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SUMMER ISSUE, 1979  
Volume 8, Number 4  
ISSN 0380 — 0199

# Media Message



Association for Media and Technology in Education in Canada  
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PRESIDENT'S MESSAGE • COMMENT • EVALUATION OF MEDIA EQUIPMENT  
HAVING A CLOSE ENCOUNTER OF THE THIRD KIND • AMTEC '79 • AMTEC '80  
TEACHING A GRAPHICS COURSE THROUGH PROGRAMMED INSTRUCTION  
CANADA'S INVOLVEMENT IN STANDARDS FOR EDUCATION & TRAINING  
SCHOOL LEVEL VIDEO TAPE REPLAY FACILITIES • MEMBERSHIP LIST



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

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

# Media Message

SUMMER ISSUE, 1979  
 Volume 8, Number 4

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**MEDIA MESSAGE** is published four times per year by the ASSOCIATION FOR MEDIA AND TECHNOLOGY IN EDUCATION IN CANADA for its members.

**AMTEC Annual Membership Fees:**

Student..... \$ 5.00  
 Individual..... \$ 20.00  
 Institutional..... \$ 30.00  
 Organizational/Commercial..... \$100.00

**MEDIA MESSAGE** is available to non-members on a subscription basis — four issues per year — \$30.00.

Articles, book reviews, letters to the editor, etc., should be directed to the new editors:

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All articles are contributed. Non-profit organizations may quote from or reproduce articles for non-commercial purposes provided full credit acknowledgements are given.

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# President's Message

by Ken Bowers

Every year at the Annual AMTEC Conference, the Executive or Board of Directors meets three times. At the first meeting, the board that has worked together for a year tries to tie up loose ends. At the second meeting, both the "old" board and the "new" board members, who have been elected by the AMTEC membership in the spring election, get together to conduct what additional business can be done, and to orient the new members to board operation. The third meeting, usually held the day after the annual conference is over, and many members have gone home, is to orient further the new board members, make assignments for the coming year, and take whatever board action seems appropriate for the good of AMTEC.

In Carleton this year, two "old" board members were replaced and two "new" board members took office. Sally Landerkin, board member for the past three years, completed that term. She is not lost to the board service, however, as she accepted the appointment to the position of AMTEC Membership Chairman. She will conduct correspondence with new members and keep membership records on the computer in Calgary, where she keeps membership data. Best wishes to Sally in her new position.

Appreciation and gratitude are hereby expressed to Larry Young, who has conducted membership activities so well in the past. We look forward to continued involvement by Larry and the use of his skills for future strengthening of AMTEC, and wish him well in all of his future professional endeavors.

Leaving the Board after three years of service is Mal Binks of St. Catherines. Mal served as Vice President, President, and Past President in the three consecutive years ending June 1979. Many thanks for the faithful work of Mal who has contributed significantly in terms of time and personal funds on AMTEC's behalf. We do appreciate Mal's efforts and look forward to his continued involvement in special AMTEC projects.

New to Board membership is June Landsberg, of Carleton University, who was elected in the spring AMTEC election, to a three year term as a board member at large. June became involved in board work immediately, being elected to the AMTEC Editorial Committee and to the position of Board member whose responsibility it is to maintain liaison with special interest groups within AMTEC. Best wishes to June in her three-year term on the Board.

The other winner in the June election was Anne Davidson of Regina, who also begins a three year term with the Executive Board. For the first year, she will be Vice-President — President Elect. In 1980-81, Anne will be AMTEC President. The following year she will serve as Past President. We hope that Anne will find her three years on the Board challenging and rewarding.

AMTEC '79 is over. On behalf of the AMTEC Executive Board, I'd like to express the appreciation of the Board and of the members present at AMTEC '79, for a well organized and well conducted conference. Every group that sponsors a national AMTEC conference devotes long hours of planning, preparing, arranging, and conducting various aspects of their conference. The Ottawa Conference Planning Group did a job of which they can be proud. We all express thanks for the time and effort expended in making us more aware of "The State of the Art".

Those who attended the conference were aware of several highlights in a very smoothly-running conference. Several of the sessions will be reported in Media Message, for the benefit of those who could not attend and for those who had conflicts in their conference schedule or who would like to review some outstanding sessions.

Each year, since the Conference in Edmonton in 1971, called the First Canadian Educational Communications Conference by its organizers, certain changes and refinements have appeared. Some readers will remember that in Edmonton there were three organizations meeting in one place at one time; the Educational Media Association of Canada (EMAC), Educational Television and Radio Association of Canada (ETRAC) and the Canadian Scientific Film Association (CSFA). Following that conference, EMAC and ETRAC joined forces, while CSFA members felt they had too little in common with the others, and separated from the other two as far as subsequent meetings were concerned.

Joining the resources of EMAC and ETRAC seemed a move that would strengthen both organizations. Most of the problems that face our professional organizations are related to finances and physical separation. The large geographical area of Canada makes it expensive for many members to get to a conference, regardless of where it is located. Because the population is no larger than it is, it is hard to get enough members to finance first-rate

conferences, publications, and other member benefits. This dilemma could be stated another way. In order to establish a first-rate organization with outstanding publications, conference, and other member benefits, the cost per member must be so high that many potential members can't afford to belong.

One way to try to overcome this problem as far as possible is to broaden membership. As a result, we encourage all media people to join AMTEC. This includes print and non-print media, graphics, photographers, television and radio producers, computer specialists, teachers, administrators, consultants, supervisors in education, training, government, industry, military and related endeavors.

Does broadening the field give strength to the organization? It certainly poses a challenge to those who must plan a conference or edit a publication for AMTEC.

One thing the Executive Board of AMTEC has done to try to recognize this diversity and accommodate it is to appoint a board member to liaise with special interest groups. At its most recent meeting at Carleton University in Ottawa on June 21, the board elected June Landsburg to develop liaison with special interest groups, as indicated above. Such activities would include provisions in the next AMTEC conference, scheduled for Edmonton, June 15-18, 1980, to have special interest group  
*(continued on p. 4)*

## Comment

by Dave MacDougall

As retiring editor of Media Message, I wish to use this opportunity to thank those who have made this journal successful.

Thank you, the authors of the articles and reports for sharing your expertise. I, also, wish to recognize the talent and incredible accuracy of Kathie Blais-Dixon who prepared the compository and layout. Thank you, Joan (my wife) for transcribing AMTEC speeches. Furthermore, I would be amiss if I did not recognize the support of our advertisers.

To the new editorial team of Richard and Patricia Lewis go my best wishes and support. I shall support them by remaining as associate editor and advertising liaison for the Ontario region. ■

meetings included on the program again, and develop some organizational framework for such meetings. At AMTEC '79 in Ottawa, interest groups included Groupe Francophone, Instructional Development, Media Managers, Media Utilization, Media Teachers, and Cable Television. Should there be more interest groups? Many groups overlap in terms of some members' activities and interests. How can such conflicts be minimized on a conference schedule?

Another way to accommodate various interests in AMTEC is to include articles in Media Message and information in AMTEC Newsletter that are relevant to a variety of interests. How can we improve the mix of material in our publications to serve the large variety of interests and activities of our members?

AMTEC includes people whose speciality relates to communications. Some are specialists in visual, some in symbolic, and some in verbal or written communications. All members are challenged to use some of this skill to share your concerns or your special information with other members of AMTEC. You can do so by writing to the president or any other member of the Executive Board or to the editor of the Media Message or Newsletter. Dave MacDougall has been editor of both until this issue. I'd like to take this opportunity, on behalf of the Executive Board of AMTEC, to express appreciation to Dave MacDougall for a job well done. We consider Media Message and the Newsletter to be one of the major factors in building and holding our membership. Because our organization is relatively small, under five hundred members, we cannot afford a full-time editor. Dave has put out a publication of which we can be proud, with relatively little financial compensation. We hope that recognition of his significant contribution to our organization's professional stature will help to recompense him in lieu of monetary reward.

For future issues of Media Message and Newsletter, the editor will be Dr. Richard F. Lewis, Atlantic University, Halifax, Nova Scotia. We wish Dr. Lewis well in this undertaking. All members who would like to participate in this activity by writing or drawing and using their communication skills are urged to contact Dr. Lewis with proposals, articles, ideas, or suggestions. As a communications specialist, do you practice communicating with your colleagues or with special interest groups? Here is your opportunity to reach some of your objectives. Whether you wish to persuade, inform, entertain, or get some information in return, use your Media Message and Newsletter as a resource to which you have access through your membership in AMTEC.

AMTEC '80 is fast approaching. While impressions of AMTEC '79 are fresh in your

mind, write to me with any suggestions you have for AMTEC '80. If you didn't get to AMTEC '79, give us your suggestions regarding what you would like to find at AMTEC '80. The AMTEC '80 group in Edmonton hope to develop a conference

that will make your attendance worthwhile in many ways. Communicate with us. Plan now to be in Edmonton June 15-18, 1980 as we consider the future of media in Canada under the theme, "Entering the Eighties". ■

## Evaluation of Media Equipment

by Ken Everest  
Coordinator of Learning Resources  
Waterloo Board of Education

### Rationale

As budgets become tighter and the students more media oriented, it is up to the media people to ensure the schools receive the best possible equipment at a reasonable price. To do this we must evaluate media equipment very carefully before recommending the Board purchase a particular make and model. The following is the system that has evolved over several years in The Waterloo County Board of Education.

### Criteria for Evaluation

Over the years I have developed five main criteria to use to evaluate equipment. Four — simplicity of operation, reliability, performance, and service — are of equal importance. The fifth — standardization — is given half the weight of each of the above.

#### (a) *Simplicity of Operation*

The equipment placed in a school will be used by many teachers and students of vastly differing mechanical aptitudes and interests. Therefore, the equipment must not only be simple to use, but must *look* simple to use. I will accept, if necessary, a machine that is more complicated mechanically, with all the added maintenance problems, to get a design that is simple for the operator to use. Reel-to-reel audio and video tape recorders are not very difficult to use, but they look complicated with their reels spinning away. In both cases, the introduction of cassette formats has greatly increased use. When The Waterloo County Board of Education replaced worn out reel-to-reel video tape recorders with Betamax cassette video tape recorders, the number of tapes borrowed from the central loan library more than doubled every month, compared to the same month in the previous school year. This was without any additional units or promotion.

Following this line of reasoning then we will always purchase:



- cassette rather than open reel
- self-threading or slot-load rather than manual threading
- automatic control rather than manual control.

Some things to look for are:

- Is the manual easy to read and understand?
- Since the manual is usually "lost" in a filing cabinet, are the operating instructions printed on the machine or in the lid?
- Are the function controls clearly marked?
- Are the controls numbered in the order they are to be used?
- Are the controls to be used in a logical, "natural" order?

One auditorium 16mm projector looked the same as that company's classroom model. However, if the controls were turned on in the order that the teachers were used to, the amplifier burned out. In one school, four out of the first six times the projector was used, the amplifier was ruined.

- Is it as easily used by a left-handed person as a right-handed person? Most new equipment is. However, in

the past some projectors were virtually impossible for left-handed people to use. I know, I'm left-handed.

- Can the controls be operated by a small child? Some rotary switches are so stiff that kindergarten pupils cannot move them.
- Are the controls large enough for a thick fingered adult to move them? Some on-off switches on overhead projectors are difficult for some adults to use.

There is one exception to making equipment easy to use. A function that destroys information, such as erasing a magnetic tape, should be difficult to do to ensure a tape is not erased by accident. A good system is pushing with one hand while turning with the other. This is virtually impossible to do by accident.

#### (b) Reliability

When the machine is turned on, does it work, every time? Reliability is the hardest criterion to measure because a problem may not show up immediately.

Some things to consider are:

- Lamp life
- Type of construction. Are there bearings or bushings at wear points? Is the construction rugged or flimsy? Are there any obvious wear points, such as, a switch that has often failed in the past, or a component that will break easily?
- Will it stand up to being moved around a school?
- Are the controls solid and not easily broken?
- Do any components "stick out" so they could be smashed on a door frame?

#### (c) Performance

This is where we eliminate the projector with the wooden lens. Specific tests should be developed for each item based on its use. Different criteria will be applied to a filmstrip projector if it is to be used in a study carrel, by a small group, in a classroom situation or in an auditorium.

Some examples of specific tests I use are:

- Electronic outputs, such as, the output of a video tape recorder, are checked on an oscilloscope to see how "clean" the wave form is.
- Five dimes, one in the centre and one in each corner, are placed on the stage of an overhead projector to see if the milling on all five can be focused on the screen simultaneously.
- The light projected on a screen is tested to see if the brightness falls off at the corners.

#### (d) Service

Service comes in three categories before, during, and after warranty.

#### (i) Before Warranty Service:

Is the machine delivered ready to operate or does it come in pieces? "A ten year-old child can assemble this." Which is fine if you are in an elementary school, but if you are in a secondary school, you're in trouble. One company we deal with in Ontario sends a salesperson out to each school that purchases an item of their equipment (even overhead projectors) to ensure the equipment is functioning properly and that the teachers know how to use it. Will the sales and technical people answer your questions when you need help? One item states, "If you have any problems at all, bring this in to us and we will be happy to show you how to use it". The company is in Chicago. Another item says to return the equipment prepaid to the factory for "free" repairs. The factory is in Japan.

#### (ii) Warranty Service:

- Who does the servicing — the dealer or the manufacturer?
- What kind of service facility and technicians do they have?
- Turn-around time?
- Who pays the transportation costs?
- How long is the warranty?

On tenders I have seen the same unit with one, two and three-year warranties submitted by different dealers.

#### (iii) After Warranty Service:

- When the warranty runs out, is the servicing done by someone else?
- Again, turn-around time; cost?

In The Waterloo County Board of Education we have found most of the problems disappear when we do our own servicing, including doing the manufacturers' warranty service. In that case, they replace any defective parts we find.

#### (e) Standardization

The fewer makes and models of equipment there are in the schools, the easier it is for the students and teachers and the more use that is made of the equipment. Also, the fewer repair parts that need to be stocked. Therefore, I will not change from a model I have been buying for a few dollars saving or a minor improvement. I will change for three reasons.

- The model has been discontinued.
- There is a significant saving in money in purchase cost, running cost, or repair cost.
- If a large improvement in function or ease of operation can be obtained.

### Application of Criteria

#### (a) Literature

As in any scientific study, the place to start is with the literature. By keeping up with the literature, a great deal of time can be saved. The journals that I find most useful are:

*Consumer Reports* and *Canadian Consumer* for equipment that is also sold to the home market. (Cameras, slide projectors, television receivers, and audio components.)

*EPIE Reports* are the consumer reports of the education field and give complete evaluation for filmstrip projectors, tape recorders, and so on.

*Epiegram* is useful to alert you to specific problems rather than general topics.

*Test Reports (Technical Research Division — National Film Board of Canada)* is one of the best sources of technical information on equipment sold in Canada.

*Library Technology Reports* specializes in equipment used in libraries, such as, typewriters, microform readers and printers, and security systems. However, it also covers 16mm projectors and other equipment as these are also used in libraries.

Other media journals, such as, *Media Message* and *Stereo Review*, are useful to see what other people are doing or for specific areas.

#### (b) Safety

All media equipment must have a CSA commercial (not domestic) rating and have a three-wire U-grounded plug, before it is even considered for evaluation. During testing we also consider all safety aspects of the equipment.

#### (c) Salespeople

Salespeople and company technicians should be able to supply specifications for their own equipment along with suggestions for use and repair. A number of companies run free workshops for qualified repair technicians.

#### (d) Ask Someone Who Owns One

Local media organizations, such as, SOMA (Southwestern Ontario Media Association) and national, AMTEC, are excellent places to talk to other people and find out what good and bad experiences they have had with different makes and models. SOMA members recently shared information on what they purchase and how the equipment is standing up to use. We all found this very useful.

#### (e) Testing

An extensive testing program, either ongoing or at tender time, should be used. In Waterloo County, we use an ongoing program, bringing in 16mm projectors at one time, cassette tape recorders at another, and so on.

The salespeople also bring in new equipment as soon as it is on the market to ensure we evaluate it.

At tender time the evaluation has been done and the information is ready to be considered with the cost. Each item is tested for performance and the covers removed so that a service technician can evaluate the construction.

(f) **Cost**

Costs are difficult to compare. Running costs and repair costs should be considered with the purchase price. A projector that uses low cost, low wattage, long life lamps will be cheap to run. Many projectors have an energy, lamp saving "Hi/Lo" switch. Repair costs can be deceptive. One 16mm projector has a main worm drive gear that is made of nylon on a steel shaft. The nylon tends to peel off. The gear is not expensive, but it requires eight hours to replace it. Four to take the projector apart to get at the gear and four to put it back together again. Another 16mm projector has an all steel main worm drive gear that seldom needs replacing, but if it does it requires only fifteen minutes as the

components are in modules which can be individually removed without having to remove any other part.

A machine that is "cheaper" to buy, when running and repair costs are considered, may in five years cost several hundred dollars more than a "more expensive" machine. So all costs should be considered.

Finally, if a machine fails on the five criteria listed above, it doesn't matter how cheap it is; we cannot afford it.

(g) **Field Testing**

In Waterloo County, when we are considering moving to a new model, we purchase two units and rotate them through several schools for one year. This thorough field testing usually proves the equipment useful or reveals flaws. The second last time we did this with a new 16mm projector model, the teachers became more enthusiastic the more they used them. So we switched models the next year. The last time we

did this, a number of flaws turned up and the teachers liked the new model less and less as they used them. So we did not switch. The cost of two 16mm projectors prevented a very costly error being made as the Board purchased some 80 projectors that year.

(h) **Statistics**

The larger the Board, the more important it becomes to keep accurate statistics on initial costs, repair frequency and costs, running costs and life length to ensure the best service to the schools.

\* \* \*

**Summary**

Over the years, I have found that by carefully applying these five criteria I can increase the use of equipment in the schools by ensuring the teachers and students have good quality units that are easy to use. At the same time, the Board saves money. ■

## Having a Close Encounter of the Third Kind in Your Classroom

### OR "How Your Students Can Study Symbolism and Like It!"

by Thomas L. Bennett  
West Parry Sound Board of Education



In late November, 1977, Columbia Pictures released the multi-million dollar production of CLOSE ENCOUNTERS OF THE THIRD KIND. Although the film has been criticized by some "true-grit" Science Fiction aficionado it has been highly praised by others, including the brilliant SF and Fantasy writer Ray Bradbury. Further, it has met with an extremely successful response at the box office. There are many reasons for this appeal. It's a mystery, it has elements of fantasy and humor, it pays homage to many films and directors of the past (including such notables as Disney and Hitchcock), and it is a masterpiece of special effects. Yet, the one successful element that should be of interest to the educator is that of *Symbolism*.

Whether overt or covert, symbolism can be an extremely effective teaching tool. Like a riddle or jig-saw puzzle, symbolism can be an intriguing device to our students, and if handled properly, it can stimulate the learner to greater depths of perception and in turn self-discovery. For example, if one of the objectives in your literature class is to help the student to gain a deeper perception of "Know Thyself", then the study of symbolism is an ideal pursuit; it is similarly effective if you wish to develop more discriminating observers in your class.

Many educators have been cognizant of these assertions for years and numerous Literature courses have included the study of symbolism. However, the results have often been dubious, with student reaction ranging from moderate interest to utter *ennui*. Yet, there is more than one way to skin that proverbial, old cat and

some teachers have utilized *films* in the classroom setting to enhance the study of symbolism.

The prospect of cinematic viewings, coupled with an intriguing hunt for intricately hidden "messages" can be a welcome experience for the student. With this in mind, the following paper is offered to act as a blueprint for the use of one film in particular by classes who wish to study symbolic devices. It will deal with a number of symbolic expressions found by the writer upon several viewings of CLOSE ENCOUNTERS OF THE THIRD KIND.

\*\*\*

To commence, CLOSE ENCOUNTERS OF THE THIRD KIND was released during the pre-Christmas festivities of late November and early December. By the middle of December it was playing in most cities of the United States and Canada. Both the Christian celebration of Christ's birth and the Jewish holiday of Channukah occur at this time of the year; both are festivals of *light* and CLOSE ENCOUNTERS is a film of light, resplendent in a myriad of lighting FX.



CE3K is a film of light, resplendent in a myriad of lighting FX.

The basic theme of the film, as told in the advertisement logo, is that "We are not Alone". This is an integral concept of the Christian faith, specifically that *God is in Heaven watching over the peoples of the Earth*; His influence has been well recorded in the scriptures, as he intercedes to help and guide man, just as the film suggests that the aliens have been "watching" us on Earth. It may appear earlier in the film that these visitors from another world are threatening, but a final analysis at the conclusion of the movie, informs us that they were only making contact with us, in a friendly, almost playful manner. This is not a mystery to the practicing Christian who believes that God works in mysterious ways, his wonders to perform.

When the scout ships are first sighted at the farm of Jillian Guiler and her son Barry, a glimpse of them reveals white-hot saucers hovering in a yellow-orange glare, a definite allusion to the wheels of Ezekiel, as described in the first chapter of his book in the Old Testament.<sup>1</sup>

However, the extraterrestrials did not seem to be interested in Jillian; rather they had come for the four year old child. Jillian is greatly afraid, as are all of the adults in the film when having their first visual encounter. On the other hand, little Barry doesn't resist the force that is beckoning him; instead he welcomes it and opens the door to follow it out into the unknown. He has no fear for these strange happenings, only a sense of curious-delight. This entire concept is thoroughly ground in Christian tradition as the Bible recounts how Jesus scoffed at the restraining efforts of his disciples: "Suffer little children, and forbid them not, to come unto me: for of such is the Kingdom of Heaven."<sup>2</sup>



Photo courtesy of Columbia Pictures, Burbank Ca.

Barry Guiler (Gary Guffey) doesn't resist the extraterrestrial force that is beckoning him.

This same scriptural passage is further emphasized in the climatic sequence when the leader of the aliens who appears as a gentle father-figure is surrounded by a host of alien children. In spite of all the learned scientists and technicians who have gathered about Devil's Tower to welcome the visitors, it is Roy Neary who is chosen to ride to the stars — a man who is simple and who has retained a child-like belief and receptivity to the powers of the unknown. Further, as Neary mounts the light-bathed stairway that leads into the gigantic mother ship, the perceptive viewer can see a relationship to two parallel cases: one is the equation to Michael Powell's 1945 British film *Stairway to Heaven*, where the pilot played by David Niven, climbs up the almost endless stairs of light to plead his case of life or death before the heavenly court. The second parallel is obviously to Jacob's Ladder.<sup>3</sup>



Photo courtesy of Columbia Pictures, Burbank Ca.

Roy Neary (Richard Dreyfuss) is chosen to ride to the stars.

Another piece of interesting symbolism is the release of many "captives" who were "borrowed" by the aliens over the years. Among them are adults and children, including the recently disappeared Barry Guiler and a number of aircraft pilots who disappeared over thirty years before. They are welcomed as if they were Prodigal Sons; none of them, no matter how long they had been missing, had aged. The suggestion was that of heaven opening up and releasing its dead on the day of Judgment.<sup>4</sup>

Another sequence occurs when many individuals have their first encounters with the scout ships during a power black-out. This is reminiscent of the Old Testament's *flood*, when the faithful few



were chosen by God to witness His wonders as well as his mercies.<sup>5</sup> In another scene, where the Guiler house becomes completely animated, toys move, doors open and close and all of the electrical appliances commence operation. This appears to be close to the pandemonium that must have occurred in the Bible's telling of the tower of Babel episode which referred to the chaos before God's message.<sup>6</sup>

Even the title of the film has symbolic meaning as writer Spielberg chose the number THREE to enumerate the sequence of encounters. This number has many illustrations in the scriptures, culminating perhaps in the Holy Trinity of Father, Son, and Holy Ghost. Little wonder that theologian Andrew Greeley stated that, "the churches don't even cry because they have yet to perceive that someone else is stealing their stock in trade. Angels in the Scriptures have gone out the back door while aliens and science fiction have come in the front."<sup>7</sup>

However, the most significant gathering of religious symbolism is found in the last half-hour of the film, during the climatic sequence when man at last has its third and greatest encounter with the celestial beings. For the site of this meeting, the aliens have chosen Devil's Tower, in Wyoming. The choice of this setting must be considered first, as it has both negative and positive connotations in the realm of symbolism. To begin, its name alludes to the anti-thesis of good: it is named after the religious incarnation of evil. Its shape is roughly that of a horn and its "color" is that of black — both are ritualistic symbols of the Devil. Yet, this sense of evil is negated by the arrival of the alien's mother ship. Instead of *descending* from the heavens as per usual in most SF films of the past, the ship actually appears to *rise* out of nowhere and travels up and over the mountain, a gesture of resurrection that overpowers and transcends the evil symbol of the mountain.



*The giant mothership appears to rise out of nowhere and travels up and over the mountain.*

Further, the great height and circular appearance of the mountain visually refers to the Tower of Babel, where worldly man succumbed to the workings of the Judeo diety. Thus, it is here that the aliens have chosen to deliver their message — and in this sense, we are quick to relate the setting to the Sermon on the Mount, where Jesus delivered the Beatitudes to his disciples.<sup>8</sup>

Now that the setting is in readiness and the mother ship has landed, the assembled earthlings attempt to communicate through the use of computer-controlled harmonics. A massive sound board plays the five tonals that the aliens have used previously to alert man of their coming. The notes are answered by the mother ship; communication is made.

Although the scene is exciting from an auditory and visual standpoint, it conjures up many religious images that have included

organs and harps. The accumulative effect of the harmonics though is not complete: the notes are not patterned by musical composer John Williams to signal a sense of finality as may be found in a short progression of five notes or less, such as used by *NBC television* or *Avon Calling*. Instead, they seem to warrant a conclusion, something that leaves the hearer with a sense of completeness. However, the effect is very interesting, as Williams must have planned it. What the short progression of notes that seems to end without a resolution actually does, is act as a kind of announcement or fanfare — almost a call to worship. Hence, these tonals which cannot be forgotten by the characters in the film or the viewing audience in the theatre, call all listeners to the great event which is about to unfold; it is the beginning of an extremely ritualized service at the movie's conclusion.



Photo courtesy of Columbia Pictures, Burbank, Ca

*Through the efforts of Claude Lacombe (played by famed French director François Truffaut), communication is made with the alien visitors using a language of musical harmonics. The scene not only acts as a "call to worship" but signals the commencement of a ritualized service near the movie's conclusion.*

Soon the suspense is over, as the aliens finally emerge. As the shepherds gathered in the fields near Bethlehem,<sup>9</sup> so have the chosen people from earth. Amidst a symbolically contrived background of harp, organ, and other instrumental music, the visitors from another world emerge from out of a blaze of lights and assure mankind that there is nothing to fear. The entire encounter is extremely parallel to the angels' visitation to the shepherds to announce the "glad tidings of great joy which shall be to all people."<sup>10</sup>

If there is still some ambivalence in the minds of his viewers by this time in the film, Spielberg dismisses all doubt with the appearance of the alien leader. Almost his first movement is one of raising his arms in greetings. It's an unmistakable gesture of welcome, reminiscent of enumerable portrayals of Christ in the same pose.

Finally, as the huge mother ship leaves earth, the audience is able to see its immenseness and detailed brilliance. On the obvious level, it can be identified with two common symbols: a huge Christmas tree and a giant birthday cake. Both act as symbols of Christ's birth, which in turn can symbolize the birth of the relationship between man and his celestial visitors from the stars. However, as the viewer perceives the great space ship on a second level of interpretation, it can be likened to a giant city, coming from the sky. The Book of *Revelation* informs us that St. John saw "... the Holy City, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband<sup>11</sup>. . . ." and the foundations of the wall of the city were garnished with all manner of precious stones. The first foundation was jasper; the second sapphire; the third a chalcedony; the

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fourth an emerald. . . .<sup>12</sup> and so forth. The resemblance of Spielberg's mother ship to this passage in the New Testament is startling, and his symbolic messages are complete.

As the audience leaves the theatre, it is left with a sense of religious revelation. Something had been promised and fulfilled. Something had suggested a sense of well-being and a feeling of brotherhood. We were left with a sense of unity of all creation. The Universe had somehow molded together and we were a part of it all.

\* \* \*

We have witnessed how an extremely popular, Hollywood film has added to its cinematic depth and audience appeal through the utilization of symbolism. Whether each symbol was identified by the viewer, and in turn consciously added to the elements that enhanced his or her appreciation of the film, is purely speculative; further, it is immaterial. What is important, is the fact that these symbols were present, and were able to contribute to the overall impact of the filmatic experience.

Similarly, when analyzing this film in the classroom setting, it is not expected that the students will identify all of the above examples of symbolism; conversely, the students will bring their own set of perceptions to the filmatic experience and will more than likely add a number of different symbolic suggestions to the present body of knowledge. This is to be expected, for it is more than likely that even writer-director Stephen Spielberg did not consciously infuse his film with all of those symbols noted in the body of this present work; some of the examples are obviously deliberate (which he has admitted to in interviews), while still others may have issued from the subconscious of his artistic genius.

Yet, for our purposes, the lesson inherent in Spielberg's plotting is quite valuable. Specifically, the film medium can be an excellent educational vehicle to identify and analyze symbolism. Our considerations of CLOSE ENCOUNTERS OF THE THIRD KIND can be an effective starting point. From there, the interested teacher can include further cinematic offerings in his/her course of studies, as many Hollywood films are ideal for this pursuit. An excellent

example would be the extremely popular space opera *Star Wars*. Students will need very little prompting to extract a wealth of symbolic suggestions from such a film as this, and what is even more important, the learning experience can prove to be a delightful and self-rewarding exercise.

In conclusion, we have considered how filmatic symbolism, whether overt or subliminal, can be employed effectively in the classroom setting. Although this concept is worthy of more extensive analysis, we shall reserve further discussion on its charm and significance for another time. For the present, let us be cognizant of its possibilities in general, and the specific opportunity to investigate its worth with the use of CLOSE ENCOUNTERS OF THE THIRD KIND in your classroom. Take the occasion to view this film with your students and be prompted by the symbolism to mold into its aura of Universal Brotherhood. It's an opportunity for them to study Symbolism and like it!<sup>13</sup>

<sup>1</sup>"The Book of the Prophet Ezekiel," *Holy Bible*, Ch. 1:1 ff.

<sup>2</sup>"The Gospel According to St. Matthew," *Holy Bible*, Ch. 19:14.

<sup>3</sup>"Genesis", *Holy Bible*, Ch. 28:12-15.

<sup>4</sup>"The Revelation", *Holy Bible*, Ch. 20:12.

<sup>5</sup>"Genesis", *Holy Bible*, Ch. 7 and Ch. 8.

<sup>6</sup>"Genesis," *Holy Bible*, Ch. 11:1-9.

<sup>7</sup>Greeley, Andrew M., "When Religion Cast Off Wonder, Hollywood Seized It," *New York Times*, November 22, 1977, Section 2, P. 1.

<sup>8</sup>"The Gospel According to St. Matthew," *Holy Bible*, Ch. 5:1 ff.

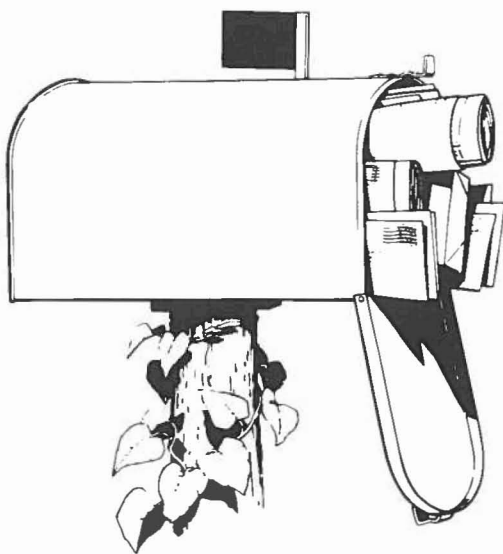
<sup>9</sup>"The Gospel According to St. Luke," *Holy Bible*, Ch. 2:8.

<sup>10</sup>"The Gospel According to St. Luke," *Holy Bible*, Ch. 2:10.

<sup>11</sup>"The Revelation," *Holy Bible*, Ch.21:2.

<sup>12</sup>"The Revelation," *Holy Bible*, Ch. 21:19.

<sup>13</sup>A 16mm print of *Close Encounters of the Third Kind* may be rented from Criterion Pictures Corp. Ltd., in Toronto, Montreal, or Halifax, The film is also being re-released by Columbia Pictures sometime during the 1979-80 winter season according to recent press releases, and is expected to play in major theatres throughout the country. ■



## NEW MEDIA MESSAGE AND NEWSLETTER MAILING ADDRESS

Richard and Patricia Lewis become the new editors with the next issue. All Media Message mail should now be addressed to them as follows:

Media Message  
Richard and Patricia Lewis, Editors  
5339 Russell Street,  
Halifax, Nova Scotia.  
B3K 1W8

# AMTEC '79: Leadership Awards



## DR. F.R. BRANSCOMBE

After graduating from the university of Toronto, Fred started his teaching career in Hornpayne, Ontario and when he returned from the Canadian Forces after World War II, he taught briefly in Grimsby. From there the History Department in Weston Collegiate was his next step before becoming Director of Teaching Aids for the Town of Weston. While in Weston Fred completed a Master's degree at New York University. In 1965 he became Co-ordinator of Audio-Visual Education in the Borough of North York and later became Co-ordinator of Educational Media with the amalgamation of the audio-visual and library departments. Meanwhile, he continued his studies at New York University where he earned his Ph.D.

Writing has always interested Fred. For a number of years he contributed a regular column to the O.S.S.T.F. Bulletin. He was a member of the Editorial Board of the Canadian Audio Visual Review, and of A.E.C.T.'s Audio-Visual Instruction. His expertise was evident in 'Media Canada'. He was Co-chairman of the E.M.A.C.-C.S.L.A. Joint Standards Committee and co-editor of 'Resource Services for Canadian Schools'.

Fred's contribution to organizations in the media field go back to the Canadian Audiovisual Association, the Audio Visual Section, O.E.A., and Educational Media Association of Canada. Still an active A.M.T.E.C. member, Fred is expanding his horizons and is currently on the executive of the International Division, A.E.C.T., active in developing a new type of international affiliation between A.E.C.T. and the emerging national educational media associations. He is also a Fellow of the Canadian College of Teachers.

Although retired from the North York Board, Fred is acting as an Educational Consultant across the country and around the world.

## Summer — 1979

This is the third year of presentation of the Leadership Award. Nominations for the award are made by members of AMTEC. The Awards Committee, chaired by Neil Nelson, Audio-Visual Co-ordinator, Etobicoke Board of Education, presented the names of prospective recipients to the AMTEC Board for approval this spring.

The resumes which follow were submitted by the person who entered the name of the recipient into nomination. These are reproduced essentially as they were submitted or in abridged format, since in each case a resume bears the stamp of the person who made the nomination.

## GERALD A. FARKAS

As a professional person Mr. Farkas received the following certifications:

1956

Honours Diploma, Radio and Television Arts — Ryerson Polytechnical Institute, Toronto

1966

Honours B.A. (History) University of Toronto

1970

Post-Graduate Diploma Continuing Education, University of Saskatchewan, Saskatoon, Saskatchewan.

His professional experience includes the following:

1956-58

Assistant Director (Film)  
Motion Picture Centre  
Toronto, Ontario

1958-65

Writer-Producer (News-Public Affairs)  
CFRB Ltd.  
Toronto, Ontario

1965-68

Producer-Lecturer  
Ryerson Polytechnical Institute  
Toronto, Ontario

1968-72

Executive Producer  
Instructional Television  
and  
Assistant Director  
Division of Audio Visual Services  
University of Saskatchewan  
Saskatoon, Saskatchewan

1972

Acting Director

1974

Appointed Permanent Director

Mr. Farkas, with his small crew pioneered the use of educational television at this University. Today, ten years later, he has



built that unit into two fully equipped color studios plus a remote unit and a playback department which supplies the campus with 50 color and 40 black and white monitor-playback units, not to mention permanent installations in the Colleges of Medicine, Veterinary Medicine, Education, Law, Arts and Science and most recently Dentistry and Engineering.

Mr. Farkas and his group, over the years, have encouraged faculty toward a better understanding of production and use of media for the classroom. Today faculty from every college on campus is utilizing instructionally designed programs. He is a member of a number of organizations which contribute to his own professional growth.

## Active

- Association for Media and Technology in Education (Mr. Farkas was one of the founding members of ETRAC).
- Saskatchewan Association for Lifelong Learning
- Association for Professional Broadcasting Education (U.S.)
- National Association of Education Broadcasters (U.S.)
- Saskatchewan Audio Visual Association
- American Medical Writers Association
- National Association of Science Writers (U.S.)
- Canadian Science Writers Association
- The Radio and Television News Directors Association of Canada

Mr. Farkas also acted as a member of the Board of Directors for the Program Policy Advisory Committee to SaskMedia which functioned from 1974 to 1977.

With regard to personal data, Mr. Farkas was born March 29, 1933 in Plunkett, Saskatchewan. He is married and lives with his wife and two children (a daughter and a son) just outside of Saskatoon. ■



*Registration.*



*The Bell and Howell reception.*

## AMTEC '79



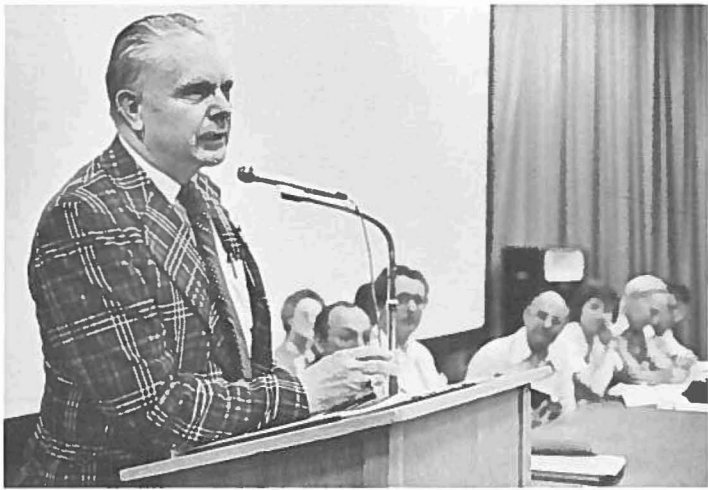
*Larry Burt, outgoing president, summing up the highlights of the 1978-79 year.*



*Bernard Ostry, Deputy Minister of Communications, explores the information revolution.*



*Pancake breakfast served by the AMTEC '79 planning committee.*



*Ken Bowers, incoming president addressing the general meeting.*



*June Landsburg welcoming delegates to AMTEC '79.*



*Patrick Watson evaluating the conference.*

## AMTEC '79



*The exhibit area.*



*Frank Winter (left) Dean of Instructional Technology, Sheridan College accepting an Award of Excellence.*

# AMTEC '79: Award Winners

## AWARDS OF EXCELLENCE

### Filmstrips

"French-English Relations"  
John Ford  
Prentice-Hall of Canada Ltd.

"Mattie Gunterman: Angel of the Lardeau"  
Doug MacDonald  
National Film Board

"Window on the Eighties"  
Bill Hanson, Wayne Blair, Ron Hawker  
Alberta Teachers Association,  
Learning Resources Council

### Film

"Hailey's Gift"  
Robert Vale  
Magic Lantern Film Distributors Ltd.

### Videotape

"Les Voyageurs"  
Karin Vagiste  
University of Toronto

"The Final Deal"  
Kevan George  
Sheridan College

"Interior Decorating I-Antiques"  
Centre for Institutional Development  
Sheridan College

"Do You Really Know Me"  
Division of Audio Visual Services,  
University of Saskatchewan, Saskatoon

## AWARDS OF MERIT

### Film

Toronto Board of Education  
"Stopping Time"

University of Manitoba  
"Paleomagnetic Sampling and  
Measurement"

Saskatchewan Educational  
Communications Corporation  
"This Marsh is Ours"

### Videotape

Ontario Educational  
Communications Authority  
"Tour d'horizon du theatre  
franco-ontarien"

Royal Victoria Hospital  
Application of Rigid Dressing to:  
a) Above Knee Dressing,  
b) Below Knee Dressing,  
c) Symes

Camosun College Technical and  
Vocational Institute  
"Processing Black and White Film"

McGill University  
"Krapp's Last Tape"

Sheridan College  
"The Dying North"

University of Guelph  
"Small Animal Surgical Exercises —  
Preparation of the Operating Personnel"

McGill University  
"Introduction to Educational Media:  
Principles of Learning; Media"

Carleton University  
"Reconstructing the New Testament"

Ryerson Polytechnical Institute  
"Understanding Energy-Electricity"

Memorial University  
"St. John's: A Plan for Inner Space"

Ontario Institute for Studies in Education  
"Come to Think About It"

Confederation Centre of the Arts and  
Department of Education,  
Prince Edward Island  
"Artists of P.E.I.: Hilda Woolnough"

ACCESS ALBERTA  
"The Traditional Inuit Way"

Ontario Educational Communications  
Authority  
"Write On"

### Filmstrips

Prentice Hall Media  
Energy: Understanding and Managing a  
Critical Resource

Calgary Board of Education  
"Chris and the Magic Warden Wand"

# AMTEC '79: Instructional Development Special Interest Group

by **Esio Marzotto**  
Director, Media Centre, University of Windsor

Two meetings were held of members interested in forming an Instructional Development Special Interest Group at the AMTEC annual conference held in Ottawa on June 18, 19, 20. The goals and objectives of the Special Interest Group were seen to be to establish a national focus for members interested in instructional development through:

### 1. Information Dissemination

The group recognized the need for a communication mechanism national in scope through which members could be kept informed of I.D. activities across the country. This could be accomplished through the presentation of papers at the annual conference and through articles in Media Message or an I.D. newsletter should the level of activity warrant it.

### 2. Identification of Instructional Developers

Because Instructional Development is relatively new to most

institutions in Canada it was felt that those involved in this activity would appreciate meeting their colleagues from across the country and sharing information and experiences.

### 3. Communication Internationally

The special interest group would serve as an information exchange communicating with similar organizations internationally. The Canadian group in this way would be kept abreast of new developments abroad.

On Wednesday, June 20, the group met to organize the instructional development activity for the next year and elected:

#### Chairman

Dr. James J. La Follette  
Associate Professor  
Faculty of Education  
University of Alberta  
Edmonton, Alberta

(continued on p. 17)

# AMTEC '79: Special Interest Group Media Utilization Personnel

by Gerald R. Brown  
Chairman

Media Utilization consultants met twice during the conference, Monday at 11:00 a.m. and Wednesday at 9:10 a.m. This is the second conference at which formal discussion sections have been structured. The purpose of the meeting is:

1. to acquaint participants with others at the conference who have similar areas of concern.
2. to share information on programs and processes that encourage strong interaction between M.U.P., their materials, and their clients.
3. to make recommendations to the conference planning committee for the coming year.

For this year's discussion, the following two questions were raised as discussion starters based on feedback from the Regina conference (1978).

1. What evaluation processes are used annually at the district level?
2. What evaluation processes are carried out during the year at the building level?  
Who designs them?  
Who implements them?

The following notes are presented as brief summaries of some various animated debates.

1. Agencies normally run more than one type of product evaluation field testing, and user reaction. OECA pilots all new programs before final presentation stage to try and adapt to local needs. Specific goals are identified for the material, and these are elaborated in teacher guides. The individual goals of the program need to be matched to the needs of the user in order to obtain the best response. In addition, a commercial firm is contracted to survey the users of OECA on a provincial scale. About 1/3 of the schools of Ontario are contacted; about 60% response rate is considered good; and the correlated data is used for program up-date and new program design. Individual contact and discussion always give the best results.
2. Saskatchewan Government carries on an extensive evaluation program for 16 mm film and video-tapes. Good teachers in the content area are sought across the province, are given preliminary training and practical inservice,

and then receive materials on a regular basis. Staff with particular expertise are called upon regularly. The "spin-off effect" of having new material arrive regularly is a valuable encouragement to keep up-to-date. A strong bibliographic service is also provided centrally.

3. The Lambton College Staff carry out a continuous reviewing program, both of new material and productions on hand, with a view to purchase or rental. This includes a check sheet that is included with each item circulated to professors and students. The statistics are designed to record the value of the particular item in the teaching program.
4. The Child Study Centre at the University of Ottawa uses the media on a more individualized basis both for diagnosis and remediation. Students are encouraged to use videotape-playbacks to give immediate feedback on how well a skill is mastered. The evaluation process then becomes a more individual matter, with some peer participation.
5. In Manitoba, the Instructional Media Services unit carries out regular evaluation programs in 16mm film with a view to purchase. The process is similar to Saskatchewan's described earlier. School Broadcast Branch (Radio & TV) uses forms directly to every teacher in the province. The percentage of returns are low; the quality of comments is encouraging and valued for program design. Print materials are evaluated by the library and consulting staff who also use many creditable selection tools.

In the area of kits, both locally produced and commercial, the E.P.I.E.\* process has been used extensively. E.P.I.E. (Educational Product Information Exchange) is an organization whose purpose is to provide the same kind of reports for education materials and equipment, the *Consumer Reports* provides in the commercial field. The training program for EPIE evaluators is extensive and structured. The results of EPIE examination are published, and available either by membership or purchase. There has been a strong push to use the EPIE process in Alberta before materials are approved, listed or purchased. The

process requires careful and detailed examination of the material, its objectives, approach, content and suggested methodology. As staff learn this process, they become more discriminating users. Manitoba hopes to use some aspects of the EPIE process in curriculum revision projects.

The first segment adjourned at this point, to re-convene on Wednesday, at which time the topic took the following slant.

6. There is a distinct need to help teachers develop their skills and techniques of utilization, beginning with basic operational strategies. We need to evaluate the current levels of use across the country. Various research departments are available, e.g. OECA, which could build on the NFB studies in practical and concrete terms. Comparative information from across the provinces and across Canada is needed to sustain budget for staff and resources.
7. The need to identify media productions which can be used to demonstrate wise and efficient use of media was emphasized. Can AMTEC help in this identification? What is AMTEC's role in promoting better utilization techniques? Are we a clearing house? Do our conferences demonstrate high quality use of the media?
8. The role of MUP in training and leading the various strata of administration was considered briefly. Because media services are a high budget item, they are more vulnerable to reduction. Participants were referred to the programs currently funded in Guelph, Carleton and Ryerson, partially by the Ontario Universities Council to assist faculties in developing more effective instructional modes. Then need to culture faculty support through successfully integrated programming became clear as discussion evolved. At the same time, one-to-one selling techniques to facilitate individual personal growth, expertise and confidence was emphasized. The personal contact is priority in order to raise the level of consciousness.

\*The Educational Products Information Exchange Institute,  
463 West Street,  
New York, N.Y. 10014



9. The implications of budget reductions was considered also. When cuts come, do they hit at production staff, or at utilization personnel? In one case new resources are cut back; in the other, teaching the use of existing resources for wiser economy may be strangled. The question to be considered is: *What evaluation of services is being done, and by whom, in order to arrive at sound data on which budget decisions can be made?*

In the same vein, the struggle between media centre services and departmental services and budgets were considered. What ways do we have to obtain, and change the perceptions of people who do not use central services? Who is involved in deciding what services should be done centrally, and what can be done equally efficiently at the departmental level?

10. The role of MUP in orienting new staff

and new students to total media services merits attention. The amount and kind of administrative support may make or break the program. This group needs to examine strategies for winning this support, and to encourage conference planners to build in demonstration projects if possible. Orientation needs to include awareness of resources, procedures and policies, operational techniques for equipment, and who to contact for what. It was suggested that MUP have a professional obligation to carry each new user into the instructional design stage before any orientation package can be considered to be successful.

The session concluded with the following recommendations:

1. That two sessions be scheduled in the 1980 conference as they were this year.
2. That the conference application ask

people to indicate which S.I.G. they prefer to attend in order of priority.

3. That a discussion outline be forwarded to each registrant two weeks prior to the conference, with the suggestion that sample materials be brought to the session specifically on topic.
4. That the chairperson choose from No. 6-10 above for the topic for discussion next year, in co-ordination with the conference theme.
5. That the notes from this conference be made available to the editor of *Media Message* for use at his discretion.
6. That the participants be encouraged to prepare articles for *Media Message* this coming year, and that their names be forwarded to the editor for such purpose.
7. That an AMTEC Executive member be encouraged to attend each MUP-SIG meeting during the conference. ■

## AMTEC '80: To All Our Friends in Media

by H.G. Kratz  
Conference Chairman

The Edmonton Audio Visual Association (EAVA) is pleased to invite you to the 1980 AMTEC Conference. We hope that the theme of the conference, "ENTERING THE EIGHTIES" will be timely and topical as we begin a new decade of educational communications. Our theme has been chosen to provide us with both perspective and insight to what we can expect of media in the 80's.

This will be the 10th Anniversary AMTEC Conference, and we in EAVA are especially proud to be hosting this event. It was in Edmonton in 1971 that the first conference was held, known then as the Canadian Educational Communications Conference. CECC eventually gave birth to AMTEC and it is encouraging to know that over the past ten years our members have grown, our organization has matured, and that AMTEC can be counted upon each year for a first-class national media conference.

We welcome you to Edmonton. It is a proud, prosperous and thriving city which has changed quite a bit since you saw it last. Since 1971, our skyline and downtown have changed dramatically and many exciting new facilities have been developed. The Citadel Theatre has become one of Canada's major theatrical sites, the four glass pyramids of the Muttart Conservatory

have been located in the river valley, our convention hotel was built, the Capital City Recreation Park has been developed along the North Saskatchewan River, the 1978 Commonwealth Games have been played here, and Fort Edmonton of 1846 has been reconstructed. It is now part of Fort Edmonton Historical Park where we plan the major social activity of the conference.

The use of educational media has also developed. Media facilities have expanded at the University of Alberta, Grant MacEwan

Community College has been built, and the Alberta Educational Communications Corporation has been established. We expect our conference program to reflect all these changes, as well as others.

So we welcome you to Alberta, to Edmonton and to AMTEC '80. We hope that ENTERING THE EIGHTIES will enable us to extend to you some western hospitality and an opportunity to benefit from a major professional conference. ■



AMTEC 80

c/o H. Kratz, Director, AECA

11160 Jasper Avenue, Edmonton, Alberta T5K 0L2

403-427-4918

# AMTEC '80: Entering the Eighties

## A Call for Papers and Proposals For Presentations and Workshops

In following the excellent planning examples established by the Ottawa group for this year's "State of the Art" conference, the program committee for AMTEC '80 is already looking for suggestions for topics for presentations and workshops for next year's AMTEC conference in Edmonton.

As we begin a decade which promises to be every bit as chaotic and change oriented as the past one it seems appropriate to prepare ourselves for the plunge. We would like The Entering the Eighties conference to be such a preparation, surveying the past, bowing to the present but most of all planning and prognosticating for the next decade. What new approaches might be used with old problems? What might motivate the changes in education and training we would like to see? What will be the real impact of the new technologies and alternative methods we continue to discuss and which continue to change even as we attempt to introduce them?

The planning group would like the 1980 conference to deal with both some flights of theoretical fancy and some hard-nosed consideration of strategies for the coming decade.

So consult your computer, gaze deeply into your favorite crystal ball or cast your chicken bones. If you believe you have a firm grasp on where we have been and where we are going and would like to participate by yourself or in conjunction with others from your organization we would like to hear from you.

Dear Colleague:

Completion of the form on p. 19 with information regarding your proposed presentation or workshop will help the AMTEC '80 program committee to plan an exciting, balanced conference. We are asking for information regarding audience and content targets in your presentation on the form

and we would also request that you attach an abstract or summary of the presentation or workshop on a separate sheet.

While the committee members will attempt to present a wide range of people and topics, submission of the presentation form should be regarded as an application. Confirmation will be made at a later time. Once your presentation is confirmed the appropriate person from our conference committee will be in touch with you regarding equipment and facilities needs and logistical arrangements. Please send your proposals to:

Dr. K.L. Bowers  
Program Chairman, AMTEC '80  
B-117 Education Centre  
University of Alberta  
Edmonton, Alberta T6G 2G5  
(403) 432-3667 ■

Deadline for Submissions: *January 1, 1980.*

# AMTEC '80: Media Festival '80

In conjunction with the theme of AMTEC '80 to be held in Edmonton, a panel of judges will be set up to evaluate instructional media produced by individual members and institutions or businesses.

Productions will be judged prior to the convention and, at the discretion of the judges, *Certificates of Merit* will be awarded. Similarly, one *Award of Excellence* may be awarded in each category and class.

A selection of entries will be shown during the conference and the *Awards of Excellence* will be presented during an Awards Dinner.

### Entry Guidelines

1. Member institutions or businesses may submit a maximum of 3 entries. However, educational institutions may submit up to an additional 3 student entries.
2. All productions must have been completed *after July 31, 1979.*
3. Productions must reach the Awards Chairman by *May 16, 1980.*
4. Submissions will be accepted *after May 1, 1980.*
5. The Judging Committee will be comprised of a specialist in the medium being evaluated, a specialist in the utilization of media, a specialist in the content of the medium and a student.
6. AMTEC will *not* assume responsibility for damaged or lost items.

7. It is preferable that entries be picked up at the AMTEC Conference in Edmonton. However, if this is not possible, entries will be mailed back by AMTEC.
8. Media will be evaluated on their success in meeting their stated purpose or objective as well as on their production excellence. Each submission will receive a written evaluation by the judges.
9. All decisions by the judges are final.

\*\*UNE VERSION FRANCAISE EST DISPONIBLE\*\* ■

### AMTEC '79: Instructional Development Special Interest Group (continued from p. 14)

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Members interested in the I.D. special interest group are asked to contact June Landsburg. Papers or items of interest to instructional developers should be directed to Jim La Follette. Jim is planning the I.D. program for the 1980 conference to be held in Edmonton. ■



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For information contact:

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Director, AECA  
11160 Jasper Avenue  
Edmonton, Alberta T5K 0L2  
(403) 427-4918

# AMTEC'80 PROPOSED PRESENTATION/WORKSHOP

## TARGET AUDIENCE

I am most interested in reaching the following target audience(s):

- check
- Elementary School Personnel \_\_\_\_\_
- Secondary School Personnel \_\_\_\_\_
- Post Secondary:
- Community College Personnel \_\_\_\_\_
- University Personnel \_\_\_\_\_
- Technical Institute Personnel \_\_\_\_\_
- Continuing Education (including industry):
- Staff training and Development Personnel \_\_\_\_\_
- Of General Interest \_\_\_\_\_
- Government Personnel \_\_\_\_\_

My presentation will be most useful for those working as:

- check
- teachers/trainers \_\_\_\_\_
- media consultants \_\_\_\_\_
- production specialists \_\_\_\_\_
- instructional designer/developers \_\_\_\_\_
- information/library specialists \_\_\_\_\_
- administrators/managers \_\_\_\_\_
- maintenance technicians/engineers \_\_\_\_\_

My presentation/workshop is designed for presentation to a group of the following size:

- 1—15 \_\_\_\_\_
- 15—30 \_\_\_\_\_
- 30—50 \_\_\_\_\_
- 50 to a maximum of \_\_\_\_\_

I would prefer to have the following amount of time for my presentation/workshop.

\_\_\_\_\_

\_\_\_\_\_

## CONTENT

The content of my presentation will fall within the following area(s):

- check
- Media preview and Evaluation Systems \_\_\_\_\_
- Evaluation of Staff \_\_\_\_\_ or Programme \_\_\_\_\_
- Acquisition Systems (eg. Ordering Procedures) \_\_\_\_\_
- Access Systems (eg. Cataloguing, Circulation) \_\_\_\_\_
- Information Dissemination Systems \_\_\_\_\_
- Distribution/Delivery Systems \_\_\_\_\_
- Preventive Maintenance and Repair Systems \_\_\_\_\_
- Research and Development GENERAL AREA \_\_\_\_\_
- Pre-production Planning \_\_\_\_\_
- Scripting \_\_\_\_\_
- Production Equipment and/or techniques for using it \_\_\_\_\_
- Media Presentation Effectiveness and/or Design \_\_\_\_\_
- Instructional Development \_\_\_\_\_
- Instructional Management \_\_\_\_\_
- Teaching Strategies \_\_\_\_\_
- Learning Processes \_\_\_\_\_
- Evaluation of Lessons or Learning \_\_\_\_\_
- Computer Assisted/Managed Instruction \_\_\_\_\_
- Technological Change and/or Innovation \_\_\_\_\_
- Diffusion of Innovation \_\_\_\_\_
- Telecommunications \_\_\_\_\_
- Organizing and Interacting to Promote Change or Development \_\_\_\_\_

# AMTEC '80 MEDIA FESTIVAL ENTRY FORM

1. Submit one separate form for each project.
2. Submit one form with the project.

**Category** (check one)

- 16mm or Super 8mm (open reel)  
Does not include kineoscopes of videotapes or other films made using electronic processes.
- Video tape (1/2" or 3/4" cassette or EIAJ open-reel)
- Sound-Filmstrip (audio cassette)
- Sound-slide (audio cassette)

**Class** (check one)

- Individual School
- School System
- Post-Secondary
- Government Media Agency
- Student (as part of a course)
- Commercial Producer
- Business/Industry
- Other \_\_\_\_\_

*A SEPARATE FORM MUST ACCOMPANY EACH ENTRY*

Title \_\_\_\_\_

List Components \_\_\_\_\_

Running Time \_\_\_\_\_ Date of Production \_\_\_\_\_

Name of Institution \_\_\_\_\_

Producer \_\_\_\_\_

Person(s) Submitting Entry \_\_\_\_\_

Objective or Statement of Purpose \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*SEND ENTRY AFTER MAY 1, 1980 BUT BEFORE MAY 16, 1980.*

TO: Linton Delainey, Awards Chairman  
c/o Hans Kratz  
Alberta Educational  
Communications Authority  
The Devonian Building  
11160 Jasper Avenue, Edmonton, Alberta  
T5K 0L2

Return Address \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

- Submission to be picket up at Conference.       Return by mail.

I accept the terms as stated in the *Entry Guidelines Media Festival — AMTEC '80*

\_\_\_\_\_  
Signature

# Teaching a Graphics Course through Programmed Instruction

by C.Y. Oh  
Faculty of Education, University of Alberta

## Statement of Problem

Ed. AV 363\* — Preparation of Instructional Materials. This course is a hand on introduction to the techniques of preparing instructional materials, for classroom use.

The majority of the course (40%) is devoted to graphics. Topics covered include lettering, visualization, mounting, and transparency production. The remainder of the course includes introductions to; 'basic' photography (25%), audio recording techniques (15%) and design and production of video programs (20%).

Overwhelming student interest in the course has forced the department to offer 20 sections each year. Indications are that this number will increase, as 30 to 50 students are unable to register in the course each term as a result of a limited enrollment capacity.

At present, in a regular term, 6 or 7 sections of the course are offered simultaneously. Each section accommodates up to 22 students. This means that approximately 150 students are taking the course at one time. These large numbers create heavy demands on equipment, materials and working facilities. To distribute this demand each section follows a different instructional sequence which results in a staggering of topics between sections. This staggering reduces the problem of simultaneous demand for specialized equipment such as cameras, tape recorders, and closed circuit television units.

However, in the graphics section of the course there is a peak demand on certain equipment within each topic. This problem is compounded by a degree of overlap between sections in the teaching of the graphics topics, with normally half the sections covering graphics at the same time.

The above problems created a great deal of pressure on instructors and students. An innovative teaching method was necessary to reduce this problem.

## Instructional Design and Methodology

Totally individualized instructional segments were designed for each topic in the graphics section of Ed. AV 363. Seventeen slide tape sets were produced for classroom instruction, and were accompanied by a student manual. The slide tape sets were dubbed unchanged onto 3/4" color video cassettes. Rather than cutting, slide changes were a short dissolve. Two copies of each of the 17 slide tape sets\* and one copy of each of the 17 color video tapes were placed in an existing carrel area for use by two of the sections of Ed. AV 363. Seven of the topics did not require any prerequisite skills. This allowed students to start in different places.

At the beginning of the course each student received a copy of the Student Manual and a Student Activity Guide for the graphics section. The student manual provides detailed step by step production procedures and most of the necessary production materials. The student activity guide explains the topic, objectives, finished product, student manual references, media materials references and the minimum pre-entry skills for each topic.

Production facilities available to students to complete their assignments include the classroom and the C.M.P.A. (Curriculum Materials Preparation Area). Both have all the equipment needed to complete the assignments. The C.M.P.A. is a service area available to students and staff within the Faculty where they can pre-

pare their own instructional materials for use in student teaching, class projects, presentations, or any other instructional uses. Students are able to purchase small quantities of production materials required for the graphic assignments at the C.M.P.A. Both the C.M.P.A. and the Carrel Area are open for extended hours (8:30 a.m. to 9:30 p.m.) weekdays and 9:00 a.m. to 5:00 p.m. weekends.

Regular class meetings were completely cancelled for 5 weeks except for a one-hour seminar per week, at which time the whole class met with the instructor and discussed their activities and problems. Students were required to turn in their finished products one day ahead of the seminars so that the instructor could evaluate them and return them at the beginning of each seminar. This produced lively discussion of the procedures and any difficulties encountered.

Since seven out of 15 topics did not require pre-entry skills students were encouraged to start at any of those 7 topics. This distributed the demand for equipment, both for the playback of the media materials and for production activities.

Initial implementation of this instructional method took place in 1976. Previous to this the instructional method consisted of; introduction to the new topic, live demonstration, and discussion. Student performance in 1974 and 1975 are recorded using this conventional instructional method. In 1976 the individualized instructional method was implemented and student performance recorded. In the spring of 1978 samples of all required graphics products were added to the individualized instructional packages in the carrel area.

Evaluation of student products has been consistent for all three instructional methods. Products are graded according to the following scale and conditions.

Grade		Numerical Value
A	Perfect	10
B	Not perfect but usable	6
C	Poor — but just usable	3
D	Not usable or not as assigned	0
E	No work handed in	-10

Until work has been graded and returned, any piece of work can be replaced by another attempt at that assignment.

\* Ed. AV 363 — Preparation of Instructional Materials — the course is one of the 18 Instructional Technology courses offered by the Faculty of Education at the University of Alberta. This course is one of the two introductory courses to the Instructional Technology program which leads to the diploma and Masters degree. Since these introductory courses are specifically designed for classroom teachers, they are extremely popular with students.

\* The 17 slide tape sets are part of a complete graphics kit titled "C.Y. Oh: Production Techniques for Instructional Graphic Materials" published by Charles Merrill Publishing Company, 1977. This package includes Student Manuals, an instructor's manual, 39 slide tape sets and 35 audio tutorial cassette tapes.

Any assignment with a grade of C,D, or E can (and should) be repeated. The repeats are graded on a A-, B-, and C- scale (worth 8, 5 and 2 respectively). The repeat must be handed in within one week of the graded work being returned.

Both the instructor and his teaching assistant worked together on evaluation and closely followed guidelines for evaluation stated in the manual. A high degree of consistency in evaluation from year to year was therefore maintained.

### Findings

1. The quality of the student products were significantly better when using the individualized instructional method than when using the conventional classroom demonstration method.
2. A saving in time occurred. All students completed the six weeks graphics unit in 5 weeks.
3. Instructor time was spent more constructively in consultation with students and in revising program.
4. As a result of decreased instructional load the instructor and his teaching assistant felt that the class size could be increased by approximately 30%. (This would require additional lab facilities).

### Discussion

The individualized instructional segments for Ed. AV 363 were designed to save instructional time for both instructors and students without adversely affecting student learning or quality of student products. An unexpected result was the increase and furthermore the degree of increase, in the quality of students products.

Since this improvement in quality was not the main objective for designing the individualized instructional programs, it is important to consider a number of possibilities which may account for this finding.

1. There is a consistency and standardization of production skills and techniques with media presentations which cannot be matched by live demonstrations.
2. Media presentations allow repeated observation of production techniques. By contrast live demonstrations are often limited to

one presentation only, due to time constraints and the irreversible nature of most processes.

3. With media presentation each viewer sees the same demonstration from the same perspective. However, with a classroom demonstration, students' viewing angle and distance from the demonstration may be obscured for some of the students.
4. Less time is required to view a media demonstration. With live demonstrations preparation is necessary, time is needed for equipment set up and operation, and time is spent waiting for steps in the production process to be completed e.g. diazo development, picture lifting.
5. A positive motivational factor was observed when using the individualized instructional method. Students enjoyed the complete freedom to schedule their own working time. This freedom appeared to result in a more positive approach to assignments when they were undertaken.
6. This opportunity for flexible scheduling reduced the frustration which usually occurs when other courses demand extra work e.g. tests, term papers, etc.
7. More immediate feedback was available to students concerning the quality of their products, as the decreased classroom instructional time allowed all material to be marked and returned at each class meeting.
8. Individualized instruction allowed students to identify problem areas before coming to class meetings and before beginning production assignments. Possible problems could be discussed and solutions suggested in class before time consuming and costly mistakes were made.

The instructor felt that all the above reasons contributed in some degree to the improvement in quality of student products. The addition of sample products to the individualized instructional packages further increased quality of student products for certain topics.

The use of individualized instructional segments is a valid means of saving instructional time and may result in improvement of learning. ■

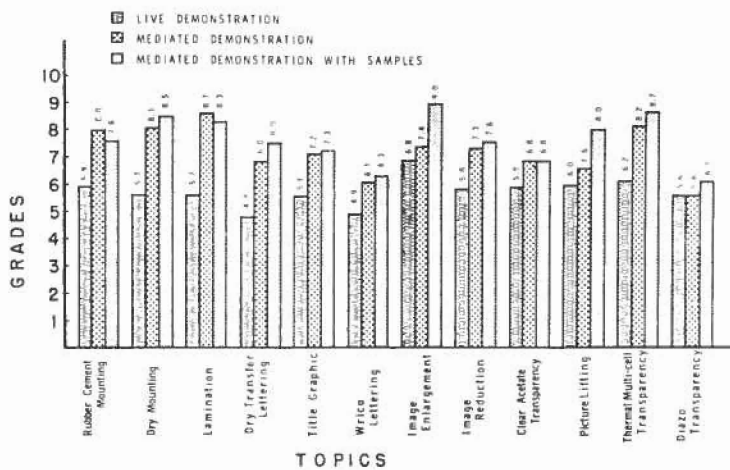


Figure 1. Comparison of Student Achievement by Instructional Method and Topic

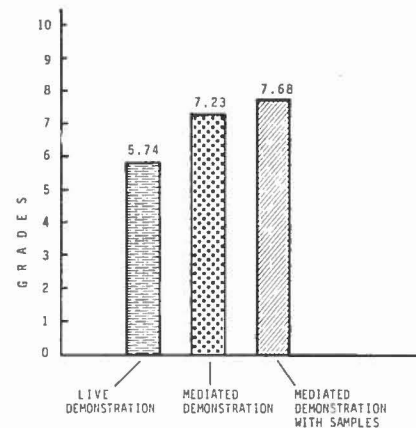


Figure 2. Comparison of Class Average by Instructional Method

# Canada's Involvement in Standards for Education & Training Equipment & Systems

by A.J. Powell  
McGill University  
Instructional Communications Centre  
Chairman CNC IEC SC60C

A recent issue of the EPIE Institutes (NY) newsletter for Educational Consumers "EPIGRAM: Equipment" (Volume 7E/Number 14/23 April/79) highlights the United States involvement and activities in National and International Standards for Audio-Visual Instruction.

What is not so well known is that Canada is actively involved in this field at the international level, under the auspices of the Standards Council of Canada (SCC).

Canada's principal interest in this field is not so much as a producer but as a large scale user of Audio Visual Equipment & Systems.

However, coordination of standards activities at the Federal level is difficult, since the Canadian educational system is provincially based. Until 3 years ago, the coordination work was carried out by the Educational Technology Branch of the Federal Dept. of Communications in Ottawa. The Branch disappeared in a 1976 government budget cut. The Canadian Committee now represents Canada both nationally and internationally.

The Canadian Committee operates through the Standards Council of Canada as a Sub-Committee of the International Electro-Technical Commission (IEC) Technical Committee No. 60 (TC60 Recording).

TC60 is split into three sub-committees:

- SC60A (Audio Recording)
- SC60B (Video Recording)
- SC60C (Education & Training Equipment & Systems)

SC60A is involved with the broadcast and audio recording industries both from the manufacturing and users viewpoints.

SC60B is principally involved in broadcasting standards for video tape equipment and materials.

Due to the nature of the educational technology business, SC60C is principally concerned with coordination of existing standards in a wide variety of areas towards applications in education.

The variety of applications for consideration by SC60C is reflected in the titles of the working groups (WG'S) where the detailed standardization takes place.

- WG1 Symbols)
- WG2 (Interconnection & Matching)
- WG3 (Electronic Learning Systems)
- WG4 (Safety of AV Equipment)
- WG5 (Tape Recording)
- WG6 (Video Systems)
- WG7 (Standards for measuring the performance of equipment).

At the annual meeting of the Association for Media & Technology in Education in Canada (AMTEC) which took place at Carleton University recently, Patrick Watson the well known Canadian broadcaster stressed the dual themes of *innovation* and *quality* in his keynote address to the conference.

One way for AMTEC to make a significant Canadian contribution to the furtherance of quality standards in educational media would be to fill the gap left by the Educa-

tional Technology Branch of the Federal Government and provide a coordinating users advisory committee to the Canadian National SC60C, so that all aspects of the educational media business and all regional interests of audio visual education in Canada are represented.

In the United States, this role is sponsored by the National Audio-Visual Association (NAVA) and the National Association of Photographic Manufacturers (NAPM) representing the producers and the Association for Educational Communications and Technology (AECT) representing the consumers.

With the recent AMTEC meeting in mind, the opportunity should be taken to advance Canadian standards and to pursue Canadian interests in the field of Educational Technology. ■

## School Level Video Tape Replay Facilities

by Don Bates,  
Audiovisual Coordinator  
Grey County Board of Education

### A Change in Thinking . . .

My introduction to a media approach to education was with a 1959 Ontario Department of Education summer school in A.V. methods. This was after my second year of teaching. If anything else, the idea that media be used in the classroom rather than some other location in the school really came home; the concept became clearer and clearer as I gained pedagogical skills and savvy. Signs of this personal conviction are still evident in the schools that I have taught in; it has certainly been emphasized to schools in Grey County.

These past few years I have become the disciple of a second precept, i.e. the sys-

tematic approach to getting things done, including instruction. The beauty of this concept is that one first decides what needs doing, weighs the factors for and against, strikes out to do the task, and then evaluates the process; if it is ever to be done again, the doer has the chance to re-design so as to reduce the risk of repeating errors and/or bad judgement.

At this point in time, I am beginning to have my doubts about insisting that instruction involving media be done in the classroom — there may even be times that it is less than desirable! The systematic approach lets me change my position, i.e. factors



being considered as part of evaluation may not have been available alternatives initially. Redesign, then, is permissible and allows me to save face!

Without going into details about the reason for including audio visual support hardware in the elementary/secondary school facility, may I consider looking at the next two facets, i.e. (1) assessment of the situation before decisions or actions, and (2) weighing and selection of possible alternatives.

Grey County A.V. equipment policy was based on the 1969 *Media Canada: Guidelines for Educators*, published by EMAC. Hard work seemed to move us toward a workable inventory, in spite of several schools with several building levels. Video replay facility was not included in the program; I feel pretty satisfied at having been able to develop a VTR/monitor set-up per school site, with two or three in some of our secondary schools (EIAJ 1/2" open reel format with about 60% colour capability).

At this point in time, with ever increasing use of video resources, some program is necessary to add television equipment. Our 1972 *right-up-to-date* EIAJ decision causes some problems with technical advances pushing the format off the market. (The program that may evolve will have to consider many things and could be the theme for some future paper.) The point to note here is that meeting equipment needs at this point in time needs more than policy; it needs money. Whether it be inflation, attempts to balance provincial budgets, or declining enrollments, part of the challenge of media management today has to be to try to carry out an effective program within fiscal constraints.

An alternative to consider might be to establish media "seminar" stations in the schools. The thoughts of moving students to media rather than media being mobile would have been heresy for me not so very long ago.

The logic of the systematic approach requires a brain storming listing of alternatives which can be weighted, depending on possibilities or constraints when all things are considered. The constraints of limited funding are very evident, though the declining enrollment partly responsible for these difficulties leads to a strong possibility that classrooms or other in-school space is becoming available for specialized educational applications. Viewing centres might be the best way to provide acceptable facilities for using television at the school level.

Now I would have been quick to say that this may be very practical but it certainly is not pedagogical, except for two observations.

(a) the move in the late 60's and since then

toward the resource centre is evidence for me that children can move from one learning environment to another to pursue a certain learning task because one room is better for learning some things in certain ways than are other rooms.

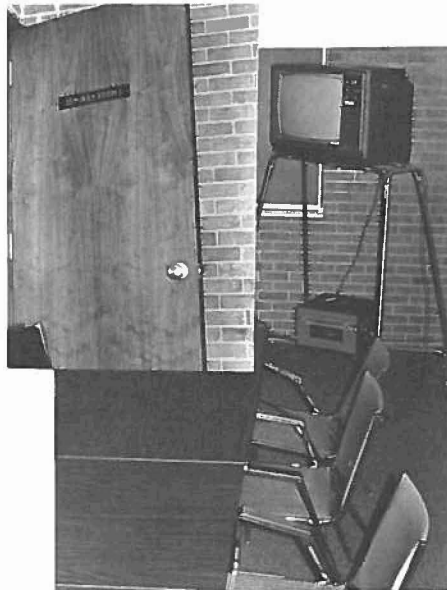
(b) Gerlach and Ely\* note that the teacher, in planning for instruction, makes several professional decisions which include selection of strategy and the allocation of space. The latter requires some coordination within the context of the school. This planning to get a job done is not peculiar to a seminar approach in teaching or shared use of a viewing station; a comparison might be for the arrangements made by an airline for staff and equipment to meet traveller needs or the scheduling of an operating room and surgical staff to allow a doctor to assist a patient.

The physical conditions for viewing are also a factor. In a school jurisdiction such as ours, it is ludicrous to talk of multiple

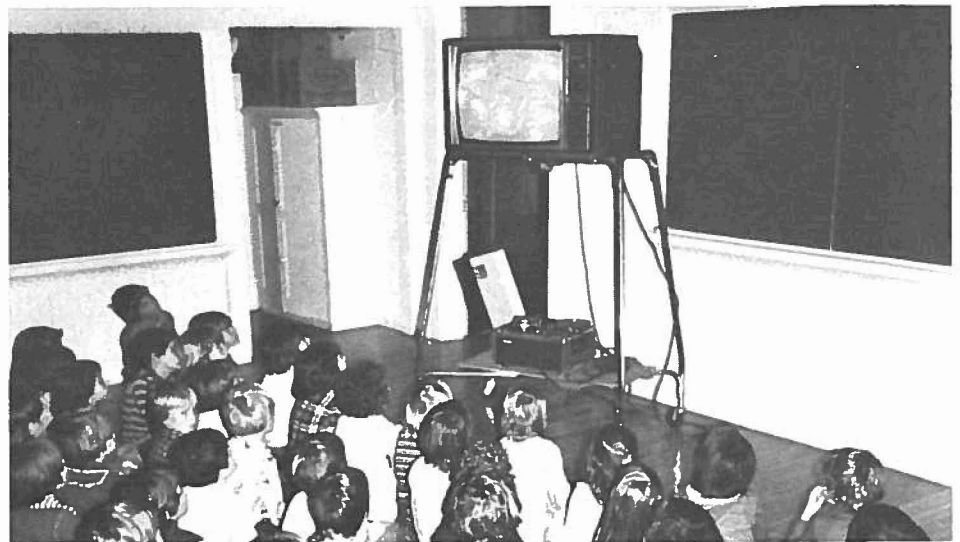
monitors per classroom or oversized screens. Opting for the viewing station alternative, it becomes possible to arrange floor and/or chair seating in a much smaller floor area than the conventional chair and desk filled classroom; it also becomes possible to overcome problems such as glare or noise, hence concentrating on making it an effective learning environment.

The conclusion I have come to, then, is that with limited fiscal resources, school jurisdictions might consider working toward establishing viewing stations for VTR/television utilization, a video tape "resource centre". Granted, this position reflects a personal feeling. With television facilities being established across the country, AMTEC members might gain from other conclusions or ideas . . . I know I would.

\* *Teaching and Media: A Systematic Approach*, Vernon S. Gerlach and Donald P. Ely, Prentice Hall Inc., New Jersey, 1971. ■



At John Diefenbaker Secondary School, (left) one of the seminar rooms of the Resource Centre is used for video tape viewing.



An unused classroom in an elementary school (below) can become a comfortable viewing area.

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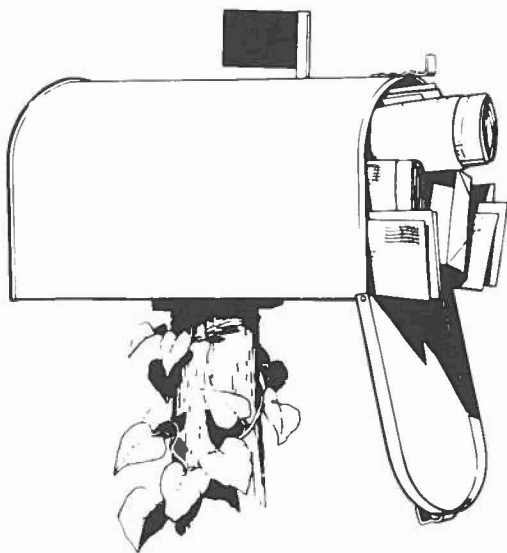
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## **NEW MEDIA MESSAGE AND NEWSLETTER MAILING ADDRESS**

Richard and Patricia Lewis become the new editors with the next issue. All Media Message mail should now be addressed to them as follows:

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# Bell & Howell RingMaster

## sound/slide projector

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

**Slide Advance:**

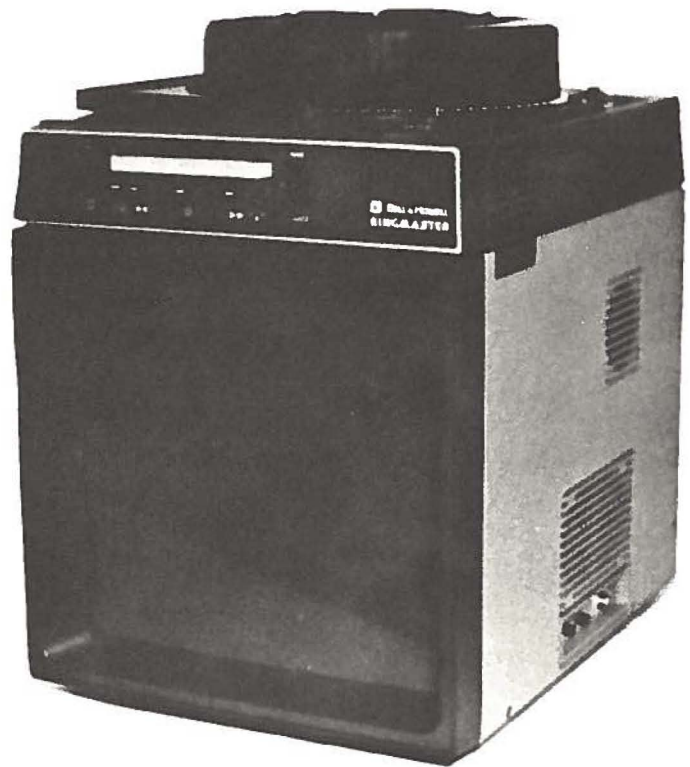
- (a) On tape player, forward or reverse.
- (b) Advance with remote control lead (standard with Model 797, optional accessory with Model 796).

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

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

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

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



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

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