Media
Message

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

Media Message

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Comment

by Dave MacDougall

Editor Wanted

The AMTEC Board of Directors are seeking applications for the position of Editor of Media Message and the Newsletter for the September 1979 — September 1981 term. What qualities are required of an editor? Certainly you should enjoy writing, have the ability to correct grammatical errors, slash verbage and proofread composed copy. The assistance of a sympathetic wife who will patiently transcribe recorded speeches is a definite asset. You do not require prior editorial and/or publishing experience. The present editor pledges to assist you in this area. I have been deeply indebted to my predecessor, Lou Wise, for his support and advice and I offer to continue this tradition, by serving as an *active* associate editor for your term of editorship. The personal growth and professional contacts that you will experience shall prove rewarding. Write to the editor either to submit an application or to seek further information on this challenging opportunity.■

President's Message

by Larry Burt

One of the positive things that I have noticed is the significant growth in membership in AMTEC. This year we have grown from approximately 460 to 540. The largest jump came as a result of the National Conference held in Regina and is a tribute to the activities of the Regina Conference Planning Group. Besides organizing and carrying out a great conference they have had a direct influence in bringing more professional media people into the national organization. This is one more reason to congratulate and thank them for their efforts on our behalf.

The last time I "spoke" with you I indicated that there were two special publications available to you as members of AMTEC... *The Communications Directory* and Joe Barre's, *Courses in Educational Technology*. What I neglected to mention was that in order to get your copy of *Courses in Educational Technology* you should write to Joe at Memorial University and request it. There is no charge for it if you are a member.

I would like to mention that several special interest groups were formed on an informal basis in Regina at AMTEC '78. Sally Landerkin and Tom Rich have been asked to act as liaison between all of these groups and the AMTEC Board of Directors. The Board, during its June 22, 1978 meeting took the position that they would encourage the growth and development of these groups, would suggest a regular column in *Media Message* as a means of communication in and among the groups and may be able to support the groups with some financial backing. The minutes are not specific on this last point but I would say that the intention is clear. A further suggestion was that additional time should be made available at our future National Conferences so that these groups could meet on more than the single occasion that was available for them in Regina. If you are interested in joining an existing group, or forming an additional group, please do not hesitate to contact me or the following people.

Media Managers:
Sally Landerkin,
Access TV South,
Health Science Center,
University of Calgary,
Calgary, Alberta.
T2N 1N4

Utilization:
G. Brown,
Teachers Resource Center,
Winnipeg School Division 1,
436 William Ave.,
Winnipeg, Manitoba.

Basic Media Instruction:
Fred Thornhill,
Inst. Aid. Resources,
York University,
4700 Keele Street,
Downsview, Ontario.
M3J 1P3

Tom Rich,
AV Consultant,
P.O. Box 2000,
Dept. of Education,
Charlottetown, P.E.I.
C1A 7N8

Since the June meeting in Regina I have had one phone conversation and one personal meeting with the president of C.S.L.A. (Canadian School Library Association), Art Forgay. The topics of discussion were the joint publication, *Resource Services for Canadian Schools*, means of promoting this book, and the possibility of future joint efforts. While the latter point was not explored in great detail I think our feelings were that it is to the mutual benefit of our two professional groups to explore further possible co-operative projects. With this in mind, I would ask that if *you* have any suggestions for such projects I would be more than happy to hear them and share them with Art.

One of the other points which I tried to make in my last message was the difficulty the editor of Media Message has in getting articles for the magazine. I would reiterate my invitation to each and every one of you to become more active in communicating your ideas, interests, problems, concerns and accomplishments to the rest of us. Our business after all, *is* communication. As professionals I feel that we must increase the flow of information between us. One other way to increase the kind and number of articles in each issue could be accomplished by all of you who teach pre- and inservice media courses. If any of the students turn in a written project that you feel warrants a broad readership, why not have that student contribute the article for

publication? There must be *many*, well done projects that would accomplish more than originally intended, if they were shared nationally and professionally by means of the Media Message.

There is one last area I would like to discuss before I stop writing and that is the situation that I perceive as a problem between some of our brothers in Quebec and our association. While we do have rep-resentation from Quebec in our organization, I feel that we have not done enough to increase that membership and to make that membership meaningful for them. I most certainly do not have an answer for this apparant problem and would ask both our English and French speaking colleagues to give some thought to this and respond with suggestions which would help to improve the present situa-tion. I think that each of us has much to learn from the other. I think that we lose something very important, professionally and personally, if one section of our potential membership is not broadly represented in our association. At any rate, I would be most interested in hearing from any of you with regard to this concern.∎

Media And The Child

A speech by Lou Wise
in Charlottetown, P.E.I., October 13, 1978

Lou Wise is the co-ordinator of Teaching Aids for the Toronto Board of Education. He served in the R.C.A.F. during World War II, before becoming supervisor of motion pictures and photography at A.V. Roe Company until 1961. He has been with the Toronto Board of Education since that time as production consultant in Teaching Aids, as head of production, as assistant director and as director of Teaching Aids. Mr. Wise holds a B.A. in English and an M.Ed. specializing in media. He is past chairman of the Canadian Section of the Society of Motion Picture and Television Engineers and of the Canadian Association for Screen Education. He is, also, the past editor of Media Message and is a member of the Board of Directors of the Association for Media and Technology in Education in Canada. Ladies and gentlemen, with these credentials, I feel that you will benefit from this presentation and that you will enjoy a word from the wise, Mr. Lou Wise.

Lou Wise: Thanks very much, Vans. You know from the look of the size of this crowd, and considering the crowd that was on that dance floor last night, I would swear that you were all there. I had a ball at that dance but I didn't think that I would be able to get up this morning.

I arrived here on Wednesday as probably one of the most frustrated people that got off Air Canada flight 654. I was supposed to have flown my own Cherokee 180 from Buttonville Airport (just outside of Toronto) down to Charlottetown. Unfortunately, we were fogged in like you wouldn't believe. So to compensate, Tom Rich went with me yesterday after the sessions were over, while I rented an airplane. We had a delightful one hour together flying around 2,000 feet above Prince Edward Island. I got to take some pictures from the air as well.

A couple of things came out of the presentation that we heard yesterday morning which specifically addressed itself to Media and the Child. One of the things that Kay Sigurjonsson referred to was the question of identity problems. That caused me to think about something else.

I was with the air force during the war. Of the five and one half years, I spent just over a year in Alaska. The native Alaskans referred to anybody that didn't belong there as being from outside. Two years ago, I spent a week in St. John's, Newfoundland. They spoke about people who didn't belong as coming from upalong. Now I'm here and I'm referred to as being from away. Now Kay was concerned about identity crises and I'm sure that from time to time we all are a little unsure as to exactly who we are, but you can well understand that in addition to that, I've also got some cause to be a little bit unsure as to where I belong.

Something else that Kay said, caused me to take a look at my own past. I first became involved in commercial photography after getting out of the airforce in 1945. By 1961, I was involved in a somewhat different fashion in educational film, audio, photography and television. I started counting and I realized that from 1945 to 1978 is 33 years.

However, it's only been since about 1963 that I've given any particular thought to what some of the implications of these media might be. Now isn't that true of most of us? We do the best we can, about whatever it is we do, but we tend not to dig too far below the surface. Colin Cooper, who has done some excellent presentations, mentioned something about taking things for granted, and I guess that we all do that. We do the best we can but we tend not to think too much about the implications of what it is we are doing or perhaps what we're not doing. I suggest to you with regard to the media of communications and the kids in our classroom, the time is long since past when we really must begin to consider something of their implication, and concern ourselves about what we're going to do.

One other reference to Kay... Yesterday, she talked about the slavery of minds with regard to the tremendous proliferation of television programing. In 1938, Hitler wrote *"I could not have gained control of Germany without radio"*. Adolf Hitler was also very much aware of the immense power of the motion picture. If you have never seen the film "Triumph of the Will"

find an opportunity to see it. It is a documentary style of film that was a tremendously staged look at the 1934 Nazi party conference held in Nurenberg. The director, Leni Rufenstahl, had been in theatrical directions so the marriage of theatre and film gave birth to some highly effective propaganda. I think 'that those concepts, added to Kay's reference to the slavery of the mind, may suggest that a lot of things are happening to us in such subtle fashion that we don't have any particular awareness of the change, so do we need to consider the implications?

In the last 2 days, we've all been conscious of the tremendous number of factors which relate to the child and the media. However, it is like a huge jigsaw puzzle of different concepts, different approaches and different notions. How do you pull them all together? Will we really, somewhere along the line, find teachers with particular interest in incorporating some approach to the study of the media and its implications in their classroom? Are teachers going to be inclined to have one particular interest that they may wish to pursue and with which they may feel comfortable? Are we going to talk about television studies, film studies, photography, radio, or perhaps media studies in general?

Another question that occurs to me is do you isolate the media and perhaps create a new discipline or do you integrate the media with the traditional, conventional disciplines?

Perhaps, we really need to resolve the question of do we really want the students to learn about the media? If so, why? Tom Rich, in his presentation this morning, emphasized the question of defining objectives and then keeping those objectives clearly in mind and subsequently re-examining those objectives. Why is it that we may want the students to learn something about the media? Is it so that they will know how they may be prevailed upon in advertising or in editorializing? Is it so that they will get more enjoyment out of the media? Is it so they will know more about what is going on around them? I think that we have got to decide early and clearly, why we want them to learn about the media.

What is called for along the line are some mighty strong convictions on the part of teachers and I'm sure that generally we're aware that teachers who don't feel comfortable with a film study programme or a television study programme, likely won't get students involved in any continuing way. Perhaps we have seen this happen a number of times. Many, many times, I've seen a flush of enthusiasm and interest that all too often did not stand up because that teacher had not provided himself with a sufficiently adequate background in order to feel comfortable. How do you resolve that problem? I think

that only you, as the classroom teacher, can resolve it. What do you do? Do you take courses in film, photography, television or audio in order to equip yourselves so that you won't feel intimidated by your students? Can you expose your own vulnerability? If you make a commitment that will be one of the things that will happen. Can you back away altogether? I think that if we're honest we'll admit that most do back away. The question perhaps that is important is, do you want to back away?

I'll move now to recognition of the need; promotion of the idea; and implementation of the programme. Perhaps by now, as a result of this conference you've begun to recognize the need. Perhaps, in the weeks ahead, you'll start to promote the concept of incorporating a media program into your present classroom program.

So right now let's turn to a couple of thoughts on implementation. Vans mentioned that I was, for a couple of years, editor of a publication called "Media Message". It's a quarterly publication of the Association for Media and Technology in Education in Canada. In the February 1976 issue, we developed the theme, "Student as Producer". I'd just like to read to you a couple of brief comments from my own editorial, which reflected upon the intent of the issue. *"If more opportunities might be found for students to take on the role of producer with respect to media instead of continually being in the role of consumer, would it not work to their advantage in a variety of ways? As the pervasive influence of the nonprint media increases, especially film and television, would it not be an advantage if people might come to know more about how it works and how it works on them? One of the most effective ways in which students come to better understand the media is to be involved in the production process itself"* . . . *"and they might use these media for reporting, for exploring their environment, for communicating with others, for exercising their creative talent, for learning not only about the media themselves but about the world and the people on whom these media work their influence for whatever purpose".*

For many years, the idea of media studies in general and film studies in particular, has been waxing and waning. As far back as 1966 Dr. Louis Forsdale, Teachers' College, Columbia University, wrote, *"and there is quietly underway, a movement in the United States and in many European countries to offer systematic instruction in the screen arts. Such instruction is given for many reasons, to protect the young against powerful forces of 'political and moral evils' which are assumed to be inherent in screen images, to help young people understand better and therefore get more from the screen arts, to raise the standards of expectation on the part of audiences and therefore push out the*

perimeters of the screen arts. The most profound reason for teaching about film is to enable the student to engage himself with a medium in the richest and deepest level possible when he chooses to."
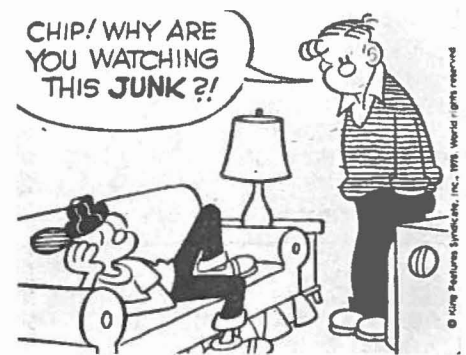
In the space of one week this September, I came across several items in the Toronto Star that touched on the question that I think we're concerned with here. Anyway, this was one of those items from the Toronto Star's comic strip, "Hi and Lois". Perhaps that's where many of us are in our concern. This is one of the things that have been touched on many times yesterday and today. I call it fine tuning the discriminators. It is certainly a useful outcome of any media study program but I

hope it is not the only goal.

There seem to be two very popular schools of thought; one is that we must be concerned with the bad effects of the media and address ourselves almost exclusively in that direction while the other school of thought suggests that we concern ourselves with raising the level of appreciation of media. That is, knowing more about it so that we can better enjoy it. These two schools are not mutually exclusive, although depending upon who espouses which particular view, sometimes you'd certainly think they were. If students learn more about how the authors and producers use the media to entertain, inform or to influence us, then perhaps the goals of both schools of thought will begin to occur. They'll begin to have a better appreciation for the things that are worthwhile, interesting, educational or entertaining. However, I think that at the same time they will learn a great deal more in terms of being able to discriminate those things that might do us subtle harm over a long period of time.

Two and a half years ago, Judy LaMarsh was hired by the Ontario government to chair a Royal Commission on Violence in the Communications Industry. Many months and several millions of dollars later, a report was produced. Before the report came along, public hearings were held right across the province. Gordon Sinclair, (Toronto Star writer, CFRB radio station commentator and television personality) stated categorically at one of the public hearings that he found no problem at all with violence in the media. He said that violence is an essential part of human nature and is essential to survival. I'll come back to this a little later.

In the same issue of the Toronto Star, there was an article by Dennis Braithwaite on the subject of rejecting television. He wrote of a friend who hates television, or says he does. *"The tirade against television may have been meant for my special benefit. I, being a grown man who not only watches TV all the time but gets paid for it, but I refuse the invitation to feel guilty, dues paying puritan though I am. The sin in my case is a mortal one since getting paid is not my excuse for watching the stuff. When I stopped writing about TV, a few years ago and began doing a general column I found that I spent as much time as ever in front of the set. My truculent friend, a writer no less, takes pride in not having a TV in the house in much the same way I suppose that a hermit glories in having shut and bolted his door against humankind. Both, it seems to me are hurting themselves in obedience to a very wrong headed principle, namely that man and his works doeth corrupt and are therefore to be shunned like the plague. To reject television is to cut oneself off from half of life, the part that's made of fantasy and myth, which some philosophers have called the greater part. That my skeptical friend cannot believe what he sees on the screen, does not make it any less important that he see it if he wants to know what his species is up to. The truth is there if you keep looking."*

Now, back to the LaMarsh commission for a moment. My own Board of Education submitted a brief to Judy LaMarsh. It was prepared by a committee chaired by Al Shumak, one of our trustees. He wrote a column for a community newspaper. Let me just read a couple of brief excerpts from that column. *"The committee expressed concern about the frequency and repetition of programmes where excessive violence is portrayed, e.g. police and detective shows"*. . . *"many of the programmes currently screened, too often employ violence as a problem solving device"*. . . *"The committee is therefore recommending that in the event of violence or aggression a blackout be imposed on the screen and a greater emphasis be placed on skill and sportsmanlike conduct"*. In that comment, they were referring specifically to sports telecasts and the violence sometimes inherent in those.

I wrote a letter to Trustee Shumak and pointed out a couple of things that were of concern to me in the brief that had been submitted to the LaMarsh commission. *"If education is to work as well as we all expect it should, in all disciplines, then surely the institutions of education must be prepared to play a role in this particular arena. That is the response of the student to the products of the communications industry. It is a responsibility that we have not yet accepted. I feel that our schools should be encouraged and in fact required to provide opportunities for students to acquire an understanding of these media through courses in mass media screen education, film arts, call it what you will. There is an easy assumption that people automatically understand the moving picture whether it's film or TV, for after all everyone knows that the camera doesn't lie and pictures are worth thousands of words. Each of these is a cliche that is just not true. I believe our students can learn to understand what these media can do for them as well as to them. I believe that they can learn to better appreciate and gain from them as well as to discriminate wisely with respect to their use. I also believe that such learning can best be acquired in the schools, but courses and opportunities must be provided. Is it not a positive approach to recognize that our school must assume responsibility for providing opportunity for students to learn how to deal with these media and understand them fully. I contend that it is, that is why I chose to convey these thoughts to you for your consideration by your committee."*

In another article, discussing the Howard Hughes story, Dennis Braithwaite said, *"I'm coming to the conclusion that the so-called mindless masses who watch television are being given more substantial and intelligent entertainment than either moviegoers or theatre buffs. To experience all this (Howard Hughes story) in the comfort of one's home, unassaulted by the reek of popcorn or the mindless reaction of a semi-hoodlum audience, without being ripped off in any way, is to make one eternally grateful to what it pleases some to call the idiot box."*

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The other article concerns the writer who hopes that his movie will help to curb child abuse. The 39 year old Italian writer, Gavino Ledda, on whose life the prize winning movie, Padre Padrone, is based says he hopes the autobiography will help curb child abuse among peasant families in Italy and other countries. Well, I would ask the question, can films and television advance humanistic causes and if so, are we capitalizing on these advantages?

During that same week, a lady named Michele Landsberg wrote a series of five articles about children's television. The titles were "TV Phantom Babysitter that Numbs Young Minds", "Mr. Dressup Still Best Kids TV Show", "Donnie and Marie Rate Hauteschlock TV", "Steely Miss Diane Cracks Romper Room Whip" and the final one "The Tacky Commercial World of Kids Saturday TV". It wasn't all negative. There was a great deal that was positive about it. It was generally an overview.

Now the reason that I have presented these slides and mentioned these things is because increasingly in any one week or in any one month we come across a great number of references to television in particular and the media in general.

FOUR ARGUMENTS FOR THE *ELIMINATION* OF TELEVISION

BY
Jerry Mander

This book, arguing for the elimination of television, is written by an American, Jerry Mander. He says "I hear many people say *that television is great. There are so many things on television that we may never otherwise experience. People see television images of Borneo forests, European ballets, varieties of family life, distance police actions, current events or re-creations of historical crises. They believe themselves to be experiencing*

these places, people and events, yet the television image of the Borneo forest, the news, or historical events was not the experience and not to be relied upon to the same extent. The audience only have the experience of sitting in an darkened room staring at the flickering light, injesting images which had been edited, cut, re-arranged, sped up, slowed down and confined in hundreds of ways. Were people aware of the difference?"

Last September 23, less than one month ago, Robert Fulford, another Toronto Star writer said, *"We need schools for consumers of media. If I attend a public event and later watch it described in the media, I am impressed by the radical disparity between the two experiences. The media don't duplicate reality. They can't. They transform bits of reality into their own art forms. The TV news item especially is a style that is as complicated and intricate as the sonnet. As soon as a TV reporter arrives at a public event, he/she begins looking for those elements · of physical action, impressive sound, interesting crowd shots, or brief comments, that can be turned into the mini drama that make up TV newscasts. A few hours later, we watch the reporter's artiface and believe we've watched the truth. This is why an understanding of public affairs requires at least some knowledge of how the media work".*

Martin Esslin, a British drama critic and the head of BBC radio drama said in a recent issue of Encounter and Fulford now quotes, *"Not only do children tend to learn more from television than they ever learn at school but the lessons that they absorb from these two sources are frequently in direct contradiction. The educational system should as a matter of highest priority teach its pupils the art of watching and interpreting the media, developing a critical sense and thus immunize them against the worse abuses of the addiction to television".*

Back to Robert Fulford, *"How would you go about teaching pupils to interpret the*

media? Who are the experts from whom they might learn? Few texts in the field exist and texts are only a beginning. The teachers and students would need to work directly from film, videotape and newsprint. One can imagine a lively curriculum emerging".

Now you're likely aware by now that I certainly agree with Fulford about the need for media studies. However, when he suggests that we need schools, I suggest that we've already got the schools and we've got the audience in the schools. They range all the way from the elementary to the secondary grades but we do need the teachers. Fulford asks, *"Who are the experts from whom they might learn?"* Now you may be the only expert that you're going to find. Do you find that alarming? I can hear many saying, "What do I know about radio, television, photography and films?" Besides, that's not my concern. Well let me ask, who knows your students better than you do? Well, their parents perhaps, but will they do this job? Who knows better than you how your students learn and how to motivate them to learn. You're the teacher. If you opt out it just won't get done, but if you agree that something should be done, then you're on the way to the commitment that I spoke of earlier.

What's needed? First the awareness of the need, followed by a pretty strong conviction and some knowledge about the media. Teachers need to understand the media and be able to work with them. The second element that's needed is teacher training, student instruction, followed by student involvement in all of the media; film, television, photography, audio, radio, and print. Withstanding my earlier reference to the student as producer, I'm not suggesting student involvement in just a production sense. If young people are to develop a broad understanding of the media, they must be able to examine and come to know the work of others as well as to have their own experiences in photography, filmmaking, audio recording and so on.

If teachers are going to involve their students in developing this understanding of media, then we've got to start with teacher training. If you haven't worked in media before, then still photography is a good way to start. There have been references made to the employment of still photography in the classroom, in a variety of ways.

We're pretty lucky to have an excellent photographer, Henry Butt, on our staff at the Toronto Board. With regard to teacher

ducers. This is a question that is frequently raised. The goal is to use media as a tool to advance the students' knowledge of the world, it's people and the way in which the world is depicted via the media.

Sometime ago, Dr. C.Y. Oh of the University of Alberta, explored the idea of students doing still photography and audio taping to produce resource materials for classroom use. In his articles, he mentioned that teachers who were involved in the project, had previously

make up the syntax of film.

David Lean, the very well known British director of "Bridge Across the River Kwai", "Lawrence of Arabia", "Great Expectations", "Brief Encounter", "Doctor Zhivago", began as a film editor and he still continues, and has continued for a long time, to supervise very closely the editing of the films that he has directed. He made the comment once that the difference between cutting on the exactly correct frame when going from one shot to another in the editing process, or cutting from one frame one side or one frame the other side of what he would see as the correct frame, could totally change the level of the impact or the nature of the impact on the audience. Now because this is so, perhaps students should come to know something about the influence of editing on the things that we see and hear. If they do it themselves they'll learn better how it works.

instruction, he does a great variety of things. He gives them instruction in original photography, copy camera, darkroom work and slide duplicating. In many cases, we know that those teachers then go on to get their students involved. If you don't already have that background, you need both knowledge and the skills with media technology. That too, is a very large part of what yesterday and today have really been all about.

One of the things that you might do is watch for travelling workshops such as the Nikon photography workshop that are offered by industry and take advantage of them. Also you can usually find workshops in media centres, in local colleges or those organized by the department of education. If you do have ready access to experienced, knowledgeable audiovisual consultants, co-ordinators, technicians, or other resource people in schools enlist their help.

Now, whatever medium you choose to involve your students in, whether it's photography, television or film, keep in mind that the goal is not to create photographers, directors or television pro-

taken introductory audiovisual courses at the University of Alberta, and there's the teacher training again. Later on, he referred to some of the things that occurred as a result of the student involvement in the project. First, students who are actively engaged in such projects are highly motivated and show increased mastery of their subject matter. Secondly, teachers gain from both the project and the beneficial media produced.

Young students can readily master the simplest video production system. In the area of film, the very young readily can grasp super 8 film making. In many cases the students will grasp that a little more readily than will the teacher.

I do feel very strongly that the teachers need to acquire some background so that they do not feel intimidated. Both the portapacks and super 8 equipment are really so simple that the technology itself doesn't need to become pre-eminent. When students become involved in film editing they learn something about selection and juxtaposition, pace, visual rhythm and continuity; all the things that

Another of the things to be learned has something to do with the viewfinder. I call it the reversal effect. Although the viewfinder presents a narrow restricted view that view begins to widen as we become more conscious of detail and specifics. A friend of mine who now lives in Montreal decided, at the age of 43, to take up weekend painting. When he had been painting for about three or four years, he said to me, *"Lou, when I started taking 35mm slides and painting, I suddenly realized that I had never before really seen trees"*. When people start to look through the viewfinder, even though it presents a narrow restricted view of the world, because of the way in which people begin to examine the world for the things that they want to depict in their films, their photography or their television videotape, the blinders that we all wear, I am convinced, begin to open up just a little bit, and we do begin to see the trees.

I sometimes use an analogy stolen from the print medium of reading and writing. I've always taken that to mean that reading is both comprehending the things that we read and reading a great variety of things written by poets, playwrights, authors, novelists and editorial writers. Writing is expressing oneself in that same medium and thereby gaining greater facility with the medium.

I think that you can approach each of the nonprint media in the same fashion. That is, you can almost adopt a reading/writing approach. This particularly holds true for film, since there is such a wealth of film materials available for the "reading" programme. Looking at, thinking about, writing about, expressing opinions about things produced by others, that's reading and the writing is simply expressing yourself in the same medium.

Time and again, I've seen students grow

remarkably in their ability to work in film. Some of the things that they're learning include preparation, organization, co-operation and group dynamics. Certainly, they expend huge amounts of energy while they go about this business and they acquire a large range of new skills which they can readily transfer to other disciplines and other projects. This is all part of the process.

Certainly product follows the process and it is important but not as important in this educational setting. Don't let the product become so important that you insinuate yourself too much into their project. That does happen. Several years ago, I had a visit from a secondary school English teacher who explained that he was starting a screen educational programme the following September and was interested in discussing a course outline that he had prepared. We discussed his course outline. Then he pulled out some additional materials from his briefcase and said, "This is the script for the film that we're going to make." I said, "Who wrote the script, if the programme isn't started?" He said, "Oh, I wrote the script!" I said, "Where did the idea for the script come from?" He said, "It was my idea"; "Who's actually going to do the filming when you start this project in the fall?" He said, "I think I had better do the filming." So I said, "Well, what will the students do?" He said, "They'll be the actors in front of the camera." I said, "Why on earth would you assume that this was a student project when you have conceived the idea, written the script, and are doing the filming and the editing?" I asked, "Why on earth are you approaching it this way?" He said, "Well, this will be the first time that a project of this kind of programme will ever have been run in my secondary school and I've got to make sure that it comes off successfully, so that we might continue it." That's insinuation I suspect of the highest order.

At the opposite end of the spectrum, there's a young lady named Linda Schuyler. For a year and a half, Linda had a program going in one of our senior public schools. She called it film and television arts. It involved all grade 8 students in the school. It wasn't a peripheral program at all.

She left at Christmas to become a full time producer. I mention this because what we've been finding over many years in Toronto is that media programmes, whether general or specific, have depended on the energy interest, or perhaps the ability of an individual teacher. There has been nothing established to indicate that there will indeed be such courses given in the schools. That's why we find this one particular case rather interesting, because while we have had a number of courses and will continue to have a number of courses in secondary schools

there hasn't been anything of a prescribed nature in our elementary schools until Linda Schuyler started this particular programme about two years ago.

Let me read a couple of things from the outline that Linda prepared. *"Primary Aims: Academic. To give students some of the necessary tools to help them become discriminating viewers rather than indifferent consumers. Social. To help the students develop self confidence and respect for their own ideas so they will feel free to form and voice opinions on the work and ideas of others. Secondary Aims: To develop awareness and heightened curiosity about the power of film, television and mass media in general. To show how mass media pertains to all areas of life by integrating the course with other areas of curriculum. To have total student involvement, all students involved in some level of production, all students learning to run and care for equipment, all students being free to join in discussion and suggest curriculum. To encourage the operation of small democratic decision making groups."* This is quite a contrast to the secondary school English teacher who did it all himself.
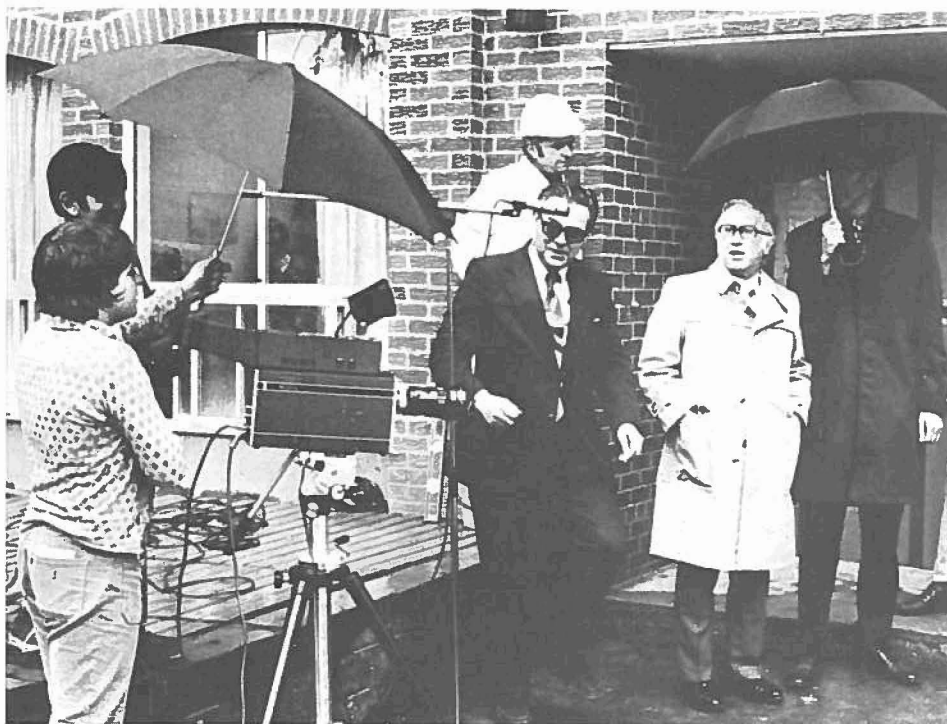
In the last decade, it has become quite feasible for any age group to produce videotape and film programmes. A lot of exploration, discovery and creativity can occur through these media.

That reminds me of another story from the bright end of the spectrum. Lotta Dempsey wrote in the Toronto Star, *"I was lucky in having chosen to visit Spruce Court on a Thursday. That was the day that a skilled technician from the Toronto Board of Education came to work with children on a closed circuit TV system. As I watched the taping with youngsters taking part, I was aware that this was no game playing. I've been around big studios enough to know when a technician is working seriously with performers and others involved and Rockwell was being highly professional. The students were learning how to use the camera, angles, timing, and body language for the message about an upcoming school concert. In another school, a group of grade six students ran the whole closed circuit television system and recorded on video the opening of their new school."*

I referred earlier to the work of Dr. C.Y. Oh, involving a couple of elementary schools in Edmonton. We found students who have written a script, done still photography and audio recording of voice and music, and then have been pretty sophisticated in the combination of these elements into a synchronized presentation.

For the past five years, in the middle of each May, we have been conducting a program that we call Festifilm. We examine a lot of films submitted by elementary and secondary school students. While we go through a selection process, we don't offer any prizes to anyone. However, all of the films that are shown do receive a framed certificate.

I'd like now to screen a short film for you that was the opening film at Festifilm 1976. I brought it along because it does exemplify a number of things. First of all it was made by a secondary school student. Second, it does illustrate a lot of the things that I said about the tremendous amount of energy,

the kind of organization and the variety of things that must be done by students who are engaged in the production of media.

Screening of "Festifilm '76"

Each year, we try to invite a special guest that we think will be of interest to the students, the parents and teachers who come to see the films that are being shown. We had Chris Chapman who has done a lot of documentary film work in Toronto, throughout Ontario and I guess in other parts of Canada as well. One year we had Elwy Yost, of O.E.C.A., who is well known for his interest and involvement in film. Another year, Budge Crawley, the president of Crawley Films came from Ottawa to be our guest. That was just after he had won an oscar for the feature film *"The Man Who Skiied Down Mt. Everest"*. Budge is a great guy. He brought the oscar with him and passed it among all the kids. They thought this was just great being able to see, hold and handle an oscar.

This year our special guest was R2D2, from Star Wars. One of our secondary school students built an exact, completely radio controlled, replica of that robot.

Unfortunately, this decision-making gets to be a little tricky. Earlier I said that process should be seen as perhaps the most important thing going on. However, we do have to be realistic. There are natural competitive instincts. Film makers or photographers might want an audience. They want to show others what they have done and they want to see the work of others.

Festifilm is really a kind of film exchange, students exchanging experiences with other students. It becomes a learning experience. Each year, we hear of an increasing number of students working on films that they plan to submit. Two films this year were from Bloorview, which is a school for severely physically handicapped students.

Now one of the other areas that we've heard a considerable amount about in the last couple of days is the field of audio and radio. In sound, as in picture, there are two sides to the learning programme; that is, responding to the work of others and producing your own recordings; the reading and the writing again. This involved effective listening leading to student recording of stories and sound effects, music, discussions and interviews. On another occasion, we worked with Paula Quigley who is director of public affairs for radio station CFRB in Toronto. We were able to develop a programme involving one of the CFRB engineers, who went to one of our junior public schools once a week for fourteen weeks and worked with fifteen grade six students. He had them doing audio recording on quarter inch cassette, doing tape editing, studying radio broadcasts and a variety of other things relating to radio and audio as media of communications. One of the sessions was held in our department's audio centre. The students were able to find out and do recordings and mixing on 1/4" studio recorders. They learned a little bit about recording and dubbing film tracks on 16mm magnetic recorders. They found a great deal of excitement and pleasure in what they had accomplished.

Now we've covered quite a bit of territory and I've been ranging about a great deal in the last hour. I hope that I've given you a great deal to think about. Perhaps above all, I hope that you will see media studies for your students as a challenge that you plan to face.

There are some interesting and frustrating

problems and I've touched on some of those. One is that the need is greater than ever before to clearly define all the priorities in education. It seems that everyone is trying to do that these days. That's why we hear so much talk about getting back to the basics, but where should the priorities be? What is basic in 1978? Second, education budgets have taken quite a beating in most parts of the country in recent years and certainly in any kind of budget reductions, options and courses,

seen by some people as nonessential or perhaps peripheral, get cut pretty quickly. However, if you agree that priorities should be attached to the idea that all students should learn something about the media of communication, you're on your way to a commitment. Now you'll be faced with a lot of arguments, battles and frustrations, but if you've got the urge to go ahead, in the long run your students will be the beneficiaries.

Thank you, Mr. Wise. Despite the difficulties of it being Friday afternoon and you being "from away" you have been able in your presentation to maintain the high standard that has been part of this convention. You have been successful in wrapping up some of the concepts that have been presented over the last couple of days, as well you have given us additional usage of the media which we will quickly be able to use in the near future, so once again, Lou, thank you very much. ∎

Maintaining the Centralized Film Library

by Donald R. Mattison
Co-ordinator, Learning Materials
Kent County Learning Materials Unit

One very important component of the media program is the 16mm film library. During the past decade or two many school districts have developed reasonably good film collections. The advent of budget restraints and diminishing budgets cause some areas to rest on their laurels and attempt to maintain the status quo. Unfortunately there is no such thing as maintaining the status quo when it comes to a film library. You either move forward or go backwards.

Maintenance of the film library is a must if it is to survive as a viable educational resource. The media manager who keeps adding new titles each year, withdrawing

only the print that is physically damaged, leaves himself wide open to a budget cutback on the grounds that money is tight and 'we will just have to do without any films this year'. In addition he naturally has a lot of old titles of dubious value whose main function is to contribute to the size of the collection. Of course there may be the occasional situation where this is a deliberate policy with a large collection being the objective irregardless of the condition of the films.

The most viable film library exists, however, where a planned maintenance policy is initiated.

Maintenance of the library can have several facets. In any given year a specific title may have been in such demand that a number of schools were not able to obtain the film. In my case I use an arbitrary figure of seven elementary or four secondary turndowns after which I purchase an additional print. Some libraries like to ensure that the demand persists for several years before adding a print but the important point to remember is that the print simply contributes to the maintenance of acceptable service. It is not really a 'new' film.

Damaged, badly scratched or worn out prints should be replaced. When a print is worn out it should be replaced by a new print if it is to maintain its educational value. We should not wait until the physical damage is readily apparent. Films wear out in less obvious ways than torn sprocket holes, innumerable splices or readily seen scratches. There may be numerous fainter

scratches that become visible when the film is projected or with some prints the colour may fade. Cyan may fade first followed by yellow so that the film no longer presents accurate colour information. I believe that the average life span of a print is seven years. This suggests that a systematic program of reviewing the prints after they have been in circulation for a few years is in order. If a print requires replacement obviously there must be provision for it in the budget. It could happen that a film is in good condition ten years after it is purchased. However, if you bought a 1960 production in 1970 by 1978 the content is at least eighteen years old and since the film probably took a couple of years to produce the content is about twenty years out of date. In some cases this doesn't matter but in many cases the film is obsolete and should be replaced. Sometimes the producer will jar your memory by issuing a revised edition of the title but most of the time it is up to the user to realize the film is dated and look for a more modern title on the topic.

In some cases the topic may no longer be taught and the film may be replaced by a title relating to a topic that is currently being taught. Replacing old math films with new metric titles is one example. This is still maintenance, however, since there are no additional new titles added but rather replacements for prints which are withdrawn. Whether the new title is identical to the withdrawn one is irrelevant. In fact if your library is going to remain current they should not be the same titles

in most cases. There should be a constant review and upgrading of the collection.

Most media managers experience the problem of trying to withdraw the twenty year old title that has been used by certain teachers for the past twenty years. You realize the film should be withdrawn because the content is dated but the circulation is still reasonably high and there are some teachers that have a specific lesson built around the film. They don't want it withdrawn. I solve this problem by withdrawing the title from the main catalogue. It is put on a separate list and no longer appears in the index or descriptive part of my catalogue. If at all possible I obtain a new title on the same topic which is included in the catalogue. As long as teachers continue to ask for it, the film is supplied unless it physically wears out in which case it is completely withdrawn. I find that new teachers not being familiar with the title do not ask for it. Gradually the requests for the film stop coming in. When they finally stop the title is deleted from the separate list.

Maintaining this separate list also serves another function. It allows me to arbitrarily eliminate older titles from the library. The film catalogue is printed at intervals of about four years. Each time all titles that are more than twenty years old by production date are reviewed. Circulation figures are ignored. Except for the occasional film which may have a special educational value all the titles are withdrawn and placed on the separate list automatically. This policy while rather arbitrary, ensures that our film library is always relatively current. At the same time there is provision made for retaining an especially good film.

All of what has been described can be considered maintenance of the film library. If 100 prints are withdrawn from the collection and 100 titles are added all you are doing is maintaining the collection. If budget cutbacks result in only 50 titles being added you have a net loss of 50 prints. Your collection therefore is diminishing. Unfortunately, some media managers prefer to simply leave the worn out prints in the library when budget cutbacks occur. This practice only postpones the problem since the end result is a film collection which becomes hopelessly out of date or worn out within a few years.

If the average life span of a print is seven years then approximately one-seventh of the collection should be replaced each year. At the very least you should budget at least 10% of the value of your library for maintenance. If the collection consists of 2,000 prints then 200 prints a year should be withdrawn even if adequate funding is not available to replace them all. Hopefully local administrations will decide to maintain the sizeable investment they have in the film library when they realize the alternative is to see the collection decrease in size until it reaches the point where it is no longer a viable educational resource.

In these times of budget curtailments many film libraries cannot realistically expect to receive sufficient funds to enable them to grow in size. They should, however, be able to move forward through a modernization program. The alternative is to go backwards and see the collection become increasingly smaller and more obsolete.■

Turning Points: Achievements And Challenges

A Speech by Howard Hitchens
Executive Director, Association for Educational Communications and Technology
to the Affiliate Relations Workshop
September 15-17, 1978
Capital Hilton Hotel, Washington, D.C.
and
September 29 — October 1, 1978
Denver Hilton, Denver, Colorado

It's a different world we live in today. The people of America have changed along with the economic growth that we've enjoyed since World War II, and the changes are very difficult to keep up with. For example, the other day a school principal received a phone call.

"Thomas Bradley won't be in school today".

"Who is speaking?"

"This is my father".

Or another example, a panhandler varied his usual plea for money by making an honest confession.

"Mister, I need a drink. Would you buy me one?"

A businessman, being an admirer of truth wherever encountered, decided to buy the fella a drink. The two entered the nearest bar.

"Two ryes", the businessman told the bartender.

"Make mine the same", said the bum.

My job today is to discuss the turning points which we see in our field and our association, AECT. I'm going to review the trends which I see occurring, then review the achievements we have accomplished, and finally list some challenges, or, as I like to call it, the unfinished business. After all, when one reaches his turning points, he must look backward; but more importantly, he must look forward.

Trends

It has been said that nothing is certain but change. During the depression of the thirties, the average man wore a 31 inch belt. Today, says a belt manufacturer, the average is 34.

Just last week it was reported that in terms of *1967* dollars the U.S. dollar is worth 50.8 cents today. This probably explains the fact that the reason most of us don't live within our income, is because we don't consider that living!!!

Seriously, though, the economic situation in the United States and throughout the world dominates all that we think and do. Inflation is rampant throughout the industrialized countries of the world. This, in

large measure, accounts for the first trend, I believe:

A. American taxpayers are demanding more and more *accountability* from the educational system. This is reflected in the cry *"Back to Basics"*. The real argument here is *"whose basics?"* The notion of teaching students the bare minimum of reading, writing and ciphering is generally outmoded, because it really will not totally equip young people to deal with the sophistication of our highly complex industrialized society and its burgeoning technology.

B. And, the trend which impacts very directly on our field in both a positive and a negative way is the *escalating development of technological products;* particularly the miniaturization of electronics and communication devices. The minicomputer movement, the videodisc and constantly expanding technology of video-recording are well known to us. For the most part they, happily, give us the opportunity to do things which we could only dream of twenty years ago in terms of supporting and managing instruction. On the other hand, they present us with the constant threat of technological obsolescence.

C. The growing *negative reports* we have been getting concerning the various *innovations* that were tried during the decade of the 60's and early 70's is a troublesome trend. Those of you who have not seen the reports by the Rand Corporation which were done under contract to *Hew* would do well to examine their conclusions very carefully.

For instance, in the last of that series of reports, when discussing faulty assumptions about school district behavior, there are two assumptions which are very interesting. One — improving educational performance requires innovative educational technologies. It was believed that if the nation's school systems adopted new technologies (curricular, teaching practices, school management, etc.) student performance would be improved. That technological assumption was put to a direct test. *"We tried to determine whether there was a significant relationship between the type of educational method used on about 300 innovative projects funded by four federal programs and several measures of project outcome. We found none. In other words, the adoption of any particular type of educational method did not consistently lead to better outcomes from district to district, even though these methods had been previously tested and developed elsewhere. . . . .*

The adoption of 'better' technological innovations may be an important ingredient in a successful planned change, but this adoption by itself does not invariab-

ly or automatically result in better student performance."

A second assumption — *"Improving educational performance requires the provision of missing resources to school districts. It has been assumed that school districts would reform themselves if they had more money, greater awareness of innovations, or increased technical know-how. The perceived need was the missing resource-supplemental federal funding, information about innovations, or technical assistance.*

Despite the plausibility of the missing resource approach, it has not generally worked in application."

These conclusions, which I have excerpted from the report, do not speak well for the future of introducing innovation into education. I'm troubled by the need for our field to examine these and try to turn them to positive use.

D. There is an even more important trend which has become a very well established phenomenon. I call it the *"deprofessionalization of education"*. It is manifested by the growing strength of the two teachers' unions, National Education Association and the American Federation of Teachers, and their ability to challenge the growth of any specializations in the education field.

When the teachers' unions create a political alliance with the school administrators' organizations, and the schools boards' groups to control the way large federal dollars are allocated in block grants to the states and local education authorities, the traditional categorical programs which we have defended and supported get deemphasized, reduced, and even eliminated. This happens at the federal level, and I am sure such alliances are very troublesome at the state and local level also.

Such political alliances, however, are symptomatic of the deprofessionalization of education. The important challenges for our field from the union movement lie more in such matters as negotiating the conditions of instruction, the constant pressure for additional funds that are made available to be diverted to personnel salaries only, and the inability of our specialization to become a certified one with our preparation program accredited and recognized throughout the educational community.

The growth of the taxpayers revolt beyond the state of California and its proposition 13, is imminent. This is a force to be reckoned with, and one which threatens us all. It can only serve to heighten the divisions within the educational community at large.

E. The public attention to the mass media, particularly television, at this time, is not

necessarily a trend but certainly offers us a significant turning point in the development of an educational technology. As you know, the congress is reviewing the Communications Act of 1934 which established the Federal Communications Commission and allowed the orderly allocation of frequencies in the electronic spectrum for broadcasting. In addition, the Carnegie Commission has reestablished its broadcast group, properly called Carnegie II, and their work is approximately half finished — Reviewing the Posture of the United States Regarding Public Broadcasting.

F. A very significant trend that is occurring within AECT — and seems to be reaching a plateau — is the consolidations and mergers of school library and media organizations at the state level. As you know, approximately 29 states have consolidated as of this date. I am troubled by the plateauing; mainly because I am hearing voices of discontent rising to a crescendo from some states whom we thought were happy with their consolidated status. I know of three or four state situations in which some groups have organized outside of the consolidated organization to continue to satisfy some professional needs which are apparently not being met by the new organizations.

Those are the trends which I see around me as I try to raise my head above the level of the daily grind and look about. Let's turn to the achievements which our profession has made.

Achievements

A. We have come a long way in the past thirty years in this field. For example, the 1971 publication listing graduate programs of study in our field, then called instructional technology, contained 67 institutions. The most recent surveys indicate that there are at least *122* institutions with masters degree programs and 40 institutions with doctoral programs in this field. These in addition to the more than 28 graduate institutions with library education programs, some of which are being modified to adjust to the growing technology in the information science field. There are an additional 31 doctoral programs in broadcasting mass communications.

B. In the television area, there is a vast growth that has occurred. As of this year, there are 269 public broadcasting television stations in the United States; approximately 1000 public radio stations; 99 ITFS installations with approximately 500 channels in active use; somewhere between 700 and 1,000 institutions with closed circuit TV systems, ranging from simple systems within a building or a room to the very complicated systems such as the Hagerstown,

Maryland system, which is county-wide.

C. The amount of budget which is allocated from the education dollar to support media and technology programs in the schools and colleges has grown, although very slowly. The dollar figure for the current year is 1.35 billion, including salaries, and this represents less than 1 percent of the estimated $132 billion total education dollars.

D. The numbers of professionals in our speciality have grown significantly in the last thirty years. I can recall an early DAVI convention in which the "round-up" — you know that is the initial social hour at the start of the convention — was held in a relatively small room and consisted of approximately 50 people. This in the late fifties. Such people as Ole Larson, Charlie Schuller, Jim Finn, and others were, understandably, readily accessible in the small group that met there. Compare this to the approximately 4,000 who attended our opening round-up in Kansas City in the spring of 1978. That is an impressive comparison when one realizes that less than half of the attendees at convention are members of AECT.

The growth in our graduate schools' output has been consistent and has been reported in our magazine for some years now. Although it is difficult to get a precise estimate of the numbers of professionals in our field in the United States, I would hazard a guess that they are in excess of 20,000 who relate to educational technology strongly in their daily professional lives.

E. But, the most important achievement, in my view, is the growth of the ideas we have espoused. We have stood for such key notions as the application of a *systematic process* to the planning of instruction and to media product development for at least the last twenty years. The systems concept was not particularly popular in education in 1960, but was clearly recognized and advocated by the leadership of our field.

The notion of *staff differentiation*, the bedrock on which we have built our case for educational technology, is established throughout the educational community now. Although we have not reached the desired level of acceptance of differentiated staff, our championing of this concept has helped change the thinking of the leaders of formal education.

The *individualization of instruction* was a logical outgrowth of the programmed instruction and teaching machine movement of the late 50's and early 60's which the leadership of our part of the education professions adopted early on. The desire and need for individualization is a phenomenon which has captured the imagination of teachers and students and parents alike.

Growing out of the individualization movement and the application of a technological and systematic approach to instruction has come the most important direction for our field today, in my view; the *instructional development* movement. The instructional development division is the largest and fastest growing division in our association. We are publishing this fall the *Journal of Instructional Development* to continue the growth of that movement and to see that the instructional development process becomes an established part of education just as soon as possible. Here I feel our achievements have been great, but our challenges are also great.

Challenges: Unfinished Business
There are at least four significant pieces of unfinished business that I would like to call to your attention as we look into the future together.

A. I was just mentioning the instructional development movement. This movement is one which extends the idea of curriculum development to include a major focus on the process of instruction; thereby, giving us an opportunity to more carefully and more responsibly manage learning. Where do we go from here? Do we continue what seems to be a "turf battle" with the Association for Supervision and Curriculum Development and possibly the American Society for Training and Development in the Industrial Training Area? I don't know the answer to that question.

B. The age old question which we have never been able to answer is still with us: "Which medium?" In his book *Big Media, Little Media*, which summarizes the research on such mass media as television and radio and the little media such as overhead projectors, etc., Wilbur Schramm concludes "...There is no such thing as a super medium... Textbook, television, CAI, films, all can contribute spectacularly to learning and to the effectiveness of the learning system, but none is really most effective for all kinds of learning and teaching (neither is the teacher, without the aid of certain media at certain times). Gagne summed it up with scholarly caution when he said that 'no single medium is likely to have properties that make it best for all purposes'. Note that this conclusion does not say that in any given situation one medium may not be more effective than another, but not in every situation or even in most situations."* The evidence clearly supports that conclusion. Why, then, can't we get that question "Which medium" answered?

C. The challenge of defining our role, determining exactly what our speciality is in educational technology is still with us. Are we the logisticians of instructional support? Or are we communication process specialists, with all that that implies?

D. And finally, there is the never ending challenge to *improve* American education. After all, that is our ultimate goal. And we perceive that challenge as one of securing the introduction of a true technology into education whether it is called educational technology, instructional technology or whatever. If we are to operate within a society with a high order of technology, in which mans' creations help him improve the way in which he gets work done, can we do any less than pursue that goal within education, both formal and informal?

We are the *only* specialty in education that has *consistently* paid attention to *and dealt with* technology for the past twenty years. It may be our destiny to lead the world of education to a new level of efficiency and responsiveness to the society which we serve.

Conclusion
Those are the trends, the achievements and the challenges which I see as we reach this series of turning points in the development of our profession. I know you will be continuing to work in small groups during this weekend seminar. I would remind you that "a committee of five consists of one man who does the work, three others who pat him on the back, and one who brings in a minority report".

Let me close with the reminder, as we deal with the changes in our future, that "a wise person holds onto the old way of doing something as long as it is good, and grabs the new just as soon as it is better". ■

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The School Resource Centre:
Ramifications of Resource-Based Learning For The Relations With The Teaching Staff
Ramifications of Resource-Based Learning For The Teacher-Librarian

by Dave MacDougall
Editor, Media Message

Ramifications Of Resource-Based Learning For Relations With The Teaching Staff

In a prior article (Media Message, Spring, 1978), I indicated how the information gap, student affinity for certain content styles and the need for literary appreciation can be countered by strategic development of the resource collection. Now I will turn to behavioural circumstances that relate to the teacher-librarian's interactions with his/her peers.

Dumping:
Dumping occurs when teachers send students to the resource centre for illegitimate purposes, counteracting the effective functioning of the facilities.

It is understandable that there is a dearth of literature on this topic. A single reference, the Roosevelt case study, (p. 217-257)[1] only hints at the problem. Therefore, this discussion must be based upon the author's participant observation in three resource centres, first as a teacher and later as a teacher-librarian.

Students who are thrown out of class and told to go to the resource centre usually arrive angry and distraught. Since they were not prepared to work in class, they, in their heightened emotional state, won't work in the resource centre either. Therefore, the teacher-librarian must handle the situation firmly, sending the students back to class. If the practice continues, the teacher-librarian is forced to confront the teacher in an adversary role. While, in certain circumstances, it might be permissible and possible for the teacher-librarian to work with the classroom teacher to develop a programme of resource-based learning for the particular students, it might be an unwise precedent for resource-based learning to substitute for classroom activity on the basis of student misbehaviour.

Fluctuation of Utilization:
Since the unscheduled resource centre will experience fluctuation of utilization, the degree to which the facilities are used, will be regarded as an indicator of the teacher-librarian's success. However, often there are valid reasons why few or no students will be in the resource centre at a particular time.

To maintain self-assurance, the teacher-librarian must become aware of patterns of utilization, relating these to school calendar events and other forces influencing teacher use of the resource centre.

I will illustrate these concepts with reference to my own teacher-librarian experience.

Since teachers regarded resource-based learning as a legitimate and substantial source of marks, utilization was closely linked to report card cycles. Approximately five weeks before the report card deadlines, project assignments would increase dramatically. As soon as the marks were tallied, utilization dropped.

Many teachers at that point were ready for a change of orientation in class activity. Others unfortunately, were temporarily disappointed with the pace of student achievement through resource-based learning as compared to the illusion of achievement through formal teaching.

The Non-participating Teacher:
Certain teachers have an insatiable need for ego gratification. Since they seldom will draw upon the resource centre for support, it behoves the teacher-librarian, if he/she is to avoid a sense of frustration and failure, to recognize the personality and comprehend the motivation.

Malcolm states the issue quite eloquently. *"Humility is probably the first and most important component of the state of mind of the educator who believes in resource-based learning. Reception learning — the condition in which what is to be learned is presented to the child in its final form — is in many ways a natural teaching style. The role of the oracle is an arrogant and self-satisfying one; indeed many teachers see themselves as walking resource centres. To progress from this oracular status to the posture of showing children where information is available, and teaching them how to use that information necessitates a role transition which requires a monumental effort of self discipline from the teacher."* (p. 2)[2]

Ramifications of Resource-Based Learning For The Teacher Librarian

Certain implications of resource-based learning cannot be met by strategic selection of resources or by co-operation from the teaching staff. These require that the teacher-librarian adopt new personal and professional roles.

The teacher-librarian must become entrepreneurial and confidential while playing an active role in curriculum design. Ten

[1] Sullivan, Peggy Realization: The Final Report of the Knapp School Library Project.

[2] Adam H Malcolm, M.A. Headmaster, Multi Media Resources Centre, Kennoway, Fife. The Setting Up of a Resource Centre. Basic Ideas. Scottish Educational Film Association Glasgow 1974.

years ago, Margaret Rogers saw this need. *"As we pinpoint the needs for the instructional materials center, the first is leadership. An IMC leader must combine qualities of stamina and imagination with administrative ability and many varieties of educational experiences... Experience as a school librarian is not necessarily sufficient training."* (p. 2)[3]

Entrepreneurial:
The ability to promote the resource centre is a critical factor determining the success of the teacher-librarian who is in charge of the unscheduled resource centre since unscheduled means that there will not be a captive audience. This places the teacher-librarian in the unique position of being the only member of staff who must sell his/her services to his/her peers.

A willingness to provide extra service, to prepare visual displays, to recommend resources and ideas are therefore critical elements of the role.

Confidential:
Since the resource centre, in contrast to the insular school library, functions entrepreneurially, the teacher-librarian must strive to maintain good relations with all staff. Commitment to service must transcend all personal likes and dislikes. This means that the teacher-librarian must refrain from participation in staff gossip, especially gossip borne of ineffective or inappropriate teacher use of the resource centre.

Professional
The teacher-librarian can enter the mainstream of education by playing an active role in curriculum design. (Broom, Davies, Haycock). Curriculum design can encompass the timing and selection of resources, project themes and outcomes, student grouping and student assessment. By co-operatively pre-planning segments of studies with classroom teachers, the teacher-librarian becomes a change-agent (Hildebrant) reassuming the active role lost in the first phase of the innovation when the school librarian's active schedule of literary appreciation gave way to the intense concern for space and facilities. To assume this new active role of curriculum design, the teacher-librarian must develop a strong knowledge of the curriculum content.

Conclusion:
The teacher-librarian cannot reach all the teachers all of the time, so strategies must be employed and circumstances under-

[3] Margaret Rogers. How does the Secondary School Library Become An Instructional Materials Centre? Personnel, Program, Materials, Housing. Oregon School Study Council, Eugene Bulletin VII A12 June 1968

[4] Donald P. Ely, Future Training for Service, A Report to the Library and Information Science Profession. Centre for the Study of Information and Education Syracuse University, New York October 1974

stood. However, the teacher-librarian can achieve long term, meaningful growth through an active role in the educational process. *"This new breed of person we need for the future cannot be a prisoner of his/her environment, for he/she must often shape the new environment."* (p. 13-14)[4]

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Special Interest Group — Basic Media Instruction

by Tom Rich and Fred Thornhill

As promised at the session on "A Basic Media Course in Teacher Education" at AMTEC '78, here is a summary of that meeting:

This session on basic media instruction on teacher education came about as a result of discussions several of us had at previous AMTECs on the need for the exchange of more information on exactly what is being done in basic media courses and a desire to improve the quality of teacher training in media use. We decided to deal with the problem by organizing a session where we would outline some of our concerns and then invite the participants to react to those and propose some of their own concerns.

What Is A "Basic Media Course"?
A dilemma is immediately apparent in most any media course in university or teacher's college — does one simply train teachers in the operation of AV equipment or are the other media skills such as utilization, instructional design, evaluation, and production of materials the focus of the course. Can all of these elements be encompassed in one course? What information on the availability of equipment and materials in the school system is it necessary for education students to have?

Although there was not a complete consensus on exactly what elements a basic media course should contain, it was clear that many thought there was a danger in focusing that instruction on equipment operation. More important would seem to be the development of skills in the area of utilization and design of materials. It was felt important to make sure that education students coming into this type of course have a clear idea of what is going to be covered and what isn't. The emphasis could be clearly defined as giving practical instruction on using media to improve and facilitate learning not on just operating a projector. It was also felt vital that the basic media course itself be handled in a way that provided a good example of media use in instruction.

Where Does Instructional Design Fit?
As more work in universities is being done in the area of instructional design the desire to provide more ID skills training in teacher education is being felt. Can this be integrated into a basic course or should it be done separately? Does every teacher need experience in ID and what type of experience should that be?

The opinion was expressed by several participants that the best way to learn good media use was to do projects involving the development of media materials. This would then provide not only a way to obtain media skills but also to learn instructional design. Another idea was to have students actively developing materials for use in their practice teaching. It was also suggested that a separate instructional design course might involve students with curriculum consultants in developing materials and programs in a sort of work-study program.

How Do We Best Motivate The Student In The Basic Media Course?

As has already been pointed out in previous sessions (Robert Barnett at AMTEC '77 for instance) a lack of interest in media education seems to doom a lot of our efforts to failure. How best can we stress the importance of media skills in education and the value of utilizing AV media to overcome educational problems or facilitate learning? As a contrast to this, the danger of raising expectations about the value of media too high was also voiced.

The lack of enthusiasm for using media evidenced by many education students was obviously a source of concern to a number of participants in the session. A general feeling seemed to be that until those students gained more experience in actually teaching it would be very difficult to overcome that lack of enthusiasm. Because of that, it was felt by some that what was needed in the basic media course was the development of a "Media Survival Kit" for teachers. Once those teachers had gained more experience they could then get more specialized instruction in media and ID.

How Does Visual Literacy Or Media Competency Fit Into All This?

The opinion was expressed by some that problems develop in the basic media course because far too few students enter the educational training program with basic media skills that perhaps should be taught in schools beginning in the elementary years. If that were done then much of the instruction in operating equipment and simple production skills would be unnecessary and more time could be spent on higher level skills. It was also suggested that because media such as TV, film, etc. have become important means of expression in our society these skills should be emphasized in the school system. It was felt important to communicate to the school system administrators just what could be done in teacher education and what might be more profitably accomplished earlier in the educational process. Perhaps the development of media competencies in all students was one of the things that should be included in the elementary-secondary school system.

When Should The Basic Media Course Be Given?

As already pointed out, the lack of enthusiasm on the part of many education students for learning media skills may present a major problem. Many expressed the view that perhaps much more emphasis should be placed on in-service training in this area. The feeling was that after teachers have been in the field for a time they have a much clearer picture of their needs in this area and are much more willing and able to learn the necessary skills. Suggested methods to accomplish this in-service education in media use included more involvement of organizations like the NFB, summer programs in media (as are now done in Toronto and other areas) and more involvement of teachers' associations and ministries of education in sponsoring these programs. It was felt wise to perhaps spell out more clearly to the school systems exactly what could be accomplished in pre-service education and what might be better done on an in-service basis.

What Can Be Done Through AMTEC In This Area?

The following are some suggestions discussed in the session for future consideration as ways to improve the teaching of basic media courses through AMTEC.

- Collect and distribute information on basic media courses in teacher education including outlines, notes, projects and resource lists.
- Develop a set of guidelines for the content of a basic media course including suggested activities.
- Recommend a set of minimum media competencies for all teachers and perhaps for all students.
- Maintain an exchange of ideas on teaching the basic media course through a regular column in *Media Message* and sessions at the annual conference.
- Provide regular dissemination of information on what media is being used in schools and what skills and competencies practicing teachers desire to develop.
- Promote an exchange program which would see instructors of basic media courses visiting other universities and taking part in media courses similar to their own.

Although not intended as an exact summary of everything that was discussed at the session in Regina, we hope that this provides a good sense of the issues raised and discussed. We are very interested in seeing this group continue. We would welcome your comments and particularly any ideas you have that would result in articles on this subject for *Media Message* or sessions at future conferences. If you have any information that you wish to share, please pass it on to one of us; and we will see that it is distributed.■

The AECT Internship Experience

by Mary Kennedy
Student, Indiana University

AECT (Association for Educational Communications and Technology) is an American association with many divisions and state and regional affiliations. At the present time Canada has regional status within AECT.

This association offers a fellowship program to graduate students in the field of educational media, communications, and technology. Students may be awarded a Memorial Scholarship which helps to defray the cost of graduate study, an Okoboji fellowship which provides a one-week summer seminar, or a convention internship, which offers attendance at the AECT annual convention.

In 1978, while enrolled in a graduate program at Memorial University of Newfoundland, I was awarded an AECT Convention Internship, the first offered to a graduate student enrolled at a Canadian

university. The internship award provided funds to cover housing and meal expenses during attendance at the 1978 Convention in Kansas City. As well, interns were given the opportunity to participate in "behind-the-scenes" activities of Convention.

Convention interns were considered integral members of convention staff. Each intern spent half of each day on duty, that is, available for work assignments. These work assignments included manning information booths, working in the job placement service and AECT publications and membership booths, or helping with the convention newspaper.

Interns were also given the opportunity to shadow members of AECT executive and staff. This assignment proved invaluable, as in one four hour period the intern would drop in on a variety of committee meetings of the different divisions of AECT, talk with endless numbers of people, observe staff trouble-shoot when problems arose, and generally be given a real idea of what is involved in running a convention for over 8,000 delegates.

The unique status of convention intern conferred many privileges. Intern medallions were awarded at the first general session and worn throughout the week. These identified the intern to all attending the convention and permitted entry to all functions from luncheons to executive meetings to the purely social events held each evening.

Interns were also given time to pursue interests of their own. Special interests, such as the International Division affairs or the work of the ECT Foundation were followed by interns throughout the week, and when necessary work assignments were altered to fit these events.

The internship award was an incredible experience. Throughout the week interns met with leaders in the field of Communications and Technology, talked at length with people throughout North America and the international representatives, learned first-hand the benefits of belonging to AECT, and became familiar with the various roles and functions of the association. In addition to furthering the careers of those chosen as interns, the experience provided a unique opportunity for personal growth and development.■

Home Videocassettes

by Stu Horowitz
reprinted from the Aviso
the Long Island School Media Association

T'Was the Night Before Bid-Day
And all through the school
This Media Specialist
Felt like a fool.

For a VCR purchase
Was high on the list.
But the oodles of formats
Gave life a raw twist.

"Which one do I opt for?
Are they all the same?"
And half-laughing, half-crying,
I called them by name.

"Oh Betamax, V-Cord,
Sharp, Matsushita.
V.H.S., J.V.C.,
R.C.A. and Toshiba.

"This one runs for an hour,
And this one for four.
This one has a skip-field.
Is that less or more?

"There's still the U-Matic,
And if you're in a pinch,
There's now talk that Ampex
Has revived the one-inch.

"And are all the half-inches
Still E.I.A.J.?
I do wish this headache
Would please go away."

So now, gentle reader,
Please softly retire.
The questions you're asking
Would just feed the fire.

And despite all the hoopla,
On this you can bet.
No format is standard for
Videocassette.

For those who have been in the school end of the video tape world a while, the current rabbit-like proliferation of video-cassette manufacturers and formats is a nightmarish kind of de ja-vu. It was not so many years ago that a tape made on a Sony one-inch machine not only wouldn't play on an Ampex one-inch recorder; it wouldn't even play on the previous year's Sony.

Yet, out of all this confusion came the E.I.A.J. one-half inch standards; the manufacturers' agreement that brought compatibility to the world of school videotaping. The agreement also channeled the efforts for improvements into the area of special features, so that the choice between machines really became a matter of opting for a recorder that came as close as possible to your specific needs.

The only sour note in this world of harmony was the Akai one-quarter inch format, but these tapes barely penetrated the educational market. The introduction of Sony's three-quarter inch U-Matic videocassette created another "standard", one that was quickly and uniformly adopted by all major producers. Thus, it seemed that all was well within sight of the vidicon tube.

The first Sony Betamax, however, brought the ivory tower crashing down. Although the concept had been talked about for years, for the first time a videotape machine had been produced for in-home use. The price was far from inexpensive, but the machine was designed, not for the afficianado, but for the man in the street. Suddenly, there was a retail market that was competitive with the institutional trade.

Close observers of the industry, however, might have seen the growing dissatisfaction with the U-Matic format. Sanyo and Panasonic both introduced one-half inch, mutually incompatible, cartridge machines, but these at least followed E.I.A.J. standards so that tapes made on existing machines could be literally encased in the cartridge format. The Kodak Supermatic, designed to transfer super 8mm film directly to a video output, represented another attempt to break the Sony-licensed dominance.

The competition in the consumer field, however, opened up whole new avenues for the rival manufacturers. Since there was no longer any need to produce a "broadcast quality" picture, suitable for close-circuit systems, there was no necessity to maintain signal-to-noise ratios and line resolution to that standard. Similarly, picture correcting controls such as "skew" and "tracking" adjustments

could now be eliminated. Finally, the "writing speed", which is the actual rate at which the video heads "see" the tape, could be reduced.

The latter was perhaps the most vital conceptual change, because freed from this concern, the one-hour barrier could finally be breeched. This was Sony's great mistake in the original Betamax, a flaw their second generation machines quickly eliminated. However, true to tradition, a tape made on the earlier model will not play on the later one.

Be that as it may, there is no question that taping duration and economy are the primary attractions of these new cassette machines, whatever the format, over the U-Matic. They all use one-half inch rather than three-quarter inch tape, and run it far more slowly. As a result, the four-hour JVC V.H.S. system is almost nine times more economical to use than their U-Matic machines. What, then, is to prevent their introduction in school situations?

Actually, there is nothing to prevent these machines from taking their place in the media center. The only reasons for hesitation are several legitimate questions; questions that actually should be asked before any piece of equipment is purchased.

Picture Quality —
If the VCR is to be used on a closed circuit system, is the resolution good enough to stand transmission? Only the writing speed of the VX-2000 format comes within fifty inches per second of the standard U-Matic.

Durability —
The home market recorders are designed to stay in one place and perform. Will they be able to stand the transportation strain if you intend to move them from classroom to classroom?

Live Recording —
Can you use the machine to record programs in the school? Some models are not designed to take an external video input, and camera availability has lagged far behind the delivery of the basic recorder in many cases.

Compatibility —
What can the recorder you buy and the video equipment you already own do together? Can you dub programs from one format to another? Can you switch the cameras, microphones, etc., between machines?

Despite any such reservations, the home videocassette is here to stay, and you can be sure the manufacturers will soon be after the school market. Yet, the current crazy-quilt of designs and format should be enough to keep the wary out of that sales area until, hopefully, all the producers get together and choose one system for an industry-wide standard. Such a decision is, as we have seen, not without precedent.

There is one other way that the elusive goal of compatibility could be reached. As in the case of the R.C.A. colour TV system, or the Philips audio cassette, one format may prove itself so superior that the other manufacturers will be forced to adopt it. No matter how it comes, however, only the knowledge that what is bought today will not be obsolete tomorrow should bring school media programs into the home videocassette market.■

A Plan For Equipment Replacement

by Fred Thornhill
Media Co-ordinator, York University

Constantly shrinking budgets have made it increasingly difficult to operate viable Media Resources Centres at many universities. Decreasing budgets usually precipitate a decreased staff and a reduction in or elimination of new equipment budgets. The result is that fewer people must endeavour to maintain efficient media support services with less than top notch equipment.

It is almost universal in universities across Canada that no provisions have been made for the annual depreciation and replacement of media equipment. In the former times of plenty, capital or new equipment grants were used to increase media hardware inventory to meet growing needs but little, if any, thought was given to a plan for replacing that equipment once it was worn out. The thought seemed to be that institutes of higher learning would never suffer from the financial shorts so money would always be available.

During the sixties York University was able to support a modest Department of Instructional Aid Resources, which included a Television Centre, Audio Visual Centre, Graphics, Photography and Maintenance, with a full-time staff complement of thirty-five.

The financial crisis of 1972-73 left severe scars. The department budget was reduced drastically. The full-time staff was cut to fifteen and some sections of the department disappeared.

Although the use of media hardware on campus continued to increase at an annual average rate of at least 14%, in the year immediately following the crisis, no money was available for the purchase of equipment and very little was allowed for maintenance and repair.

Four major steps were taken in order to continue providing effective media services. First, the media hardware inventory was carefully examined and categories of equipment not considered essential to the support of instruction, in the York context, were removed from service. The discarded equipment was used to procure essential pieces through exchange or sale. Secondly, the department was reorganized to avoid duplication of services. Both the Television Centre and the Audio Visual Centre were involved in distribution. The former took care of television and related requests while the latter serviced media hardware needs. This required the preparation of two daily logs and the maintenance of two distribution staffs. One central distribution centre was created to take care of all delivery services. Thirdly, users were encouraged to pick up equipment instead of requesting delivery. A charge for delivery was instituted. Fourthly, the practice of accepting last minute and telephone requests was discontinued. Completed service requisition forms had to be received by noon on the day prior to the one on which the service was required. These changes allowed the university to maintain reliable media services at reduced cost.

By 1976 a new crisis loomed. The Maintenance section which had kept many old pieces of equipment in operation was now having problems trying to raise the dead. Some pieces of equipment were spending a disproportionate amount of time in the repair shop and even when in service were proving unreliable. The department began receiving an increasing number of complaints about the condition of the equipment. And to meet users' needs Media Technicians had to spend considerable time moving equipment that was in short supply from one location to another.

Although a media department might

perceive its duties as to supply media hardware, there comes a point where supplying any equipment is worse than supplying no equipment at all.

Since the university had no procedure for replacing depreciated equipment or acquiring additional stock to meet growing needs, some plan had to be devised to convey the seriousness of the situation to the administration.

The first step taken was to determine the life expectancy of each category of media hardware and to ascertain the condition of the stock in relation to the expected life.

Life expectancy of equipment will vary from institution to institution depending on such factors as frequency of use, conditions of use, frequency and type of maintenance, knowledge and efficiency of operation.

Table I was compiled taking into account, where possible, the manufacturer's suggested life expectancy and the operating conditions at York.

Table II was prepared to indicate the numbers of each type of equipment purchased in the years 1970-76.

This revealed that most of the equipment had already outlived or was pretty close to the end of its expected life.

It became apparent that if equipment were replaced at the end of its life expectancy there would be years in which great sums of money would be needed followed by years in which little or no money would be required for equipment purchases. A better system would be one in which, except for inflation, a fairly uniform sum would be allocated for equipment replacement each year. Table III was therefore prepared.

It was felt that as each piece of equipment would not expire at the end of its life expec-

tancy, this plan would provide ample equipment to take care of increasing demands.

The tables were included in a proposal which was sent to the Executive Vice President who endorsed the proposal and made the replacement of equipment a priority. Ten thousand dollars were immediately advanced with a promise of more in the future.

The university is now committed to an equipment replacement program. To underscore this commitment, when instructions were issued to reduce budgets last Fall, it was stipulated that equipment budgets had to be left intact.

Although the university is still under financial pressure, its commitment to a long term equipment replacement program will guarantee continued effective media services.■

Table I

Equipment	Life Expectancy
Audio tape recorders	6 years
Record players	6 years
Slide projectors	9 years
Overhead projectors	9 years
Opaque projectors	10 years
Super 8 projectors	4 years
16mm projectors	7 years
Public Address systems	8 years
Microphones	5 years
TV Monitors	7 years
VTR	5 years

Table II — YEAR OF PURCHASE

Type of Equipment	Life Expec.	Prior to 1970	1971	1972	1973	1974	1975	1976	TOTAL
Audio Tape Recorders	6	26	11	20	—	13	3	—	73
Record Players	6	5	5	—	—	—	—	2	12
Slide Projectors	9	45	4	9	—	10	—	5	73
Overhead Projectors	9	36	10	8	—	—	5	—	59
Opaque Projectors	10	6	4	3	—	—	—	—	13
Super 8mm Film Projectors	4	3	3	6	—	—	—	—	12
16mm Film Projectors	7	39	12	1	—	3	—	2	57
Large Public Address Systems	8	—	1	—	—	—	—	1	2
Small Public Address Systems	8	—	—	2	—	—	—	1	3
Microphones	5	—	8	7	—	—	—	8	23
TV Monitors	7	10	—	—	—	—	—	—	10
Video Tape Players	5	12	1	5	—	2	—	7	27

Table III

YEAR OF EQUIPMENT REPLACEMENT

Type of Equipment and Unit Cost (1976)	1977 Units	1977 Cost $	1978 Units	1978 Cost $	1979 Units	1979 Cost $	1980 Units	1980 Cost $	1981 Units	1981 Cost $	1982 Units	1982 Cost $	1983 Units	1983 Cost $
Audio Tape Recorder $470.00	12	5,640.	12	5,640.	12	5,640.	12	5,640.	12	5,640.	12	5,640.		
Record Players $350.00	2	700.	1	350.	2	700.	1	350.	1	350.	2	700.	2	700.
Slide Projectors $150.00	9	1,350.	10	1,500.	9	1,350.	10	1,500.	9	1,350.	10	1,500.	10	1,500.
Overhead Projectors $190.00	9	1,710.	9	1,710.	9	1,710.	9	1,710.	9	1,710.	9	1,710.	9	1,710.
Opaque Projectors $300.00	2	600.	2	600.	2	600.	2	600.	2	600.	2	600.		
Super 8 Projectors $350.00	3	1,050.	3	1,050.	2	700.	2	700.	2	700.				
16mm Film Proj. $610.00	9	5,490.	9	5,490.	9	5,490.	9	5,490.	9	5,490.	9	5,490.		
Television Monitors $700.00	4	2,800.	4	2,800.	4	2,800.	4	2,800.	4	2,800.				
Video Tape Recorders $1,400.00	3	4,200.	2	4,200.	3	4,200.	3	4,200.	3	4,200.				
Microphones $70.00	4	280.	4	280.	4	280.	4	280.	4	280.	4	280.		
Public Address, Small $400.00	—	—	1	400.	—	—	—	—	1	400.	—	—	—	—
Public Address, Large $2,000.00	—	—	—	—	—	—	—	—	1	2,000.	—	—	—	—
Miscellaneous		500.		500.		500.		500.		500.		500.		500.
TOTALS		24,320.		24,520.		23,970.		23,770.		26,020.		16,420.		4,410.

Note: The replacement has not been averaged for Public Address Systems which have a much longer life than the rest of the equipment.

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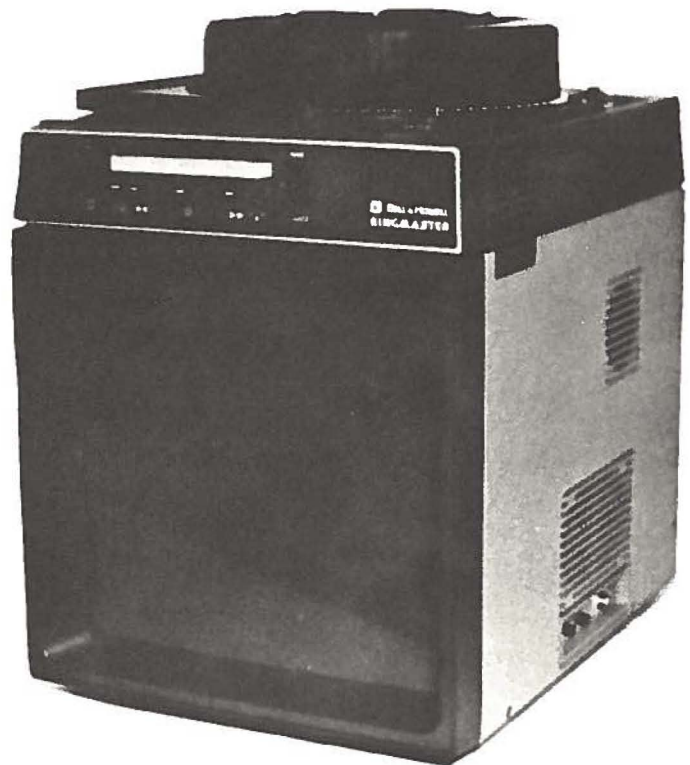
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