

DOCUMENT RESUME

ED 158 785

IR 006 628

AUTHOR Penman, Brian; And Others
 TITLE Making Television Educational. A Resource Booklet on Utilizing Television in Classrooms.
 INSTITUTION Ontario Secondary School Teachers' Federation, Toronto.
 PUB DATE 76
 NOTE 80p.

EDRS PRICE MF-\$0.83 HC-\$4.67 Plus Postage.
 DESCRIPTORS *Childrens Television; *Curriculum Development; Educational Radio; Educational Strategies; *Educational Television; Elementary Secondary Education; *Evaluation Criteria; *Instructional Design; Sex Stereotypes; *Television Viewing
 IDENTIFIERS Ontario Educ Communications Authority (Canada)

ABSTRACT

This resource book examines the relations between the teacher, the student, and television; provides concrete teaching models which demonstrate breadth and depth in learning through television; indicates that curriculum planning and design which ignores television does so at the expense of a wealth of learning that is best provided through the medium of television; and orients teachers to the innumerable resources of the Ontario Educational Communications Authority (OECA). The key concept is utilization, meaning that television as a medium must be adapted, informed, and shaped by teachers to a useful purpose, namely learning by the young. There are practical suggestions not only for teachers, but also for administrators, audiovisual consultants, and co-ordinators to assist them in planning educational utilization of television. Media violence, sex stereotyping, and cable television are discussed briefly, and a layman's guide to judging television programs for children is provided. (VT)

 * Reproductions supplied by EDRS are the best that can be made *
 * from the original document. *

Making Television Educational

A Resource Booklet On Utilizing
Television in Classrooms

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRO-
DUCED EXACTLY AS RECEIVED FROM
THE PERSON OR ORGANIZATION ORIGIN-
ATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRESENT
OFFICIAL NATIONAL INSTITUTE OF
EDUCATION POSITION OR POLICY

Authors

Brian Penman
Oakville-Trafalgar High School, Oakville

Clare Henderson
Acton High School, Acton

Tony Gifford
Editor, Educational Publications and Utilization Officer, OECA

Weldon Riddolls
OECA/Newtonbrook Secondary School, North York

Illustrations

Doug Cockell
Lord Elgin High School, Burlington

Editor and Director of Resource Booklets

Robert Morrow, Jr.
Highland Secondary School, Dundas

Design and Production

Peter Locke
Northern Secondary School, Toronto

Acknowledgements

Joy Wilson, OECA
Linda Gillingwater, OECA
Norm Moriarty, OECA
Jack Livesley, OECA
Liane Smith

Cover Design: Uses a Bushman Painting of a dance,
courtesy of South African Museum, Capetown, South Africa.
Student Head: Courtesy of Paul Arthur and E. B. Eddy
Company.

Price \$3.00 per copy

Published 1976 by the Professional Development Committee
of the Ontario Secondary School Teachers' Federation

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

Darlene Lamothe

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC) AND
USERS OF THE ERIC SYSTEM."

ED158785

IR006628

Contents

Preface	3
The Primal Screen	5
How Can a Teacher Make Television Educational	5
Television and the Teacher	9
<i>Television and the Learner</i>	12
<i>What OECA Can Mean to Ontario Schools</i>	15
Supervid	18
Who to Ask	23
Teaching Models	27
Introductory Guide	27
Ways of Seeing: Part 4 (1)	28
Ways of Seeing: Part 4 (2)	30
Requiem for Literacy	32
Challenge to Science	34
The Clinton Special	38
The African File	40
Please Adjust Your Set	43
Reading: From Video to Print	43
The Third Eye Revisited	45
What Do You Know About Utilization	49
Television Workshops	50
And Now for Something Completely Different!	
Remember Radio?	51
Cable and You	54
Get Converted	57
Closely Watched Television Sets	58
Merrily We Role Along	61
Sex Role Stereotyping	61
Tots and TV	63
Kid Vid	63
Kid Vid and the Ad Man	64
Studying the Studles	66
Vid Violence	68
The Balance Sheet: A Layman's Guide to TV Viewing	69
About Copyright	72
Ask and Ye Shall Retrieve	73
Key Addresses	79

Preface

When one door closes, another one opens. But we often look long and so regretfully upon the closed door that we do not see the one which has opened for us.

(Alexander Graham Bell)

And shall we just carelessly allow children to hear any casual tales which may be devised by casual persons, and to receive in their minds for the most part the very opposite of those we should wish them to have when they are grown up?

(Plato, *The Republic*)

Part of the educational problem we faced in creating this resource book was our encountering all too frequently an attitude of indifference on the part of teachers toward network television and television in education. Yet ours was a group fully dedicated to the idea that television as a medium can not only be educational, but is also one of the richest resources available to teachers. The dilemma faced by many teachers is the notion that learning through television is merely 'caught' rather than 'taught', that is, the learning occurs passively without effort. For others television also seemed to lack significant content and connection with their courses of study. However, it was the intention of our group to demonstrate that not only is there a significant body of content available in Ontario through television, but also that there are methods of incorporating this content and its medium into everyday teaching strategies and situations.

The purposes of this resource book are:

- to examine the relations between the teacher, the student and television,
- to provide concrete teaching models which demonstrate breadth and depth in learning through television,
- to indicate that curriculum planning and design which ignores television does so at the expense of a wealth of learning that is best provided through the medium of television,
- to orient teachers to the innumerable resources of the Ontario Educational Communications Authority (OECA).

As this book concerns both teaching and television, it was only natural for the project to be shared by a team comprised of OSSTF teachers and resource people from OECA.

Please note that this book does *not* attempt to provide a technical manual for operating equipment. There are countless such resources readily available. In its place we have provided descriptions of a few selected books which we believe will be useful in schools. Also, we have indicated how community cable systems might be used.

Our intention was to reach not only the inexperienced teacher, but also to provide sources and extensions for those teachers already actively involved in teaching through television. Moreover, we also have endeavoured to address administrators, audio-visual consultants and co-ordinators to assist them in planning educational utilization of television.

The key to the book is the concept of *utilization*, by which we mean that television as a medium must be adapted, informed and shaped by teachers to a useful purpose, namely the learning of young

people as well as themselves as teachers.

We believe that the book is practical and takes into account the everchanging natures of television, the teacher and students. In many senses, our motto throughout has been 'Ask and Ye Shall Retrieve'.

'To see or to perish is man's condition. To see more is to become more.'

(Teilhard de Chardin)

The Primal Screen

How Can a Teacher Make Television Educational?

In many senses this question is part of several larger issues about educational resources. How can a teacher best utilize educational resources which facilitate the learning of students, and simultaneously enhance the learning of the teacher? How can educational resources be most effectively and efficiently incorporated into curricula to support and increase learning? What other resources and educational processes can a teacher juxtapose with an educational resource, like television, to develop breadth and depth in learning? Finally, what specific qualities does television have as an educational resource which influence teaching and learning?

Another area which should be explored in relation to this question is what the term "television" can mean. To Ontario teachers, the term can refer to people receiving off-air broadcasts through television sets, while to others it can refer to the use of television programs on videotape as part of educational curricula. The term can also mean the use of closed-circuit television reception within a school or the use of portable videotaping equipment by students. In addition, the term can refer to television viewing in the home. This resource booklet attempts to accommodate this wide variety of patterns in both definition and utilization.

Yet another element within this question is whether the information conveyed through television has been designed or is capable of being constructed, as educational or not. Some teachers maintain that, unless the televised information is specifically devised as educational, they cannot utilize it, while others believe that any televised information is capable of being utilized -- it is really a process of interaction and construction rather than mere classification or simple rejection. The philosophy underlying this resource booklet is that, while there is a difference between information and learning, if properly planned and educationally designed, often that same information can be turned into multiple learning applications.

It has also been the philosophy of the people creating this resource handbook that what makes television educational is the way the teacher utilizes the content with students. Equally important are the learning objectives of the students experiencing television. It has also been our belief that such considerations fall into two formats:

User-controlled format: the teacher and the students have direct access to the equipment necessary to create or play back information and can, therefore, adapt and shape that information to their own needs, interests, contexts and methods.

Institutionally or centrally controlled format: the teacher and students have indirect or limited access to the equipment, or that this access is controlled by an institution, so that this information is received largely as reception with no user-control.

This is not to say that one format is better than another, but rather that they are different and that they each demand unique teaching strategies to utilize television in classrooms. What, however, seems

all too rarely recognized is that *both* formats necessitate the teacher considering that the educational materials conveyed or presented through television must be supplemented, complimented and juxtaposed with other educational processes, strategies and resources.

To gain maximum benefit from any educational resource (whether it is conveyed through a electronic medium or not) the teacher must preview the resource in terms of *what* information or attitudes are conveyed, *how* they are conveyed, *why* it could or should be utilized and *when* it would be appropriate. Another key component in this teacher's previewing is the structures underlying the resource: is it composed of a series of short, interlocking segments, or is its information to be received as a whole? Whatever the structure, the teacher then must examine that resource in terms of the following:

- first-hand and second-hand experiences: how can I as teacher help my students experience on a first-hand basis what is codified in the resource?
- mental and physical experiential dimensions: what experiences can my students have through encountering this resource: those involving thinking, feeling or moving (or all three)? What needs to be developed beyond the actual receiving of the televised information?
- extensions: what other learning processes, mediated experiences and equipment do I as teacher have to set up for the students to pursue the televised information?

Once these basic previewing issues have been considered by the teacher, then the educational designs for utilizing this resource as an aid for teaching to provoke learning will develop.

If, then, a teacher is utilizing a television program within a curriculum, that teacher must treat it in ways similar to the ones that books, graphics and other educational resources are treated. It seems that there is no one book that is complete enough in itself to answer or raise all questions, or to introduce or generate all explorations. An educational resource, like a book, seems to demand that the teacher augment what is explored in the book by comparing its ideas to those in other books, or documents, or films, or audiotapes. In short, the teacher utilizes the book as a vehicle to promote many learning areas and gathers around it as many possible "amplifications" as possible from any number of other resources. The same is true of using television in the classroom. Unless the teacher provides the educational contexts and dimensions for the information conveyed through television, then that television will not provide educational opportunities.

What then the teacher must determine is how the use of television can initiate or activate educational processes. For example, will the playing back of a videotape on scientific research methods help the students to experience those methods on a second-hand basis so that they can practice them later? Would it be best to present them first with a scientific problem around which they can hypothesize and imagine their solutions, have them record their experiments on sheets of paper and then view the program so that an analysis of their methods can follow? Or, would it be better to read them an actual account of how one scientist actually did his experiments and then watch the program? Should I have them watch the program

first, making notes in their books, and then present them with an actual experiment to have them practice these methods?

All of these types of teacher planning disappear, of course, the moment it is decided by the teacher to use the program as a Friday afternoon filler! Here the priority is entertainment, not education.

Most considerations of making television educational revolve, therefore, on three central concerns: what will I as teacher have the student involve themselves in educationally, (a) *before* the information through television is conveyed, (b) *during* their experiencing of that information and, (c) *after* they have experienced it?

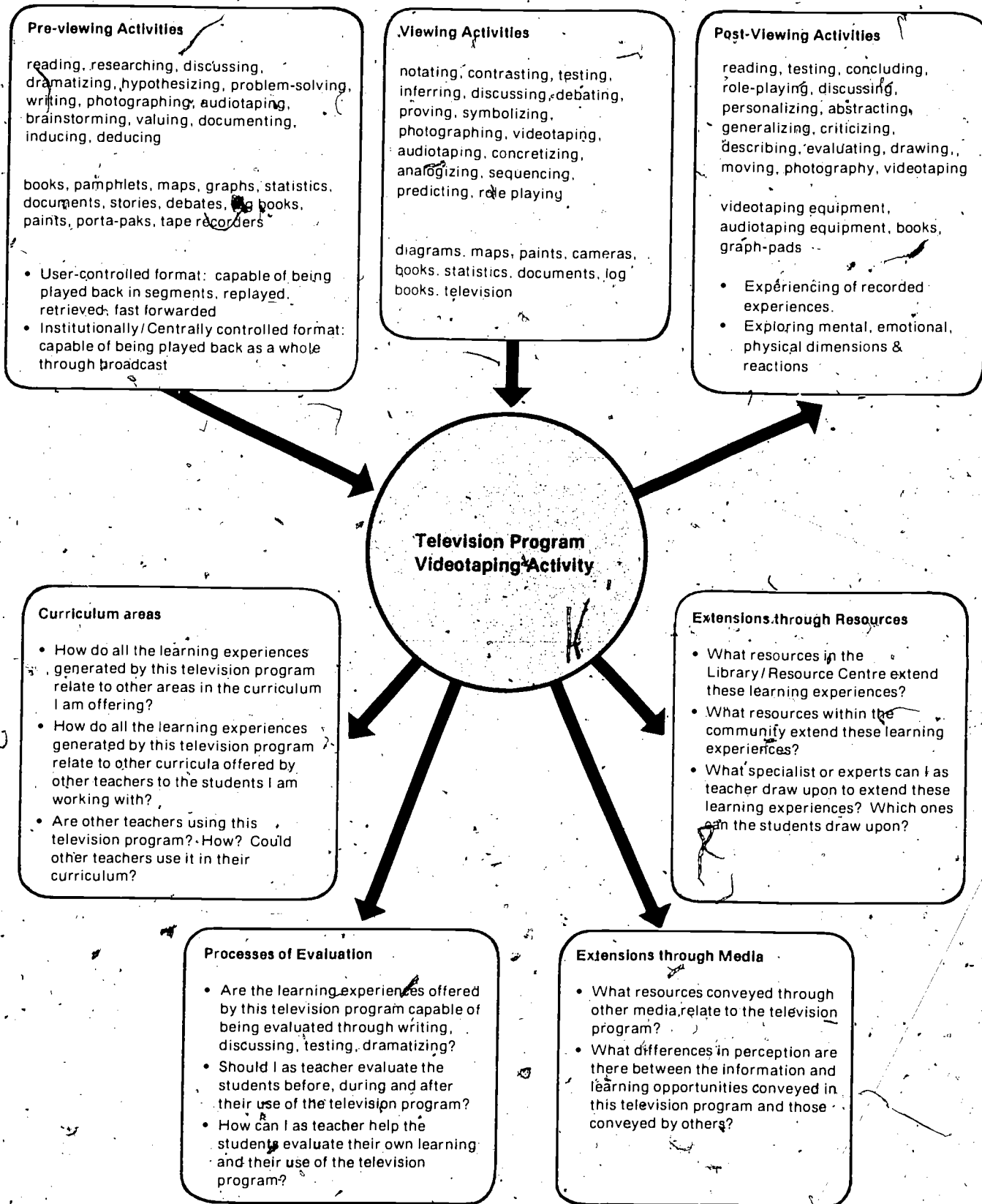
Another issue in making television educational for the teacher is the following:

- Do I have direct control over the methods of playing back the information?
- Will the students only receive the information as played back through a system that enables them to receive the information as a whole as though it was being broadcast?

In essence, then, television as an educational resource is utilized best when it is seen as a vehicle or medium conveying information and offering learning opportunities which by its very nature needs the active participation of teachers in shaping that information and opportunity for learning. It *must*, therefore, be seen within, put into and utilized in an educational context. Television *must* then as a medium be aligned with and complimented by other educational resources and processes. It must also direct and accommodate the interests and needs of the students.

In the diagram that follows we have attempted to outline these philosophies. You will find this useful as a checklist for planning teaching when using television as an educational resource. The diagram also makes a beginning attempt to formalize schematically the various learning processes available through and instigated by utilizing television as a medium or resource. We believe that, by considering these issues, a teacher begins the educational designs through which television can be utilized as a medium for learning.

HOW TO MAKE TELEVISION EDUCATIONAL



Television and the Teacher

A Stanford University professor, James Gibbons, conducted an international study involving the *best* educational television programming to be found in some six nations of the world. He established that common to each were the following:

- The educational program must be planned for a specific target audience.
- Specific educational objectives that are relevant to the needs and interests of the target audience must be clearly understood and agreed upon.
- A systematic multi-media approach must be used in which both knowledge specialist and media specialist are employed.
- Educators who are capable of learning and understanding the instructional characteristics of various media must be found.
- Clear and careful provision for personal interaction... must be made.
- Evaluation and feedback arrangements must be made to monitor audience-reaction and change the instructional material to suit audience needs.

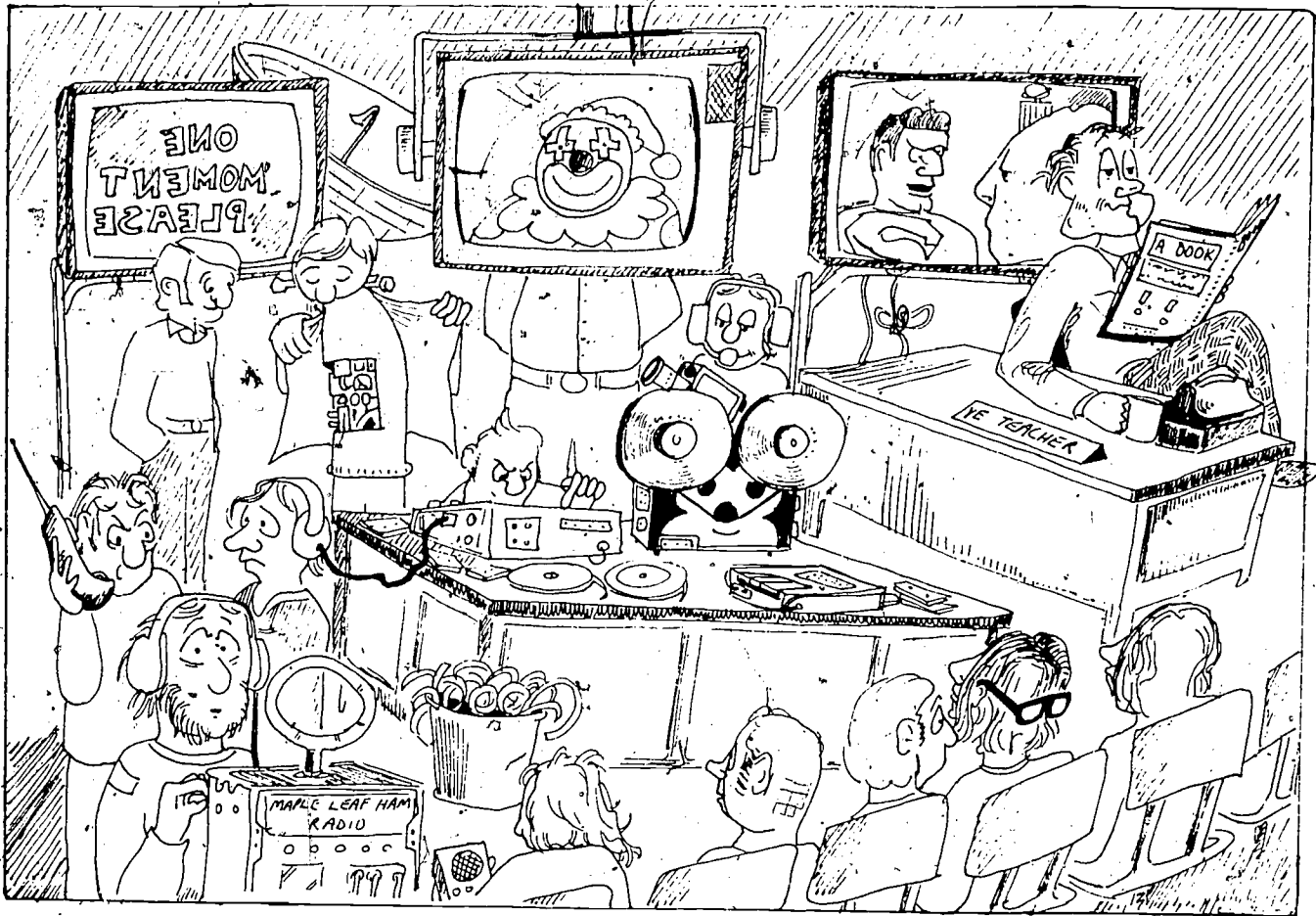
For the optimist, educational television is a liberating force, a force which frees student and teacher alike from the traditional restraints which affect learning. This of course recognizes that television is a tremendously potent medium of communication. But, the dilemma occurs when this potency is applied to the classroom, where very often the fascination with the medium so engages student and teacher alike that the real purposes of the presentation are lost. When the teacher becomes mere spectator, then learning may still take place but, unfortunately, it will become almost entirely dependent on the medium and its content--the teacher still undecided as to what his or her real role is to be. Caught, yes, but certainly not taught.

Don't Blame Me

Somewhere along the line the relation between the teacher and educational television went sour. In the years immediately after WW II, there were those who assumed that television would fill-in and function as an electronic teacher at a time when North America was plagued by a very real teacher shortage. It was next assumed that television was an obvious vehicle for teacher self-analysis via elaborate micro-teaching and videotaping setups. Others felt television to be a boon to teacher training and was as well an opportunity to preserve on tape the excellence of certain *master* teachers, permanent models for *lesser* teachers to imitate. More recently, we have experienced the learning-by-doing school which encourages discovery via a 'hands-on' approach to the hardware and process called television.

Affluent school boards and their officials, in the interim, came to feel that monitors, playback facilities, central dubbing and distribution services were essentials and so came to indulge in a hard and software orgy, with little thought granted to just how the

*Gibbons, J. Guidelines for the Application of Technology to Educational Objectives Obtained from an Analysis of Successes and Failures. Found in *The Cable and Continuing Education*, ed. W.S. Baer & R. Adler, Aspen Colorado: Aspen Program on Communication and Society, 1973.



equipment was to be used, what its content was to be, what modifications or adjustments to existing curriculum would be required and certainly little concern for the ego of the lowly teacher. Other jurisdictions ignored television completely, viewing it as something of a luxury, an extra, and therefore hardly an essential. In some schools the equipment became the "possession" of single individuals who staked out a territory of their own and warded off the interests of other teachers. Elsewhere, the equipment was stored in cupboards, seldom used and gathering dust. When the good times came to an end and financial restraints and ceilings became the norm, very often it was the funds normally allocated to support instructional media resources which were the first to be cut under the category of frills.

Meanwhile, those responsible for the creation of educational television programming, were enduring their share of problems. Equipment formats were changing constantly making standardization of service extremely difficult. Equipment soon became obsolete, not because of overuse but simply because the technology refused to stand still. Quad, one-inch, half, quarter-inch formats, reel-to-reel, cassette, cartridge, disc... Where was it to stop and what to do with a pattern which changed almost daily on an international front?

It was also a time in which instructional formats and content were undergoing serious revisions. Program consultants, producers, directors and even writers remained somewhat dazed and confused by the presence of an extremely vocal and indeed militant student target audience. Throughout the world student unrest became the

norm. Students frequently rejected old models and old modes. Perhaps, never again will the voice of our children be heard and accommodated in quite the same way. The statistically huge youth culture of the sixties pleaded for a new and radically different pattern in life, in loving, and in learning. Far too often the demand of change for the sake of change was granted. Educational television programming was to be no different. ETV, like the radical experiments in communication at our own 1967 Expo, could and would become a totally packaged audio-visual experience, an assault on our senses. Tricks of quick-cutting, rapid dissolves and fades, close cropping, elaborate chroma keying effects, rapidly moving montages and incredible sound tracks were to become the new wave. Children were to become the recipients of the "new look" in learning, a look that they supposedly generated. There was still to be that traditional educational fare, but it was now interspersed with a popular culture tokenism which all but destroyed the educational content and too often precluded any real learning. Neatly edited visual assaults tested our emotions. Rock music, poster art, cult heroes, and eastern philosophies crept into the content with little thought to purpose, process or final product. If it was relevant it was in. The results were all too predictable. Student and teacher alike were uncomfortable with what they saw. Silently, they dismissed the prospects of educational television, and somehow assumed that it would simply go away. Even moments of excellent programming still suffered from an all too powerful link with the textbook and a style in which the lecture, demonstration or interview was the basic format. Granted the use of visuals, graphics, illustrations and film inserts complimented the content. After all, the medium was a visual one.

But, at best, the goals of student, teacher and programmer seemed to be far apart, a situation often resulting in conflict in which the results were inevitable: dismay and rejection. The teacher remained assured that his teaching strategies were at their best if uninterrupted by television and thousands of screens remained dim throughout the land. But television didn't go away. If anything it became an even more powerful source of information in our everyday lives. Television was a force which could not be ignored....not even the classroom where, whether the teacher liked it or not, the medium shaped many of the perceptions shared by our students.

A second generation of creative talents addressed the former problems of educational television and the medium was afforded a rare second chance. Attempts were made to remedy many of the failings of earlier program efforts. Greater specificity was applied to the target audience and in the creation of elaborate support materials. The change in direction largely became one of relying less on the traditional instructional elements, which formerly attempted to offer little more than teacher surrogates. In their place came a more inductive approach in which both the students and teacher, using television programming as resource, became active participants in and shapers of their learning and teaching experiences. Greater concentration was given to the special potential and unique presentational modes of television -- why talk about Africa, when you can visually be there. More attempts were made to develop approaches which compressed time and space, certainly much less time and space than required in a lecture format. In other words, the task became one of finding the most

powerful visuals imaginable to parallel and compliment the audio sound track. Interactive television became the goal and supplanted the "delivered" message.

Reduced were the former extremes between production goals and the strategies for learning that were accessible to teacher and student alike. Teachers learned to handle materials in a flexible and creative fashion, constantly expanding the range of ways in which they negotiated the content of a fresh and every-increasing wealth of television materials.

Ontario's own OECA is indeed the source of much of this new wave of materials, generating programs from its Toronto headquarters, and by securing the short and long term distribution rights of their own productions and of internationally acclaimed materials such as the *Civilization* and *Ascent of Man* series. Frequent forays into every remote nook and cranny of the province by the OECA's Utilization team have served to increase the sensitivity of educators and students to the complexities and potential of television in education and certainly enhanced the role of educational television.

Flexible and more open-ended programs continue to mesh together the interests and needs of student and teacher. A fresh attitude on the part of an increasing number of educators to grant educational television its long awaited due is occurring throughout the Province of Ontario. What remains is a twofold consideration; a heightened awareness of exactly *HOW* our students learn and *WHAT* is required from teachers to make television truly educational? Perhaps the following hints will assist the teacher in negotiating their way through parts of the excellence in educational television programming available in this province.

Television and the Learner

"Instructional television has a tremendous potential. It can motivate, excite and involve large numbers of people of all ages. It can transport the viewer to any location in the past, present and future, in the realms of fact or fiction, reality or fantasy... It can make visible to all at the same time what would normally be visible only to one..."

(Donald G. Perrin)

When we incorporate an educational television show into our curriculum, the underlying assumptions are that the viewing experience somehow compliments the learning or skill objectives of our so-called "lesson plan". Careful teacher previewing or preliminary readings have also confirmed that in the viewing experience itself there is a retrievable amount of content with which the student can interact. The following provide an inventory or check list which the teacher might take into account as they "punch up" an educational television show.

Objectives

Why am I using this particular content?

What do I hope to accomplish?

What is it that I wish my students to accomplish or gain?

How can I ensure or at least facilitate my objectives?

Does the content best introduce, expand upon, or conclude a unit of work?

Prerequisite Skills

- What level of complexity, vocabulary or concept maturity exists in the content and format?
- Are my specific students at this particular level?
- If not, what could I do to achieve this?
- Should I perhaps do some pretesting to ascertain the level at which the majority of the students are operating?
- Beyond skills, are there considerations of age, maturity, and appropriateness?

Focus

What needs to be provided to arm each student with a "frame of reference"?

What introductory or initiating activities might I provide?

How might the student's focus be directed throughout the presentation?

Activity Isolation

Given that we wish our students to gain something from their viewing experience, *HOW* will they go about accomplishing this? Will they engage in: translating, concept formulation, comparisons, memorizing, collecting, classifying, identifying, analysing, etc? What can we do as teachers to sharpen and facilitate this *HOW*? Could we review the learning skills required prior to actual viewing? Would alternate visuals or readings better prepare the student? If so, are they immediately available? Am I being imaginative?

Medium and Message Sensitivity

Taken into consideration must be the following:

How familiar are the students with educational television? How familiar are the students with using television for educational purposes? How much data have they "gleaned" from TV in other courses? In your course? This is really an experience inventory.

Format awareness.

What clues are given in the content?

Would the students benefit if they had key clues, questions, or foci in advance of actual viewing? Are some of the clues dependent on colour capability? Will the *visuals* lead to understanding and meaning? If not, how could you reinforce the actual acquisition?

How could you as teacher make the bulk of the data accessible and retrievable to your students? Would repetition of any or all content help? Is some of the data presented too rapidly or in too "concentrated" a fashion for your students? What to do?

Learning Alternatives

Given that no *ONE* learning medium (including TV) will ever be all things to all people, are there alternate sources of the same material which should be a part of the overall presentation and teaching strategy? a) When should I intervene and exactly how should I go about it? b) When should I interact?

Response Inventory

- How can you tap the responses of the students to what they have seen?
- What opportunity will there be for *their* reactions and exchange of perceptions?
- Will the content be used *inductively*?

- Are you *listening* to what they are saying about the content?
- Can you resist "forcing" the conclusion most appropriate to the lesson?
- Do the range of responses invite and encourage related research?
- How can you direct these responses to the most desirable end?
- Do any of the responses indicate that some of the content has been *missed* by certain students? What to do?
- Will any of the responses alter the way you use or present the content in the future?
- How much do you wish to accomplish with the single presentation?
- Does the response or feedback conform to your ultimate goals?
- Will you be aware of delayed feedback which may materialize at a later date but which is a direct by-product of the cumulative effect of the viewing experience?
- Do you as teacher favour certain television formats and contents?
- How might you as teacher compensate for those moments in television content or format which you dislike?

Beginnings and Endings

How will the content fit into the sequence of materials you are currently presenting?

- What *part* is it of the *whole*?
- What subsequent use will be made of the new information or the new knowledge?
- How will we ensure *remembering* rather than *forgetting*, *Utilization* rather than *avoidance*?
- What is the durational expectancy we affix to the new knowledge?
- How will it "telescope" into past and future consideration?
- How will we *review* what we have gained?

Will we learn it again? Reintroduce it? Reconfirm it? Repeat it in a new or in an altered context?

- How will we tie everything together into some form of SUMMARY? What are the main elements we wish to confirm?
- Are there *short* as opposed to *long term* expectations present? How will we convey the distinction to our students?
- Are we content that we have done our best to *integrate* the presentation into the sequence of our work.
- Will we *confirm* the significance of the viewing by directing our students to some worthwhile application or use of their new information bits?
- In ensuring that some form of *whole* is assembled out of the *bits* and *pieces*, what *evaluation* is to take place and what will be its shape?

In final analysis the teacher is not unlike a good newsman. In his use of television he is concerned with five W's. *Why? Where? When? What?* and to *Whom?* To answer only two or even three of these criteria is simply not adequate. If we hope to make television significant in our classrooms then we must become active agents in *quality controlling* the ways in which we use, not abuse, television.

Some considerable debt is owing to the ideas of Richard W. Burns, Professor of Education, University of Texas, El Paso, who in an article entitled "Instructional Television, Interact and Learning Objectives" provided a number of the criteria and concerns reflected in the above. Reprinted in *educational technology*, May, 1976. (Vol. XVI, No. 5)

The challenge remains. Stated simply, it is based on the availability of program excellence. Given such program excellence, then it becomes the teacher's task **TO MAKE TELEVISION EDUCATIONAL.**

What OECA can mean to Ontario Schools

After five years producing educational television and materials for schools we would like to think that Ontario educators know what we are all about. Our stated goal is to "utilize electronic and associated media to provide educational opportunities for all the citizens of Ontario." OECA is also a unique group of people dedicated to the principle that the communications media can make a difference in contemporary education. OECA should be treated by teachers as a large resource to tap and use. We would go as far as to suggest that professional teachers should exploit our work as they see fit. We may have the expertise in producing educational television and utilization systems, but in the final analysis it all comes down to how you can use our programs and systems. In short our work is designed to facilitate your objectives in the classroom.

The OECA is a different kind of educational institution. OECA is a Provincial Crown Corporation created in June, 1970, by an act of the Ontario Legislature to provide educational opportunities for all the citizens of Ontario. Its stated goal is "to utilize electronic and associated media to offer educational opportunities where the use of such media will compliment those being offered by other agencies and in addition to provide opportunities not otherwise available to people in Ontario". To many teachers the OECA is best known through its in-school television service on the TVOntario network (see stations below) and through the facilities of the CBC English and French Ontario networks each school morning. But it is also much more. It is education in Ontario through television, film, videotape, audiotape, educational publications, media literacy training for teachers and young people, together with its Utilization Services. The OECA then is a service agency consisting of teachers, educators, researchers, producers, writers and technicians who since 1970 have been influencing, assisting and facilitating education in Ontario.

Broadcast Services

TVOntario, the television broadcast service of the OECA, currently consists of six network stations. The service is by microwave to Ottawa (Channel 24), and by repeater transmitters from Channel 19 on the CN Tower to Kitchener (Channel 28), London (Channel 18), Chatham (Channel 59) and Windsor (Channel 32). TVOntario broadcasts during school hours to engage students and teachers in off-air reception of educational programming. These programs are a major component in our learning systems which include support print materials. In addition many Ontario teachers tune to the TVOntario signal in the evenings and weekends for professional and personal development.

This whole educational television broadcasting network is supplemented by the OECA's videotape distribution services which provides videotaped copies of OECA programs and educational support materials for teachers and schools in the Province of Ontario. Through its videotape catalogue the OECA distributes

videotape programs for use in Master Antenna Television Systems, closed-circuit television systems, user-controlled contexts and individual playback situations in schools. (Please refer to the Address section of this book to write for copies of the VIPS catalogue.) (Videotape Program Service). The videotape production services also can supply videotaped programs in many formats (2" cartridge, 3/4" cassette, 1/2" open reel, 1" open reel), a service that enables most schools to play back these tapes on their available videotape machines. The OECA, therefore, through its television service, the TVOntario network and its videotape production services accommodates and supports a wide variety of off-air and user-controlled utilization within Ontario.

Utilization Services

A special feature of the OECA's services is the Utilization Section whose task is to help teachers and students become involved in learning through television. This group of educators and teachers, with extensive backgrounds and experience in classroom teaching, television production and teacher education, conduct professional development workshops in specific curriculum areas utilizing television, videotape playback, educational materials and print. They also organize sessions in training teachers to utilize portable television equipment in their classrooms -- these programs occur not only in the field, but also in the Channel 19 Utilization Centre in Toronto. Often, these educational specialists assist Boards of Education in designing master videotape distribution systems, professional development sessions and integrated media services to help teachers gain access to educational resources. Some Utilization people are engaged in research in schools. Their purpose is to develop learning models in order to expand the uses of television as a resource for Ontario teachers.

School Radio

Within the OECA there are also the OECA School Radio broadcasts, which are broadcast on the CBC Ontario network daily (Monday to Friday) at 2:03 p.m. These programs are heard over the following stations: CBL-AM (740 kHz), Toronto: CBQ-AM (800 kHz), Thunder Bay; CBO-AM (910 kHz), Ottawa: CBE-AM (1500 kHz), Windsor and thirty-nine low power relay transmitters in Northern Ontario. However, in addition to this broadcast service, OECA School Radio Broadcasts are available to teachers on audiotape (in reel to reel format or in cassette format) through the audiotape production services. Also the OECA provides a catalogue of its educational audiotapes that are available to teachers. Over the years many Ontario teachers have utilized extensively both the broadcasting service and the audiotapes of the School Radio programs. (Please refer to the Address Section of this book for the mailing address to write for copies of the audiotape catalogue.)

French Programming

Another special feature of the OECA is its French Programming Branch. The OECA believe that French language programming is essential because it is another means of communication available to Franco-Ontarians. OECA French-language programs are televised over the TVOntario network as well as the CBC Radio Ontario French network, the French television network of the CBC, French-language private television stations and cable systems. OECA French-language videotape and audiotape programs are also distributed to schools through the videotape and audiotape production services.

Pour répondre aux besoins particuliers de la population franco-ontarienne, l'OTEO (l'Office de la Télécommunication Éducative de l'Ontario) s'est doté d'un département français. Les productions en langue française de TVOntario sont conçues pour compléter et s'intégrer au programme d'enseignement des nombreuses écoles françaises de la province. Elles essaient également de refléter la réalité socio-culturelle du milieu ontarien et de promouvoir leur identité culturelle. Cette programmation permet en outre à la majorité ontarienne de se familiariser avec l'autre langue officielle du pays et d'approfondir leurs connaissances de la culture canadienne-française.

Chaque jour, le réseau TVOntario consacre quelques heures d'antenne aux émissions en langue française. La programmation scolaire de langue française de l'OTEO est diffusée au réseau de télévision française de la Société Radio-Canada, postes privés affiliés par quelques compagnies de câblodistribution. Les écoles peuvent obtenir copies des émissions françaises de l'OTEO sur bandes sonores ou bandes magnétoscopiques auprès du service de distribution VIPS.

OECA is motivated and equipped to serve you as teacher with strategies for developing "mediated learning" through television, radio and print. Our concern, then, is not solely with television and radio programming, but also with the design of complete learning systems which will offer and encourage educational opportunities for all the teachers and students in Ontario schools.

Video Stats

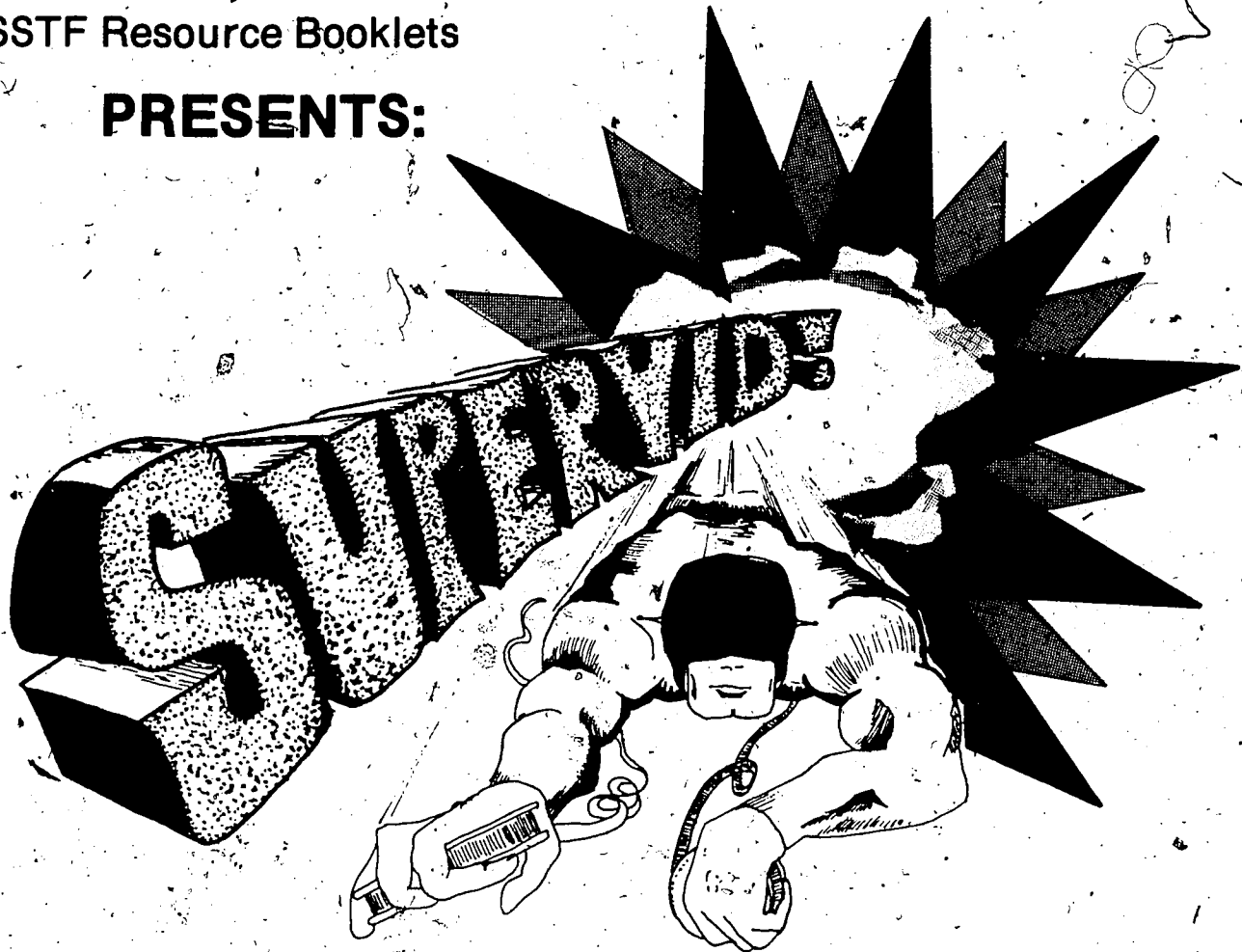
- The OECA broadcasts 5,475 hours per year, as per its agreement with the CRTC. The CRTC requires 60% Canadian content over a whole day. OECA's ratio is 65% and during prime time, the ratio is a full 70%. The number of broadcast hours available: through VIPS, the OECA has 3,000 programs available, running in length from 10 to 60 minutes. The average length of a program is 20 minutes. Thus, taking an average of 20 minutes times 3,000 programs, a rough average of the number of hours of programming available for non-broadcast use equals about 1,000 hours.
- Some 7000 motion pictures have been released by the motion picture industry for display on television.
- When Pierre Juneau headed the CRTC there was both discussion and criticism of his Canadian content legislation. In February of 1972, in an address to the Empire Club, Mr. Juneau reflected on the television content available in the metropolitan Toronto area during the week of Feb. 12 of that same year. Serviced by an equal number of American and Canadian stations the content broke down into the following statistics:

Available U. S. Programming	- 78%
" Canadian	- 22%
Motion Pictures - U.S.	- 133 features
Motion Pictures - Canadian	- none.

The above evidence would certainly mitigate against the continued evolution of a uniquely Canadian identity -- surely a partial function of every broadcast agency in the nation.

OSSTF Resource Booklets

PRESENTS:



**IN
WHAT YOU ALWAYS WANTED TO
FIND OUT ABOUT USING
TELEVISION PROGRAMMING IN
YOUR CLASSROOM BUT DIDN'T
KNOW WHO TO ASK**



STARRING: Lois Payne, Worry Whart and Garth Ghent (alias SUPERVID!)

What travels faster than a speeding bullet, leaps free-standing structures higher than the CN Tower, strives to root out the evils of screen illiteracy and brings aid to that endangered species, the classroom teacher?

SUPERVID!

The Man With Electrons On His Mind

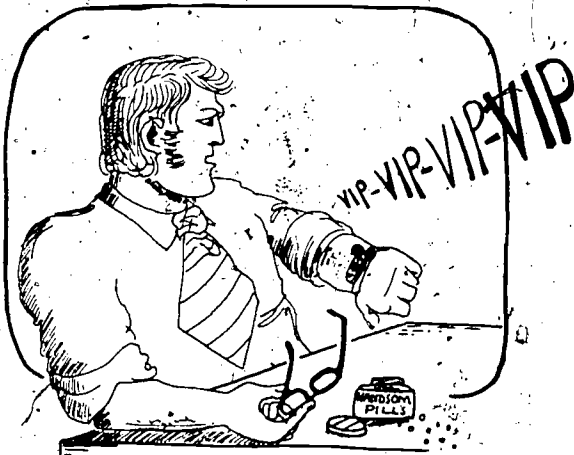
1. THE STAFF ROOM, SMALLTOWN HIGH SCHOOL. THE TIME IS NOW.

(CAMERA TIGHTENS IN ON THE DRAWN FACE OF LOIS PAYNE, ATTRACTIVE, BLOND HISTORY TEACHER. SHE HAS HEARD VIA THE GRAPEVINE THAT THERE ARE TELEVISION PROGRAMS THAT MIGHT HELP HER.

SHE WATCHES TELEVISION AT HOME. HER STUDENTS WATCH TELEVISION AT HOME. SHE KNOWS WHAT TELEVISION IS, BUT SHE DOES NOT KNOW WHAT IS AVAILABLE IN THE HEART OF GOTHAM CENTRE OR HOW TO GET IT TO SMALLTOWN, ONTARIO.)

LOIS: Mea Culpa!

(SHE FEELS GUILTY. SHE SMOKES CIGARETTES, DRINKS COFFEE AND WORRIES A LOT. THERE IS MATERIAL THERE, SHE HAS HEARD VIA THE GRAPEVINE, BUT WHERE?)



2. INT. GARTH GHENT'S OFFICE IN THE HEART OF GOTHAM CENTRE

(HER WORRY WAVES ARE RECEIVED ON GARTH GHENT'S SUPER RECEIVER. THE SPEAKER GIVES OFF LITTLE VIPS OF GRAY SOUND. HE IS IMMEDIATELY ATTENTIVE. SOMEONE IN ONTARIO IS WORRYING ABOUT EDUCATIONAL TELEVISION.

THE HAIR ON GHENT'S HEAD CURLS. HIS ENEMY WORRY WHART HAS FOUND A TARGET AGAIN.)

WORRY WHART: Hee, hee, hee! (RUBBING HIS CLAWLIKE HANDS WITH GLEE) I have another victim!

(GHENT'S WHOLE BEING VIBRATES. HE MUMBLES TO HIMSELF.)

GARTH: Mumble, Mumble.

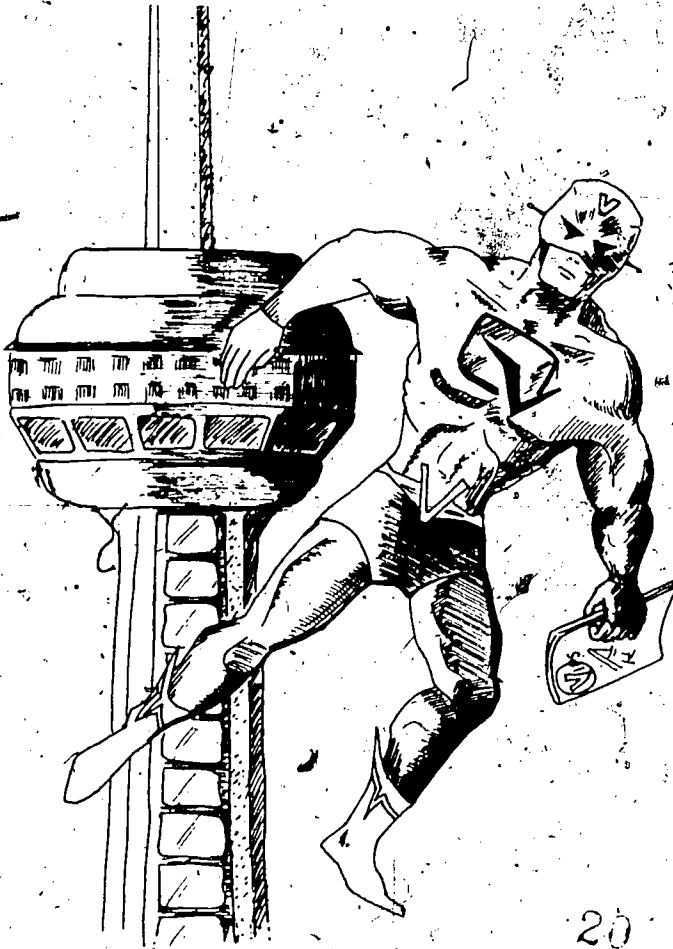
(HE PUSHES A BUTTON. AT EXACTLY THE SPEED OF LIGHT HE IS TRANSFORMED. THE CALM, MEEK, BUT CONCERNED GARTH GHENT BECOMES SUPERVIDI

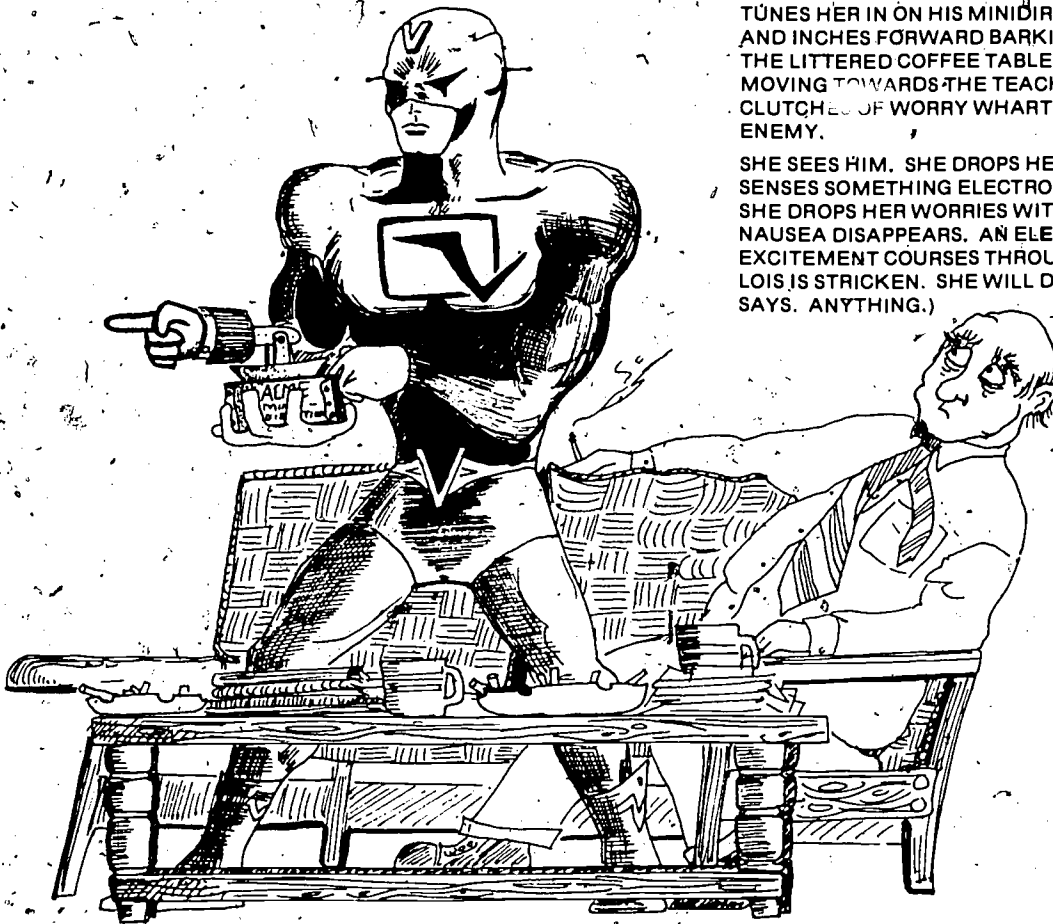
SUPERVIDI TAKES THE ELEVATOR TO THE ROOF OF THE DOWNTOWN BUILDING WHERE HE WORKS SINCE ALL THE WINDOWS ARE SEALED BECAUSE OF THE AIR-CONDITIONING.

HE LEAPS INTO THE SKY, CIRCLES THE CN TOWER TWICE NOTICING THE VIEW OF NIAGARA FALLS THROUGH THE SMOG OF GOTHAM CENTRE AND STREAKS ALONG THE PATH OF THE WORRY SIGNAL, ALL HIS TRANSISTORS TUNED IN, HIS INSTINCTS AT THE READY. A TEACHER IS IN TROUBLE. LOIS IS IN PAIN.)

3. MEANWHILE BACK AT SMALLTOWN HIGH

(CLOSE-UP OF LOIS SMOKING HER TENTH SLIM AND DRINKING HER FIFTH COFFEE. HER STOMACHE IS FEELING SLIGHTLY NAUSEOUS FROM THE WORRY AND THE COFFEE. YET THERE IS A FEELING OF EXPECTATION THERE ALSO.





SUPERVID! BREAKS INTO THE STAFF ROOM. HE SENSES WHERE LOIS PAYNE IS SITTING CURLED UP LIKE A BALL IN THE CORNER, BUT HE CANNOT SEE HER BECAUSE OF THE SMOKE. HE TUNES HER IN ON HIS MINIDIRECTIONAL SENSOR AND INCHES FORWARD BARKING HIS SHINS ON THE LITTERED COFFEE TABLE AS HE PASSES, MOVING TOWARDS THE TEACHER IN THE EVIL CLUTCHES OF WORRY WHART, HIS INVISIBLE ENEMY.

SHE SEES HIM. SHE DROPS HER CUP. SHE SENSES SOMETHING ELECTRONIC IN HIS EYES. SHE DROPS HER WORRIES WITH HER CUP. THE NAUSEA DISAPPEARS. AN ELECTRIC EXCITEMENT COURSES THROUGH HER VEINS. LOIS IS STRICKEN. SHE WILL DO WHATEVER HE SAYS. ANYTHING.)

4. THE RESOURCE CENTRE

(SHE BRUSHES HIS REMARKABLE BICEP AS SHE SLIPS PAST HIM AT THE DOOR LEADING TO THE RESOURCE CENTRE.

SUPERVID! IMMEDIATELY SENSES THAT THE MOST RECENT COPY OF THE VIPS CATALOGUE IS CLOSE AT HAND.)

SUPERVID!: Read it. (HIS VOICE IS AS GENTLE AND REASSURING AS HIS BODY IS POWERFUL.)

(LOIS READS THE VIPS CATALOGUE FROM COVER TO COVER. SHE SEARCHES FOR PROGRAMS THAT CAN BE USED WITH HER CLASSES. UNDER THE CAREFUL TUTELAGE OF SUPERVID! SHE FINDS OUT MANY THINGS. SHE FINDS OUT THAT THERE ARE SERIES AFTER SERIES OF PROGRAMS SUITED TO HER COURSES.

IN THE AFRICA FILE ALONE SHE FINDS "THE MOURIDES: AFRICA'S BLACK MUSLIMS" THAT WILL FIT INTO THE WORLD RELIGIONS COURSE THAT SHE IS TEACHING.)

WORRY WHART: Follod!

("BETWEEN TWO AFRICAS" MIGHT FIT INTO A CULTURAL STUDY SHE IS PLANNING FOR THE NEXT SEMESTER, MAYBE SHE SHOULD PREVIEW IT.)





WORRY WHART: Oh, no! Not to preview. That's too much trouble!
 (HOW ABOUT "BENEATH THE VEIL" FOR HER GRADE 11 MAN IN SOCIETY COURSE? THE DESCRIPTION MAKES THE PROGRAM SOUND REALLY INTERESTING!

BUT WORRY WHART IS NOT SO EASILY OUTDONE. HE TUNES HIS TRANSMITTER TO LOIS PAYNE'S FREQUENCY AND ASKS A QUESTION.)

WORRY WHART: How do you get these programs from Gotham Centre to Smalltown, Ontario?

(LOIS WILTS. SHE CLOSSES THE CATALOGUE. SHE REACHES FOR A CIGARETTE, FORGETTING MOMENTARILY THAT SHE IS IN THE RESOURCE CENTRE.

SUPERVID! NOTICES HER NERVOUS HANDS. WITH HIS SUPERSENSITIVE AURAL TUNER HE HAS HEARD WORRY WHART'S WHISPERED QUESTION. HE MUST COME TO THE RESCUE. ONCE MORE!

WORDLESSLY (YOU WILL NOTICE THAT SUPERVID! IS RATHER TACITURN) TAKING LOIS BY THE TREMBLING ARM, HE SHOWS HER THE FRONT OF THE VIPS CATALOGUE WHERE IT EXPLAINS IN DETAIL HOW TO ORDER THE TAPES. ALL SHE HAS TO DO IS ARRANGE TO PAY FOR THE TAPE. HER DEPARTMENT HEAD WILL DO THAT.

SUPERVID! THEN LEADS HER TO THE CATALOGUE OF VIDEOTAPES AVAILABLE FROM THE MEDIA CENTRE IN THE BOARD WHERE SHE WORKS. THE PROGRAMS ARE IN IT ALSO!)



LOIS: Hurray for the County!

(HE BRINGS HER THE FORM TO FILL IN. WITH TREMBLING HAND SHE WRITES OUT A REQUEST FOR THREE PROGRAMS FROM THE AFRICA FILE. HER SPIRIT SURGES AS SHE HANDS THE SLIP CONFIDENTLY TO THE RESOURCE CENTRE TEACHER WHO SMILES IN GLEE. IT IS THE FRIST REQUEST FROM LOIS PAYNE, ENDANGERED HISTORY TEACHER.



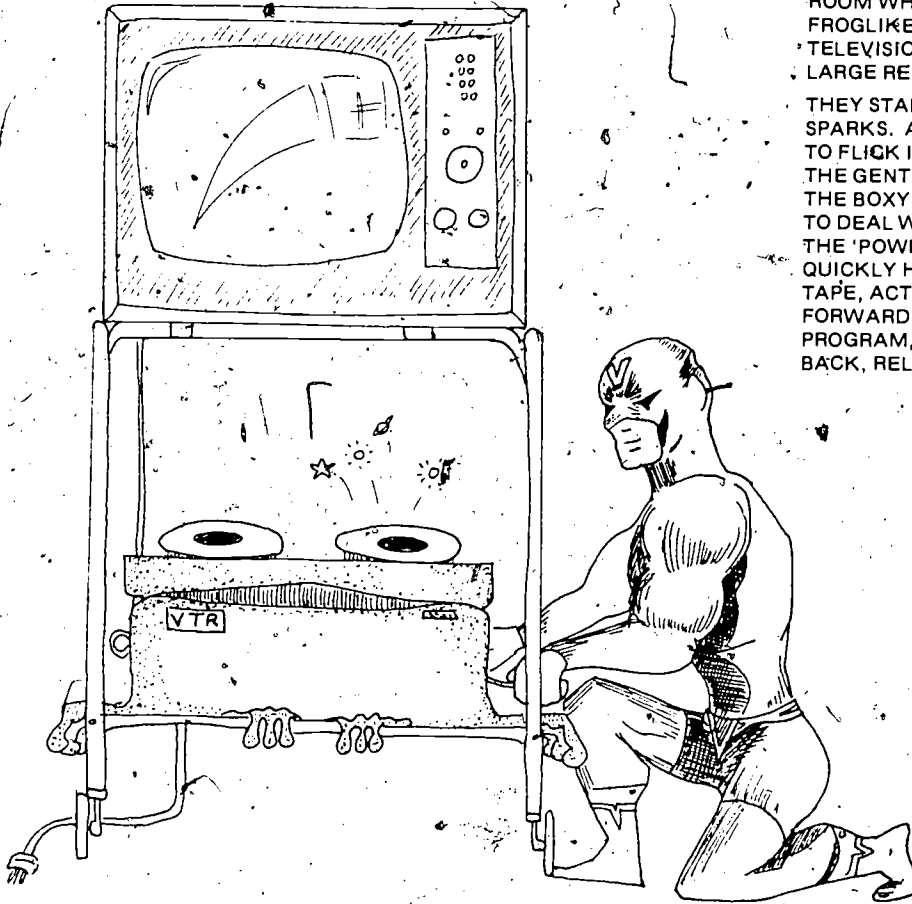
LOIS IS ABOUT TO LEAVE ON THE ARM OF SUPERVID! WHEN SHE SUDDENLY COLLAPSES TO THE FLOOR. THE GREATEST WORRY OF ALL HAS ENTERED HER MIND. WORRY WHART HAS PROJECTED AN IMAGE OF THE SCHOOL'S VIDEOTAPE RECORDER INTO HER MIND. IT IS A DISASTER. SHE SUDDENLY REALIZES THAT SHE DOESN'T KNOW HOW TO RUN THE VTR AND HAS ALWAYS BEEN TOO TIMID TO ASK.

SUPERVID! IS INDOMITABLE. HIS TRANSISTORS HUM. HIS DIODES GLISTEN. HE WILL TEACH HER!

5. A CLASSROOM

(HE HALF CARRIES, HALF DRAGS LOIS TO THE ROOM WHERE THE VIDIOTAPE RECORDER RESTS FROGLIKE ON THE STAND UNDERNEATH THE TELEVISION-SET, EYEING THEM WITH ITS TWO LARGE REELS AS THEY APPROACH.

THEY STAND BEFORE THE VTR. IT SPITS LITTLE SPARKS. ANOTHER INEXPERIENCED TEACHER TO FLICK ITS SWITCHES AND TWIST ITS SKEW. THE GENTLE HAND OF SUPERVIDI! CARESSES THE BOXY FORM. IT RELAXES. HE KNOWS HOW TO DEAL WITH NERVOUS VTR'S. HE PRESSES THE 'POWER' BUTTON. IT HUMS WITH LIFE. QUICKLY HE SHOWS LOIS HOW TO THREAD THE TAPE, ACTIVATE THE MONITOR, TURN ON FAST FORWARD TO FIND THE BEGINNING OF THE PROGRAM, TURN UP THE VOLUME AND SIT BACK, RELAXED.



LOIS PAYNE IS RELIEVED. SHE VENTURES AN OBSERVATION:)

LOIS: Hey, this thing works a lot like the sound tape recorder I learned to use this year.

(GAINING COURAGE. SHE TURNS THE SWITCH TO STOP THE TAPE. SHE REWINDS IT. SHE TURNS IT TO PLAY. SHE CAN SEE THAT PORTION OF THE PROGRAM AGAIN! EASILY! AND AGAIN!

THE CAMERA ZOOMS IN FOR A CLOSE-UP OF HER DUMBFOUNDED FACE.

FOR SOME TIME SHE PLAYS WITH THE MACHINE. SHE REWINDS THE TAPE, THREADS IT FOLLOWING THE DIAGRAM IN THE LID OF THE VTR, WATCHES THE PROGRAM, REPLAYS INTERESTING SECTIONS. SHE IMAGINES THAT SHE HAS A CLASS OF STUDENTS WITH HER, FORMULATES QUESTIONS, GETS GREAT ANSWERS.

LOIS IS HAPPY.

WORRY WHART SEES THE EXPRESSION ON HER FACE AND DISSOLVES FROM THE SCENE. DESPONDENTLY HE TAKES THE GRAY COACH TO LITTLEVILLE WHERE MARY CONTRARY TEACHES ENGLISH.

LOIS LOOKS AROUND HER WITH HER HAND RESTING FAMILIARLY ON THE PULSING VTR. SHE IS ALONE. HER WORRIES ARE GONE. IT IS ALL SO EASY -- ORDERING TAPES, PREVIEWING THEM, USING THEM AS PART OF HER PROGRAM.

SHE LOOKS AROUND FOR SUPERVIDI! BUT HE HAS GONE. SHE HAS HAD NO TIME TO THANK HIM.)

(INSERT EXTREMELY LONG SHOT OF SUPERVIDI! SLIPPING AWAY UNOBTUSIVELY AND STREAKING BACK TO GOTHAM CENTRE, CIRCLING THE CN TOWER TO LOOK AT THE MENU IN THE RESTAURANT AND DECIDING TO GO BACK TO HIS OFFICE WHERE GARTH GHENT CAN ORDER A FOOT-LONG HOT DOG AND A GLASS OF BUTTERMILK FROM THE OUTFAKE.)

GURSES!

EASY!



(LOIS LEANS ON THE WINDOW SILL. SHE BREATHES CLEAN AIR INTO HER LUNGS. SHE LOOKS FORWARD TO HER CLASSES WITH PROGRAMS ON VIDEOTAPE TO HELP HER.)

LOIS: How can I ever thank him. I wonder who he is and where he comes from. Why. I don't even know his name!

(LOIS TURNS AWAY. CAMERA FOLLOWS HER AS SHE THROWS BACK HER SHOULDERS, CROSSES THE HALL WITH CONFIDENCE IN HER STEP. ENTERS THE CAFETERIA PROUDLY. AND ORDERS A CUP OF TEA.)



Who to Ask

Sources of Information About Programs

The Canadian West

This series of 26 programs was produced by CKY-TV in Winnipeg and traces the development of Western Canada from the time of the Plains Indians to the present day.

The Plains
BPN 122101 / Aug. 30/77/25 min./Colour
Secondary School

An examination of the Plains Indians, before the white man came.

The Hairy Men from the East
BPN 122102 / Aug. 30/77/25 min./Colour
Secondary School

Europeans came to Canada in the 16th and 17th centuries seeking trade in furs and minerals in the harsh environment of

- The latest VIPS Catalogue:
(sample, see attached)
(The Canadian West)

This catalogue also contains information regarding the brochures that are available free on specific-series.

- Your County Catalogue

Note: At least five counties in Ontario have all the programs listed in VIPS in their local media centre. Others have many selected tapes ready for your access.

- The TV listings in the local paper include OECA programs currently being broadcast.



- TVOntario: a bulletin sent to all schools periodically.

TVOntario

The OECA Educational Television Program Schedule / L'horaire de programmation de la television educative de l'OTEO



*Spring/Printemps, 1976

HOW TO ORDER

- Your county system may have its own ordering system.
- The VIPS Catalogue gives details of how to order directly.

1. For Ontario elementary schools, secondary schools, and school board A.V. centres:

Dubbing Rates on Customer-Supplied Tape

The dubbing rates are the same for black and white programs as for colour programs.

0-30 minutes	\$ 6.00 on all formats
31-60 minutes	\$12.00 on all formats

Dubbing Rates on OECA-Supplied Tape

OECA can supply VIPS programs in the following formats and in the standard lengths listed. (Rates include tape cost and dubbing charges.)

	½" cartridge	¾" cassette	½" open reel	1" open reel
10 minutes	not available	\$17.00	not available	not available
20 minutes	\$18.00	\$18.00	not available	not available
30 minutes	\$22.00	\$19.00	\$15.00	\$30.00
60 minutes	not available	\$31.00	\$27.00	\$43.00

In either case, the school will have to provide tapes or pay for the tape on which the program is recorded.

Print Materials

OECA produces teacher materials for most series. On most occasions these are free. In some cases the book (as with *Ways of Seeing*, for example) is published commercially and must be paid for.

Budget

The beauty of videotape is that it can be used again and again. If your department or school does not have a large enough stock of videotape to allow you to order programs for preview and use, at budget time make a specific request of the department head.

Previewing

Another section of this resource booklet provides models which are designed specifically to illustrate the many ways a single program can be used. To see the instructional possibilities in a videotape or in a section of a videotape, it is necessary to preview it carefully so that it can be integrated smoothly into a lesson and thereby serve a distinct purpose. One of the beauties of videotape is that it can be stopped and started, as well as replayed in sections easily, both at the preview stage and in the classroom.

Sound Tapes

Don't forget sound tapes (sometimes called phonotapes). There are hundreds of radio programs available in either cassette or reel-to-reel formats.



"When television is used with the effectiveness inherent in the medium, no other teaching medium can perform as well or as flexibly in making the world of information, imagination, and reality accessible to the thought process of a learner -- or a million learners. No other medium can manipulate action, object, imagery, and speech in virtually any imaginable visual and auditory combination so as to touch its recipients in so many ways".

Bernard Z. Friedlander, *"Identity Crisis in Instructional Television: Can We Find a Strong Echo"*

Teaching Models

Introductory guide

"What we have too often failed to see in the past is the *central* role of the teacher in making television educational."

In examining the wealth of educational and instructional television programming available in the Province, our team selected OECA programs which we felt reflected *state of the art* excellence in both production and content, together with their teaching and learning potentials. Recognizing that by limiting ourselves to only five learning systems there would be no way in which we could be all things to all people. It was as a result, not our goal to select program content which satisfied the various subjects taught in Ontario secondary schools, but rather to demonstrate numerous ways of imaginatively approaching television and thereby bring to our classrooms richer educational experiences. Our focus then became one of "utilization". We proceeded to construct five models for teacher use, several highly visual and schematic, some extreme in their detail and exploration, and another more general and somewhat sweeping in its treatment of content.

We have taken every advantage possible in using videotape and its playback mechanisms. We endorsed the concept of user-controlled formats in these models. For you to retrieve the same amount of information it will be necessary to isolate your needs and interests, research and select OECA programming from the current videotape catalogue, preview this programming (together with its support materials), plan your teaching strategies, implement these strategies at the most appropriate time and make full use of playback capabilities (rewind, fast forward, audio on/audio off, pause, etc.).

Simply stated, our models invite teacher exploration and subsequent application of educational television content. If the models increase the positive *ways we use television* as an integral part of the teaching and learning we hope to accomplish, then they will have served their purpose. What might come as a surprise is that in several instances, we have examined only a minute or slightly more of a program's total content. What is remarkable is that even when limited to a single moment, television can be "explosive" in its classroom potential.

The programs selected were: *Ways of Seeing*, *Requiem for Literacy?*, *The African File*, *Challenge To Science*, and *The Clinton Special*.

Ways of Seeing: Part 4 [1]

- This videotape series, available through OECA on tape (and also through BBC on film), consists of a number of pictorial essays by the renowned art critic John Berger on the interpretive and educational potentials of art and advertising. The principle aim is to initiate a process of questioning values.

Program Log: Segment 1

Areas of Study

One Learning Area

1. (0-1:05) A child walking through a visually cluttered urban scene with a voice-over narrator commenting on the impact of advertising ("publicity") in a modern society.
2. (1-2:00 end with title) A fantasy-reality montage of actual life and advertisements with a voice-over narrator commenting and questioning.

art
advertising
consumer studies
urban studies
media studies
man in society
theatre arts

Advertising:

- Comment on the volume of coded messages we receive daily. How many are registered and how many lost? Why is this the case?
- What are the roles of shape, colour, dress, posture, beauty, texture, atmosphere, and setting in shaping the wants and needs of viewers or consumers?
- To what extent are our needs and wants based in reality and fantasy? When do the criteria of the advertisers stop and ours take over?
- What societal values are reflected in advertising?
- What psychologies underlie the strategies of the advertiser?
- Why and how are people created as sex objects through advertisements?
- How does advertising shape our personal futures?
- Where do the alternative worlds of advertisers exist—here, there, or no where?
- To what extent does competition necessitate a multiplicity of ad images?

In this model we have focused intensely on a two-minute segment of this series, capitalizing on the playback-rewind capabilities of videotape. In the next model, we have presented a more general treatment of the next ten minutes of the same program.

Activities for Students on Advertising

Activities Before Seeing The Videotape:

- Collect old and contemporary magazines, catalogues, and newspapers. You will need scissors, tape, newsprint or art paper.
- Hold up five different but competitive ads for the students' comparison before they view the tape. Have the student establish their own criteria for making comparisons.
- Create a high and low fashion inventory with the students reflecting their tastes and attitudes.

Questions to Consider Before Using The Videotape:

- Who are the potential target consumers for the five advertisements you have displayed?
- What advertisements do you identify with? What single component causes this identification? Why do you reject certain ads? How do what you accept and reject compare with other's views on the same ads?
- Is an advertisement's credibility intensified by the endorsement of a well-known personality?
- How believable are advertisements and how necessary is such credibility?
- Should a society accept that its citizens achieve status through their ability to consume?
- How do advertisements alter our "Ways of Seeing"?

Use of Tape:

- Have the students view the first two minutes of the tape without the soundtrack. Have them compare their interpretations. Then rewind and replay the same section with the soundtrack. Have the students compare and contrast their altered reactions and new ways of seeing.
- Have the students analyze how the soundtrack compliments the visual statements.
- Why did the programmers allow trucks to continually interrupt our view of the advertisements?
- Play back the first two minutes as a whole, but have the students individually record, while watching, what for them is fantasy and what is reality in the tape. Have them compare their records.

Follow-Up Activities:

- Using porta-paks, film or paper and pencil, have the students document the signs and symbols used in advertising within their community. Evaluate models of sophistication and of communication within these advertisements. What have the students learned about their community in this documentation?
- Have the students keep a personal response inventory to television ads for one week's viewing.
- Compare advertisements in different media. Consider the following also: corporate logos, subliminals, censorship, cultural and sub-cultural influences. What limitations exist in each medium for advertising?

Ways of Seeing: Part 4 [2]

Ways of Seeing based on the BBC Television series with John Berger, Pelican, 170 pages, paperback, \$3.95, available from Publication/OECA or at your local book store.

The book, **Ways of Seeing**, uses as its starting point some of the ideas contained in the television series of the same name. However, the authors tried to extend and elaborate those ideas.

The book contains seven essays. Four of the essays use words and images: three of them use only images. The

Program Log: Segment 2

(2:00-12:00) From the title to where the narrator says that we will be different if we buy what we are offered.

"Glamour is manufactured by photography."

This segment shows a photographic session for **Vogue** magazine being set up on an estate. The tape employs oil paintings to show the direct visual comparison between current advertisements and traditional art. In some examples the ad has deliberately imitated situations and characters from paintings: In others the painting is part of the visual ad. The visuals are used so cleverly that at times it is impossible to tell whether you are looking at an oil painting or a photograph.

The juxtaposition also serves the thematic purposes of the tape, that is, to show the very different purposes for which paintings and photographs are created.

Details For One Application

Theme: Photography is the new oil painting.

Oil painting and photography are **alike** in that they both give tangibility to objects and show the same ideals (that is, the principle that you are what you have). They are **unlike** in that oil paintings show what you already have (your present condition of life), but photography as applied to advertising shows a way of life you must aspire to. That is, if we buy what we are offered, we will be richer -- not only our possessions but our relationships will change for the better.

Possible Applications

Modelling
photography
oil painting
advertising ("publicity")
music
mythology
media study
economics
consumer studies
layout and design

purely pictorial essays, on ways of seeing women, for example, are intended to raise as many questions as the verbal essays.

Essay number 7 contains the essentials of the script that we used in our models for **Ways of Seeing**, part 4. It also includes black and white photographs of many of the images in that television program.

This book would be a very useful resource for the teacher who wishes to use either part 4 of the **Ways of Seeing** or the complete series.

Activities For Students

Activities Before Seeing The Videotape

- Obtain art books containing painting from the Resource Centre. Research who is in the paintings; their life style (possessions, relationships, etc.)
- Cut out colour ads from magazines. Who are in the ads? Who are the ads aimed at? What are the possible differences in life styles between the people in the ads and the people they are aimed at?

Questions

1. Compare the life styles of the three sets of people: those in the paintings, those in the ads, and those at whom the ads are aimed. Draw some conclusions.
2. In what ways are photography and painting (a) alike, and (b) different? Go beyond technical matters to content and the effects of the two media on the viewers.

Use of Tape:

- Play back this entire segment of the videotape once, having the students note what to them are the three most important ideas presented by the narrator.
- Have the class arrive at a consensus as to what they consider the important ideas in this segment. What has this experience taught them about the ways they "see" (infer, evaluate, experience, question).

Follow-Up Activities

- Are there conclusions which can be drawn other than those given by the narrator about the relationship between painting and photography, the nature of art and photography and the role of advertising?
- Is advertising the modern mythmaker?

Requiem for Literacy?

This OTF-OECA co-produced professional development program has been designed to function as a catalyst to our analyses as teachers of the changing nature of literacies. The program design encourages intense short segment explorations. These segments or units motivate the following activities: an inventory of the history and nature of print, its seeming demise, rivals, extensions and its future; the print presence in reading, writing and its connection with television; the values and roles people place on television, and its potential to influence adults and children alike in home and school.

Program Log

1. (0-48 sec.) Primary Class with audio: School Days/Nursery Rhyme parody.
2. (49-90 sec) Titles;

Questions-

- a. Whatever happened to writing?
 - b. Whatever happened to reading?
 - c. Requiem for Literacy? with funereal audio track and voice-over narrator
3. (91-145 sec) Montage of contemporary TV images.

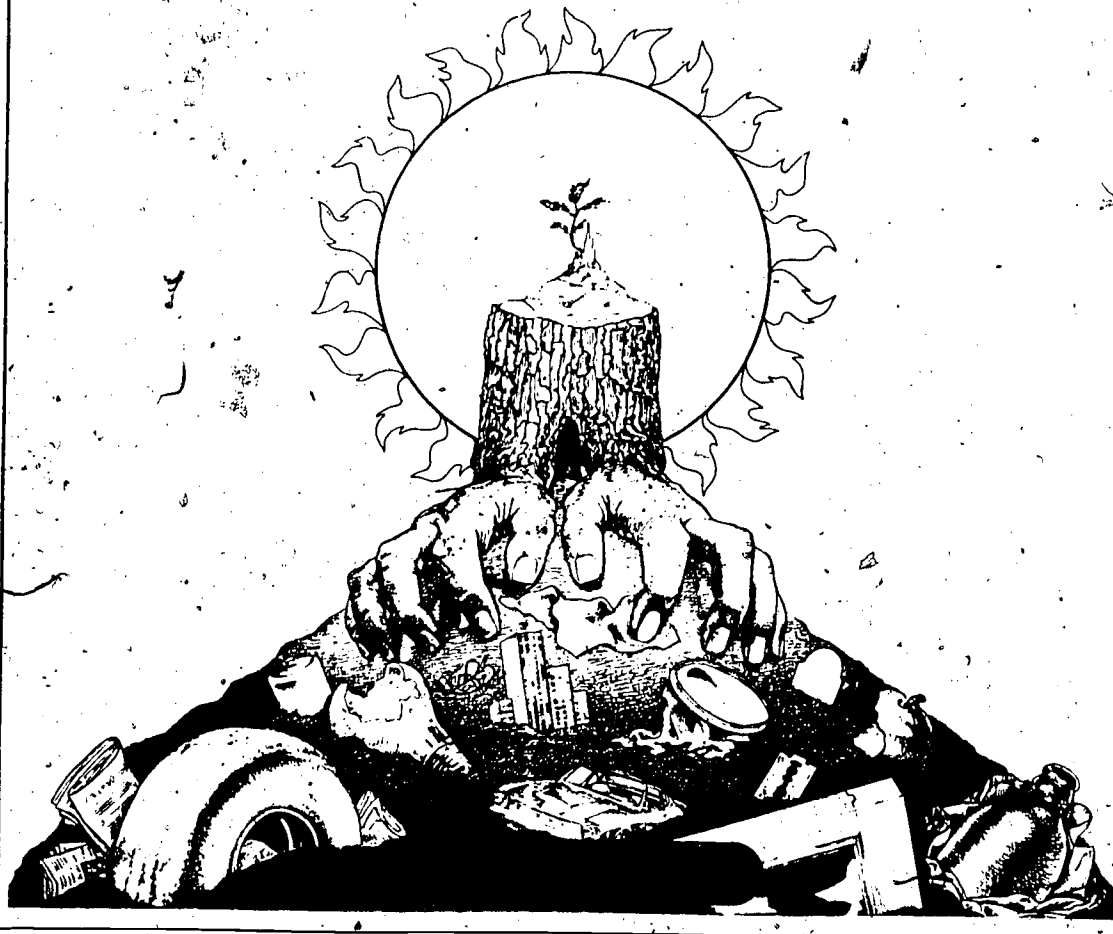
Learning Areas

- What is television saying and doing to you?
- How is television influencing your student's learning?
- What are the differences and relations between information and learning?
- How does print literacy differ from television literacy?
- How do television programs inform or shape the values of the students you teach?
- How does television reflect, shape, and perpetuate the popular culture?
- What are the roles of television in the various disciplines we offer in secondary schools?
- How is television educational?
- Has the literacy of print disappeared, or is it changing? Does it appear in the new literacies?
- What has happened to writing and reading? On whose authority? What are the facts, what are the fantasies?
- Do the questions in #2 of the Program Log beg or invite a "return to the basics"? Also what will be gained? What will be lost?
- What do these images reflect? What are the values underlying them?
- Are certain images dominant or more prevalent?
- What do these images infer about our society? Is what is inferred fact or fiction?
- What emotions and thoughts are generated in the viewer by the montage?
- What are the differences between message and manipulation? What is the role of the visual assault in this montage in determining message or manipulation?

Teaching Strategies

- How might a viewer differ in interpreting the opening if he or she were a child, an adolescent and an adult?
- How might the subject disciplines of a teacher cause various responses to the opening?
- How would you as teacher make the opening two minutes of *Requiem for Literacy*? educational? How would you support or refute the theses underlying the opening of this program (statistics, print resources, visuals, films)?
- Individually or in groups, analyze a single page of a TV guide in terms of the educational potential offered by the programs.
- Analyze the effects on you in the opening of seeing the children playing with clay and hearing the song and the nursery rhyme parody.
- List all the dead literacies. Can a literacy ever be abandoned?
- Determine if the soundtrack forces the viewer to conclusions before the content is analyzed. How generally are soundtracks employed in shaping our perceptions of television programming?
- How are learning experiences heightened when the sound and picture combination are perfectly integrated?
- To what end does the selection of visuals force our perceptions into the producer's pre-conceived ideas?
- Evaluate whether or not this montage necessitates analysis or whether its effects are simply to be accepted.
- Research what scientific data is available to teachers on eye-movement and eye-memory relations in children while reading and watching television.

CHALLENGE to SCIENCE



Challenge to Science is intended not only for science students and teachers, but for anyone interested in new solutions to energy problems. Your involvement is essential to the success of the project. Please send any information or queries to *Challenge to Science*, OECA, Box 200, Station Q, Toronto, Ontario M4T 2T1. For information on obtaining videotapes of the programs, write to VIPS, Box 200, Station Q, Toronto, Ontario, M4T 2T1. Teachers' notes can be obtained from the same source.

Objectives

The creators of this series have three major objectives:

- To stimulate students in Ontario to break through to a solution or mini-solution to the problems presented. (This is based on the reality that science doesn't have all the answers and that breakthroughs occur as the result of a fresh approach to solving a problem.)
- To use students' results to encourage other students to tinker and experiment (a kind of province-wide Science Fair).
- To establish respect for the science and technology that already exists. (Rediscovering the wheel is a valid learning experience.)

Winds of Change

The first program deals with alternate energy sources appropriately called *Winds of Change*. The topic is broken down into five areas of challenge:

1. solar concentration,
2. solar storage,
3. methane generation,
4. harnessing wind power, and
5. energy from tides.

These challenges are real, current problems that are of concern to many scientists in this country, and they must be answered. We hope that you can bring a fresh approach to these problems; solutions that may have escaped others.

Correctly anticipating numerous and varied responses the program consultants advise:

One approach you might take to many of the challenges is to build a small scale model. Scientists often use models to clarify a solution to a problem. A model can help you see more clearly some characteristics of your proposal. However, we must add a word of caution when it comes to transforming your model into actual size. Changing the dimensions of a model also changes many of its properties. If the linear dimensions of a model are increased by a factor of ten, the surface area increases by a factor of $(10)^2 =$ a hundred, and the weight increases by a factor of $(10)^3 =$ a thousand. Thus a model structure might collapse under its own weight when made in actual size.

The challenges themselves are developed in the show, and then both reinforced and extended in the Teacher Notes (available free from OECA).

Of the five challenges to science in program 1, number 4 is typical. The following is an excerpt taken directly from the Teacher's Notes.

Challenge 4

Design a power unit that efficiently transforms the energy of the wind.

Some commercial windmill generators are presently available. A 3-metre diameter windmill is advertised as producing about 200 watts of power in a 14 mile-per-hour wind. The power of a windmill increases as the cube of the wind speed. Thus if the wind speed were to double, the power increases by $(2)^3 = 8$ times. One of the main difficulties in the design of wind generators is the efficient transfer of power from the blades to the electric generator.

Some questions you might consider are:

1. What is the best location for a wind generator? A wind speed indicator would be useful.
2. How can you store the energy of a windy day to use during a calm day?
3. Should the blades rotate on a vertical or horizontal axis for greater efficiency?
4. What are methods you might use to compare the efficiency of various designs?
5. Could a wind tunnel be a useful apparatus for testing models?

Responses

- Direct Responses to Specific Challenges:

When the series was run the first time, a staff of fifteen experts was set up to receive and answer the students' responses to the challenges.

Many of the responses were ingenious. One such experiment set up an ecosystem on the basis of algae and mice. The system worked well, but its importance lay in a spin-off. The student accidentally sprayed algae from his centrifuge over a dish of mould. Later he noticed that the mould had been destroyed. Upon investigation, a scientific paper was found that described the effect of algae on mould. This student discovered a process that could have a useful application and he just missed making an original discovery.

Another student met the challenge to produce energy by building both methane and hydrogen fuel cells. The paper presented on his research was sufficiently impressive to gain him a University scholarship to pursue a science course.

- Responses not anticipated:

- The program consultants saw the need to set up communications between students of similar interests. A network of inventive kids was established. This network had a positive effect on the individuals whose interests sometimes isolated them socially, as well as permitting an exchange of ideas.
- Members of the public who viewed the series when broadcast wrote and called stating that they wanted contact with other people who shared their enthusiasm for the concerns expressed in the programs.

Some Possibilities

- Science:

- In school: Could this series support parts of your program?
- Interschool Contact: Do you have inventive students who need to make contact with others of similar interests?
- Board-wide Seminars: Does your science co-ordinator promote interaction between schools in terms of science fairs, seminars involving students or an interchange of experiments?
- Historical Study of Inventors: Collect biographies in Resource Centre. Architecture: The influence of solar heating on the design of housing.
- Values: In the conflict between economic growth and conservation of resources, which is the winner? which the loser?
- Urban Studies: How will the city of the future be altered by necessity to accommodate new sources of energy?
- Creativity: Note: 4 steps in scientific discovery: preparation, incubation, discovery and verification. What are the similarities and differences between scientific creativity and artistic creativity?

Reference: Koestler, *The Act of Creation*
and Kuhn, *Scientific Revolution*

- Geography: In what other parts of the world is it necessary to explore alternative methods of creating energy? Why? _____

Extensions

The teachers' notes to *Challenge to Science* includes a bibliography which would be useful in developing pre- and post-viewing activities. Here is a sample.

General Reference

Clark, Wilson. *Energy for Survival: The Alternative to Extinction* Anchor Books, Doubleday.

Eccli, Sandy, ed. *Alternative Sources of Energy* New York: Seabury Press.

Edmund Scientific Catalogue, 1947 Avenue Road, Toronto.

Scientific American, September, 1971.

Challenge 4

Hamilton, Roger "Can We Harness the Wind?" *National Geographic*, December, 1975.

Scientific American, May, 1974 "Blowing in the Wind", page 61.

It's Kind of Frightening

"Man's visual system has more than a million channels, capable of transmitting instantly 10 million bits of information to the brain. Yet the brain has the capacity for receiving only 27 bits of information per second."

(Scientific American)

"Thinking people...are left-brained in development. That is, they rely mainly on the left hemisphere, which controls sequential, analytical tasks based on the use of propositional thought. But TV, we are informed, appeals mainly to the right hemisphere of the brain, which controls appositional - that is, non-sequential, non-analytical thought."

(Saturday Review, 5/31/75 - Douglas Cater)

Speculations

Will 1984 arrive only to have "Big Brother" replaced by "MOTHER"? (MOTHER = Multiple Output Telecommunication Home End Resources) -- a not-too-distant multiple channel source of electronic data which will be connected to local retrieval centres, microwaves, cable, laser beams, and even satellites. Such multiplicity of sources will not only speed up the accessibility but greatly increase the range and volume of our contacts with the outside world. A step closer to the long prophesied total communication environment.

- "By the time a child born today reaches college, the amount of knowledge in the world will be four times as great. By the time that same child is 50 years old, it will be 32 times as great, and 97 percent of everything known in the world will have been learned since the time he was born."

(Robert Hilliard)

The Clinton Special:

This OECA videotape series is a documentary about a theatre group (Theatre Passe Muraille) creating a documentary play called **The Farm Show** based on the actual people and events in the Clinton, Ontario area. The videotapes reveal and analyze the actors' methods of developing roles, researching events and sensitizing themselves to the community's values to produce a play designed for a Clinton audience.

Program Log

The Clinton Special:
"The Hay Baling Sequence"
(20 minutes from beginning)

Curriculum Areas

History: Canadian Studies
Geography: Urban Studies
Literature in English
Theatre Arts
Values Education
Media Studies
Man In Society

Learning Areas

- How can a person document or record the actions, feelings and thoughts of another person?
- How can a person document or record the actions, feelings and thoughts of another person?
- How can a person role-play another person?
- What is a Canadian? Is a Canadian a function of his environment, or of his language?
- What similarities and differences exist between Ontario people who live in the rural areas and those who live in cities?
- Are there special Canadian mythologies which define who we are?
- How do actors create roles and characters? What elements in living inform those roles and characters?
- When is entertainment educational?
- What images and fictions are presented to us through commercial television about North Americans in general, Americans and Canadians in particular?

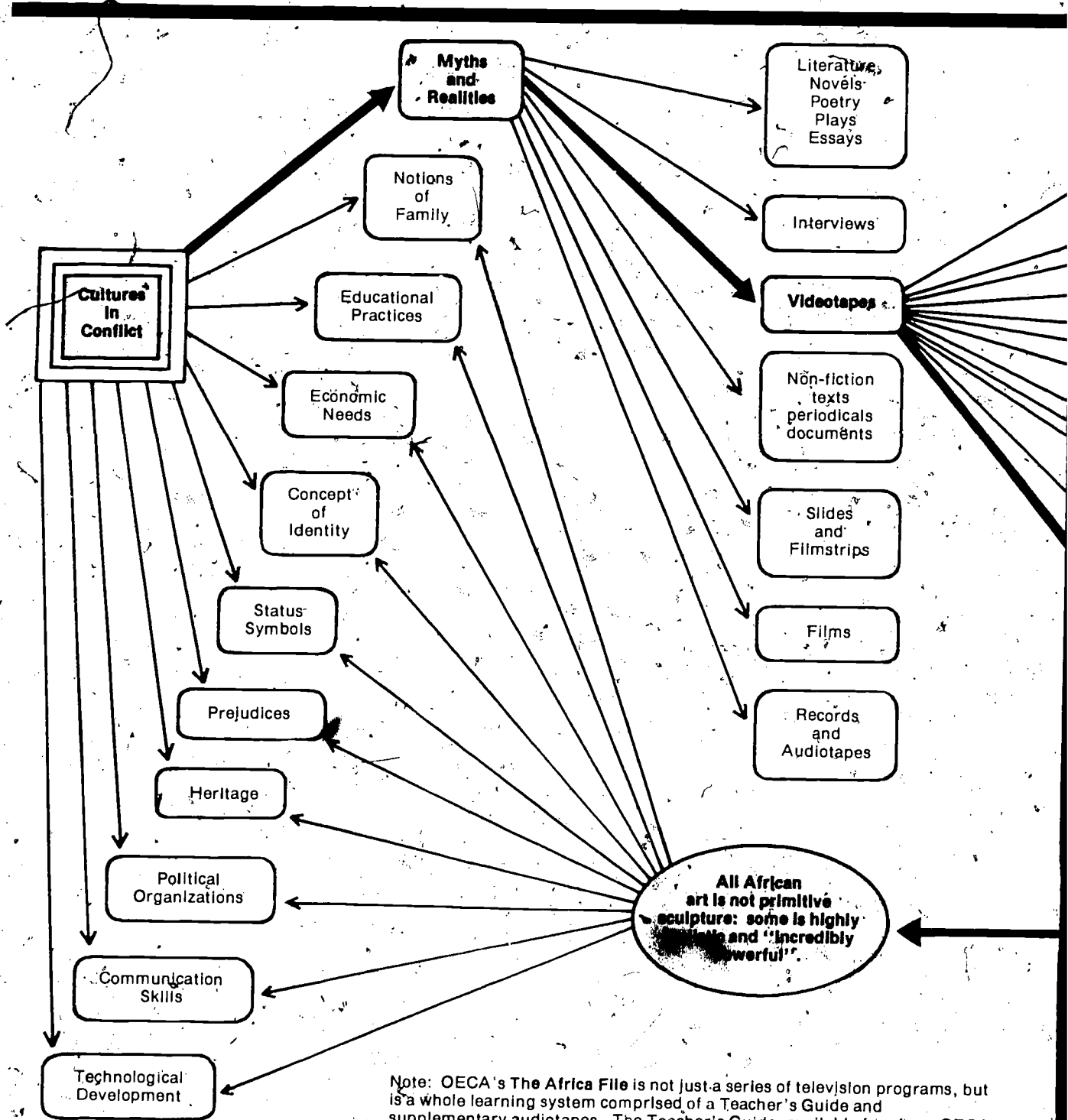
Extensions

- Could your students create an audiotape bank of local histories through recording and interviewing people in your community? Refer to **My Backyard History Book** by David Weitzman (Little, Brown & Company, 1975) for hints.
- Collect photographic documents of your neighbourhood, your community, and of yourself which explain your histories.
- Read **The Drama of History** by John Firres and Ray Verrier (New University Education, 1974) for approaches to documentary drama and theatre, together with utilizing drama and audiotaping in learning through history.
- Most communities have local archives (museums, libraries, historical societies). Contact them and determine what kinds of educational resources they can provide for your students. Could they provide the source material for a unit in local history, local literature or community studies?
- **Look Both Ways: Theatre Experience**, ed. Herman Voaden (MacMillan of Canada, 1975), includes excerpts from **The Farm Show**, the theatre event in which **The Clinton Special** is based. It also includes excerpts from James Reaney's **The Donnelly Trilogy**, another approach to documentary theatre.
- Preview the program **Tarzan Doesn't Live Here Any More** in the OECA videotape series **The Africa File** for another study of the processes people experience when encountering other cultures.
- Preview the OECA audio series **The Ontario Time Machine** which is a history audio bank of documentary materials from regions in Ontario.
- Preview the programs and educational publication in OECA's series **The True North** for other explorations in dramatizing documented facts in Canadian history, politics and culture.
- Be constantly on the watch for other sources which provide opportunities for in-depth investigations of significant aspects of Canadian heritage.
- Analyze and describe how the people living in Clinton, Ontario might have reacted to the actors' portraying them: how might this theatrical experience provide them with a sense of worth or an understanding of their uniqueness? Why would the Clinton inhabitants find the perspective of urban actors portraying rural life as humorous and ironic?
- Conduct a survey of at least five people about how they see and relate to the community they live in. Report your findings back to the class, but do your reporting by actually taking on the roles of the people you have interviewed. Be sure that your role-playing is realistic in the sense that your portrayal could be shown to the original person surveyed. Analyze the difference between surveying people in this manner and doing so from secondary sources.

The Africa File: Tarzan Doesn't Live Here Anymore

Rather than beginning with a videotape program or series, this model is animated by a theme, "Cultures In Conflict", which is subdivided into concepts, each of which can be approached through different media.

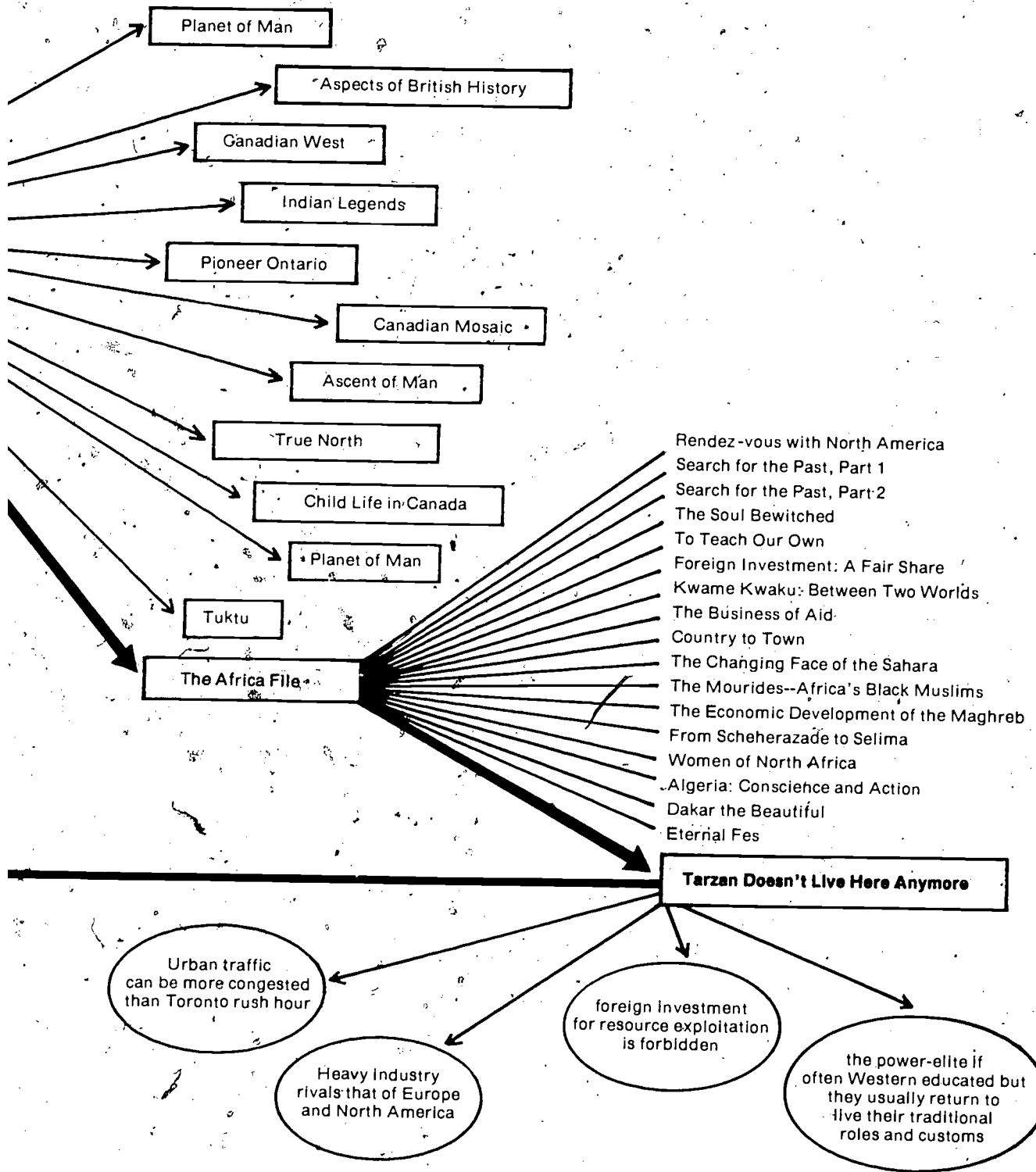
A Thematic Unit: An inter and transdisciplinary study.



Note: OECA's The Africa File is not just a series of television programs, but is a whole learning system comprised of a Teacher's Guide and supplementary audiotapes. The Teacher's Guide, available free from OECA, consists of program guides, bibliographies, photographs and a map. The audiotapes, called **Near Africa** are available through the OECA. Please refer to the address section of this book for details.

We have indicated how one single program from **The Africa File** series by OECA generates a number of focuses each of which relate to the original concepts developed from the theme. This procedure needs to be completed by you in terms of other media and materials.

Note: For the videotape series at left and below, please see VIPS catalogue for order numbers and methods of ordering from the OECA.



Quotable Quotes

"At another level of functioning, educational broadcasters know in their secret hearts that it would cause more trouble in the schools and colleges if all the pencil sharpeners, blackboards, and wastebaskets suddenly disappeared than if all the TV sets went dead."

Bernard Z. Friedlander, *"Identity Crisis in Instructional Television: Can We Find A Strong Echo"*

"The discovery of the alphabet will create forgetfulness in the learner's souls. You will give your disciples not truth, but the semblance of truth...."

(Socrates, 5th century B.C.)

"Television is not a salesman with a foot in you door, it's a salesman with a foot in your head."

(Mason Williams)



"Our media are apparently suggesting to our young people that nothing is important, that everything is absurd and ridiculous and utterly trivial, and this is intolerable."

(Sir Kenneth Clark)

"Part of the educational indifference to TV is based upon our fears that learning from a television set is "caught" rather than "taught." Notions of effortless, relaxed, amenable, or even passive learning cut a rather devastating swath through the "hard" sell and almost Puritan fabric of many educational theorists and philosophers.

(Brian Penman)

Please Adjust Your Set

Reading: from Video to Print

Teachers of remedial reading, special education and vocational classes are aware that their most difficult job is to overcome the frustration of their non-reading students based on a long history of failure. Here is a way to use television to teach reading.

First there was Video Readers

Jean Porteous and George Fowle are special education teachers at Central School in Brantford. They were despondent due to their lack of success in teaching their students to read. For the students in their classrooms, failure had been common and constant. After failing school for three years in a row, some had resigned themselves to failure in reading and so the door to all other subjects was closed.

The teachers had tried the traditional methods of teaching reading without breaking down the attitudes of these teenagers. Television intervened.

How Television Worked

George and Jean obtained tapes of the series *Almost Home* from OECA. This series deals with the adventures of a boy hitchhiking across Canada. The students could enjoy the story live and understand the content. They could "read" the story of Ken because the tapes provided information sources that the printed page lacks -- audio and visual. Furthermore the tapes engaged the students at the level of their maturity as opposed to the "little kid" simplified readers. Still more, the "reading" was presented in a larger content. Where remedial reading programs often use short excerpts unrelated to each other, *Almost Home* is not only one complete story but a series of stories, all about Ken's adventures.

This Is Nice, But How Did They Get to Read?

At first the teachers only dealt with the programs orally. They were employing the time-honoured technique of teaching language by developing aural-oral fluency before attempting reading and writing. Gradually, as the students gained confidence in themselves, the teachers asked them to write about the sections of the program that interested them. A whole range of techniques were used. The teachers taught vocabulary from the program. They all collaborated on class compositions. Students analysed characters in the programs.

As the students became interested in the subjects of the videotapes, they were motivated to find out more. This led to reading print literature.

A detailed description of how this program worked is given in the booklet entitled *Video Readers*, available free from OECA. At the same time, ask for the package of free material on the series *Almost Home*.

Then came.. Reading: From Video to Print

Applying the concept used in *Video Readers*, Linda Gillingwater of OECA initiated a project at Maplewood Vocational School in Scarborough. Martha Kilgour was teaching reading to teenaged



students who had experienced little success in reading. According to a series of tests, the reading level of most students in her classes was around Grade 2.



Linda obtained tapes of the series entitled *Tom Grattan's War* from OECA. The advantage of this series of programs over *Almost Home* is that it has a stronger narrative line and its melodramatic approach provides cliff-hangers ever few minutes. In spite of the series being about the World War I and being made in Britain, the students readily took to it. They were not bothered by the accent of the actors or by their own lack of knowledge about World War I.

The teachers set out to change their "teacherish" image. They allowed students to start and stop the tape. They let the television program draw the students to order. One of their most serious problems was in getting students to co-operate with each other and treat each other decently. Teenagers who can't read are perpetually frustrated in school and the effect of placing them together in groups is anger, mutual maltreatment and physical outburst. The tape cooled out the restless students. They could "read" the program. They often knew more about some aspects of the program than the teachers. Tanks was a favourite subject of discussion: old tanks, modern tanks, models of tanks.

The move to print employed the words and story of *Tom Grattan's War*. Students co-operated in writing a class composition. This was immediately typed on a ditto and given to the students to read. Of course they could read it! These compositions became longer and more involved. Each person built up his own reader which he insisted on carrying home each day.

Sometimes the group wrote a composition with the help of a teacher. Then the group would have to read their work aloud to the rest of the class.

Next Linda and Martha gave the students the actual script of the first program. The students had seen the program more than once. They had talked and written about it. They could read the script!

Success built upon success. The students were not given any task at which they might fail. If a project or exercise became unwieldy, the teachers withdrew it immediately. They used the tremendous motivation that television gives to catch the interest of the students in the material. They worked from aural-oral to print which was initially generated by the students themselves as a result of watching and discussing the television programs. From there they moved out into the world of print through highly visual library books dealing with the period: cars, airplanes, trains, tanks, battles, fashions.



Want to Know More?

Linda is preparing a detailed explanation of how to set this program up in your classroom. The materials, available free from OECA, will consist of a student booklet which is highly visual. This booklet can be obtained in class sets or can be reproduced by a teacher in a school.

The teacher's handbook will describe how you can use this program in your classroom. How to:

- obtain the tapes in the series
- use the tapes, where to stop and start
- work with only one teacher in the class
- decide what equipment you will need to run the program
- use school and community resources
- provide extensions for each program.

Linda will also explain some of the activities that did not work with the students so you can avoid making the same mistakes. More important for the teacher interested in employing this novel and highly successful method of teaching reading to non-readers there will be many examples of student work to show progress and success.

For the tape series on *Tom Grattan's War* and *Almost Home* see the latest VIPs catalogue.

For the print materials:

- *Video Readers and Almost Home*
- *Reading: from Video to Print*

write-Publications/OECA
Box 200, Station Q
Toronto, Ontario
M4T 2T1

If you have used this process to teach reading, OECA would be delighted to hear about your experiences.

write-Linda Gillingwater
c/o OECA

The Third Eye Revisited



J. B. Moriarty, *The Third Eye: A Portapak Handbook, for Teachers*, OECA, 34 pages, \$1.00



James B. Moriarty and Jack Livesley, *Behind The Third Eye: A Portapak Handbook*, OECA, 51 pages, \$2.00

YOU HAVE A PORTAPAK AVAILABLE?

Buy both of these excellent primers. They contain all you need to know to start your students using the portapak as an important education tool -- a new way of seeing.

WHY BUY BOTH?

Although *The Third Eye* was designed for elementary schools, it contains a great deal of introductory information about the portapak and how to use it that is not repeated in *Behind The Third Eye*. As a secondary school teacher you will be more interested in *Behind The Third Eye* because it is directed towards high school students. However, the two books are so complimentary that the teacher proposing to use the portapak should read both.

Both books are based on the premise that a new way of seeing is made possible by using a portapak. The third eye refers to the concept of spiritual vision symbolized on Hindu statues by an eye-like organ in the middle of the forehead. The authors refer to Jorge Luis Borges who reflects that "unless the individual is struck by the notion that he lives behind his eyes, he will take the universe for granted". A reawakening occurs the first time the secondary student views on the monitor what he has shot on the portapak. He does see!

The Third Eye suggests a very limited preliminary instruction in portapak usage. Students need to know how to focus the *lens*, put the recorder on *record*, and how to start and stop the *tape*.

The rest is *DISCOVERY*:
 messing around
 circles, circles everywhere
 triangles and quadrilaterals around us
 setting up shots
 looking at familiar things from different angles
 deceiving the viewer with close-ups
 rhythmic motion and patterns

Creative activities give way to a more analytical response:
 shots to illustrate a poem or song
 the use of signs
 a study of a community

The list of possible applications is endless. The need to observe, organize and report can be filled by an exercise using the portapak.

Behind the Third Eye presents suggestions about what can be done to prepare older students for using the portapak:

think pictures
 learn about shots and angles
 prepare a simple script

Evaluation of tapes made by the students can illustrate aspects of lighting, composing shots, using the zoom lens, providing interest in the foreground.

This book suggests a variety of applications in, for example, theatre arts where the students are recorded, improvising movements associated with old age. The portapak is then used to record old people in a park or on the street and the results are compared for details of stereotyping, posture, movement and inner feeling.

Other applications suggested in this excellent little ideas book are:
 community concern (cars disregard for pedestrians at corners)
 French lessons (le doigt dans l'oeil)
 group discussion (as the objective observer)

family studies (a record of a child's day)
 archeology (local history through buildings)

This has been a short revisit to *The Third Eye* and *Behind the Third Eye*. These books have been widely distributed and there may well be copies in your school already. If not, write for them to:

Publications/OECA
 Box 200, Station Q
 Toronto M4T 2T1

For teachers who wish to go beyond the introductory phases or portapak use in technique and technical details, there are several books available.

Peter Weiner, *Making The Media Revolution: A Handbook for Video-Tape Production*, Collier-MacMillan, 1973, hard cover, 219 pages.

Weiner has written this book out of the belief that:

The Media Revolution is already upon us, but most educators are unaware of it. One reason for so many young people's discontent with their schools is that the schools are not teaching with a media consciousness. (p. xli)

Making the Media Revolution is a well-illustrated and clearly written book dealing with the making of television programs from a technical point of view. It deals with such important topics as the video camera, audio, the portapak, lighting, making action move, how to use slow motion, fast motion, stop action, video animation, directing with video tape, editing both picture and sound, special effects and graphics.

In his chapter on "The Porta-Pak" Weiner suggests that "the Media Revolution will be abetted by the widespread use of Porta-Paks. Anyone can operate a Porta-Pak and produce programming this is pleasing to watch, and which is informative." (p. 47) The information included on how to use a Porta-Pak provides the prospective user with important instructions on what to do and what to avoid.

This is a most highly recommended book for the teacher of television, performing or communication arts and for the high school resource centre.

Videofreex, *The Spaghetti City Video Manual: A Guide To Use, Repair and Maintenance*, Praeger Publishers, 1973, 116 pages, large size hard cover format.

As the title suggests, this manual is designed for people who wish to fix and maintain their Porta-Pak or other small format video equipment. It is a technical manual for the nontechnician designed to fill the gap between the manufacturer's printed instructions and the electronic repair technician's expertise.

This handbook is written in clear, precise language and includes a tremendous number of illustrations. For the student and teacher who want to know more about what makes their video equipment whirr, this is THE BEST BOOK

Charles Bensinger and the Editors of *Photographic Magazine*, *Peterson's Guide to Video Tape Recording*, Peterson Publishing Company, 80 pages, paper cover.

This nuts-and-bolts book on video for the layman is sufficiently low cost for the teacher to order a number to pass around. The explanations are written in non-technical language and illustrated by excellent photographs and diagrams.

The emphasis in this book as in *Spaghetti City* is on small format video equipment. For the student of television it will answer the questions

What is video?

What's it all about?

How does TV work?

What equipment is needed and available and how does it work?

In addition to the actual operation of the equipment, the areas of lighting, sound and editing video tape programs are covered.

MacRae, Monty and Worlrig, *Television Production: An Introduction* Methuen, 1973, 152 pages, large paper cover format.

This is an excellent manual for the teacher of television arts. It deals in great detail with all aspects of television production in the studio. It is written by teachers of television so that the content has particular usefulness to the high school setting. Although the book deals primarily with the technical side of production and is reasonably detailed, it can be read by teachers and students who have some knowledge of television equipment and studio practices. There are many excellent diagrams that would assist the teaching of concepts such as lighting the subject for the television camera. The creative teacher can adapt the materials and illustrations for his particular situation.

This book deals with the following topics: the television camera, picture composition, lighting, audio equipment and techniques, video equipment and techniques, graphics, special effects, scripting and directing. There is no reference to portable equipment such as portapaks.

Highly recommended.

Cecil B. Taylor, *Making a TV Play*, Oriol Press, 1970, 108 pages, hardcover format.

The subtitle of this book is "A Complete Guide from Conception to B.B.C. production, based on the making of the play *Charles and Cromwell*, for B.B.C. "Thirty Minute Theatre! by Cecil B. Taylor". It is an excellent example of the craft of writing plays for television.

The book is divided into three sections: The Commissioning of the Play, Researching the Play, and Producing the Play. The text is notable in that it includes the script in three forms; the first draft containing only the dialogue, the rehearsal script with the author's camera instructions included and part of the camera script prepared by the director containing specific camera instructions.

This book would be very useful as a reference in a drama course which included television production. It would also be useful in television arts and English courses where the creations of scripts is one of the exercises.

What do you know about Utilization?

Have you heard about the utilization services the OECA has to offer to all schools? Did you know that there are audiotapes as well as videotapes available, and workshops in both? Did you know that there are specialized workshops, such as those on the use of videotape in the teaching of reading, values education, Canadian studies and environmental studies?

Perhaps we can be of service in your area. Below is a check list. Please use it to let us know how we can help you.

Utilization Check List

OECA's Curriculum and Technical Services for All English- and French-speaking Schools in Ontario

Please indicate below which workshops and services are of interest to you.

- Workshops for teachers to introduce teaching strategies for OECA's broadcast service, videotapes and audiotapes. (Primary, Junior, Intermediate and Senior Divisions.)
- Specialized subject area workshops incorporating OECA's broadcast service, videotapes, audiotapes and educational publications. (Primary, Junior, Intermediate and Senior Divisions.)
- Professional development workshops for teachers, administrators and teacher trainees for utilizing OECA's teacher education materials.
- Workshops for teachers and AV personnel in utilizing video and audio equipment.
- Previewing sessions for Boards of Education, teachers' associations and AV personnel of OECA videotapes, audiotapes and educational publications.
- Portapak and studio videotaping workshops for Grades 4 to 13 from schools within the Channel 19 viewing areas. These workshops are held at OECA's Utilization Centre in Toronto.
- Checks on Master Antenna Television systems for off-air reception in TV Ontario network areas.
- Checks on closed circuit television systems for a school's television distribution system from a central point.
- Advice on new uses of old equipment and expansion while considering the problems of obsolescence.
- Technical training programs for AV personnel.
- Advice on videotape quality control and playback problems with VIPS tapes.
- Workshops for teachers and AV personnel in still photography and its relation to videotape, audiotape and film.

Send your checklist, requests or enquiries with your name and address to: Jack Livesley

Superintendent of Utilization
OECA
Box 200, Station Q
Toronto, Ontario
M4T 2T1.

Television Workshops

The Ontario Educational Communications Authority conducts hands-on workshops during in-school hours for students on the use of the portable videotape recorder and the mini-studio. These workshops can be booked by the teacher for Grades 4 and up, at no charge to the school board. The student packs a lunch and the school provides the transportation to a studio centrally located in Toronto.

Portapak Workshop - One Day

During the course of the day, the students are given a series of "contracts" to carry out which includes videotaping the rhythms of the city. The activities are designed to familiarize them with the operation of the portapak, the elements of composition, and the relationship between sight and sound.

Studio Workshop - One Day

After a briefing on the studio equipment, the students, entirely on their own, conceive, script and produce a short program which is evaluated at the end of the session. The two-fold purpose of this workshop is to develop the students' understanding of the medium and to enable them to experience the process required for a group to achieve a specific objective.

Specialized Workshops

Workshops of varying formats and longer duration can be designed for students, teachers and adult community groups with special interests. The services of educational and technical consultants are available for professional development days on the use of television as an aid to learning.

To arrange a workshop for your students, write to the Utilization Section of OECA. Please include the name of your school, the grade level and number of students, and the type of workshop you wish to have conducted. You will be contacted immediately regarding the times, dates and details of the sessions:

Utilization Section
The Ontario Educational
Communications Authority
Canada Square, 2180 Yonge Street
Toronto, Ontario M4S 2C1



**And Now For Something
Completely Different!
Remember Radio?**



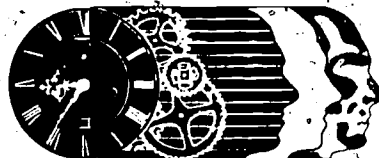
OECA is usually identified with educational television only. The TVOntario network carries its image. Yet OECA makes and broadcasts radio programs that should be of interest to high school teachers throughout the province.

If the technology of television is somewhat vague in the minds of some teachers, the methods of making and using sound tapes in the classroom is well-established. The equipment is readily available and easy to use. This being the case, **THINK SOUND TAPES.**

For example, OECA has available a remarkable number of programs dealing with poetry. These are up to date and include such popular and well-known poets as Irving Layton, Al Purdy, Tom Wayman and Raymond Souster. Lister Sinclair presents a series of three programs in an attempt to explain 'What is Poetry?' The tapes narrated by Bud Knapp contain poems of different types including lyric, limerick and narrative. These tapes would be useful in creative writing units, for a class, a group, or for individual research and stimulation.

In the program entitled *Hugh Garner*, the Toronto author compares his own novel *The Silence on the Shore* to Ken Kesey's *One Flew Over the Cuckoo's Nest* illustrating the similarity between the two writers in their emphasis on interaction and friction among the characters. As an example of the possible uses of radio program available on tape, consider the six-program series entitled *At Any Time*.

At Any Time



Hugh Garner
BPN 502801 February 6
Hugh Garner discusses his own work *The Silence on the Shore*, and Ken Kesey's *One Flew Over the Cuckoo's Nest*.

Scott Symons
BPN 502802 February 13
Scott Symons discusses *Place D'Armes* and Herman Melville's *Moby Dick*.

Yves Theriault
BPN 502803 February 20
Yves Theriault discusses his own *Appuk* and William Faulkner's *The Sound and the Fury*.

Each program develops a theme or issue by interviewing science fiction writers and scientists and by dramatizing excerpts from books, short stories and articles. The programs also include suggestions and questions for classroom projects, individual activities and follow-up explorations in the last three minutes on every tape. For example, an activity that could precede or follow listening to 'All that Groks is God' is to create a time capsule for today that, when found, would tell others in the future what your present values, beliefs and symbols are. In designing the time capsule, keep in mind that it may have to last a thousand years.

What follows is a list of the titles in the series with a few suggested applications for each.

Title	Suggested Applications
'Sail On, O Spaceship of State'	<ul style="list-style-type: none"> • a study of science fiction • history
'Space Travel Through History'	<ul style="list-style-type: none"> • transportation and travel • simulation: What would an extraterrestrial make of our activities?
'The Machine as Master'	<ul style="list-style-type: none"> • a study of the effects of technology on man
'Future Imperfect'	<ul style="list-style-type: none"> • over-population • pollution • depletion of resources
'All that Groks is God'	<ul style="list-style-type: none"> • religion • mythology
'The Fine Print in the Social Contract'	<ul style="list-style-type: none"> • utopia • politics • the concept of democracy • future
'Armageddon and Afterwards'	<ul style="list-style-type: none"> • survival • nuclear disaster • values • civilization

The free booklet on the series *At Any Time* contains a brief program description and a selected bibliography. Here is an example from that booklet.

ALL THAT GROKS IS GOD
BPN 551104
Expiry: February 23, 1979

A major theme in science fiction is the evolution of organized religion in the future. If God does not exist, it seems that there will be a necessity for people to invent Him. What forms might these organized religions take and who will be their gods?

SELECTED BIBLIOGRAPHY

Stranger in a Strange Land. Robert Heinlein. New York: Berkeley Medallion, 1968.

Charlots of the Gods? Erich Von Daniken. Des Plaines, Ill.: Bantam, 1971.

A Cantic for Leibowitz. W.M. Miller. Des Plaines, Ill.: Bantam 1969.

"The Nine Billion Names of God" by Arthur C. Clarke, from *The Science Fiction Hall of Fame, Volume I*. Ben Bova, ed. New York: Avon, 1971.

Black Holes: The End of the Universe? John G. Taylor. London: Fontana, 1974

Gather, Darkness. Fritz Leiber. New York: Ballantine, 1975. (*)

A Case of Conscience. James Blish. New York: Ballantine, 1975.

Dune. Frank Herbert. New York: Berkeley Medallion, 1974 (*)

Dune Messiah. Frank Herbert. New York: Berkeley Medallion, 1974.

Out of the Silent Planet. C.S. Lewis. London: Pan Books, 1952 and New York: Macmillan, 1965

Dwellers in the Mirage. A. Merritt. New York: Avon, 1973. (*)

"Faith of Our Fathers" by Philip Dick and "Paingod" by Harlan Ellison, from *Dangerous Visions*. Harlan Ellison, ed. New York: New American Library, 1975

The Dunwich Horror and Others. H. P. Lovecraft. New York: Lancer Books, 1963.

Creep, Shadow, Creep. A. Merritt. London: Methuen, 1935.

THE EARTHSEA TRILOGY: *A Wizard of Earthsea, The Tombs of Atuan* and *The Farthest Shore*. Ursula K. LeGuin. New York: Bantam Books, 1975.

The booklet, 'OECA School Radio' is available free from OECA. For audio tapes write the VIPs Order Desk/OECA. Tapes cost \$3.50 for 1/4" reel to reel and \$2.00 for cassette per half hour programming.

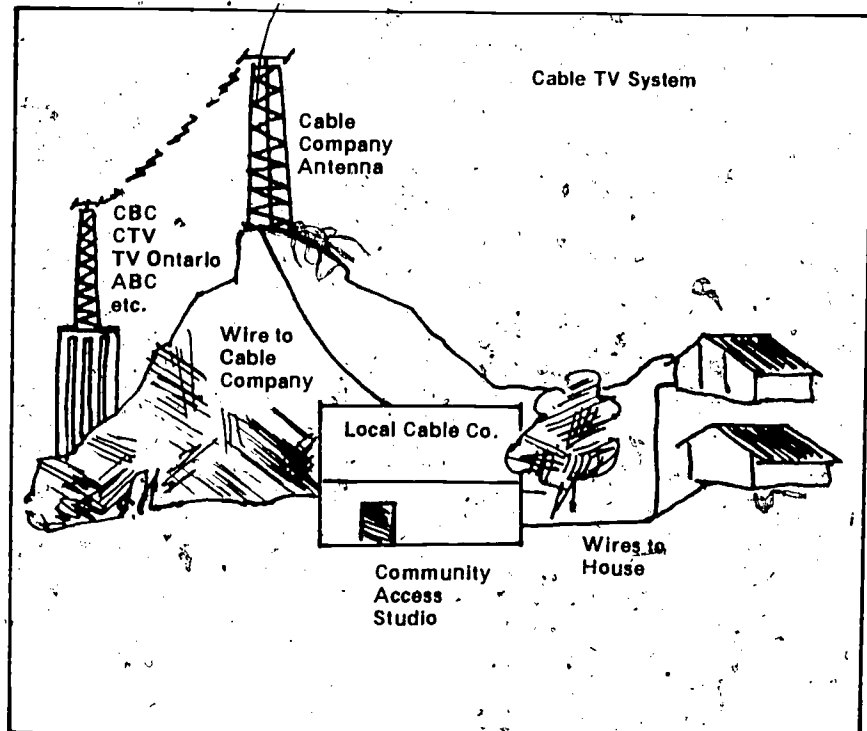


Cable and You

by Clare Henderson.

Chairman of Communications at Acton High School in Halton Board of Education; Clare has been involved for three years with his local community cable facilities. He has made significant explorations in heightening his students' learning through cablevision in school and the community.

I had been teaching film and television arts in my high school for two years when the cable company in the town where I live opened its studio. It began local programming as a result of policies initiated by the CRTC (Canadian Radio and Television Commission) which regulates all forms of electronic communication in Canada including the uses of cable.



In general, there has been an historical reluctance for cable companies to generate their own programming for the simple reason that their personnel were technically oriented rather than production oriented, hired to collect television signals from the broadcast networks on large, ideally-placed antennas and pipe these strong signals into homes on a coaxial cable in return for a monthly fee.

However, this attitude changed with the public announcement of May 13, 1969, by the CRTC, which stated that cable television "can assist in the development of a community identity through locally produced programmes." Therefore, from this moment on every cable company in Canada must provide production facilities, technical assistance and access for individuals, groups or organizations in the community who wish to make programs and have them aired (in this case, "wired"). This policy also instituted a pattern of *narrowcasting* in addition to broadcasting within community cable systems.

In my town, the company set up a studio in a room at the back of their business offices and then proceeded to advertise in the local newspaper for anyone interested in becoming involved with programming. Interestingly enough, only three people responded - this was my opportunity to expand the skills I had developed in teaching through television in my school. It was a personal rather than a professional interest in that at this time I did not see the opportunities such a situation could provide for my students.

I co-produced a program series in which I interviewed people of interest in the community, artists, restaurant owners, social service workers and politicians. I also worked as sound man, camera man and director for other productions. For me, there was a real creative thrill in producing a well-made videotape and I realized that I should get my students involved. Given the technical situation and my familiarity with the cable facilities, the technician was willing to let us take over the studio to make programs, thereby allowing the students to apply skills and concepts developed in the smaller format studio at my school.

Paralleling our personal involvement, the cable company recognized a greater demand for programming in the community. It hired a program director whose job it is to encourage groups and individuals to make programs so that the community can see itself. The program director is usually in charge of the studio and all local production and is constantly in search of people to act as camerapersons and perform other functions around the studio. In our cable company, following the patterns of many others, the crew is made up of high school students who have an interest in television production, an interest in most cases stimulated by working with television equipment in their high school. Because of this, a good working relation was established among the program director, myself and the students.

Another interesting development occurred at this time. I taught a course at the cable studio for ten people, many of whom were high school students from our community. This course dealt with the basics of television production by allowing each person to experience each function. Some of the members of this 10-week course are now paid members of the regular studio crew. At least three of them expect to find their careers in radio and television.

However, these are not the only types of contact that a school or a teacher can make with the local cable station. The potential for making programs is tremendous. The great stimulus from the students' point of view is that they will see themselves on television and will be seen by their parents and others. This provides tremendous motivation.

What can you do? In the studio you can challenge other schools to a "Reach for the Top" type of game show. Students in English classes could produce a children's show. Drama classes could produce a short play or a series of scenarios developed by themselves. Interviewing techniques can be learned by having a series of short interviews with students and teachers who have some special knowledge, skill or experience. A history class could recreate an historical event. A group of science students might encourage local initiative-in projects such as the recycling of paper and glass. Clubs in the school might wish to demonstrate their speciality by teaching chess on video, for example.

If your cable company has portable equipment and many are following the CRTC's encouragement to set up mobile units, they might well agree to cover important school events such as a band concert, the art show, a gymnastic competition, or this year's commencement. Television is a hungry medium and a school is a virtual smorgasbord of activities.

Some cable companies will transfer tapes made in the school on 1/2" equipment. There is a technical problem in broadcasting ("narrowcasting" is a much more appropriate term) a tape made on a portapak. However, your local company may well have resolved that problem and be willing to include the imaginative products of your students in their weekly program schedule.

The key to local access is *not* to compete with the large networks. Do not set out or expect to recreate either the content or the technical quality of the CBC. Remember that this is you, and people are interested in who you are and what you do for the simple reason that you are part of their community.

This usage of the local cable company studio is a process. The process has tremendous educational value for all participants. Even the viewers are engaged in this process -- the act of seeing themselves.

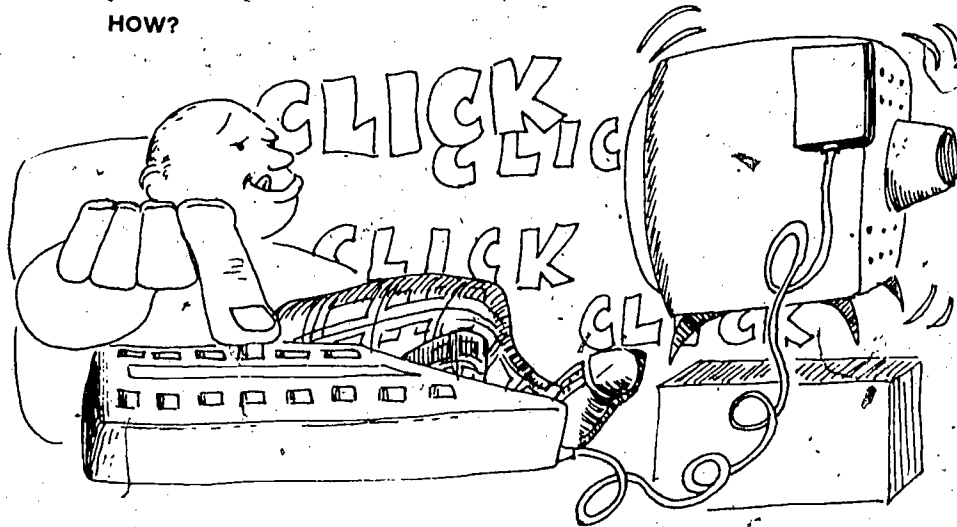
Canada is the world's per capita leader in cable television with nearly 1/4 of all urban households serviced by cable. The CRTC has recommended that each individual company spend 10% of its gross on the production of local programmes. It is not unlikely that the program director of your local cable company will welcome you with open arms if you bring them content or if you have students who wish to find out more about production.

Canada clearly has a "wired" future. Cable will continue to provide multi-channel signals to the home, will soon add pay-TV and, in time, two-way random access information retrieval. But I believe that one of the basic products of cable will be the cultivation of local culture. My experience with cable has been personally satisfying and educational. After I learned to see the television studio as an instrument, I could attempt in a small way to use that instrument to show the locality to itself. Possibly teachers should see their constituency as the broader populace -- the entire community. I would recommend involvement in local cable programming for what it can do for your community, for your students and for yourself.

A Special Note: You, as a teacher interested in cable facilities, will find it useful to obtain the CRTC free policy publication "A Resource For The Active Community", which outlines their concepts of utilizing and developing cable systems. Refer to the Address section which concludes this booklet for the source of CRTC materials.

In the past year, Tony has watched 1278 hours of Television but has not seen a single commercial!

HOW?



This is a Convertor

It is a box with buttons on it.
It is hooked to the local cable company.
It is connected to his television set.
It is on the arm of Tony's favourite chair.

Punch a Button --- Select a Program. Easy as Pie!

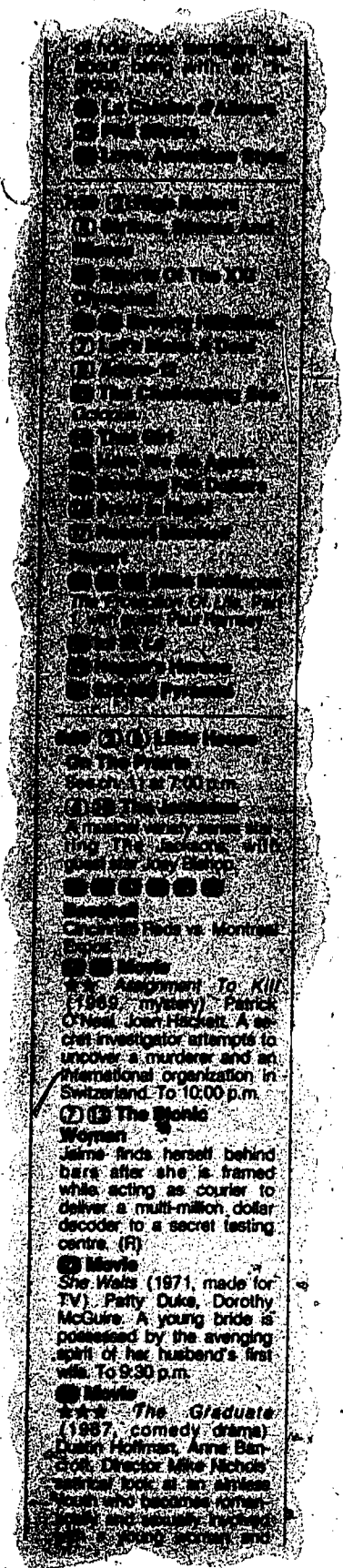
Program break? Punch up another program!
Watch 2 or 3 at the same time!



A new way of watching television has emerged. **BE ACTIVE NOT PASSIVE!**
WATCHERS OF THE WORLD UNITE! GET CONVERTED.

In the past year, Tony has watched 1278 hours of television but has not seen a single commercial.

HOW ABOUT YOU?



Closely Watched Television Sets

"We can no longer teach children all about a subject; we must teach them what a subject is all about."
 (John Culkin)

Your students sit attentively in front of a television set for many hours every week. Studies show that the average person between the ages of 13 and 18 watches 24 hours of television in that period of time. That is 104 hours a month, nearly 1300 hours a year. There are various reactions to these facts, but what remains unaltered after the arguments are the 24 hours of viewing time per week. For good or ill, television is a significant force in our environment and is likely to become more influential as it develops its potential to provide more and more services to the home.

To ignore the role of television as a shaper of our cultural environment is to ignore one of the most powerful forces in our society. In order to capitalize on this power, we must recognize that:

- television provides young people with a vast store of knowledge on many subjects, albeit disorganized and incomplete on any given subject,
- television presents a product, often dramatic, which the audience merely "sees" but which does not necessitate analysis on the part of the viewer, and
- television presents a concrete model of human behaviour and sets up a whole range of conflict which are reflected via the characters we meet in the program.

Some ordering of students' viewing experiences will not only mine this natural resource for the purpose of course enrichment, but will also create in the students a greater perception of exactly how this powerful medium functions. You will create viewers who will bring to the television screen a more skilled and discriminating mind.

A fascinating theory to base critical methods on is that of Edmund Carpenter in his book *Oh, What A Blow That Phantom Gave Me!* (Rinehart and Winston; New York, 1972). This book is a personal diary and an anthropological study of the impact media can have on different cultural groups, particularly so-called "primitives". Carpenter advances the theory that it is difficult to say "no" to television -- difficult because television pictorially is a medium that continually says "yes". What he suggests (and his indebtedness to dialectical thinking is crucial) is that we must train ourselves on the one hand to receive television's information (the "yes"); but at the same time begin mounting ideas, materials, other media to provide the necessary antithesis (or antidote) to this "yes" -- a "no". What Carpenter then proposes is that, by confronting television's barrage of hypotheses and information directly with their antithesis, as learners we create our own synthesis, our personal and balanced (or highly biased) perspective.

Two key things in this theory relate to teaching through television. First, Carpenter is not saying that television is completely negative, because after all its presentation of the "yes" is important since it initiates a learning experience -- it remains for us to utilize this initial opportunity. Secondly, by virtue of our undertaking the creation of "no" for television's "yes", we are involved in discovering and utilizing resources that extend the breadth and depth of our knowledge -- in fact we are drawn, or cast ourselves,

into a motivated and negotiated process of defining meaning.

The processes then that Carpenter outlines of receiving hypotheses, creating antitheses and evolving syntheses are another reinforcement for the ideas expressed earlier in this book about how a teacher can make television educational.

The following suggestions may trigger your imagination to create methods for using your students' experiences with television. In general, there are two approaches: using past viewing experiences on an impromptu basis and assigning specific viewing tasks.

1. Drawing on past viewing experience,
 - or
 - Breathes there a man with soul so dead who never to himself has said, "I must watch Kojak now"?
 - (a) to illustrate a point in a lesson, for example, a concept such as bigotry or power, processes such as stereotyping, a phenomenon such as nostalgia, a pattern such as aggression, or literary conventions such as narration and plot;
 - (b) to survey viewing patterns, to show the widespread influence of television, for example;
 - (c) to stimulate creative writing,
2. Assigned viewing: "Over the week-end watch"
 - (a) a specific show where the content is closely related to the course: "Hamlet is on Friday at 10:00 or a Jacques Cousteau special.
 - (b) a specified type of show to teach, for example, genres:
 - situation comedy: applies to drama and film as well as television,
 - melodrama: the characteristics can be seen in soap operas,
 - police stories, a direct descendant of the western genre: both making use of, for example, the conflict resolved by the lone individual as opposed to the systems approach to solving crime.
 - (c) the search for examples of a concept dealt with in class
 - fact in advertising versus devices frequently used to mislead
 - special film techniques
 - television's capability to alter time and space
 - the role of women
 - attitudes to old age
 - the treatment of minority groups in television
 - (d) to examine skills such as the technique of conducting an interview, athletic and musical skills.

Here is a guide for the study of current programming to help you measure the amount of violence on prime-time television and compare results among programs and networks.

Select one channel and watch its prime-time programs for a week. Next to the program title and length, place a check under the appropriate heading for each violent act you see. If possible, you may want to divide up the viewing for each channel and combine results later, so that one person will not have to research 21 hours during the week. (This chart is an activity from Jeffrey Schrank's *T. V. Action Book*, McDougal, Littell and Company (distributed locally by the Book Society of Canada).

Merrily We Role Along...

Sex Role Stereotyping

Why is it that we encourage young boys to grow up to be a Man, (a he-man, manly) and yet we encourage young girls to grow up to be a Lady. The one suggests virility, strength, and the other conduct somewhat akin to keeping one's knees together.

Although television has brought entertainment to untold millions, it has not been without a certain price. Like the motion picture industry, television has turned to a number of stock clichés and stereotypes. This was, for the writer and director, a way of shortening the time required for character development and delineation. Far too often, the effect has been to "level" both character and situation into a stock or predictable approach -- mere formula.

Think for the moment of an English butler, a Mexican bandit, a black porter, a Japanese soldier, a Russian spy or an RAF pilot during the Battle of Britain. Somewhere along the line both film and television have too often made of people, simple stereotypes, mere caricatures. We have, as a result, become conditioned, mostly through repetition, to accept preconceived images of entire races of people. Perhaps it is the movies that have been more guilty of this practice. But of late we have become very concerned about a certain imbalance in television, a medium in which dominant males prevail at the expense of their female counterparts who are invariably cast in more passive, domestic, and often inferior roles. The problem is one of sex role stereotyping.

- Males tend to dominate the cast of characters in the bulk of TV fare.
- Although the sexes are often made *separate* in the roles they play they are rarely made *equal*.

The Unbalanced "Balance" Sheet:

Male

An emphasis on independence

Masculinity constitutes active mastery over other people and their environment.

Man is an explorer, a discoverer. In such a quest he exhibits a control both over himself and others.

A victor/a rescuer.

Lead protagonists

Almost 100% of males on TV are shown as employed in some gainful if not respectable occupation.

Female

An emphasis on dependence or interdependence.

Femininity constitutes passivity. More often the female is a follower, cast as helpless, and the object of insult or abuse.

Women are cast in a sexual context, a romantic or domestic role; two of three are married, were married, or are engaged.

A victim/the rescued.

Often the antagonist.

While in reality 40% of the employment ranks are women, television accords only 15% of the women seen on TV with any real source of income.

The Unbalanced "Balance" Sheet:

Male

Female

Most are single.

Single women are cast more often as victims than are married women.

He is most likely to be involved in violent acts.

Women are less law abiding than men and when they do transgress they are more likely to be caught than men.

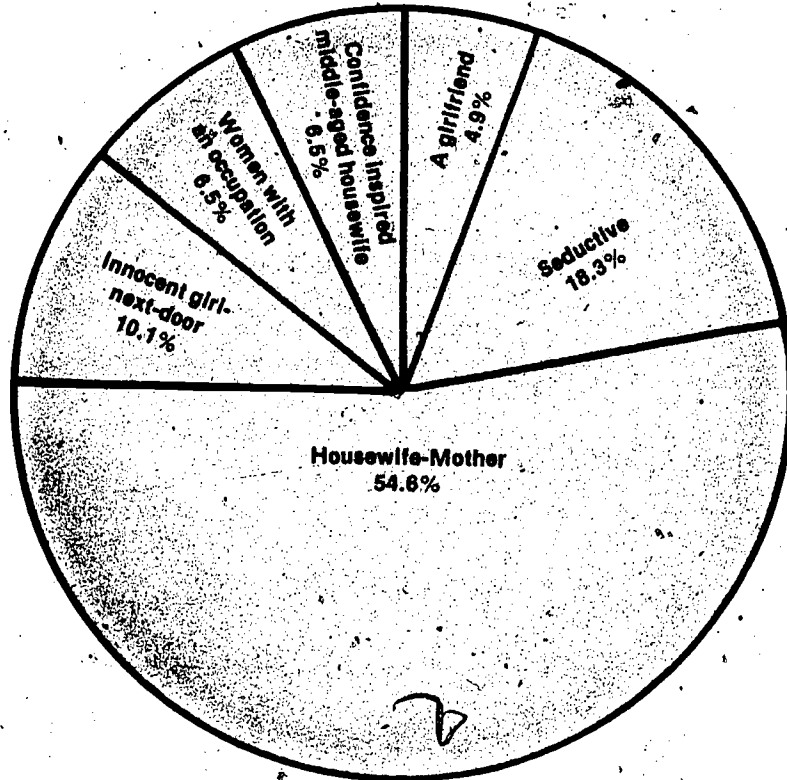
The admired -- by children and the ladies.

Often an admirer.

Object rather than subject.

Around in Circles

Any randomly selected week in television content and advertising might reveal women in the following sex-role stereotype patterns:*



*"Typology of Female Images Found in TV Advertising" (Bystydzienski & Rose)

The National Organization for Women reported in their 1972 study that in some 1200 commercial messages the stereotyping/role breakdown for women was as follows"

- Household tasks 42.6%
- Domestic adjuncts to men 16.7%
- Roles reflecting female autonomy 0.3%

Its a Language Problem

Our language is almost as unfair as the media in depicting the lot of the lowly female. If you don't agree, give me the female counterpart for each of the following:

Masculine	Feminine Counterpart	Others
princely		
salesmanship		
Postmaster General		
craftsmanship		
patron		
fatherly advice		
man-sized job		
men of letters		
"jock"		
manpower		

Well perhaps we are being unfair. After all, we do name ships and hurricanes after women, and not all of them are *wall flowers* or *clinging vines*. Some of them are outright *battle axes* in *pigtails* and involved in little more than idle *girl talk* and the exchange of *old wives tales*. Maybe our language as well as our mass media are both in need of a *king-size* overhaul.

Tots and TV

"Kid Vid"

What If

- children learn behavioural patterns from television.
- children tend to imitate behaviour viewed on TV, especially if they see that behaviour rewarded.
- children are more likely to imitate adult than peer behaviour.
- this imitation may occur long after the behavioural pattern is learned.
- children tend to generalize such learned behaviour to similar, but not identical contexts.
- children are more susceptible than adults to advertising, and susceptibility decreases with age and education.
- repeated exposure to ads lowers the defences of older and more "sophisticated" children.
- parents are becoming less influential in countering television's impact upon child behaviour.
- exposure to "over-the-counter" drug advertising could be positively correlated to the use of drugs among young teenagers.

In a wide-ranging study conducted by the Council on Children, Media and Merchandising and compiled by the Rand Corporation, the most recent research would confirm that each of the above is indeed the case.

and what if

- we have created a generation (if not several) of vidlots.
- the freshness and originality of a child's imagination or fantasy generating ability has been numbed by long exposure to television.
- TV multiplies violent behaviour.
- a heavy fare of violence viewing increases the tolerance level for violence itself. (Non-reaction could be based not on "dumbness" but rather on "numbness".) We have already witnessed in our society a growing unwillingness to intervene in real-life acts of violence and aggression. One can rationalize real fear but what of a growing tolerance and acceptance of violence as a surface reality in the matrix of North American life and life styles.

Vidlocy at the Source

Children between the ages of 2 and 5 watch an average of nearly four hours a day, while 6 to 12-year-olds view more than three hours a day. (Source A. C. Nielsen Co.)

Last year in the average American household a television set was on about 6½ hours a day, seven days a week, without holiday. A child born today in our country will by the age of 18 have spent more time watching television than in any other single activity but sleep; he or she will spend during these formative years 50% more time watching television than going to school.

(Prof. Robert M. Liebert)

Given that we focused on a moderate child television viewer, we might calculate a total viewing time of 1,300 hours of television per year. That adds up to 260 solid hours of commercial messages. If the bulk of these commercials were viewed on Saturday morning "kid-vid", then an inordinate emphasis would be placed on toys, and low/no nutritional foods such as cereals, snacks, gums, and candies.

From the Broadcaster Advisers report, *Action for Children's Television* and the Council for media, *Children and Merchandising*:

- Compared with an adult, an American child is bombarded with more messages to buy or to stimulate others to buy things for him. On Saturday mornings, 12 minutes of every hour are given to commercials, while in prime adult time, only ten minutes.
- In 1972 some 75 million dollars were spent in Saturday morning kid-vid advertising. In 1974, one company, MacDonald's, spent \$1,443,000 on Saturday and Sunday morning "kid-vid" advertising in the first half of 1974 alone. If the conclusions are correct, that such expenditures are recouped in increased sales, then not only is "kid-vid" big business but we are once again reminded of the simple fact that: "TV shows are not supposed to be good. They are supposed to make money".*

* "TV Shows Are Not Supposed To Be Good," by David Karp and included in *Edge of Awareness* ed. by Ned E. Hoopes & Richard Peck.

- More boys than girls appear in commercial messages because social learning theorists have demonstrated that only boys are acceptable role models for both sexes.

The average pre-kindergarten child spends more than 60% of his waking time before a television set. By the time he goes to kindergarten the child will have devoted more hours to watching television than a student spends in four years of college classes. Further to this: By the time a child finishes high school, they will have seen 350,000 commercials, many of them of dubious content and value.

(Dr. Gerald L. Looney, University of Arizona)

- The average TV-watching child sees over 22,000 commercials per year.

Dr. Barbara R. Fowles, Ph.D., Associate Director of Research, Children's Television Workshop

The fact is that young children are creatures whose primary goal in life is to learn. They don't seek out television when they are very young to alleviate boredom. Little children don't get bored. They watch television to learn and to help them master their environment.

Children's attention patterns and reasoning processes are distinctly and qualitatively different from those of adults, so their ways of processing and dealing with information are different from adults. We cannot judge or anticipate a child's response to television in terms of our own.

Robert M. Liebert, professor of psychology and psychiatry, State University of New York at Stony Brook; Scientific director, Media Action Research Centre.

Well-designed spot messages have a unique capacity to capture and hold the attention of a child audience. For this reason, they potentially can exert an influence far beyond what their short length might suggest.

Children, particularly young children, often misunderstand the intended message of spot announcements for both commercial products and public service information.

Spot messages, because of the urgent, driving style and abundance of highly charged emotional elements, can easily lead to unintended effects.

There is a direct causal connection between television violence and aggressive behaviour in the young.

Telling evidence has emerged to support the view that other aspects of programming are socially important; racial, ethnic, and sex role biases, for example, have not been shown to be cultivated in children by much of today's entertainment fare.

Dr. Richard Feinbloom, Acting Medical Director, Family Health Care Program, Harvard Medical School.

To children, normally impulsive, advertisements for appealing things demand immediate gratification. An advertisement to a child

has the quality of an order, not a suggestion. The child lacks the ability to set priorities, to determine relative importance, and to reject some directives as inappropriate ... The child responds as much to the setting as to the object advertised, unlike an adult, and is able to separate the two. Thus the real toy is very often found by the child to be disappointing ... The child cannot judge the monetary value of advertised merchandise, an intrinsic and crucial part of the adult's evaluation and consideration.

(access 16, August 11, 1975 pg. 1, 9)

"It has been suggested that if Subliminal Perception" is found to be reasonably effective in TV, it would offer a way of tendering commercials "invisible". The public could be informed who the sponsors were through a brief listing at the beginning of the TV show, and then the commercial messages could be totally integrated into the program itself. If such a system evolved, commercial TV might start looking much more like Pay TV."

Educational Broadcasting, Nov./Dec. 75 "Subliminal perception: Myth or magic? Ron Whittaker"

If "seeing is believing" - then what is "almost seeing"?

Studying the Studies ...

What should we make of the following conclusions, each of which has as its basis an examination of human response in the context in which it most naturally occurs.

- heavy television viewing is directly related to disadvantaged social and cultural backgrounds as well as those behavioral disorders which include aggression.
- children who spent the greatest amount of time before a television set were those from a disadvantaged background and who experienced few if any "positive" events in their particular lifestyles.
- low income boys view violent television scenes as acceptable, as reflecting real life and ultimately preferred the viewing of violent scenes as opposed to non-violent content.
- as a child spends more time in front of a television set his willingness to accept what he sees as reality also increases.
- often ignored in the midst of television's relationship to antisocial attitudes is the reality that many of the models presented on TV reflect a very "prosocial" behaviour and are therefore positive in influence. Media models involved in sharing, helping, and the like can facilitate imitation of similar positive acts in the observer.

Included in what we referred to as "prosocial" behaviours one might include the following considerations:

- Altruism
- Control of self-impulses
- Delay of gratification/task persistence
- Explaining feelings of oneself/others

- Reparation for bad behaviour
- Resistance to temper
- Sympathy
- The process of identification / who does the viewer identify with?

*The amount of television viewing increases during the elementary school years, then decreases during the high school experience.

(J. Lyle, 1972 study)

*Young persons typically turn to television for entertainment and diversion, they prefer music rather than TV when they are hurt, angry, or lonely.

(Lyle & Hoffman, 1972)

*By the second grade, children begin to express distrust of commercials and by the sixth grade "global" distrust is said to exist. (Ward, 1972)

*Young children are not typically capable of distinguishing commercials and the economic motive behind them from ordinary program content.

(Ward, Wackman, Faber, & Lesser, 1974)

*"Novel, aggressive behaviour sequences are learned by children through exposure to realistic portrayals of aggression on television or in films...the actual performancy of aggressive behaviours learned from the media is largely contingent on the child's belief in the effectiveness of aggression in attaining his goals...the mass media typically present aggression as a highly effective form of behaviour."

(R. E. Goranson, 1970)

How's Your Nose For News? or No News Is Not Necessarily Good News

But you didn't know that:

Sex is a major determinant in news viewing: boys watch more news programs than girls. News viewing results in moderately increased perceptions about people, places, and things. TV news exposure produces moderately increased interpersonal discussion of news events with both peers and parents. News formats stimulates approximately 50% of adolescent viewers to seek additional information.

Isn't it fantastic that everything that happens every day is exactly an hour's worth of news." You don't suppose they left anything out?

(Mason Williams)

An excellent source of recent research data is: "The Effects of Television On Children: What Is The Evidence?" by George Comstock of the Rand Corporation. His paper was presented at the 1975 Telecommunications Policy Research Conference at Airlie, Virginia, April 16-19/75. Reprinted in the *Journal of Communication*, Winter/76.

"Vid-Violence"

"If the patterns of behaviour displayed on TV are learned and thus become part of the behavioural repertoire of the individual, they are thus available for translation into performance under the appropriate incentive conditions."

The best antidote for the above assumption, based on imitation or modelling, is the widely expressed *cathartic* notion which contends that acts of violence on television function as a substitute for aggressive impulses and thereby releases some of the motivation behind impulsive and aberrant behavioural or social patterns.

When we discuss media violence our concern is not necessarily with the product itself for in a medium such as television it alters on an hourly basis. What we are concerned with is a cumulative effect which may engender one or more of the following:

- an approval of aggression
- a willingness to use violence
- the resorting to violent acts to resolve conflict
- a mind-set or attitude which accords a certain effectiveness to violence
- an inability to distinguish fantasy violence from real life violent situations
- an accumulation of a number of verbal and physical responses which are prevalent in media models but which are nevertheless, antisocial behaviours.

By the age of fourteen a child has seen 18,000 human beings killed on television.

(*Arizona Television Studies*)

Using 1967 statistics, an average hour of cartoon content contained three times as many violent episodes as did the average drama hour for adults. By 1969 the ratio was up to 6:1.

On the basis of three American networks and a total of 376.08 hours of programming it was observed that there were a total of 2,796 violent episodes, or an average of 7.43 per hour. The violent episodes ranged from a low of only 9 at six A.M. to a high of 317 at 4 P.M. Who watches the bulk of TV at 4 P.M.?

(Slaby, Quarforth, McConnachie, "Television Violence and Its Sponsors", *Journal of Communication*, Winter, 1976 Vol. 26 No. 1)

In the United States, the Surgeon General's office recently conducted a three year survey into the effects of televised violence on the behaviour of children. At a cost of \$1.8 million and based on some 23 separate studies the conclusions, couched in terms such as, "preliminary and tentative" established little more than a "casual" relationship between TV violence and aggression in children.

"The Balance Sheet: A Layman's Guide to TV Viewing"

If you want to judge TV programs for children keep the following in mind:

A program is desirable if it

- Aids the child in understanding himself and others.
- Aids the child in developing suitable ideas, values, and beliefs.
- Promotes the growth of interests, enriches play, and adds to the child's information.
- Presents experiences suited to the child's degree of maturity.
- Promotes language development, employs clear, correct, and interesting conversation or discussion.
- Provides enjoyment and is related to wholesome interest, play, and other activities.
- Fosters appreciation of well-written and well-illustrated materials. Stimulates wide reading.
- Fosters an understanding of the world and of the child's responsibility for growing up to be an informed and responsible citizen.

Judge a program undesirable if it

- Encourages passivity rather than participation.
- Is overly exciting and emotionally disturbing; shows excessive torture, terror and punishment.
- Is prejudiced, unrealistic and presents people as stereotypes.
- Glamorizes crime, greed, cruelty, and other undesirable qualities.
- Presents trivial experiences that add nothing to a child's knowledge.
- Uses an unsuitable vocabulary, one that is too difficult or too easy; employs faulty grammar, vulgarity, silly slang and nonsense words.
- Distorts reality; encourages the child to become fearful, insecure, dependent, and uncooperative.
- Portrays situations that are too mature to be understood or so infantile as to be absurd.
- Is boring (really good children's fare is almost always interesting to adults as well).

File: Human Relations 9/72/10M

"Parents who are not willing to supervise their children's viewing or spend time interacting, discussing, and sharing ideas with them must be made to realize they are by-passing their greatest opportunity to impart their own values. Instead, children's values, ideas, and attitudes become those of the television set; shallow, unrealistic and distorted."

File: Human Relations 9/72/10M

A Public Service Announcement

"Individual citizens and the communities they compose owe a duty to themselves and their peers to take an active interest in the scope and quality of the television service which...has a vast impact on their lives and the lives of their children.... Their responsibilities are important. They are the owners of the channels of television--indeed of all broadcasting."

(Justice Warren E. Burger)

A Further checklist for evaluating children's programming

The Committee of Children's Television in San Francisco has prepared checklist from which the following is a portion:

- Does the program appeal to the audience for whom it is intended? (A program for one-year-olds should be different from a program for six-year-olds).
- Does the program present racial groups positively and does it show them in situations that enhance the third world child's self-image.
- Does the program present gender roles and adult roles positively?
- Does the program present social issues that are appropriate for the child viewer and perhaps are something a child can act on at a child's level? (Cleaning up litter vs. reducing atomic fall-out, or caring for pets vs. saving wolves.)
- Does the program encourage values, ideals and beliefs that you consider worthwhile?
- Does the program present conflict that a child can understand and does it demonstrate positive techniques for resolving conflict?
- Does the program separate fact from fantasy? Does it separate advertisements from program content?
- Does the program stimulate constructive activities and does it enhance the quality of child's play?
- Does the program present humour at a child's level? (Or is it adult sarcasm, ridicule, or an adult remembering what he thought was funny from his childhood?)
- Has your child seen an appropriate amount of television for the day? (Is it time to turn the set off?)

(Media Watch Vol. 1#1; march / 16 pg.2)

The National Association for Better Broadcasting has established the following standards for evaluating television programs:

STANDARD	DESIRABLE-IF	UNDESIRABLE-IF
1. Does it appeal to the audience for whom intended?	It gives information and/or entertainment related to real life situations or interests.	Dull, boring, not related to experience or interests; exaggerated beyond believability.
2. Does it meet people's needs for entertainment and action?	Wholesome adventure, humour fantasy, suspense.	Unnecessary morbid emphasis on cruelty and violence; loud, crude, or vulgar.
3. Does it add to one's understanding and appreciation of himself, others, the world?	Sincere; constructive; informative; balanced picture of life; encourages decent human relations; fair to races, nations, religions, labour and management.	One-sided propaganda; arouses prejudice; plays on emotions and lack of knowledge.
4. Does it encourage worthwhile ideals, values, and beliefs? [family life, etc.]	Upholds acceptable standards of behavior; promotes democratic and spiritual values, respect for law, decency, service.	Glamorizes crime, indecency, intolerance, greed, cruelty; encourages bad material success, personal taste, false standards of vanity, intemperance, immorality.
5. Does the program stimulate constructive activities?	Promotes interests, skills, hobbies; encourages desire to learn more, to do something constructive, to be creative, to solve problems to work and to live with others.	Details of theft, robbery, smuggling and other crime; if problems are solved by brute force, or if situations are resolved by chance rather than be logical story development.
6. Does it have artistic qualities?	Skillful production as to music, script, acting, direction, art work, sets, sound effects, photography.	Poorly done job; confusing; hard to follow; action too fast, too slow; sound too loud, too low.

About Copyright

Did You Know ...

- that it is illegal to videotape Hockey Night In Canada games from your television set?
- that you are illegally breaking copyright when you videotape Saturday Night At The Movies off air?

(It is the same legal principle that is broken when a teacher reproduces a page from a book or textbook illustration. Such violations have already led to litigation in Ontario.)

The question of copyright and reproduction rights is a crucial issue for teachers and the temptations to infringe this right are great with the possibilities offered by videotape machines, photostat machines and audio tape recorders. But with decreasing budgets for purchasing and increased difficulties in providing distribution access, many publishing and television broadcasting agencies are becoming very stringent in their allowing teachers to break the copyright and reproduction laws of Canada.

If you are interested in reproducing a television program (either in part or in whole) through videotape machines, check first to see if the program is copyrighted -- often notices about this are included directly in the program or in promotional materials for that program. If the program has a copyright, then determine what address you as teacher can write to in order to enquire about the educational possibilities available to you in that copyright in terms of reproduction -- there may be none whatsoever! Write a letter indicating what you are interesting in reproducing and why you would like to do this. Also indicate whether or not you are going to playback the recorded program for money. Many teachers have found that even doing this, however, is no guarantee that you will be allowed legally to do such activities.

(Do this long before you intend to either reproduce the program or use it. Many firms refer these matters to their legal departments for advice.)

If your letter is replied to, be sure to maintain that letter on file if the permission is granted or if a fee is to be charged. Some teachers have found that they are only allowed, even with permission to reproduce, to keep the reproduction or use it for a specified length of time.

An important consideration in this matter is for you as teacher to realize that the OECA/TV Ontario is actively involved in assisting teachers with these problems, not only in its television and radio programming, but also its educational publications. As often as possible, they are clearing the rights for these materials so that teachers can videotape off-air and utilize the videotapes and audiotapes found in the VIPS catalogues without fear of infringing on copyright. But not all programs broadcast over the TV Ontario network are cleared -- write directly to OECA/TV Ontario for such information. Note in the VIPS catalogues which tapes have "unlimited" rights and those that have rights for specified periods; copyright has been cleared for these. Examine the OECA's educational publications for copyright and reproduction privileges.

(Refer to the Address Section of this book for OECA/TV Ontario)

Ask And Ye Shall Retrieve:

Each of us, in the very near future will have to make a number of critical adjustments. For one thing, television is the partial custodian of the "new print". Video terminals, monitors, teletype facilities - all located in strategic places put us almost in constant contact with the changing patterns of international events. Such facilities already exist in airports and brokerage houses. Presently limited to arrivals, departures, and changing market trends, their potential is obviously much greater. As the future comes crashing down upon us ask yourself how far away are the events which follow.

Imagine a morning in the near future. You are at breakfast. The dining area is regaled with a small colour video monitor. It has as an auxiliary an equally small computer terminal which is linked to a large information retrieval system to which you subscribe. You touch a key, and the morning headlines flash onto your screen, perhaps only seconds after the event described has taken place. Press another button and background data on the people, places or events described are there for the asking. Want more? Then the entire contents of libraries, galleries, universities, film and record companies "pop up" before your eyes. Your toast may not even be ready, so while you wait you may check into the weather or specific sales items at your favourite store. You may even do some completely computerized shopping. Almost without exception the information should be retrievable within seconds. Though initially expensive, the new ways of handling information will become a daily part of our "video-life" - no different than using the phone, a service whose cost will parallel the paying of a hydro bill. No longer will we be limited by the restraints of time and space, passively waiting for the paper-boy or the six o'clock news. But rather, we will have become participants and even programmers in selecting the flow of information essential to our day. Not yet masters of the media, we are nevertheless soon to become its manipulators, suddenly "active" after almost three decades of video "passivity".

Television and Its Future: Unlike Print, Hardly Sat In Its Ways

Looming on the horizon is a completely holographic or three-dimensional approach to both film and television. Based on powerful laser beams, and a series of intricately placed lens and mirror combinations, holography will present a neatly resolved 3-D image of reality. On an international front scientists are labouring to remedy problems of motion, colour, projection formats, and even details as simple as audience placement. Once again a major entertainment medium is in the hands of scientists and technologists. It would appear that within a decade homeowners may well be re-examining their entertainment needs, perhaps measuring their affluence by the presence of holographic reception in their family entertainment centres.

It is in the realm of domestic consumerism that numerous media revolutions are most likely to take place. As we look about North America we discover the presence of lightweight, portable, much simplified and certainly less expensive movie and video equipment.

Led by the spate of electronic video games, each reflecting the tensions of a hockey, tennis, or even a chess match, we see a

growing willingness to participate in the world of closed-circuitry. Witness the hand calculator, only a few years ago, a part of the wizardry of NASA, and now in the hands of children as they march off to their first day in school. As people become familiar with and less intimidated by formats such as video-recording and playback, video-taped portapaking will be used much more extensively in interpersonal communication. Ponder the day of the videogram, videocards, videoessays, videophones, expanded video services for selecting dating and mating possibilities, video records of key moments in one's life, video inventories of skills or talents which might be used for job applications and an infinite variety of equally significant personal uses.

Such exciting "video excursions" into the world of reality may well free individuals from the capriciousness of language and its numerous semantic pitfalls.

But it is in the area of big business, the networks, the cable companies, and the manufacturers that the true media revolution is occurring. As vast computer complexes become the norm, more schools, industries, and institutions will avail themselves of the wealth of information and visuals which will be almost instantly available. Requests made through smaller home and office computer terminals will connect the user to local, national, and via satellite, international sources of information stored on magnetic tape and perhaps in the future on a variety of formats: plastics, celluloids, films and even plasma/liquid crystals.

The Library of Congress in Washington, D.C. is the largest library in the world. It has over 327 miles of books and reference materials or some 59 million items, including almost 15 million books and pamphlets which when combined occupy some six acres of space. Imagine the storage problem and anticipate the future. [*Guinness Book of World Records*]

The Future: If by the mid-sixties the world's production led to 1000 books per day and 60 million pages of scientific and technical data per year then what we have before us in the seventies and eighties is:

A Colossal Problem With Storage. But, using a photo-reducing process like "ultrafiche" (a 90-times reduction) the entire contents of the Library of Congress could be comfortably stored in just six filling cabinets.

Consider

A number of large newspapers, including the Southam chain are already making use of video typewriters which possess a keyboard not unlike an ordinary typewriter. But, as copy is typed it appears on a small screen attached to the top of the unit. Errors can be instantly corrected by rolling back the image and typing the new or corrected type over it. When satisfactorily completed the author simply pushes a code button and the article is sent to a larger computer for storage until such time as it is retrieved by an editor. Print-out occurs on a similar video screen and can be edited to size.

Alternate code buttons facilitate the selection of final type size and

style and the content merely remains in this finished fashion until the electronic request for final printing takes place.

The Greater Reality

The marriage between the computer and a variety of video terminals will be central to the information and communication explosion we now pay lip service to on a daily basis. But the real revolution rests in the realization of true "two-way communication".

Recent Rand Corporation predictions have suggested that by the end of the century cable systems made up of 400 channels will be capable of delivering 40% of all mails.

Cablevision

As off-air broadcasting and the networks consume the VHF spectrum and PBS and educational facilities "chomp" away on the UHF band, cable television has come into its own. CATV is assuredly one of the waves of the future, combining pay-television prospects with the infinite potential of local and special interest programming on a regional, city, and even block level of interest. Already "narrowcasting" as a concept has emerged in those centres where cable companies have seriously approached that portion of their mandate which demands that they actively solicit and support public access to programming at the local level.

Several years ago, R.C. Short, the then President of the Canadian Cable Television Association linked cable to the following prospects and potential services:

In the next five years, the transmission of over-the-air broadcast signals will become a smaller percentage of the total services offered by cable television. Public response can bring into being the following cable services for which the technology presently exists:

- residential meter reading of the consumption of electricity, gas and home heating oil;
- teleshopping with comparative purchasing data;
- channels devoted to full time reporting of news and current affairs;
- up to the moment reports from the stock market;
- Information retrieval from data-centres;
- interactive instructional programs;
- interactive TV games;
- transportation schedules visually portrayed with reservation services;
- banking services;
- local auction sales;
- electronic voting;
- interactive vocational counselling

From the text of an address given by R. C. Short to the Canadian Industrial Communications Assembly, 20th Semi-annual Educational Conference, Montreal, March 17/72.

Other sources envisage services such as electronic surveillance, smoke and fire detection, intrusion detectors and domestic participation in public affairs issues, teleconferencing, telemedicine and numerous ways of replacing the need for costly human transportation and mobility by simple, or even not so simple electronic communication devices. With the advent of domestic computer terminals and a proliferation of available channels, via laser or optical fibre waveguides, the prospect of traditional "broadcasting network" being replaced by limited target audience special interest "narrowcasting" becomes essential for our expanding future information needs.

Closely linked to cable is pay-TV, already a reality in many North American urban centres. It has been established that as few as 400 subscribers could make pay TV a viable proposition, but at least a half million people or more would be required if the service is to include actual program production. Long since a reality in the Toronto area, the service has been extended to a number of major hotels who offer first run movies piped directly into guest suites for a small additional charge. Major sporting, theatre, and cultural events are only a part of the content now available to pay TV subscribers. As the range of content increases and the appeal broadens, it is not too difficult to envisage the day when audience response will be more than a source of simple feedback or merely a part of the "ratings game", but rather will be truly instrumental in determining the "content" of at least one major sector of the medium we call TV.

Satellites and Direct Broadcasting

When man constructed the first transmission tower of 100 foot height, his signal could be received some 12½ miles away; a 1000' tower increased the range to 39 miles. But what of a satellite spinning some 23,000 miles in space and also functioning as a transmitter whose range touches a full ½ of the globe? Shades of "Big Brother"! Indeed, international fear has resulted in a number of conferences to limit and control the nature of future satellite signals. But in highly populated parts of Europe, where literally every portion of every known signal spectrum has been consumed, the prospects of a new 12½ gigaHertz band for direct satellite broadcasting is indeed exciting. Already the technology to reduce message "spill" beyond certain national boundaries does exist and seems to be allaying the fears initially expressed by a number of governments. Such satellites are really third generation vehicles, and are unlike earlier Telsat (Anik 1) or Intelsat versions whose primary function was to replace microwaves. Here, reception, even in remote areas, could be achieved at relatively small cost, connected directly into homes, schools, and cable systems and without the need for elaborate network facilities. A further step towards a total international broadcasting system and certainly a new twist for McLuhan's notion of the "global village".

Our Feet Back On The Ground and Closer To Home:

Video discs, not unlike present day LP's, digital printout formats of news and pertinent data, video broadcast newspapers, computer terminals, instant retrieval and access to unimagined stores of information -- all of these and more, are soon to be a part of the service provided by the lowly television receiver, soon perhaps also

forced to become digital in form and format -- all a part of the video revolution.

Futures

Oops, missed video projection with a picture up to 75 feet and flat panel TV hanging neatly on your wall, only inches in thickness, and not unlike a picture.

Liquid crystals

What and when? First of all they are liquid but are unique in that their molecular structure is akin to a crystal and therefore multi-faceted. What is exciting about liquid crystal is their ability to receive, store and transmit photoelectric images. In this capability the crystals may rival the function of the computer, especially when assembled into large formation panels, not unlike today's billboards. Already, working models exist in Japanese media research firms such as Matsushita.

"When emergized, crystal images appear almost instantaneously and they can be short-lived or long-lived; they can be stored indefinitely or stored temporarily or left to decay (become transparent) normally, or they can be erased immediately, only to be recalled at a later time."

The liquid crystal itself is about a thousandth-of-an-inch thick and is sandwiched between two glass plates, held by capillary action...the substance is clear until photoactivation is used to initiate sufficient current in it to produce the light-scattering phenomena, or mode, which agitates the molecules and causes certain sections to become opaque. By controlling the shape and size of the areas in agitation, the opaque areas can be formed as desired".

(Vectors, Summer, 1970, or Don Fabun, *Dimensions of Change*, Glencoe Press, 1971)

Hopefuls

One obvious hopeful in the videodisc market is the Phillips-MCA combination who through the Music Corporation of America has direct access to Universal Studio's significant film inventory of some 11,000 titles. More recently this same group negotiated through Metromedia a further "package" which included 36 Jacques Cousteau one-hour documentaries and a number of equally significant National Geographic specials. Once again, the content race is on. The Phillips-MCA system, called Disco-Vision" has a freeze-frame capability and could conceivably be marketed in the \$10-15 range and offer a content as diverse as tennis or golf lessons from top pros, first run motion pictures, great moments in sports such as Olympic triumphs, or even full concerts -- from rock groups to Shakespearean performances. The prospects of the video disc and its application to education are enormous, at perhaps the lowest cost yet devised and with a content prospect which seems almost unlimited.

Television Statistics

- In January, 1949 only 2.3% of North American homes had television. By 1954 this had increased to just over 50%, in 1974 to 97%, or as one imaginative statistician concluded: "More TV sets than indoor facilities". Another conclusion: "The number of TV's in American homes is nearly double the total daily circulation of newspapers".
- Closer to home, television penetration is highest in the province of Quebec where a full 98% of homes possess television. 1976 figures reveal that nationally 54.4% of TV sets are in colour formats. Alberta is the highest in this preference with 63.9% of the sets in that province in "living" colour.
- "Broadcasting offers its product 'free' to the consumer and depends on advertising to supply, by the latest count, gross annual revenues of \$4.5 billion. As a result, commercial TV's prime allegiance is to the merchant, not the viewer." Douglass Cater, "The Intellectual In Videoland". *Saturday Review*, 5/31/75
- Americans spend 46% of their leisure time watching television and 14% of their leisure time reading. College educated individuals reduce their time before the TV set to 29%. For those with a high school education the leisure time spent before television is 48%; while those with grade school are electronically indulged a full 67% of the time we call leisure. (Gallup Opinion Index, #105, 1974)
- The 1976 Olympics held in Montreal was seen by over a billion people. The CBC, official host broadcaster, serviced some 60 television and 110 radio organizations.

Spectators to the 76 Olympics in Montreal were treated to a TV picture which was in excess of 60 feet wide -- a flat panel television not unlike those incorporated into recent stadium construction where some form of instant replay is available for those spectators who missed the live action event itself or who have through *Hockey Night in Canada* and *Wide World of Sport* become insistent on instant replays.

Sesame Strasse

- The English language version of Sesame Street is viewed in over fifty countries. Native language versions are produced in Mexico, Brazil, Germany. Plans are afoot to increase such programming with a Sesame Street North version which would better reflect the Canadian scene.
- 1971 estimates concluded that Sesame Street reached approximately 8 million children on a daily basis.

Key Addresses

OECA: For all catalogues, educational publications, audiotapes and videotapes, please write:

OECA/Teacher Information Services.
P. O. Box 200
Station Q
Toronto, Ontario
M4T 2T1

(tel: 484-2600)

For Utilization Services, please write:

Mr. Jack Livesley
Superintendent, Utilization
OECA
P. O. Box 200
Toronto, Ontario
M4T 2T1

CRTC

CRTC's book on community cable systems, **A Resource for the Active Community**, is available free in English and French from
The Canadian Government Book Store

171 Slater Street

Ottawa, Ontario

K1A 0S9

(Catalogue No. BC92-6/1974)

80