Media Message

Association for Media and Technology in Education in Canada
L'association des media et de la technologie en education au Canada

PRESIDENT'S MESSAGE • FUTURE ROLES FOR MEDIA PROFESSIONALS • "THERE'S MORE TO TELEVISION THAN MARY TYLER MOORE" • WHY USE A COMPUTER TO BOOK INSTRUCTIONAL MATERIALS? • MEDIA PROGRAM EVALUATION • JOHN GRIERSON COLLECTION THE SCHOOL RESOURCE CENTRE • FEEDFORWARD • NON-COPYRIGHT MUSIC

Media Message

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President's Message

Mal Binks

"*Whither goest thou, AMTEC?*" I am unsure of the exact origin of the preceding phrase, but it seems appropriate as my term as your president nears an end. I cannot say that it has been a totally satisfying year nor can I say that it has been one of great progress. Much can be attributed to our rapidly changing times, both economically and educationally.

Perhaps we may attribute one disappointment, that of lack of membership growth to present conditions across the country. We are appreciative of the solid core of old-time members, many who have followed our organizational name changes from the beginning. Our membership chairman, Larry Young has prepared an excellent kit to be sent to prospective new members. He and his staff have faithfully followed up lapsed membership. Still, our membership has not reached the number it should. I ask all AMTEC members to make a sincere effort to recruit at least one new member before the end of 1978. Surely this is not an unreasonable objective. A line to Larry Young at the address given in Media Message will get you information to dispense to your fellow workers. Please help.

A number of projects are in progress or nearing completion. We regret that Joe Barre suffered a severe accident a while back and this has delayed publication of the Media Courses Handbook. We all wish Joe a speedy and complete recovery. Barring printing delays due to federal and / or provincial elections, Gerry Brown hopes to have the Directory of Media Organizations, a huge project, completed by conference time. Gerry is being ably assisted by Nan Florence who is not letting the grass grow under her feet in retirement. (How could it during Winnipeg's bitter winters?) Ian Hose and company have completed the Copyright Brief and have submitted it to the Federal Government. Appreciation is extended to all who contributed to this vital document. AMTEC has also supported other briefs with similar views to ours, including that of the Ontario Educational Communication Authority.

June is once again conference time, and all eyes are upon Regina for the annual AMTEC gathering from June 18 to 21 at the Regina Inn. Chairman is Gordon Jackson, and information may be obtained from the Registrar, AMTEC 78, 1801 Broad Street, Regina, Saskatchewan S4P 1X7. We look forward to seeing you all there for a fine program.

Each year comments are made regarding the timing of the annual conference. Recently more questions have been raised, and your Board will be considering these suggestions very carefully. We have traditionally held our conference near to the date, and reasonably close to the place of CSLA's conference (this year CSLA meets in Edmonton — next year both our organizations are slated to meet at Ottawa). It may be the time for major changes. We are somewhat committed to a June meeting in 1979 as there is hope that there may be some possibility of co-operative efforts in program. Please make known your thoughts and ideas. Chairman for the Ottawa AMTEC conference is Ivan Barclay, Chief, Broadcasting Services, House of Commons.

AMTEC continues to be plagued by postal problems. The last issue of Media Message (Winter 1978) was distributed by a new method. In order to eliminate the Toronto postal bottleneck western members were served from Calgary and Regina. Magazines were sent by bus express to these two points and mailed from there. It is hoped that this will avoid the delay of over six weeks between mailing and receiving some copies of Media Message in January in February. Comments would be welcomed by editor, Dave MacDougall.

May I close with a sincere thankyou for the privilege of serving as your president. I look forward to many more years of serving a growing AMTEC in the years to come.∎

Future Roles for Media Professionals

Jim Miller, Audio Visual Co-ordinator for the Board of Education for the Borough of York

I've got a lot to say about our subject, "Future Roles" but most of it has to do with where we are and what we've been doing, because I don't think you can really spend time talking about the future until you've decided where you have been and where you are. When you've got those things more or less squared away in your mind, you can make some assumptions or projections about where you're going.

I'd like to talk to you for a few minutes about those three aspects: where we've been, where we are and where we're going. I realize that when you start talking about roles, you have to make. generalizations because you're from different backgrounds, performing different kinds of functions in AV. I think you have to generalize. So I'm going to generalize on the basis of my own perceptions. They tend to be pretty narrow. You may find that you are, where I think we're going. In which case, the future has arrived for you and you've got a different outlook. I'm looking at it from the standpoint of

a general audio-visual person.

"Jones, you're too specialized for curriculum, not old enough to be superintendent, too broad for department head, wrong image for principal, too much experience for classroom — I suggest you get into educational technology." — Educational Technology

It seems to me that the A-V person started out as a sort of Joe Screwdriver. I think we started out either being conned into the job or conning somebody else into giving us the job, on the basis of our real or imagined technical expertise. We thought that because we were good at things or, because we could demonstrate to others that at least we knew a little more than they did, that we ought to have the job. So that's where we started and that's where most of us are.

There are a lot of professional people coming into the field now, that is, professional in the sense that they have gone through a media education. They have taken courses that are involved with media in a university, sometimes at undergraduate, sometimes at graduate level, so they really are media experts, people whose sole education has been that way. That isn't the way that most of the people in the field are, or have been. It seems to me that we have, in our contacts with our colleagues, sold ourselves on the basis of our technical expertise. We've tended to steer people towards the hardware aspects of our profession. It seems to me that therein lies quite a bit of the difficulty that we presently face and which, unless we can escape, will lead to a future which we are not at all keen about having.
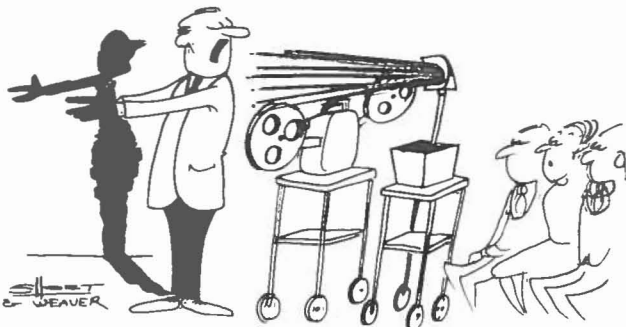
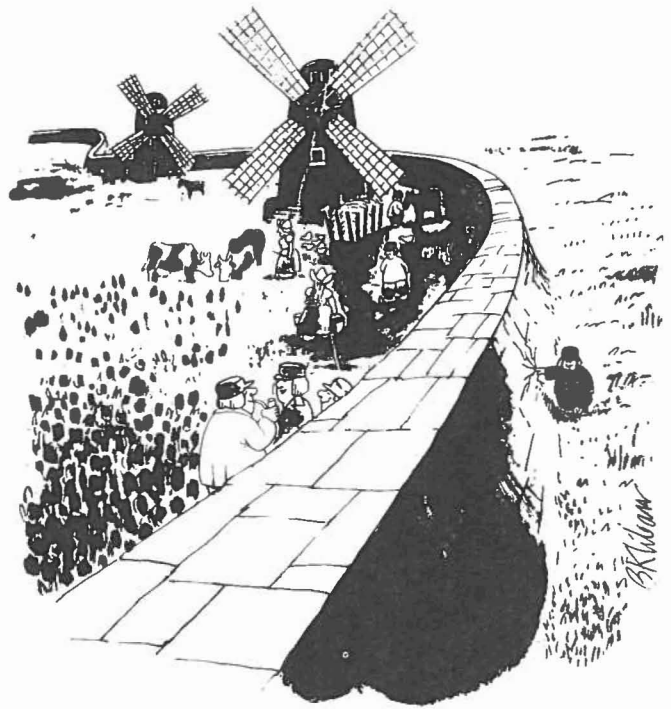"And perhaps I could answer a more technical question ..." — Educational Technology

It seems to me that we have fostered in our association with our colleagues, this kind of an idea, that we are the technical experts. I've heard my colleagues, and occasionally said it myself, "Well, you have to ask so and so in Geography that, or so and so in History that, or so and so in Science that question. I'm sort of involved in media; you tell me what you want and I'll get it for you." What we imply is that we'll get the machine but they'll have to tell us what to put on them. I think that we have, to a large extent, created the stereo-type A-V person that exists, that is, Joe Screwdriver. We started off that way and we have perpetuated that notion among our colleagues, so that they usually think of us that way. How many times, those of you who go into schools, have you gone into a school or a classroom where there is a piece of equipment that is malfunctioning and have had somebody say to you, "Hey, would you mind taking a look at this for me? It doesn't work." They want you to go over and fiddle with it. It doesn't matter what it is ... a television set, a dry copier, the typewriter on the desk. They think that we walk around like Bell Telephone men with a big thing of screwdrivers and pliers, repairing equipment. They seek us out for that sort of thing. Now I think that's partly our own doing.
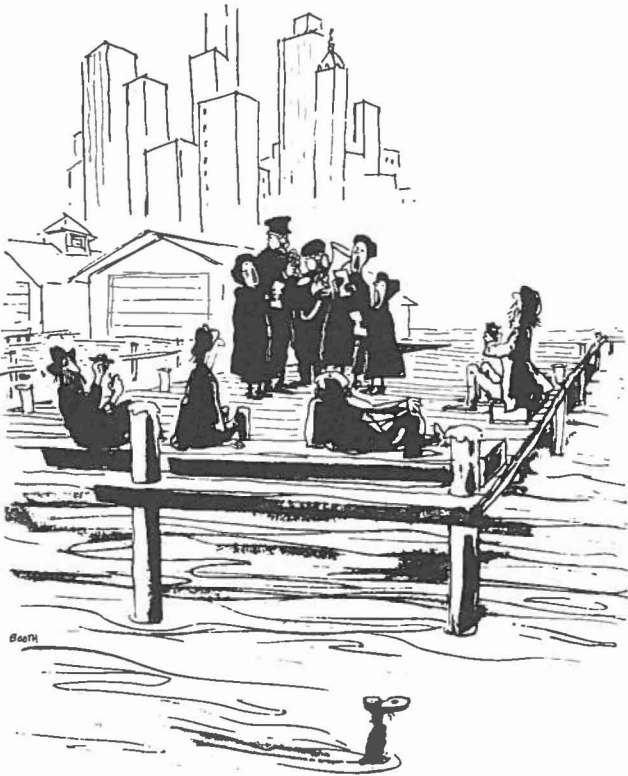

"In this dim light, how many seconds' exposure do you give it?" — Playboy

I think too, that whenever A-V types get together, they frequently talk about, "Have you seen the latest Sony such and such". They quote the model number. "Well, it's not really the latest, there is another one, have you seen the Betamex 11? Well, Betamax 11 is really already obsolete, have you seen the newest one?" Well, we go on like this spending a lot of our time involved in talking about the technical aspects of our profession. That is, we tend to deal with the esoteric material in A-V and have, to some extent lost touch with the real educational world that we're to serve. It seems to me, that as in our dealings with our colleagues, other professionals and other parts of the teaching world, so with ourselves, we've tended to revolve around the hardware. Our contact with the software as a rule, has been in terms of what is available to use on our hardware. For instance, when companies are looking for people to develop materials for History, for English, for Mathematics or

for Geography, they go to a History person, a Mathematics person and who ever else, and those are the people that are developing the materials, not the A-V people. It is the people who are aware of the sort of the book aspect of information, who are in fact doing most of the design. That's where we've been. We've done a lot of navel contemplation in this business. Frequently, I think we have been guilty of bemoaning the lack of response we get from those people that we talk to. We spend a great deal of our time talking to people who are not really interested in our message. They may be supervisors or they may be our colleagues, but they, generally speaking, are people who are disinterested. Those people who really need the expertise that we have frequently are lost to our sight. We don't really see them.

"Throw out the life line! Throw out the life line! Someone is drifting away. Throw out the life line! Throw out the life line! Someone is sinking today ..." — Playboy

(I like this one because it looks to me like the students or some of our teaching colleagues who really need the kind of advice and help that we can give.) So that is where we've been. We've generally been that technically oriented kind of person.

Over the years we have developed a number of services in the media field: film and materials circulation, the procuring of materials for classroom use or lecture use, such as this. We have developed quite a number of services which have generally been in the areas of circulation of material and production of materials. Again, it is not the development of the materials. It's doing what other people have asked us to do, supplying on the basis of other's thinking. For quite a long time, that was a really necessary function for an A-V person. I think that, by and large, in the past, without people such as you and me, we wouldn't have the level of services in school and in universities that we have now. We have provided a very necessary input. However, in the last few years, the situation has changed a little bit; once we were absolutely necessary to the development of media services but much of that need has gone.
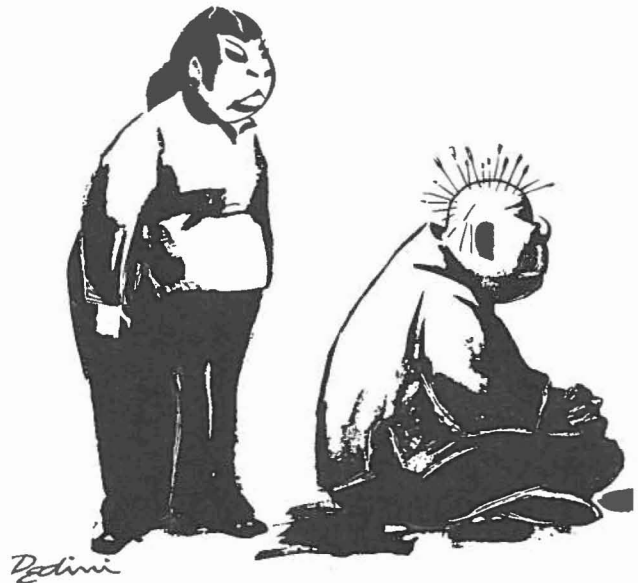

Unfortunately, a lot of us are still spending a hard day at the orifice. To a large extent, the need for us, in the roles that we fulfilled in the past in the development of circulation and production services is, by and large, gone. The need for the service is there but the need for *us* is not there. There is an analogy that one can draw from the field of engineering. They call in an engineer to build a bridge. He does the design and specifications and supervises the building of the structure. Once the structure is built, they don't keep him around to direct traffic and collect tolls. He moves on to something else. It seems to me that we are now very much at that phase in the educational world. I think that we have designed the systems, we have supervised the building of the systems, we've specified material that should be used, components of the system and the whole thing functions. Then why do we have to be around? That's a question that I ask myself a lot these days. It seems to me that people besides ourselves, more and more, are asking this same question too. Sometimes they are coming up with answers that, from our standpoint, aren't terribly good. We may find that they think we are not too necessary anymore, that we should be moving on and building something else.

"Really, Chang, why don't you just take an aspirin?" — Playboy

I think sometimes we get accused and probably justly so for finding very complicated solutions to very simple problems, that we tend to look for what is exotic rather than what is simple. Maybe the best teaching device that some teacher can use, is the blackboard. Maybe, for most of the things that a person wants to do, that is adequate. So, we shouldn't be trying to push the things that we can do in order to maintain ourselves. We're very much in the position of lawyers who suggest lawsuits which they know haven't a snowball's chance of succeeding but it keeps them occupied, it keeps them employed. Sometimes we are guilty of suggesting systems, devices, materials, that are unnecessarily wasteful of resources. We should be rethinking our allocations of materials and maybe giving up some of our sacred cows and looking towards a more sensible, a more rational use of funds. Sometimes too, it is not simply that we suggest very complicated systems but our tastes are a little bit expensive.
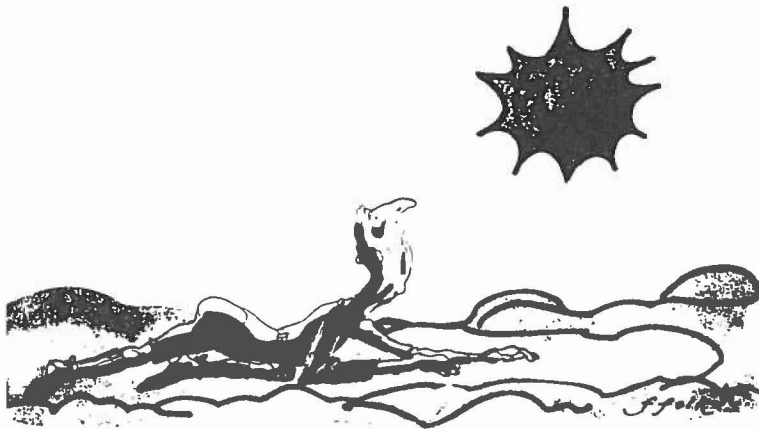
"Château Rothschild '29 ... Château Rothschild '29 ... " — Playboy

It seems to me that we're in a desert right now. I don't know what it's like in your part of the world, I don't know where you're from, but we're seeing our resources drying up pretty rapidly. Although it is very nice to have very expensive plans and very fancy apparatus, it may be that in the future we are going to have to settle for something else, maybe Rothschild '63 as a compromise. I think that we have to look at ourselves in relation, not simply to the image that other people have of us in terms of our mechanical thing, but in terms of our abilities. I think we have to start looking at how we are managing resources and what we can do that will lead to a better level of learning, of understanding in our ultimate clientele: the students in the schools, colleges and universities that we serve. What is going to benefit those people most? What we are going to have to do to bring that kind of benefit situation around? I'm not talking about cost benefits, studies and that kind of nonsense. I think that there are a lot of things that are very difficult to prove. We've all been through this. I remember a couple years back, going through a big long hassle on the cost effectiveness of television vis-à-vis something else. I think that that kind of stuff is an absolute waste of our time; I don't think that we can nail it down in those kinds of terms. However, we can start looking at our costs in relation to our whole system, our whole approach to our services and the materials that we're circulating. Maybe, neither one is necessary. Maybe they're both necessary. Maybe, something else is more necessary than either. At least, we should start not by looking at individual components, but by taking a global look at the system. I think that it is very easy for people in media to get caught up in administrative tasks. I find that I have less and less opportunity to keep in touch with my colleagues. It isn't that I am unwilling to meet with them or that they have not sought me out but it's just that I am finding that there is less and less opportunity to keep in touch with my colleagues, with teachers in the school,

or with people who are the consumers of the kinds of goods and services that I have to offer through my work. Unless we are keeping in very close touch with our colleagues, we will very rapidly lose sight of what they consider to be their needs. What are the things that they really need? What are the things that students really need? I find it extremely difficult to find an adequate amount of time to read journals. I have to close myself off and read them. If I put them aside, they're almost certain not to get read. I find that I have less and less time to seek out information that would enhance my ability to do my job well. This is so difficult that we need to keep in mind, certainly when we are looking to the future, that we seek opportunities to really know what people want so that we have a clear understanding of what the needs are.

Where are we going? One of the areas where we have been really slack and I think this conference is as much an illustration of it as any other, is that we have tended to divorce ourselves from other fields. One of the fields that really needs the expertise that we have, is the whole field of computer application. I'm a nut about that, although with a singular lack of success. I think that there is a whole world out there of computer knowledge. There are scores of people who know a lot about how computers work, how to make them work and how to apply them to certain tasks, but what they don't know, those people involved in the computer world itself, is the *educational* world. They really haven't a concept of the classroom, and the school. It seems to me and I'm really looking to the future here, that the people in the A-V business who survive are going to be the people who somehow or other link themselves into the computer world. I'm not thinking of computers to book film, I'm thinking of computers to handle learning tasks. We are in a very critical situation in education and it's affecting the whole educational structure right from the junior kindergarten, right up through university. We are all beginning to feel the effects of a declining number of people to work with, there are fewer and fewer kids. This situation is going to carry on for at least another five years. Apparently we have fewer children now in the school system, or will have in September, than we had in 1946. Our population has more than doubled in that time. The number of kids that are available to us as resources to teach, the whole reason for our being, that number is declining. With that then, the resources available to


"This is the last time we ever let YOU order the stag movies!" — Playboy

do the job are also declining. Governments are using an increasingly large amount of our tax dollar and in the educational business we are getting better and better paid so that a greater and greater fraction of the total resources available are going into salaries. We are the last really great labour intensive operation in the country. We are a very highly mechanized society and yet we have a very strongly labour oriented, human resource oriented educational system. I don't think that that can carry on forever and ever. I think that we have started looking at what's going to happen down the road and prepare for it. It seems to me that our officials, our administrators are going to have to start looking for ways to save on the largest component of their spending dollar and that is salaries. They're going to have to look at ways to do tasks that are now done by humans and find ways of doing them some other way, probably by computers. Computers are, in relative terms, becoming cheaper, certainly the costs are stabilizing, are fixed at a much lower level. At least the rate of increase in those costs is dropping off to a much lower level than the costs of salaries. So it will become increasingly more viable to use computers in education. I think that what is missing in the whole business is the person who can link the computer world to the learning world.
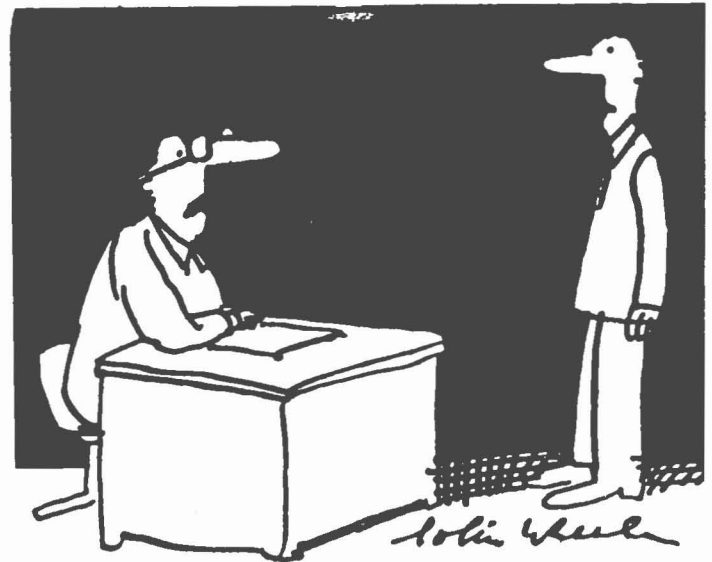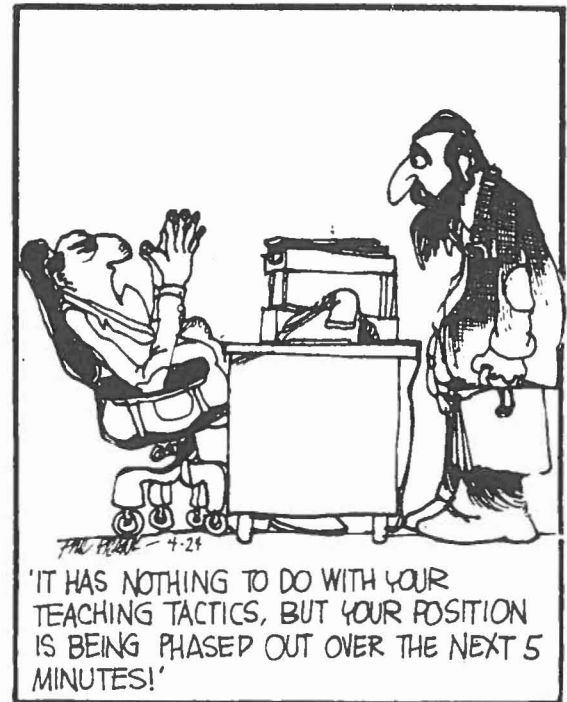

As headmaster of this school I have a solid record of achievement — nothing has changed since I took over thirty years ago. — Times Educational Supplement

I think the one thing that we cannot do in the future is stay where we are. (This is not absurd at all. I mean I've had some experience in this regard within the A-V field.) Many times we are looking for ways of holding on to what we've got and trying to maintain the system and I don't think that's going to work. I think we may find ourselves, if we do that, in a situation like this.
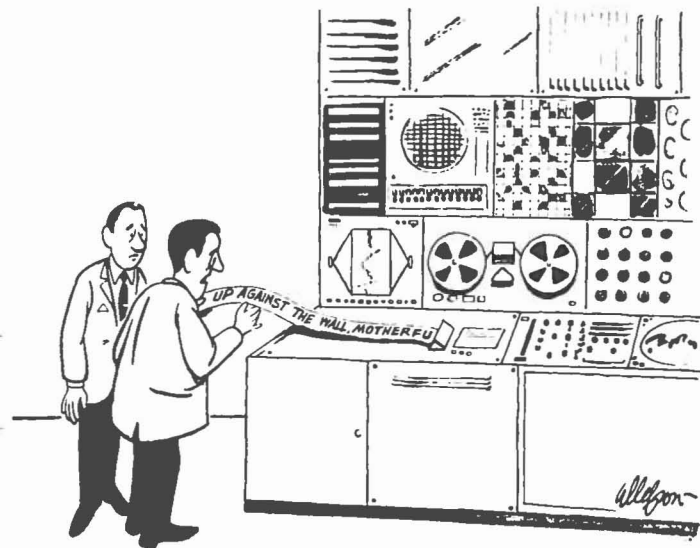
"uh-oh!" — Playboy

A lot of people are afraid of computers. They seem to fear the powers that computers have. People say to me that computers do this and computers do that. Computers don't do anything unless somebody tells them to do it. The problem is not with the computers but with what they have been told to do. The problem is that the people who are programming them haven't a clue about this *educational* world, about what goes on in these institutions, these schools, these universities, these colleges. They don't really know how to click-in to a teaching style, to an educational philosophy. It seems to me that one of the major objectives for us in the media field in the future, is to find some way of connecting with computers, that is helping the computer people, or learning the skills ourselves, so that we can help manage the education of students. All these tasks in school that are repetitive tasks, that consume time, that are done over and over and over again ... one teacher teaching nine classes exactly the same material ... can be handled by computers. The computer programmers need help, so that the computers can direct the learning of students to this resource or that one, to this film, to those kits, to that filmstrip, to that person, to those books, so that there is a learning flow going on, based upon the expert input of people like you and me.

'IT HAS NOTHING TO DO WITH YOUR TEACHING TACTICS, BUT YOUR POSITION IS BEING PHASED OUT OVER THE NEXT 5 MINUTES!'

— Principals' Magazine

It's not a joke in Toronto. There are about 400 people that have had that very experience this year. I think that we have to be looking towards the future. It may be that we will be phased out. It seems to me that, for instance, in some of our systems in Ontario, administrators were so unaware of the vital nature of the services that we perform that they reduced to nil the budget of the A-V department. One school board in Ontario this year has completely dismantled the whole operation! I think that this sort of thing occurs, because in some way, along the line, we have lost touch with our own need to build, to develop, to change and to look for new directions. I think that maintaining

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an operation is not where we're at. We have to be involved a great deal more in a great many aspects of the educational world. Not just computer applications. I see us finding a great deal to do in curriculum design. Now that may or may not relate to computers, but I think that it is about time that people like you and I stop sitting in our little offices waiting for our colleagues to come to us, asking us what resources we have to fit the curriculum which they have already devised. I think that it is about time and I think that, if we have any future at all, it is eminently time that we started involving ourselves in the curriculum development process. It is up to us to say, along with our colleagues, *these* are the things that you should be doing, *these* are the resources, build your curriculum around them rather than trying to fit things higgledy-piggledy into a structure which you have already built. You built your block and the resources are round. So they don't fit. So let us start with our resources, the things that we already have, the things that we know we can already put our hands on, the things that were designed to do a certain kind of task and let's build our curriculum around those. Let us try to act, rather than react in the whole realm of curriculum design. Wherever possible I insinuate myself into areas where curriculum is being designed. Several years ago I had an opportunity to work with the Ministry of Education in Ontario to design courses for teaching English as a second language. Somebody, somewhere along the line suggested that somebody familiar with the media world should be involved right in the planning process. Now, it took six years for the Ministry to finally get round to producing the guidelines, and that's coming out this year. A separate resource booklet for teachers is coming out as well. However, the important thing is that it was media oriented from the very beginning so that there was an input, so that this curriculum is one that is going to work because there will be resources that will lock into it. Wherever possible in my own Board, I work myself into curriculum design, whether it's mathematics, science or geography. For example, two years ago the science co-ordinator and I began a project which is on-going in environmental studies (a combination of social studies and science).

If we are to survive we should involve ourselves with the community and community out-reach. We have a multi-cultural study going on in our borough and a great deal of the articulation of that programme to our community, has been as a result of the efforts of the people in my department. We designed materials that would make the thing alive to the
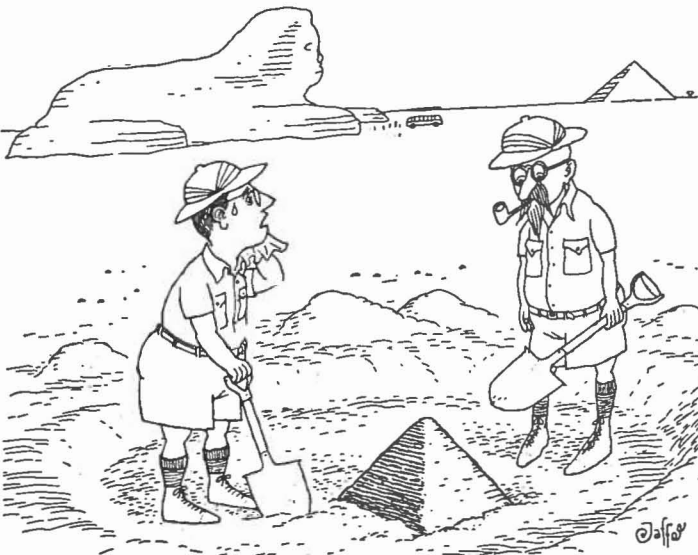

"I'm afraid we've got a hell of a lot of digging ahead of us, professor." — Playboy

community. We are constantly working with various groups in the community. Sometimes it's simply doing what we do for our teachers, supplying services and materials. Sometimes, it's a

great deal more. That is, we are working with people in the community helping them design things for their own use.

There are lots of other things that we can do, through working with our colleagues, working with our superiors and working in adult education. Generally speaking, I suppose it sums up with this thing.

I think that where we are is where they are! Really and truly, I think that in the media world that's exactly where we are, and the task is about the same. I think that we have succeeded to a large extent with what we first set out to do, which was to set up the services that I have already alluded to. I think that one of the things that we have to do, is to recognize our own limitations and those limitations will include our ability to change. Some of us may have to say to ourselves, *"I've done what I can and now it's time for me to leave the field to somebody else."* Some of us may find that we have the ability to learn new skills.
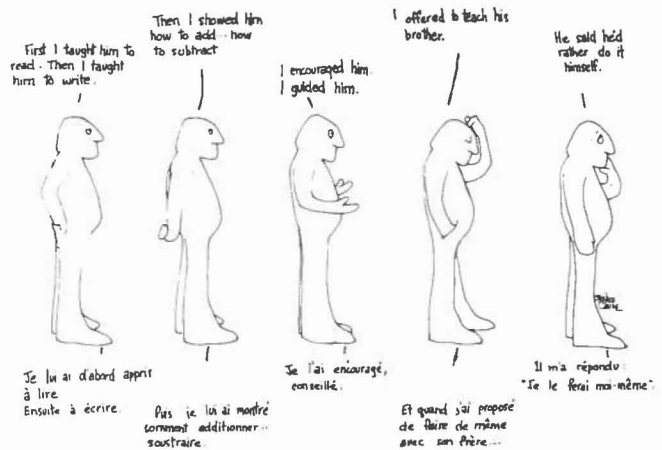
I think that what we have to do is start assessing our own ability, our own ability to switch into a more active role in curriculum design, into a much more aggressive role in terms of linkup with these people who are doing the planning and design of educational systems. I think that we have to be involved with computers. Generally speaking, I think that what we have to do is say, *"Yes, there are people that we have taught who can do the job. There is a need for me now to do something else and if I can't do it then I'm going to get out of the way and leave the place to those people who can."* Those of us who are willing to adapt, to change, to learn, to think and to re-think are the people that are going to survive; the rest will fall by the wayside. ■
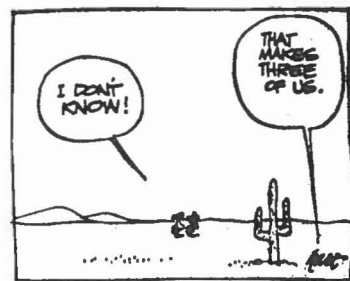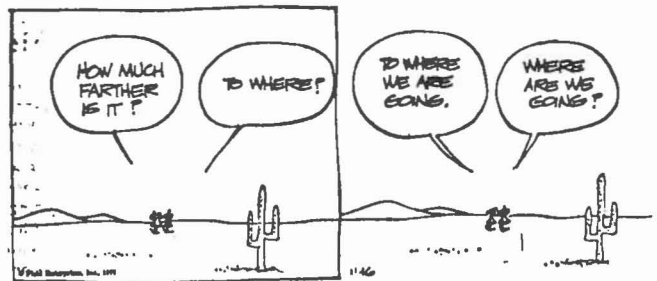
"There's More To Television Than Mary Tyler Moore"

G. Robert McNutt
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If a thing is visible, it's sure to turn up on television sooner or later. It it's not visible, it's bound to be talked about on television.[1]

With hundreds of thousands of hours spent viewing television in our collective histories, it would be difficult to ignore the impact of the medium on our society. Many of us can barely remember life without the flickering light from the box in the corner. Our children cannot remember a time when that flicker was not in colour. What their children will regard as normal television is an interesting conjecture.

The point is simple. Television is here, it is a part of us, whether we like it or not, and it is quite likely to play an even larger part in the formulation of our ideas, our life styles, our world outlook, our attitudes to violence and, in short, our culture.

There are many who rush to point out that it is trash, that they never watch it and that it is no substitute for a good book. They are entitled to their opinions, often forcefully expressed to a television interviewer. As individuals they are quite right in making a decision to ignore the whole thing. Unfortunately, that will not make the nasty thing that glows in the night go away. It exists. It is watched. It attracts a growing number of indiscriminate viewers. It continues to expand its impact into remote regions. We ignore it at the risk of losing control over its effects as well as its content.

As educationists, there is little that we can do in terms of broadcast television. It is true that some educational programmes are provided. Some stations exist solely for that purpose. It is also true that large broadcasting authorities are required to pay at least lip service to an educational function, sometimes with gratifying results. It is equally true that the majority of teachers and pupils are only consumers of television and have no effective means of gaining admittance to the places of power and decisions even if they wanted it.

Network television has failed education, or rather education has failed network television, in having neglected the possibilities for so long that any major policy changes are most unlikely. Thus, while many teachers have put network television to good use and many children have learned incredible amounts of material, it is to the less glamourous cousins of the great networks that we turn our attention.

Educational television, or instructional television, ranges from ambitious cable networks and special broadcast channels to the simple tool use of a camera and monitor showing something small to a larger group than could otherwise obtain an effective view.

While the range of hardware available is as varied as the uses to which the gadgets can be put, educational television is largely a matter of attempting to teach somebody something through pictures and related sounds. Or, rather, assisting somebody to learn something through contact with pictures and related sounds.

The key factors are the selection of the content, the method of presentation and the use to which it is put. Anything else is trimming. It can be great fun, even effective, but trimming none the less. Briefly put, educational television has the prime directive of educating, rather than merely entertaining or deadening the passage of time.

A quick overview of the available research on educational television indicates that it can certainly teach effectively. An equally quick overview of the existing state of the art is not, however, encouraging.

> At its worst, educational television can enable an inept teacher to broadcast ill-conceived lessons to far more students than could otherwise receive them; at its best, it can disseminate material which has been gathered from many sources and organized with the combined foresight and knowledge of a balanced team of wise teachers to classes of students who have already been prepared for learning and motivated to respond actively to the learning once it has been acquired.[2]

Television can only be justified in educational terms if its existence enables the teacher to use it as a tool, as a learning aid and as one of many available resources.

The television image, as well as the film, provides a defined frame of reference. The nature of the medium enables it to be used to exclude irrelevant visual material. The decisions behind the camera present the subject from a point of view that had been deliberately chosen from many possibilities. This choice, and the others involved in production, represents more preparation and work than is possible for a serving teacher to devote to a single lesson. Thus all but the most simple use of a television system has to be seen as a massive investment of time, energy and inspiration. The machinery also costs money.

A common charge leveled against the use of television in the classroom is that the medium will somehow take over from the teacher and become the sole source of a monolothic curriculum which will deaden creativity, destroy individuality and create a class of robots. The fact that this fear is just as irrational as the fear that television will physically replace the teacher does not make it any less a concern. This is particularly true for those who know little of television and do not understand what it is, what it can do, or how it is produced.

Any programme is the result of a team effort and thus less open to a single prejudiced viewpoint than the presentation of a single teacher. In addition, the viewing of a television programme is a shared experience in the classroom. Viewers do not react to a programme in exactly the same fashion any more than they would to a teacher or textbook. A television programme conveys a variety of experiences at several levels simultaneously. Whether the programme is a camera record of an actual event, a recording of an encounter between people with different views or a complex production of one actor's idea of what Shakespeare really meant, it will be seen by everyone together. It will, however, be interpreted, understood and / or misunderstood by each in his own way according to his background, interest and attention.

Television is no more a "mass" medium than a newspaper. Both are consumed by the individual who will process the message individually. The fact that

hundreds of others will have access to the same experience at roughly the same time does not carry with it the direct implication of blind acceptance of the message. Indeed the reactions of the others watching the programme in the same group may well be a larger influence on the viewer's attitudes towards the subject than was the programme itself.

Let us now consider just what the beast is capable of doing. The basic list is that television can magnify objects for a better view, can show events as they happen in places far from the event, can show events after they have happened through recording, can show dangerous or inconvenient events conveniently and can show a combination of planned events at one time.

Tindal, in *The Electric Classroom*, suggests five areas of concern for television in an educational context.

1. television as the medium for instruction, that is, teaching by television instead of, or in addition to, teaching by immediate contact with the pupils in the classroom.
2. using television to supplement our teaching in the classsroom.
3. television as an informal means of education.
4. television as a subject for study and critical appreciation, a subject embracing television in all its variety.
5. television as a means of creative expression for pupils as valid and useful as such traditional media as art, music and drama.[3]

By the early 1960's many areas in the U.S. had embarked on programmes of regional or district television networks for schools. These ranged from the open circuit broadcast to large aircraft flying over wide areas transmitting prerecorded tapes to schools in six states. Many of these early attempts to use the medium on a large scale were reasonably successful. Many others provided an opportunity for huge numbers of researchers to find no significant difference between television and conventional methods of instruction. Many of these early experiments, and not only those in the U.S., are best forgotten under the heading of "seemed like a good idea at the time."

An early summary of uses for television is worth noting.

Fundamental Uses of Television Systems

I. Studio to classroom to
   a. aid classroom teachers to bring to students resources not normally available.
   b. aid the district in which there is a shortage of qualified teachers in certain areas.
   c. aid the classroom teacher in giving the best possible fundamental instructions to students in a specific curriculum area.
II. Single room television for laboratory or lecture demonstrations for either small or large groups of students when television equipment can be moved into a classroom, lecture hall or laboratory, to be used as an image magnification device.
III. Administrative use of television for
   a. Observation to
      1. provide a means of studying remotely located, hazardous, or other activities inconvenient for group viewing in person.
      2. provide appropriate and effective pre and inservice instruction of teachers in teaching methods, in counselling and guidance and in technical instruction.
   b. Communications medium for
      1. guidance programs
      2. giving standardized tests
      3. conducting faculty meetings
      4. presenting important information to faculty and students
      5. presenting important speakers to a number of individuals or groups in different locations.[4]

It is interesting to note how few of these claims have become invalid during a period which has seen so much questioning of all educational forms, motives, policies and procedures.

For another point of view, *Communication and Learning* published a decade later, presents the following list of advantages of a city or district network of television for schools.

The advantages of the system are:
1. It gives the teachers reference standards against which to measure the quality of their own work; it can keep them up to date.
2. It can help offset the shortage of specialist teachers.
3. It can guide the development of novel methods and provide teachers with reliable support when they include new subject material in their syllabuses.
4. It can form the basis of interstaff discussion.
5. It can bring together a greater variety and complexity of equipment, aids and information than a teacher on his own.
6. It has the quality of immediacy.
7. It has authority.
8. It can focus attention closely and for a relatively long time.
9. It does not introduce extraneous mechanical noise into the room or involve any special viewing arrangements.
10. Since it is under the same controlling authority as the teachers, previews and timetables can be catered for, training rationalized, abilities and effort rewarded and minorities considered professionally instead of economically.[5]

Against the background of the various pressures now building towards the implementation of change in our curriculum system, the reader's attention is particularly directed to points three and five of Powell's list.

Moving away from a somewhat historical perspective, educational television is more easily justified if one considers some general features unique to the medium. The enthusiast will be forced, after considerable discussion, to admit that there are only three of these.

First is the facility of immediacy. A videotape can be played back shortly after recording. Recorded tapes can be updated with far more ease than film or books. Material from remote locations is a prime example of immediacy.

Next comes simplicity and ease of dissemination. While there will be considerable technical activity going on in the system, the user is required only to operate controls with which he is already familiar from his home environment. On a non-network scale, the portable television camera and recorder systems now available are far more simple to operate than many realize.

The third feature unique to television is the relative ease of local emphasis. Local systems, often on cable, can provide programming for local needs which the national networks simply cannot match.

In a time of increasing competition for scarce financial resources, any question of cost must be carefully considered. The enthusiastic '60's assumed that television would effect savings. In some cases it has, but these cases have generally been the universally hated 'talking face' lecturer piped to large groups of students in different rooms, thereby saving the cost of additional lecturers.

It is folly to speak of television systems saving money. Any consideration of cost must center on whether television is needed and can add something to the existing situation. The costs of using television *effectively* are not much greater than the costs of simply using television. While it is clear that television will not produce dramatic savings, it can be argued that the costs involved are justified in terms of increased interest, ease of access to an additional resource and a degree of local teacher / pupil involvement.

One particular cost lesson has been painfully learned in a number of places.

The lesson is simple: hardware alone is not the answer. There is a balance that must be struck. Too little hardware limits the possibilities of production and thus the degree of viewer acceptance. Too much hardware limits the ease of production and thus the degree of school user acceptance. The moment a system becomes awkward to use, it is unlikely that teachers can be persuaded to use it. This is particularly true if they regard it as an invasion of their privacy or as a threat to their professional competence.

Thus one can see that whether for network or inschool systems, the cost of the hardware involved is only one part of the cost element to be considered. In many valid ways, the actual financial outlay is less important than the less easily measured cost of using television badly or not at all.

If the television experience can be clearly seen as failing to present the subject matter in a way that facilitates the learning of it, then that experience has failed. If the television experience can be seen as presenting material less effectively than the classroom teacher can, then that system has failed. In these cases, no matter how small in dollars, the cost is unjustified and unacceptable.

This judgment assumes that adequate followup procedures have been tried. If there has been little or no attempt at building on the programme, then the teacher has failed, not the medium. Research is clear on the point that preparation before and followup after a television lesson is vital to its success.

Thus the critical point in the system is the teacher. Everything is wasted if the teacher simply switches the set "on" and then "off". A telecast cannot be considered a complete learning package. An attempt has certainly been made to produce a programme that can be integrated into a classroom activity. If this integration is not attempted, or is poorly done, then any statement that television has nothing to offer to that class is invalid.

It is necessary to suggest one of the often ignored facets of educational television is its value as a follow up, review of enrichment for the teacher's own classroom activity.

The final point to be made here is that the term "television" has strong emotional overtones which may well conjure visions of excessive cost, weak content and Saturday morning cartoons. It is to be hoped that the problems of innovative television can be examined with regard to more than cash. It is equally to be hoped that the promises of innovative television can be examined with regard to more than enthusiasm.

Television appeals to the emotions. It may appeal to the mind. It has been called the seducer of the innocent, the mass hypnotist. Television can offer daydreams, but it can, and does, just as often challenge, provoke and arouse the curiosity of those who watch.[6]

Footnotes:

[1] Tindall, K., *The Electric Classroom*, McGraw Hill, London, 1973, p. 139.

[2] Powell, L., *Communication and Learning*, Pitman Publishing, London, 1973, p. 155.

[3] Tindall, K., *The Electric Classroom*, McGraw Hill, London, 1973, p. 142.

[4] Diamond, R., *A Guide to Instructional Television*, McGraw Hill, New York, 1964, p. 220.

[5] Powell, L., *Communication and Learning*, Pitman Publishing, London, 1973, p. 159.

[6] Tindall, K. *The Electric Classroom*, McGraw Hill, London, 1973, p. 143.■

Why Use A Computer To Book Instructional Materials?

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"The department store computer always messes up my bill. Now you're going to mess up my films" is a common comment you hear when you mention computer booking. Some people seem to have a trust-notrust feeling towards computers. If an error is made the teacher automatically blames the computer, even though it is usually a human error. On the other hand these same people will not question you if you say, *"The computer says ..."* For instance, in The Waterloo County Board of Education, the Learning Resources Department had always booked motion pictures manually on a phone-in system. When the booker looked at the booking card and said a film was not available she was often asked *"Are you sure?"* Now, still the same voice over the same phone, when she says the computer says it is not available, it is never questioned.

What Can You Expect to Gain from Computers?

1. In a time of budget cutbacks the service to the schools can be maintained rather than reduced. For instance, in Waterloo we were able to absorb personnel cuts by having the computer do their work.
2. The booking speed will increase greatly. On the manual sys-

tem the maximum rate was one transaction every 30 seconds. On the computer terminal the same person averages a rate better than one transaction every 5 seconds. This significantly reduces the time the school secretary is on the phone. Even more important, it greatly reduces the time the secretary is waiting to get through to the booking clerk.

All bookings are received by phone and typed into the VUCOM II terminal. A dedicated phone line connects the terminal to an IBM computer three kilometres away.

3. The computer, by its inherent systematic method, ensures a more systematic approach to booking and also shipping. All record keeping and procedures must be systematic and carefully done. The computer can produce inventory lists which greatly reduce inventory time (8 hours to 1 1 / 4 hours). However, the film library procedures must also be neat and systematic to mesh with the computer outputs.

4. A great deal of clerk time can be saved. Six weeks to redo and reorganize the card bin, three months of counting and typing of statistics, 1 1 / 2 hours per day of sorting, and 3 / 4 of an hour per day to handle early returns are now unnecessary. Only exceptions are handled. Also, the system is always available. With the manual bin system, for six weeks during the summer, a special system had to be used while the bin was redone.

5. Manually produced statistics tend to be inaccurate, skimpy and late. The computer generated statistics are accurate, more extensive and in time to be useful. Complete statistics quickly indicate problem areas — films that are not being used; titles that need another print; subject areas with too few or too many titles; schools that are having poor success in booking and so on.

6. The statistics being available when you need them means they are useful for making purchasing decisions. In the manual system, purchasing was done in May but the statistics were done over the summer and typed in September. Now a printout is available in May or whenever it is needed.

7. The computer system reduces errors. In 19 months the Waterloo system has had one (1) machine error. Also the human errors are considerably reduced, because the machine does so much of the work. It is more difficult to "play games" with the system as the computer has many validity checks built in.

8. Training time is greatly reduced. On the manual system it took up to 18 months for a booking clerk to be able to book at the highest rate as the bin had to be largely memorized. With a computer terminal, a typist can learn the system in two hours and be very confident and efficient in a day.

9. Finally, as stated before, the computer is believed.

How The Waterloo County Board Of Education Motion Picture Booking System Works

Philosophy
The basic philosophy of the system is to ensure 16mm motion pictures are easily accessible to teachers with a range of choice in both titles and subjects. Each film is inspected and repaired after each loan and is cleaned twice a year. There is tight control over location and use to ensure as much flexibility in use as possible.

The basic premise in booking is to maximize perfect hits. We are more interested in getting a film to one teacher at exactly the right time than we are in getting it to two teachers, both at times that are not ideal. Films are pre-booked in real time by telephone to ensure immediate confirmation and negotiations. To be flexible in booking requires a good courier service that goes to every school, every day. A courier service can impose awkward restraints on the booking of film.

Booking Procedures
The school secretary collects up the teachers' requests and phones in during a specific half hour time slot. The secretary gives the school number (378), the medium order number of the film (MP 105), the teacher's initials (KE), the start date of the booking (Apr. 12), and the length of the booking in days (2), for from one to ten films. As this is being said the booking clerk types this into the terminal and it appears on the display screen. The terminal is pretabbed and line spacing is automatic. The booker pushes the *enter* key and the computer responds in 3—5 seconds with the school name, the title of each film and the film status. The status is shown by the following codes:

BK The film has been booked by the computer and nothing else needs to be done.

NA The film is not available and there are no booking "holes". Nothing else can be done.

NA and a series of dates and lengths of holes (Apr. 13 — 01) These can then be negotiated by the booker and the secretary checks to see if there is an acceptable alternate date.

OS (out of service) The film is not available because it was damaged and is being repaired.

WD The film is not available because it has been withdrawn from the library.

There are also ten (10) error codes that can appear if a number is used that is not in the library, if the date is a Sunday and so on. These rarely appear as the booking clerk catches most errors before typing them in.

The booking clerk responds to the secretary by reading out the list of films giving the medium order number, the film's title, status and, if booked, the date and length of booking.

Any negotiations are done as the booker comes to them. If a date or length of booking is negotiated only the new item is typed over the top of the original (e.g. Apr. 12 to Apr. 13 only the 3 is retyped over the 2). The *enter* key is pushed and the computer then completes the negotiated transactions.

Another screen is available to the booker. If the medium order number (MP 1204) is typed in, the computer responds with all the bookings for that title from one month in the past to as far as they go into the future. Therefore, any particular print can be located at anytime to meet special needs.

Shipping Procedures
Each evening the computer is used to organize the data for printing the shipping forms. The next morning these are printed on a line printer at 350 lines per minute. The films are bagged during the day for courier pickup at 7.30 a.m. the next day.

WATERLOO COUNTY BOARD OF EDUCATION
LEARNING RESOURCES DEPT.

FILM NO ▶ MP03093   1

TITLE
CANADA IN WORLD WAR ONE

| NO.	SCHOOL NAME	INIT.
426	K-W COLLEGIATE	MK

ARRIVE DATE	RETURN DATE
13APR78	14APR78

0006/1075   DO NOT REMOVE FROM CAN

This shipping label is peeled off and stuck on the bottom of the film can.

Three forms are produced:

1. Shipping labels are printed, on peel-off paper, three across (see illustration). These are printed in courier route order (1—4) then inside that in the order in which each courier goes to his schools and then numerically by medium order number.
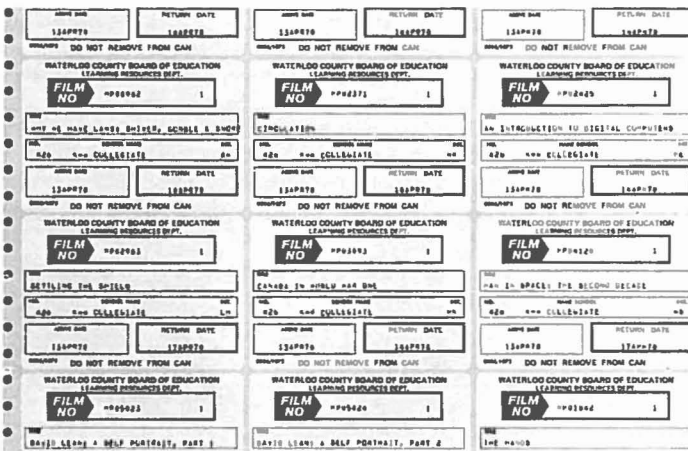
The shipping labels come in a long roll three across.

2. A librarian's list (see illustration) is produced in the same order as the labels. One goes into each school's film bag. It lists all the items the school should get including the teacher's initials and return date. Any item not shipped is

This librarian's list is included in each bag shipped to the schools.

stamped with the reason for non-shipment. (*Damaged; Not Returned from Previous School; Delivery Problems*) Delivery problems is used when ice or snow prevents the trucks from retrieving films from the previous school.

3. Control copies (see illustration) are produced in return date order, inside that in alphabetical order by school name and inside that in numerical order by medium order number. These contain the teachers' initials so that when a late film is phoned into a school the clerk can tell the school which teacher should have the film.

This control copy is matched to the returning film to ensure it has been returned on time.

The actual shipping and return of films follows the usual methods used in film libraries. Every film is delivered before noon on the day before it is to be used. This allows time for the teacher to preview the material before using it.

Statistics

All statistics are produced by the computer. Daily statistics are produced to show how many items are to be shipped to how many schools.

Monthly statistics are produced to show the number of transactions and the success by machine and by negotiation.

THE WATERLOO COUNTY BOARD OF EDUCATION
LEARNING RESOURCES DEPARTMENT
FILM EXPERIENCE

TOTAL TRANSACTIONS	28992	
TOTAL BOOKINGS	16261	56.1
TOTAL NEGOTIATED	7042	24.3
TOTAL OUT OF SERVICE	240	.8
TOTAL WITHDRAWN	41	.1
TOTAL NOT AVAILABLE	4757	16.4
TOTAL NOT ACCEPTABLE	651	2.2
TOTAL BOOKINGS + NEGOTIATIONS	23303	80.4
TOTAL NOT ACCEPT + NOT AVAIL	5408	18.7
TOTAL (NEG. + NOT ACCEPT.) / TOTAL TRANS.		26.5

Monthly statistics show both the number and percentage for each item. For example, 0.8% of the films asked for were not available because major damage was being repaired. The total success was 80.4%, made up of 56.1% booked by computer directly and 24.3% negotiated to another date.

Film experience statistics are produced when required to show the number of transactions for each title and how successful the booking was.

The film experience statistics give the number of times each title was requested and how successful the computer was in booking the film (BOOKINGS) and how successful the booking clerk was in negotiating an alternate date (NEGOTIATED).

School experience statistics are used to find the schools with low success in booking so that they can be helped.

School experience statistics show the same information for each school.

The computer has so improved the service to the schools that we wonder how we ever survived without it. ∎

Media Program Evaluation

A Coding System For The Characterization Of Educational Media Program Evaluation Instruments And A Bibliography Of The Evaluation Of Media Programs In Educational Institutions

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A major emphasis in education today is accountability. Are we getting value for our money? In most schools the media program receives a substantial percentage of the total school budget and therefore needs to be accountable. It would be convenient if there were a form to evaluate the media program which takes into account three major points: (1) a particluar suitability to Western Canadian educational systems, (2) an allowance for the decentralized curriculum design and development and budgeting activities that exist in Alberta and elsewhere in Western Canada, and (3) a measurement of the total media program in the institution, not just in the media center. At present, in the authors' view, no such instrument exists.

It is hoped that this bibliography will serve to provide a list of instruments which may partially satisfy the demands for evaluation while at the same time aid in the initiation of the process by which one or more instruments appropriate for the criteria outlined above might be designed. Such instruments then could readily be included in this bibliography, which hopefully will be revised from time to time to include newer, better, and more instruments.

Until an instrument that is ideally suitable to the above needs is designed, this bibliography is intended to help teachers, students, community members (both parents and those who use school media services), media center directors, and administrators (both within and outside of the institution) to engage in the process of individual school media program evaluation by providing a service which will allow them to determine the format and content of existing evaluation instruments and to determine the availability of evaluation forms appropriate to the school(s) they have in mind.

The bibliography is divided into two distinct parts: actual evaluation instruments and material about evaluation. The section covering instruments deals only with instruments that

are directly usable to evaluate a media program. They range from lengthy documents which are designed to be administered by external parties, to short self-administered evaluation instruments for the media center personnel. To aid the user, each entry is coded in order to characterize the various features of the document. This was done to facilitate the selection of an instrument to best suit a particular circumstance. The code is dealt with in detail in the introduction to it.

The section which includes material about evaluation contains a variety of material ranging from near instruments to discussions of the rationale for evaluation. The purpose of this section is: to help people who may want to design their own evaluation instrument, to provide an understanding of the reasons for evaluation, and to look at alternate forms of evaluation (that is, not an instrument *per se*). It is in this section that such items as "Guidelines" and "Standards" are included. Many of the entries in the "About" section contain questions which contribute to the construction of an evaluation instrument, but the questions are not in a form which constitutes a directly usable instrument (for example, Mary Gaver's book, entry number 10).

A Code For The Characterization Of Individual Educational Institution Media Program Evaluation Instruments

In the numerical coding system nine fields or columns will be required. Each bibliographic item will have a code of nine fields in horizontal sequence. To make the use of this coded bibliography simpler, combinations have been covered within the 10 digits that were used for each field (for example, see Field 3). In some fields there were insufficient one-place digits to encode all the necessary combinations. In these instances (for example, see Field 5) the field is extended vertically in order to include all necessary information about the bibliographic entry. Each time the second (that is, vertical) dimension is used, the lowest digit will be in line with the other digits in the horizontal direction followed by the others in numerical order down from the horizontal. All digits in a field are decodeable only with the explanation of that field.

To make the code more readily decipherable, the nine fields have been grouped into three groups of three fields each. The first group is those fields which look at the format of the instrument, the second includes the fields which deal with the personnel and institutions involved in the evaluation process, and the third group of fields looks at the scope and various facets of the media program which the instrument evaluates.

It is suggested that users of the bibliography construct a nine-digit horizontal code to aid them in their search for appropriate instruments. By proceeding through the code explanation and selecting the number related to his interests in each field, the user may develop a nine-digit code which, when matched with the corresponding codes of the evaluation instruments, from the list, could effectively serve as an aid in selecting instruments from the list that most closely match their particular needs.

The digits used for each field are explained below.

x__ ___ ___ The first field indicates the approximate amount of time required for all concerned to complete the form(s) and other aspects of the evaluation process. Thus,

0 = Less than one hour
1 = One to five hours
2 = Six to ten hours
3 = Eleven to twenty hours
4 = More than twenty hours
8 = Unknown

_x_ ___ ___ The second field identifies the types of questions posed and responses required in terms of the form in which the questions are stated. Thus,

0 = Binary (Yes/No, True/False, and so on)
1 = Multiple choice
2 = Fill in the blank
3 = Scalar
4 = Scalar plus profile
5 = Annotative, open-ended
6 = Checklist   8 = Unknown
7 = All of the above   9 = Other

__x ___ ___ The third field indicates the type of responses required in terms of the objectivity/subjectivity involved and in terms of the involvement of comparisons with particular standards. Thus,

0 = Comparison with objective, quantitative standards as set out in the instrument (whether given or referred to)
1 = Comparison with objective qualitative standards
2 = 0 and 1
3 = Comparison with subjective standards
4 = 0, 1 and 3
5 = No comparison with standards involved
8 = Unknown
9 = Other

___ x__ ___ The fourth field identifies the type of educational institution(s) for which the instrument was apparently designed to be used to evaluate the Media Program. Thus, for the fourth field the possible digits are,

0 = Elementary school (K — 6)
1 = Secondary school (7 — 12)
2 = Applicable across both 0 and 1
3 = Post-secondary school (College, Technical Institute, University)
7 = All of the above
8 = Unknown
9 = Other

___ _x_ ___ The fifth field identifies the participants involved in the evaluation process, that is, the personnel expected to respond to the instrument. Thus,

0 = Librarian/Media Center Director
1 = All Media Center personnel
2 = Internal authority (Principal, President, and so on)
3 = Faculty or staff
4 = Students
5 = Parents and/or community
6 = External authority
7 = All of the above
8 = Unknown
9 = Other

___ __x ___ The sixth field identifies the official(s) who initiated the assessment process and/or the official(s) to whom the results of the assessment are to be directed. Thus,

0 = Librarian/Media Center Director
1 = Overall institution administration
2 = Staff of facility
3 = Students of institution or users of facility
4 = External authority (that is, school system administration)
5 = Governmental level
7 = All of the above
8 = Unknown
9 = Other

___ ___ x ___ The seventh field identifies the breadth of scope and the facets of the program which the instrument is designed to evaluate. Thus for the seventh field,

0 = Library (in the narrowest sense - print only)
1 = Learning Materials Center (in the broader sense - print and non-print)
2 = Media clubs and/or organizations
3 = The Center's involvement with the entire curriculum of the institution
4 = The Center's involvement with the entire extra-curricular activities of the institution
5 = 1 and 3
6 = 1 and 4
7 = All of the above
8 = Unknown
9 = Other

___ ___ _x_ The eighth field refers to the nature and facets of the Media Program, in terms of resources which are available to users and the extent of utilization of them, which are evaluated. Thus,

0 = Human resources (personnel)
1 = Equipment (hardware)
2 = Materials (software)
3 = Services and functions
4 = 0, 1 and 2
5 = 1 and 2
7 = All of the above (0, 1, 2 and 3)
8 = Unknown
9 = Other

___ ___ __x The ninth field indicates whether the instrument evaluates in terms of the processes and operational features of the Media Program. Thus, it considers:

0 = Physical facilities (including hardware and software) available/accessible/used
1 = Human resources
2 = Services offered, resultant products, and user satisfaction
3 = Participation of staff and others in decision-making for, and in operation of, the Media Program
4 = Participation of media personnel in the total school educational program
5 = 0 and 1
6 = 0, 1 and 2
7 = All of the above (0 to 4)
8 = Unknown
9 = Other

It should be noted that: (1) the use of the code does not provide a unique number for each bibliographic entry as it is a classification system; and (2) all items included were, insofar as the authors can determine, published or revised since 1970. The bibliographic material for all inclusions is as complete as possible and where available the ISBN or ISSN is given as well.

Insofar as possible, a complete set of all the listed instruments and materials about evaluation will be maintained by Dr. H.J.A. Goodman of the Department of Curriculum and Instruction, Faculty of Education at the University of Calgary. Inquirers may obtain single copies of items in the bibliography from him, where copyright holders permit, or if they provide Dr. Goodman with their own nine-digit horizontal code, he will send them a listing of instruments that apply to their situation. It is anticipated that a computerized data band for this bibliography will be established and regularly updated and weeded. The authors will be pleased to be informed concerning: (1) any omissions in the following list and (2) new items in order that they may be included in updated versions of this publication.

Finally, before proceeding to the bibliography itself, the authors would like to thank the following members of Dr. Goodman's Educational Curriculum and Instruction 661/663 class for their help in arriving at the final form of this bibliography: Richard Everett, Richard Kenny, Bruce Mcdonald, John Seaborn, John Stoeber, and Charles Szuch.

Evaluation Instruments

133 032 577
5   4
     5
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Forms part of a ten-section document entitled *Elementary School Evaluative Criteria*, which is designed to allow schools to evaluate their total educational program.

442 270 577
5   1
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Association for Educational Communications and Technology. Committee on Evaluation of Media Programs. *Evaluating Media Programs: District and School*. Draft Edition. 1976.

As an evaluation instrument this document reflects the previous AECT/AASL publication *Media Programs: District and School*.

454 264 577
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162 364 577 Fulton, W.R. *Evaluative Checklist: An Instrument for Self-Evaluating an Educational Media Program in Colleges and Universities*. Washington, D.C.: Association for Educational Communications and Technology, 1973.

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162 264 577 Fulton, W.R. *Evaluative Checklist: An Instrument for Self-Evaluating an Educational Media Program in School Systems* (revised by Kenneth L. King). Washington, D.C.: Association for Educational Communications and Technology, 1973.

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155 200 576
6   6   Gillespie, John T. and Diana L. Spirt. *Creating a School Media Program*. New York, N.Y.: R.R. Bowker Co., 1973. Chapter 4, p. 53—62. ISBN 0-8352-0484-7.

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A short form designed by a state education authority but meant to be used by individual schools.

102 700 176
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405 208 176
2   2   Liesener, James W. *Planning Instruments for School Library Media Programs*. University of
5   3   Maryland: College of Library and Information
     4   Services, 1974.

These four planning instruments provide a complete picture of any media center and its program.

035 010 176
2   Loertscher, David V. and Janet G. Stroud.
3   *Purdue Self-Evaluation System for School
4   Media Centers*. W. Lafayette, Indiana: Purdue Research Foundation, 1976.

This document is actually a catalogue of items that can help Media Center Directors design a highly individual evaluation form, which would be put together by Purdue University. The catalogue itself gives the questions and suggestions for their use. There is a similar catalogue for secondary schools with the same title, but the authors have not had an opportunity to examine it.

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5   4   Lundin, Roy. *Commonwealth Secondary School
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REGISTRATION FORM

AMTEC 78
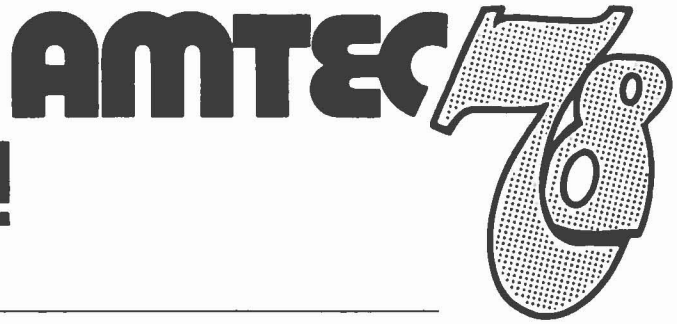
NAME _____

ADDRESS _____

_____

POSITION _____ ORGANIZATION _____

DATE & TIME OF ARRIVAL _____

SPOUSE (OTHERS) NAME(S) _____

COMPREHENSIVE REGISTRATION (June 18 - 21 Inclusive)

INCLUDES: RECEPTION (1) BREAKFAST (1) LUNCHEONS (3) EVENING
ENTERTAINMENT, FOOD AND TOURS

AMTEC MEMBER	$ 95.00	_____
Non-Member (Includes Membership)	$110.00	_____
STUDENT — Regular, fulltime (Includes Membership)	$ 45.00	_____
SPOUSE/OTHER GUESTS — (Includes all conference meals and entertainment costs)	$ 45.00	_____

DAILY REGISTRATION (Sessions only)

AMTEC MEMBER	$ 15.00	_____
Non-Member	$ 20.00	_____
STUDENT	$ 3.00	_____
STUDENT (3 days)	$ 5.00	_____

AMTEC MEMBERSHIP

INDIVIDUAL	$ 20.00	_____
INSTITUTION (EDUCATIONAL)	$ 30.00	_____
ORGANIZATION (COMMERCIAL)	$100.00	_____
STUDENT	$ 5.00	_____
	TOTAL:	_____

N.B.

1. Spouses are welcome to attend conference sessions.
2. Individual conference meal tickets or entertainment tickets can be obtained at the Registration Desk.
3. Accommodation is your responsibility.
4. Make your cheque payable to AMTEC '78.
5. Forward your cheque and this registration form to:

Registrar AMTEC '78
1801 Broad Street
REGINA, Saskatchewan
S4P 1X7
Phone: (306) 569-3811 (Local 23)

struction, Sept. 1974, p. 5—6. ISSN (US) 0004-7635.

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Note:

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John Grierson Collection

The Grierson Project at McGill University has been established to collect writings, films, audiotapes and works by and about John Grierson, which originate in North America, especially in Canada.

John Grierson is often thought of as the father of "documentary" film, a term conceived during his direction of the British government film group in the 1920's and 1930's when the life and efforts of the working man in Britain were recorded on film for the first time as a dignified and proud subject matter. In 1939 John Grierson founded the National Film Board of Canada, acting as the first Film Commissioner until 1945. He returned to Canada in the sixties and included in his diverse interests and activities two years of teaching at McGill University before his death in 1972. During this period he inspired several thousands of students to think of film as a vehicle for the examination of philosophy and as an educational tool and medium, a belief which Grierson carried throughout his life.

It is therefore appropriate that McGill be the North American home of the Grierson

The School Resource Centre: Ramifications of Resource-Based Learning For The Selection Of Media Resources

Dave MacDougall
Editor
Media Message

Student-oriented resource-based learning is so functionally distinctive from librarian-oriented literary appreciation, that the complexity of the two resource collections must also be distinctive if dissatisfaction by student, teacher and teacher-librarian is not to occur.

The Roosevelt case study[1] illustrated, that the transition from school library to resource centre can be accompanied by role conflict, anxiety and disillusionment. Such problems however, can be mitigated by the judicious selection of resources.

A school library oriented to literary appreciation does not become a resource centre facilitating resource-based learning simply by the inclusion of non-print media. The broadening of the print base is at least as vital as is the inclusion of audio and visual media.

Information Gap
Students engaged in resource-based learning often are under pressure to locate definite pre-determined information. They may be unsuccessful because the appropriate information simply is unavailable or is available in insufficient quantities.

While it is important that the teacher-librarian encourage the classroom teacher to co-operate in the pre-planning of the resource-based learning, through assessment of the availability and appropriateness of resources, (Haycock,

Sullivan) with some teachers this is not feasible. Often meeting time does not exist (Sullivan) or the teacher simply is not prepared to engage in co-operative preplanning.

The frustrated students, unaware of the teacher's lack of preparation, blame the resource centre facilities, then aggravate the situation by resorting to temporary theft. With astonishing speed, the students realize the insufficiency and steal or hide the most appropriate resources.

In these circumstances, the teacher is the culprit. The students are only trying to protect their own interests. However, the teacher-librarian also must protect his / her own interests through the selection of versatile resources that can be used to plug a wide variety of information gaps.

This requires the development of an extensive collection of general and specific subject encyclopedias, a variety of specialized dictionaries and a wide array of reference materials.

This admittedly is a stop-gap measure. Co-operative curriculum planning involving the teacher and the teacher-librarian is the only proper solution to the problem.

Content Preference for Resource-based Learning
Informal discussions with students engaged in resource based learning indicated that content style was a decisive factor in their selection or rejection of resources. They sought print materials which were expository-descriptive, which contained detailed pictures and sketches clearly related to the adjacent verbal information.

The students rejected narrative materials which demanded a strong informational background and mature interpretive skills.

This attitude has significance for the role of non-print media within resource-based learning since audiotapes, sound filmstrips and videotapes tend to be narrative in style.

The students' lack of content background and interpretive skills made it difficult for them to translate the content into a form typical of school projects. Plagarism is virtually impossible!

Wright and Stobo, in a series of studies conducted for the North York Board of Education in elementary, junior high and secondary schools, found that the students, of all levels, when engaged in resource-based learning, preferred books over non-print media by a wide margin.

Many teachers also reject audiotapes, videotapes and sound filmstrips as media suitable for student use within the resource centre since they regard these as more appropriate to the development of affective objectives within the classroom during the teacher-centred introductory stages of the project. This view is substantiated by Ellsworth. "The use of audiovisual materials originally grew up outside of the library, because viewing films or slides or listening to records was a class activity; it was only natural that it grew up outside." (p. 11)[2]

I am not attempting to imply that resource-based learning should be print oriented but rather to recognize that many teachers do not appreciate the direct role that non-print media can play in resource-based learning. This under-utilization of non-print resources, however, can be rectified by the classroom teacher and the teacher-librarian, engaging in co-operative curriculum design. In this case, they would assess resources for vocal or visual messages that could enhance the particular project.

Literary Appreciation as a Facet of Resource-based Learning
Audio Recordings
While effective literary talks cannot be carried out amid the distracting activities related to resource-based learning, literary appreciation can be satisfied, as would any other aspect of the curriculum, through careful selection of resources.

Paradoxically, it is through the adoption of the audio-recording that the elementary teacher-librarian will be able to preserve a traditional role.

Since elementary students are eager[3] to listen to literature read by such outstanding artists as Basil Rathbone, Michael Redgrave and Robert Ryan, or dramatizations enhanced with music and sound

effects, the development of a carefully selected collection of audio-recordings will[4] promote literary appreciation while allaying the teacher-librarian's guilt concerning neglect of his / her former role.

Paperbacks

Since the paperback book costs far less than the hardbook version, a wider and deeper range of interests can be satisfied for the same money. A 1967 survey[5] of elementary and secondary school librarians ranked cost as the prime motivation for the purchase of paperback books.

A student examining the paperback selection is within a single glance, visually exposed to a broad array of different interests. The paperback covers, with their bright illustrations and dynamic copy, contrast sharply with the terse words on the exposed spines of the hardback books. "Every teacher knows that paperbacks have built-in motivators — small size, appealing cover, selling blurbs, brief summary." (p. 12)[6] Furthermore, the seeming disadvantage of the paperbacks, fragility, means that they wear out and are discarded before losing appeal. For example, my resource centre had hardback and paperback versions of "Going on Sixteen". The cover of the sturdy hard-back version, a twenty year veteran, portrayed a girl, clad in a long skirt, fluffy sweater, bobby socks and tennis shoes while the new paperback version, presented a girl clad in a pantsuit and 70's hairstyle. The former sat on the shelf while the latter rapidly wore out.

Obviously, the converse of inexpensive and fragile is expensive and sturdy. This apparent combination of favourable attributes is actually detrimental to the maintenance of an appealing collection, since, as the previous example indicates, this can lead to the retention of books that have lost their appeal but are too expensive and in too good a condition to be discarded.

Conclusion

Resource-based learning requires more than an audiovisual icing spread on a print cake. Resource-based learning requires the critical selection of resources to serve the school curriculum.

Footnotes

[1] Peggy Sullivan, Realization: The Final Report of the Knapp School Libraries Project, (American Library Association, Chicago). 1968. p. 217—256

[2] Selwyn School, What's in a Library, School Functions: Present and Future, April 1968.

[3] The reader may detect an apparent inconsistency at this point. Earlier, I cited surveys by Wright and Stobo that indicated student reluctance to use audiotapes for resource-based learning. However, the extraction of cognitive knowledge is quite a distinctive behaviour from affective literary appreciation.

[4] Helen Roach's book *Spoken Records 3rd ed.* New York, London, Scarecrow Press, 1970, offers literary criticism of hundreds of audio-recordings.

[5] School Management, September, 1967 Vol. II pp. 1—6

[6] Frank Ross. Media & Methods. November, 1973.

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Feedforward

Wayne Blair
Media and Curriculum Consultant
Alberta Department of Education

This column summarizes recent developments and / or materials in the educational media and technology area that have recently come to the writer's attention. Readers are invited to submit items to the writer at Rm. 1200, 615 Macleod Trail, S.E., Calgary, Alberta T2G 4T8.

Update of Microelectronics

The evolution of electronic technology over the past decade has been so rapid that it is sometimes called a revolution. The September 1977 issue of *Scientific American* is devoted entirely to this revolution. Besides providing an excellent overview of the changes that have occurred in this area, a number of interesting predictions are made, for example, *"By 1986 the number of electronic functions incorporated into a wide range of products each year can be expected to be 100 times greater than it is today. The experience curve predicts that the cost per function will have declined by then to a twentieth of the 1976 cost, a reduction of 25 percent per year. At such prices electronic devices will be exploited even more widely, augmenting mail service, expanding the library and making its contents more accessible, providing entertainment, disseminating knowledge for educational purposes and performing many more of the routine tasks ..."*

Cosmoclass Launched in British Columbia

British Columbia's two-month distance education project STEP (Satellite Tele-Education Program) launched its first programs at the end of October 1977. This project is an experiment in using a satellite and television to bring about two-way education communication between a central studio and five B.C. locations. A central feature of the project is the provision for viewers to talk back to lecturers by classroom microphones or their own home telephones. For additional information contact Mr. Barry Black, Director, Provincial Educational Media Center, 4455 Juneau Street, BURNABY, British Columbia V5C 4C4.

Copyright and Fair Use in the U.S.

The Association for Educational Communications and Technology has recently published an interesting guide to fair use and permissions procedures resulting from the new U.S. Copyright Law. The new law became effective in January 1978. The guide, *Copyright and Educational Media*, attempts to state general principles on issues of intense concern to media professionals in education. This is an extremely timely publication with respect to possible changes in the Canadian copyright law. Copies are available from AECT, 1126 Sixteenth Street, N.W. Washington, D.C., 20036 $2.95 members, $3.95 non-members.

Overview of Broadcasting in Canada

The recently published, *Broadcasting in Canada*, by E.S. Hallman presents an excellent overview of Canadian commercial and educational broadcasting. Major sections in the book include, The Canadian Environment for Broadcasting, the Evolution of Broadcasting in Canada, the Present Broadcasting Structure, Laws and Regulations, Institutional Relationships, and Broadcasting Organizations. The publication is very readable and includes numerous statistics regarding organization, programming, budget audience, objectives and regulations. For more information contact General Publishing Company Limited, 30 Lesmill Road, Don Mills, Ontario.

Organizing a School
Library / Learning Resource Centre

A Library Pocketful by Doris Pilkey is an extremely useful 124 page resource manual for elementary school library / media specialists. The booklet has a Canadian emphasis and contains sections on organization of the library, monitor duties, program at each grade level, conducting an author visit, storytelling, booklists, novel studies, tall tales unit, reluctant readers, children's research, French resource materials, and many more. Highly recommended! Single copies are $4.55. Send orders to Doris Pilkey, 40 Windridge Drive, MARKHAM, Ontario L3P 1V1.

Directory of Education Studies
In Canada

The eighth edition of the *Directory of Education Studies in Canada* lists studies completed between July 1975 and June 1976 by graduate students and staff in university facilities of education, provincial departments of education, school boards, education associations, and other education departments. Approximately 820 studies are listed. Some examples of studies that may be of interest are: *Verbal and Pictorial Cues, Individual Differences and Auditory Learning, Children's Literature in the Light of Northrop Frye's Theory, The Role of the Illustration in Learning to Read, Classroom Computers and Programming Languages, Computer Assisted Instruction in Secondary School French, Survey of Parents Opinions of Field Trips, The Thinking Materials Resource Center Catalogue, Cable Television and Education Television: A Theoretical Model for Instructional Cable Television in Saskatchewan.* Copies can be obtained for $6.00 per copy from the Canadian Education Association, Suite S 850, 252 Bloor St. West, Toronto, Ontario M5S 1V5.

Alberta Invests in Canadian Learning Resources

The Alberta Minister of Education announced that the Alberta Department of Education will spend $8,387,000 from the Alberta Heritage Fund for the development and distribution of Canadian Learning Resources. The program, to be completed over two years, has four components. First, there is the Alberta Heritage for Young Readers component. This collection will consist of twelve quality references about Alberta history and natural environment. The collection will be carefully selected from existing books by well-known Canadian authors and be specially revised and illustrated as children's editions for grades four, five and six. One or more classroom sets of up to thirty copies of each of the twelve titles will be provided to each of the 1,100 elementary schools in Alberta. Second, there is the Alberta Heritage Books for Youth component. This ten book collection will offer an outstanding selection of stories, poems, and plays written about Western Canada by Canadian authors. Classroom sets of up to thirty copies of each of these titles will be provided to the 800 junior high schools and nearly 400 senior high schools in Alberta. Third, there is the Alberta Heritage Books for Senior Students and Adults component. This selection, documenting the courage and initiative of early Albertans, will be available in public libraries, libraries in senior citizen homes, hospitals and nursing homes and drop-in centers. In their rebound form, 2,000 sets will be distributed.

Fourth, sixteen Canadian Studies Kits,

currently under development will be available on the following basis, eight for elementary grades, four for junior high school, and four for senior high school. These Kits will consist of locally and commercially produced books and pamphlets, films, videotapes, slides, charts, pictures, audiotapes, puzzle-maps models, and puppets. For additional information, contact Dr. Ken Nixon, Director, Alberta Heritage Learning Resources Project, Alberta Education, 1010 — 109th Street, EDMONTON, Alberta T5J 2V2.

Secondary School Television Project
A survey to explore the current uses of television in high schools across Canada and the U.S. has been undertaken by the Agency for Instructional Television. The survey hopes to find out information on the availability of TV materials and equipment, teacher attitudes and administrative support. For more information contact, the Agency for Instructional Television, Box A, BLOOMINGTON, Indiana 47401.

A Scope and Sequence Chart of Library and Information Skills
The Media Services Department of the Calgary Board of Education has recently published a scope and sequence chart of library and information skills. The chart serves as a guide identifying a wide range of skills from kindergarten to grade 12. In addition to the traditional library skills, a number of contemporary skills are included at various grade levels, these include, use of a record player, distinguishing between the appropriate use of a variety of audio-visual equipment, recording information gained from a field trip, producing a transparency and producing an 8mm film. All together the chart lists 144 skills. For more information write to Lorne MacRae, Media Services, Calgary Board of Education, 3610—9th St. S.E., CALGARY, Alberta.

Library Orientation Slide / Tape Programs
A series of slide / tape programs designed to assist users in understanding various areas in the library has recently been completed by the University of Calgary. The programs are self-instructional packages and cover topics such as how to use the card catalogue, the periodical indexes, government publications and specific sources. For more information, contact Honora Shanghnessy, Orientation Librarian, University of Calgary, CALGARY, Alberta.

Implications for the Production of Children's Television Programs
The latest in the Dalhousie University SL's Occasional Papers Series is devoted to *Visual Literacy: Implications for the Production of Children's Television Programs*, by Lorne J. Amey. Featured are theories on visual communication, an overview of what's been done, and conclusions on visual literacy and TV in the future. Copies are available from The Director, SLS, Dalhousie University, Halifax, Nova Scotia, B3H 4H8 at $2.50 per copy.

O.I.S.E. Materials for Schools
A catalogue of published and unpublished materials which have been developed in connection with various projects carried on within the Ontario Institute for Studies in Education can be obtained from Office of the Coordinator of Research and Development Studies, Ontario Institute for Studies in Education, 252 Bloor Street West, Toronto, Ontario M5S 1V6. Examples of materials described are as follows, *Canadian Public Issues Project* (a series of 10 booklets), *Canadian Public Figures on Tape* (a series of 10 audiotapes), *The Uses of Film in the Teaching of English* (184 pages), *Planning Curriculum Change: A Model and Case Study* (127 pages), *Community Education in Canada: An Annotated Bibliography* (55 pages).

Television's Role in the Family
The Association of Public Broadcasting in British Columbia has obtained Canada Works funding for a pilot project involving children's television production and television's role in the family. The project will be conducted in conjunction with the Children's Television Association. For more information contact the APBBC. P.O. Box 48596, Vancouver, B.C. V7X 1A3.

Guide for the Conversion of School Libraries Into Media Centers
UNESCO organized a meeting of experts

on the conversion of school libraries into multi-media centers in secondary education at the International Bureau of Education in Geneva in 1974. Later the UNESCO Secretariet asked Mr. Jean-Pierie Delonnoy, the head of the self documentation center of the audio-visual lower secondary school at Marly-le-Roi (France), to submit a study on this subject. The results published in 1977, present an interesting international perspective on Media Centers and how to achieve them. Copies of the study are available from Renouf Publishing Co. Ltd., 2182 St. Catherine St. W., MONTREAL, Quebec H3H 1M7. Cost about $5.00.

Memorial University to Operate Cable Television Channel

Memorial University, through its ETV Centre, will soon begin programming Channel 13 in St. John's over Avalon Cablevision Limited. The cable company offered the University a dedicated channel as a condition of license (in addition to the mandatory channel for educational use). Memorial's Board of Regents recently approved the operation as outlined in a proposal put forward by Duane Starcher, Director of ETV. Present plans are to connect the ETV Centre with the cable network during the month of April.

During the experimental phase, programming will take three forms, a character-generated information display, scheduled programming during limited hours and a viewer-accessed media library. Programmes for the library are currently being gathered from many sources, including many of the universities in Canada. Approximately two hundred titles will be available to viewers when the channel begins operation in May.

Readers of Media Message with television programmes that can be cleared for inclusion in this library are asked to contact Duane Starcher, Director, ETV, Memorial University, St. John's, Nfld. A1B 3X8. As this use of the cable resources of country grows, perhaps a special programme exchange network can be created by AMTEC to the mutual benefit of its members.

Annotated Bibliography of Print Materials on Instructional Development

A recent publication by June Landsburg and Linda Lee provides a wealth of information on instructional development publications in the areas of individualized instruction, bibliographies, computers, audio, equipment, film, education, objectives, educational technology, microteaching, open learning, simulation, satellites and more. Copies are available from June Landsburg, Office of Instructional Development, D499 Loeb Building, Carleton University, OTTAWA, Ontario K1S 5B6, $5.00.

B.C. Cooperates with Great Britain's Open University

Education Minister Pat McGeer and Sir Walter Perry, Vice-Chancellor of the Open University in the U.K., have signed a document signifying their mutual interest in cooperating to deliver postsecondary educational programs to those who are "socially or geographically remote".

"We understand that, in due course, the B.C. ministry's interest in such cooperation may be expressed through an Open Learning Institute or similar body set up by the ministry," the document states.

The program of cooperation includes the assigning of a senior member of the Open University to British Columbia as part of the ministry's open learning system management team. Also envisioned is the joint production of course materials both in British Columbia and in the United Kingdom. A common academic standard will be established and there will be an exchange of external examiners between the institutions.

A report entitled, *Distance Education Planning Group Report on a Delivery System for Distance Education in British Columbia*; is available from Information Services, Ministry of Education, 617 Government Street, Victoria, British Columbia V8V 1X4.

CHVW Works the Bugs Out

College Hill Video Workshop made the CBC regional and National TV News the other week when one of CHVW tapes were used providing coverage (pardon the pun) of New Brunswick's Premier Hatfield when he was the target of a pie throwing incident at the University of New Brunswick.

While the full flavour of the event made the news, the fact that the University of New Brunswick has a student operated television service covering campus events as a matter of course went unnoticed. CHVW grew cut of early attempts by students to make use of portable equipment and the cable television community channel. Starting in 1970 and continuing on a fairly regular basis, the concept grew into CHVW.

Along with the obvious sports, music and special events coverage, CHVW has provided a flexible news, interview and opinion vehicle. The use of portable equipment to gather inserts on location on campus has added immediacy to programming.

Since we are unaware of any other student run television station of this type, CHVW would welcome contact with any other student video system, particularly in the form of tapes of interest to UNB students. While 3 / 4 inch equipment is the basic format, 1 / 2 inch can be accommodated. Please contact either Bob Miller (CHVW President) or Robert McNutt (CHVW Faculty Advisor) at the Video Center, Faculty of Education, University of New Brunswick, Fredericton, N.B., Box 4400. ■

John Grierson Collection

Project, which will be under the guidance of Professor Donald F. Theall, director of McGill's graduate program in communications. The project's findings will be shared with Stirling University in Scotland close to Grierson's birthplace. The Grierson Archive there is already collecting and cataloguing British donations, which include those from Margaret Grierson, his widow, and material from his biographer, Forsyth Hardy, who drew from British, Canadian and American sources. Further acquisitions will be the responsibility of McGill University, with copies of important information being exchanged and deposited in both Stirling and McGill.

The Grierson Chair of Communications was established at McGill in 1977 and is occupied by Professor Hugo McPherson who is himself a former Film Commissioner. A visiting consultant, Miss Elspeth Chisholm, is currently devoting her full attention to the Grierson Project while on leave from Algonquin College and the Carleton School of Journalism in Ottawa, where she teaches courses on writing and on the documentary idea, a phrase inherited from Grierson. She has known the National Film Board since 1944, when she wrote and narrated film commentaries for Sydney Newman's series "Canada Carries On" begun under wartime conditions when Grierson was Commissioner. She returned to the NFB in 1963 as Production Research Officer (English) to combine advisory duties with the production of the film "Experienced Hands" and work on others, such as interviews and research for the Kemeny-Brittain documentary "Bethune". An extensive interview with Grierson in 1969 led to the production of a 90-minute radio documentary for CBC's AM and FM networks in March of 1975, entitled "The Canadian Indian Summer of John Grierson".

For further information please contact Miss Elspeth Chisholm, Graduate Program in Communications, Arts Building, McGill University, 853 Sherbrooke Street West, Montreal, PQ, Canada H3A 2T6. Telephone: (514) 392-4878. ■

Non-Copyright Music

Lou Wise
Director, Teaching Aids Department
Toronto Board of Education

Most responses to the question of non-copyright music were published in Volume 3, Number 5 of the Newsletter. This response, because of its length, has been included here.

TITLE AND DESCRIPTION	PUBLISHER	DISTRIBUTOR

Musi-que
Vol. I to IX
Various play-on play-off moods and
background music
Vol. A and B Sound effects
	Blue River Records
	6223 Selma Avenue
	Hollywood, California
	90028
		Columbia Scientific Ind. Corp.
		
		U.S.A.: 3625 Bluestein Blvd.
		      Austin, Texas
		Canada: Willowdale Media Inc.
		      12 Parfield Drive
		      Toronto M2J 1B9

Audio Fidelity Sound effects 5 Volumes Sound effects	Audio Fidelity Corp.	Phono Disc Scarborough, Ontario
Major Records Sound effects 16 Volumes Sound effects	Thomas J. Valentino Inc. 151 West 46th Street New York, N.Y.	Willowdale Media Inc.
American Neutral Backgrounds	De Wolfe Ltd. 80/82 Wardour Street London W.I., Eng.	Canadian Music Sales Ltd. 58 Advance Road Toronto, Ontario
American Neutral Backgrounds No. 2	De Wolfe Ltd.	
American Neutral Backgrounds No. 3 American Neutral Backgrounds No. 4	De Wolfe Ltd.	
Swinging Thro' Summer	De Wolfe Ltd.	
Polaris	De Wolfe Ltd.	
Music for an Historical Era	De Wolfe Ltd.	
From Other Lands	De Wolfe Ltd.	
Mood Mediterranean	De Wolfe Ltd.	
Industrial Project	De Wolfe Ltd.	
Illustrations No. 1 Illustrations No. 3 Illustrations No. 5	De Wolfe Ltd.	
Flute Salad	De Wolfe Ltd.	
Silk Organdie	De Wolfe Ltd.	
Continent Seven	De Wolfe Ltd.	
Eye For An Eye	De Wolfe Ltd.	
Five Sonatas For Piano and Two Structures For Clarinet	De Wolfe Ltd.	
Mind On The Run	De Wolfe Ltd.	
Lunar Probe	De Wolfe Ltd.	
The Silent Film Era	De Wolfe Ltd.	
Kodak Sound 8 Musical Moods and Sound effects	Kodak	
Background Music Volume One	Filmoods Company Box 475 Scarsdale N.Y. 10583	
Background Music and Sound effects for Your Home Movies	Major Records	Willowdale Media Inc.
Music De Wolfe 7 - Records 78 rpm. Various Musical Moods	De Wolfe Ltd.	Canadian Music Sales Ltd. 58 Advance Road Toronto, Ontario

Bell & Howell RingMaster™
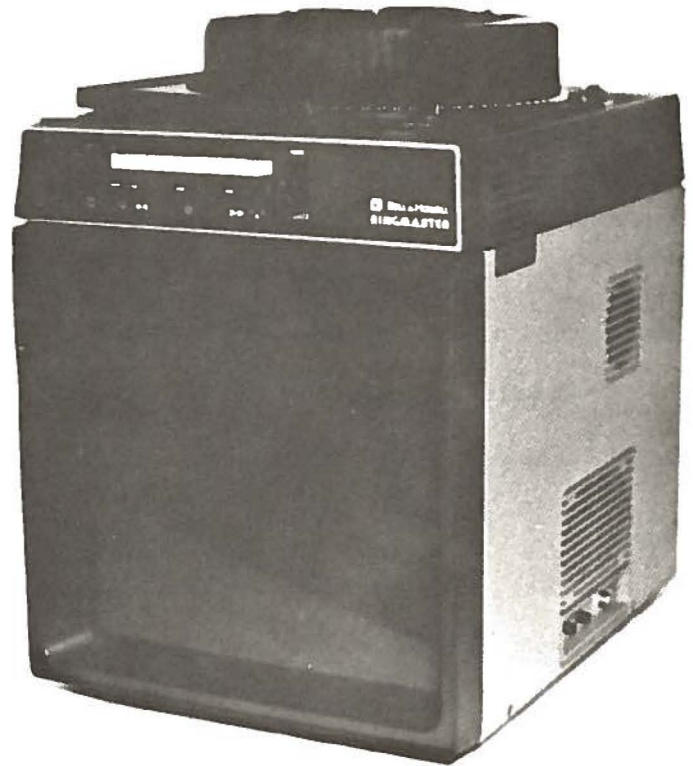
sound/slide projector

Advance Control: Model 797 records 1 KHz pulses on Track 4 only, but will accept and play back software recorded with pulses on Tracks 3 and 4. Either method is acceptable per ANSI standard.

Slide Advance:
(a) On tape player, forward or reverse.
(b) Advance with remote control lead (standard with Model 797, optional accessory with Model 796).

Instant Slide Access: By depressing "Select" control which permits access to any slide at will.

Lamp: All new DDM integral dichroic reflector of multi-facetted construction. 19V, 80 Watt. Lamp Life is 500 hours rear screen projection; 100 hours front throw. Light output is over 250 ft. Lamberts rear screen; 250 lumens front throw.

Create Your Own Pre-Recorded, Pulse-Controlled Sound/Slide Programs

Model 797 has a cassette tape player/recorder (Model 796 has a tape player only) which comes with microphone and pulse control lead. You can tape your program with 1 KHz pulses for synchronization of slide advance to the sound track. Included is an automatic shut-off of the tape unit in Record, Play, F-Forward and Rewind modes. Plus a record/erase interlock that prevents accidental erasure of your program.

Project Forward ... Project to the Rear; Brightness Automatically Adjusts

A RingMaster™ Projector is like two projectors in one. For large audiences, it's a front-throw projector that casts images on a wall screen. For the small group, it's a rear-screen projector that sits on a desk top. Picture brightness automatically adjusts to the optimum viewing level, whatever the situation. In fact, rear screen brightness is brighter by half than most competitive units, yet there is no annoying glare.