AMTEC Achievement Award  Call For Nominations.

A. General

1. The AMTEC Achievement Award is the form of an engraved plaque or plaques awarded annually by AMTEC.

2. The AMTEC Achievement Award is sponsored by the Educational Media Producers and Distributors Association of Canada (EMPDAC).

3. The Award is made in up to five recipients per year. If the recipient is a group, each member of the group receives a copy of the award. A group receiving an AMTEC Achievement Award is considered one recipient.

4. The Award is presented in recognition of outstanding ability in promoting the use or creative development of audiovisual materials in the classroom in the kindergarten, elementary, secondary, post-secondary or training environments. The successful recipient(s) will have made a significant contribution to the learning process employing audiovisual materials in the classroom.

B. Implementation

1. The Spring issue of the Journal will carry a request for nominations. The Awards Committee will receive nominations in time for its recommendation to be considered for approval at the February Board meeting of the AMTEC board. It will be the responsibility of the Awards Committee Chairman to submit the notice to the Journal editor. The notice must include an address to which nominations are to be sent.

2. Nominations may be made by any member of AMTEC or EMPDAC.

3. Nominations are made by the nominator submitting a letter to the AMTEC Achievement Award Chairman. The nominating letter and accompanying documentation should indicate the following:

   i) the name and telephone number of the nominator.

   ii) the name, address and telephone number of the nominee.

   iii) a brief biographical sketch of the nominee.

   iv) a comprehensive project description including:

      a) the purpose of the project

      b) implementation and timeline details

      c) a brief overview of the content of the project

      d) the utilization strategy and/or creative development

      e) evaluation of the success and/or results of the project.

   v) names, addresses and telephone numbers of three individuals who are familiar with the project and are willing to act as references for the nominee.

C. Awards Committee

1. The Awards Committee will be appointed by the AMTEC Board and will consist of at least three persons, one of which will be a present member of AMTEC Board.

D. Presentation

1. Recipients of the AMTEC Achievement Award will be notified in writing following the February Board meeting and prior to the Annual Conference.

2. The presentation will be made at the AMTEC Annual Conference Awards function, by a representative of EMPDAC.

3. The first issue of the Journal following the Conference will carry the names of recipients of that year’s AMTEC Achievement Awards.

4. As soon as convenient, AMTEC and/or EMPDAC may publish a paper or summary of a paper on the recipients’ outstanding achievements.

If you would like to submit a nomination for an AMTEC Achievement Award, forward documentation detailed in B.3. (noted above) to:

W. R. Hanson
AMTEC Achievement Award Chairman
c/o Media Services Group
Calgary Board of Education
3610 9th Street S.E.
Calgary, Alberta T2G 3C5

Yolande Tremblay is a professor at the University of Quebec in Rimouski.

Rationale and Procedures for Developing Instructional Media Programs

Yolande Tremblay

What happens in the thought-process of the learner when he is using different media? What particular features of the coding elements are responsible for the improvement? We don’t know! So it would be important to include the participation of the learner in the evaluation of the product along with the development of instructional media.

This work is a tentative suggestion of procedures for developing media programs. It will contain two parts: the first will establish a rationale for the development of media programs, and the second will present some stages in the development of media software with applications in photography.

Rationale

The rationale of this exploratory study is based on the work of Gavriel Salomon and Wilbur Schramm. Establishing the current state of knowledge is important since it will allow us to lay the groundwork in the development of media software.

We examine the beliefs and propositions of Salomon related to the compensatory model, to the verbal and visual systems with varied degrees of notationality. Then we will present the concepts of iconic, verbal and analogue codes, according to Schramm.

Salomon’s Work

Salomon advances a theory relating media symbol systems to learning and thought-processes, and so offers some propositions about the level of the skills mastered by coding elements (1979). He increases the fundamental understanding of mental operations required by media use.

Compensatory Model

Salomon’s work in the field of media software is the most important for understanding the relationship of media to cognitive processes. His major propositions relate to the role of media symbol systems in the cognition and development of intellectual skills (1979).

Salomon’s compensatory model suggests that learning is improved when translation processes are short-circuited or circumvented to compensate for the learner’s weaknesses. For instance, a medium such as television improves learning in the measure that its symbolic elements help to short-circuit difficult mental operations that human beings could hardly go through on their own (1971).

Thus, in the process of instruction, for effective communication, the cognitive demands of a task have to be matched with the skills required by the coding elements, and the level of the skills mastered by the learner.

Verbal and Visual Systems

According to Salomon, a verbal mode of presentation will facilitate performance especially if a person is more or less capable of producing the requisite verbalization on his own. An appropriate verbal presentation can open doors and arouse the desire for the acquisition of knowledge.

The cognitive development plays a special role in determining the quantity and quality of intellectual translation necessary for comprehension. Salomon argues that young children seem to be in need of transforming verbal messages more often into nonverbal representations, while older children process verbal messages directly and seem to convert less (1979). Pictures may have the possibility of communicating more and better because their symbolic codes are closer to the internal representation that the learner must generate, according to his cognitive make-up and to the demands of the task. For example, if a learner is more proficient with a pictorial presentation, a verbal one may be more demanding and vice versa.

Notationality

Another concept that deserves to be examined in Salomon’s work is “notationality”. To be notational, a system must contain elements which have segregated and disjoint referents, with a one-to-one correspondence between them. For instance, a musical score would be a notational system, and language is partially notational since it involves many ambiguities (1979).

Examples to illustrate this aspect could be placed as follows:

| Yolande Tremblay is a professor at the University of Quebec in Rimouski. | Musical score | Language | Photograph |
|---|---|---|---|
| Notational | Non-notational |

| 15 |
The student enrolled in the photograp~Y bolics.

Symbolic systems require fluid ability, and notational systems require crystallized and by which symbol system, it is important to know and comprehend about principles of the environment, and technical expertise is necessary to convey different messages.

The feeling which has to be expressed requires proper combination of light and precision on image. If someone desires to reveal joy, softness, tenderness, he will not portray sadness, or inspire pity. Certain conditions of light or kinds of films are more appropriate than others to convey a particular feeling. If one wants to isolate an object or a person on a picture, he will use a different technique when he wishes to present them in a large context and vice versa. He can vary the depth of field, choose a slow or a fast film, select the appropriate speed combined with appropriate f-stop.

Design

A rough design is prepared in order to achieve the desired outcomes. The targeted audience will illustrate the principles of photography. A sequence on video-tape could demonstrate the procedures used when taking pictures. By applying general principles, a camera and film can be selected.

We suppose that learning can be enhanced when translation processes are circumvented or short-circuited for the learner. For instance, in photography it could be difficult to understand clearly the meaning of “light weight” if you are used with an adequate coding system, the process is presumably facilitated, with a correspondence between the coded message and the mode in which it could be best internally represented.

The isomorphism with internal representation has to be examined in order to save useful mental elaborations while assuring efficient learning.

Presentation Strategies

Understanding the principles of photography permits us to convey ideas or feelings in pictures more adequately. And for a teacher who wants to learn to produce, analyze and use pictures with children, it is necessary to be able to communicate a message by visual means as well as by a verbal one, in order to adapt his teaching to the aptitudes of the learner. We know that the cognitive development varies with regard to the age. According to the subject matter it requires a more or less higher degree of concreteness and abstraction.

In fact, photography is not just a matter of technique, but really a question of aesthetics. Thorough observation, awareness of the environment, and technical expertise are necessary to convey different messages.

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As the learner cannot see the transformation that occurs by the action of the light on the surface of the film in the black box of the camera, he has to rely on the reactions that happen in different conditions.

In the event of changing the stimuli when they seem to be more or less significant in the learning of the task, we need to ask and know what is going on in the learner's mind when presented these coding elements (iconic, verbal, analogue, etc.).

Let us take some other examples to determine what we mean with the learner does not understand the concept "focus" in photography, the inculcation of factors, like speed, distance, and distance, simulation are required in order to produce some personal vision of the world.

We believe that to promote creativity, which is important in photography, the instructor has to present many divergent examples, to infer generalities, to model the procedures, to call for practice, to develop skills of thorough observation, internalization, etc. And above all the developer of the steps necessary to take the learning of the system used in the cognitive process.

If visible finger movements are associated with verbal code, this can facilitate the internalization of the steps necessary to take pictures. But we must evaluate with the student these particular features of the media and instruct clearly how the learners are proceeding mentally with the systems used in the cognitive process.

Figure 2 shows a lens and the pictures formed by objects (on the film, behind the film, before the film), could help to represent the information of images by objects located at different camera distances.

This formative evaluation will mark in discover if our product is working or not, and what has to be modified in the final design. According to the needs of a compensatory approach and in response to the gap of information, we find out that different versions are necessary.

Summary Evaluation

Finally, a summative evaluation involves a larger group of students will determine the last version will realize the final product. After a period of instruction, some tasks could be administered to the group. At a later date, another selection could be administered to assess the durability of the learning process and the effectiveness of the compensatory model as applied to the student and the respective methods employed.

Revised Design

When correctly applied, evaluation and revision reduce the need to spend time and money uselessly. A detailed observational and experimental method will permit one to assess and revise the production at a point where results will improve the media.

The final production will be concretion only after many trials and errors. Thus, its procedure presents a more realistic opportunity to foster learning. Rather than exclusively planned and prepared material by the instructor, and without the use of tests, this model allows for a direct or non-related between the skills of the learner and the methods applied. Figure 2 presents the stages we suggest.

Formative Evaluation

When the media software is being constructed, it has to be tested in detail by observational methods to assess whether or not the students are achieving, what they are making with the product and how they are organizing the material in their mind. This before the evaluation process at a time when its results can be used for correction. For instance, if non-notational system, it is easier to understand the concept "focus" in photography, the instruction of factors, like speed, distance, and distance, simulation are required in order to produce some personal vision of the world.

We believe that to promote creativity, which is important in photography, the instructor has to present many divergent examples, to infer generalities, to model the procedures, to call for practice, to develop skills of thorough observation, internalization, etc. And above all the capability of different degrees of notationality to facilitate learning.

4. To compensate for low aptitudes in a certain types of learners in a compensatory model, we have to know in which measure is a verbal system necessary.

Do the learners maintain their preferred strategy? We have to help them develop skills that would, in many cases, shorten the way and restrain useless activities.

Conclusion and Recommendations

This brief study of the work of G. Whitmore and W. Schramm allowed us to analyze their thought about the symbolic systems of media. This appeared as an important rationale to lay the groundwork of media software.

We suggested some procedures to develop instructional media programs including the participation of the learner along with the preparation and evaluation of the product. Much research and experimentation are necessary to discover the characteristics of the media related to the learning of symbolic tasks, and to know the ways of matching aptitude and treatment for enriching the learner's cognition.

1. Some learners may be engaged in constructive activities, in beginning with pictures from which they will discover the principles.

2. On the other hand, some learners may be led in mental operations by presenting them with principles before giving examples by pictures.

3. We have to try different degrees of notationality to know when learning improves according to the types of learners engaged in the process, we should also use different degrees of notationality to facilitate learning.

4. To compensate for low aptitudes in a certain types of learners in a compensatory model, we have to know in which measure is a verbal system necessary.

5. Do the learners maintain their preferred strategy? We have to help them develop skills that would, in many cases, shorten the way and restrain useless activities.

References

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CJECS New Editor

Dr. Denis Hlynka will assume the editorship of the Canadian Journal of Educational Communication on July 1, 1982. Dr. Hlynka is an Associate Professor in the Faculty of Education at the University of Manitoba. He holds a B.A. in Instructional Development and Technology from Michigan State University. He has published articles in many Canadian and international journals.

Dr. Hlynka will edit his first issue (Volume 12, Number 4) during the fall. The deadline for material for that issue will be August 1, 1982.