct Tests</b> 7.5

c Richard F. Lewis  
 Atlantic Institute of Education  
 June, 1976

Cite Facts About Audiotape 1.6	Cite Facts About Photography 1.7	Cite Facts About Film 1.8		Cite Facts About Videotapes 1.9	Cite Facts About 3 D Aids 1.10
Operate A Record Player 2.7	Operate A Camera 2.9	Operate A Motion Camera 2.11	Operate An 8 MM Projector 2.13	Operate A Video Camera 2.15	
Operate A Tape Recorder 2.8	Operate A Slide Projector 2.10	Operate A Filmstrip Projector 2.12	Operate A 16 MM Projector 2.14	Operate A VTR 2.16	
Locate Sources of Materials 3.6	Select Materials Using Criteria 3.7				
Cite Procedures For Using Audiotapes 4.3	Cite Procedures For Using Photos and Slides 4.4	Cite Procedures For Using Film 4.5	Use Student Produced Materials 4.6	Cite Procedures For Using Videotapes 4.7	Cite Procedures For Using 3 D Aids 4.8
Write Audiotape Scripts 5.4		Write Slide- Sound Scripts 5.5	Write Film Scripts 5.6	Write Video Scripts 5.7	
Produce Audiotapes 6.6	Take Slides And Photographs 6.7	Produce Slide Sound Programs 6.8	Produce Films 6.9	Produce Videotapes 6.10	Produce 3 D Aids 6.11
Report Results 7.6	Suggest Modifications 7.7				

STAPLE

STAMP

To:

DR. RICHARD F. LEWIS,  
ATLANTIC INSTITUTE OF EDUCATION,  
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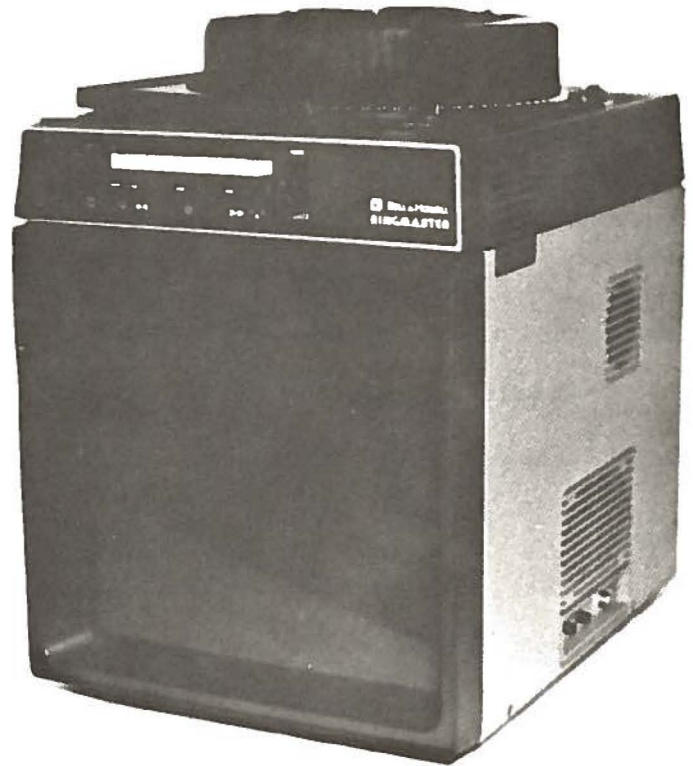
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