

# CSLA Journal

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From the book, *Library: The Drama Within* by Diane Asséo Griliches, published 1996 by the University of New Mexico Press

## Focus: 21st-Century Learning: How Does It Affect the Library?

Is it Age or IT: First Steps Toward Understanding the Net Generation

The Time Has Come!

Three Roles for the 21st-Century Teacher-Librarian

Two 21st-Century Tools at Your Fingertips

Broadening the Vision and Eliminating the Barriers

Lobbying for Spare Change – or Real Change?

A Matter of Concern

A Kiss Is Still a Kiss

21st-Century Learning and School Libraries: An Annotated Bibliography

CALIFORNIA  
SCHOOL  
LIBRARY  
ASSOCIATION  
ESTABLISHED 1915

Learning through  
Books, Media and Technology

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## FOCUS: 21st-Century Learning: How Does It Affect the Library?

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### Cover Photograph:

A child of the 21st century browses in the Newton Free Library, Newton, MA. From the book, *Library: The Drama Within* by Diane Asséo Griliches, published 1996 by the University of New Mexico Press.

# A Kiss Is Still a Kiss

JOHN MCGINNIS

At the time, some saw it as the unromantic marriage of the book ladies and the audiovisual guys. That was in 1977 when our two predecessor organizations – the California Association of School Librarians (CASL) and the California Association for Educational Media and Technology (CAEMAT) – formally joined hands. Their married name was the California Media and Library Educators Association (CMLEA), a name that stuck until 1995 when the association rechristened itself with its original 1915 name – a name it still holds today.

In a 1987 trip down memory lane, the fall *CMLEA Journal* looked back on our first decade of matrimonial bliss. The marriage and the vocabulary shifts of our names were emblematic of changing movements in education and, specifically, our role in it. While the current *Journal* focuses on what learning will mean in the 21st century, this article emulates the 1987 *Journal* and looks back, not on the last decade, but on the last century. To paraphrase Bill Roberts in his 1987 article, we cannot know where we are going if we do not know where we have been.



Inherent in the theme, “21st-Century Learning,” is the implication that learning will be different, maybe fundamentally different, from what it was in the 20th century, let alone during the millennia that preceded it. Also inherent in this theme is the reason learning will be different – technology. Finally, inherent in this theme is the suggestion of a dichotomy between those who will lead us with vision into this future and those who just don’t get it or don’t want to.

Given the sheer dimension and progress of information technology’s inventiveness and speed, it is difficult to imagine that educators 100 years ago felt anything like our excitement or our apprehensiveness. But it was 100 years ago this year that the Keystone View Company published a teachers’ guide to slides and stereographs titled “Visual Education” and introduced this new term into the education lexicon. This was an apt term to coin on the 10th anniversary of one of the first true motion pictures, *The Kiss*, which, while only 50 feet long, spawned both a variety of related film genres still popular today and a rating system to categorize them for age-appropriate viewing.

Ten years later, in 1916, one year after the debut the first feature-length film, *Birth of a Nation* – which established a new grammar for film expression – Los Angeles County established its first Bureau of Visual Education. By the 1920s, when most cities were electrified and radio

was reaching even the farmlands of the San Joaquin Valley, visual aid departments were springing up in counties, districts, and schools. When it seemed technology could advance us no further, *The Jazz Singer* in 1927 introduced synchronization of sound and motion pictures. With that, educators seriously began to consider using motion pictures in addition to projected large-format slides in the classroom.

In 1929, Electrical Research Products, Inc. (ERPI) began exploring the viability of an educational film market. It created a new company called ERPI Classroom Films, Inc. and coined a new term *audio-visual education*.

  
*When the war ended,  
 the men and women who learned  
 the value and power of audiovisual  
 education returned to civilian life  
 and applied their knowledge and  
 skills in classrooms.*  


The company produced its own films and developed sales teams and franchises to market them. It owned an inventory of about 40 films by 1935 and worked in partnership with projector companies like Bell & Howell. By the 1940s, ERPI sold the company to Encyclopedia Britannica and the University of Chicago, which renamed the company Encyclopedia Britannica Films, Inc. Several years later this company promoted legislation requiring California teaching credential preparation to include a two-unit course in audio-visual education. Back in the 30s, in response to the growth in ERPI’s film titles, some school districts developed an infrastructure of film libraries staffed with audio-visual directors. By the mid-30s, audio-visual education became a movement.

And the movement spawned a philosophy of sorts. Enlightened educators (pardon the pun), wondered why students would ever again have to read history books when they could actually view history in color and with sound. They foresaw that teaching and learning of science of all types – geography, biology, even chemistry and physics – would fundamentally change through the

# The CLASSROOM FILM

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... IN THE INTEREST OF  
VISUAL EDUCATION THROUGH  
THE MEDIUM  
OF MOTION PICTURES

VOLUME 1, NUMBER 3

JUNE, 1935

ROCHESTER, N. Y.

## A SUMMARY OF INSTRUCTIONS ON THE USE OF 16-MILLIMETER PROJECTORS AND FILMS

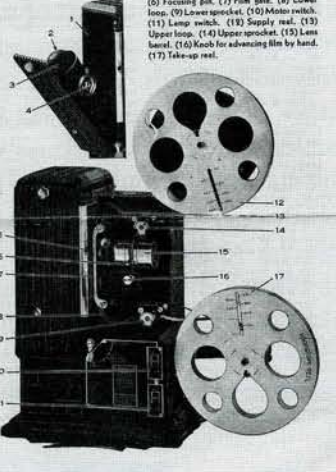
This article reproduces, with some additions and changes, a concise set of instructions used originally by Mr. Charles Gramet, Chairman of Biology and General Science, John Adams High School, New York City, and later issued in all New York City high school teaching using projection.

### Use and Care of the Projector

1. Read the instruction book and follow the suggestions of the manufacturer for the operation of the machine.
2. Practice using the projector until the operations become habitual, so that you will be able to run the machine in subdued light, or in complete darkness.
3. Oil the machine at regular intervals, and as frequently as the amount of its use demands. With this care, the projector will run quietly and last longer.
4. Clean all lenses frequently in order to assure brilliant pictures. Breathe on the glass surface and wipe off the moisture with cleaning tissue (such as Kleenex) or a soft, clean cloth. Repeat this operation until all oil or other foreign matter is removed and the lens appears clean when held in the light beam of the projector. Reflector, lamp, and condenser also require occasional cleaning.
5. Keep the film gate free of particles caught from the film. If the margin of the projected image is "fuzzy," it indicates the presence of foreign matter in the gate. Remove it with a camel-hair brush. Be sure that the machine is not running during the operation, lest hairs be caught in the shutter, jamming it.

6. If your projector has a built-in rheostat or resistance in connection with the lamp, be sure to turn it

(Continued on next page)



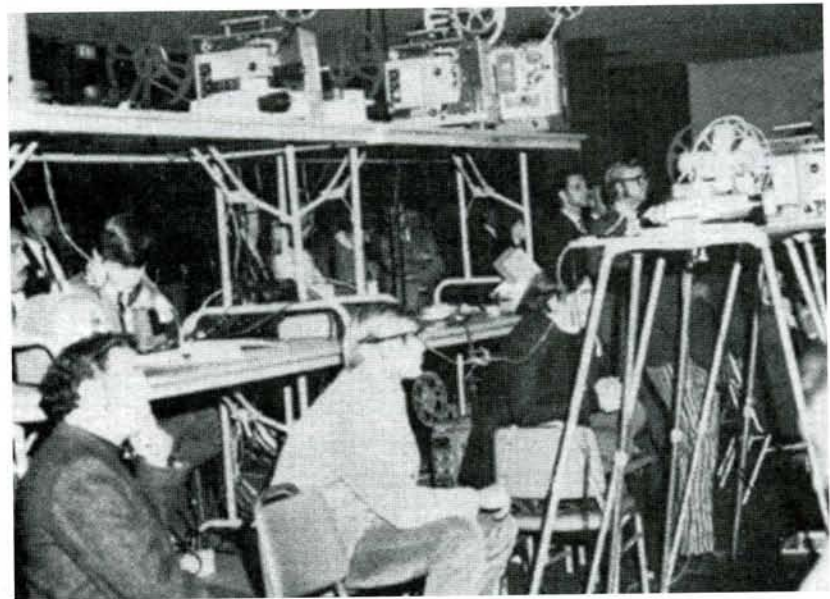
### KODASCOPE, MODEL L

A typical modern 16-millimeter projector  
(1) Lamp house. (2) Reflector. (3) Lamp cover. (4) Condensing lens. (5) Focusing lens. (6) Focusing pin. (7) Film gate. (8) Lower loop. (9) Lower sprocket. (10) Motor switch. (11) Lamp switch. (12) Supply reel. (13) Upper loop. (14) Upper sprocket. (15) Lens barrel. (16) Knob for advancing film by hand. (17) Take-up reel.

Kodascope, Model L 16 mm projector, with instructions written by Mr. Charles Gramet, chairman of biology and general sciences, John Adams High School, New York City.



The Kiss (1896), 50 feet of film, directed by William Heise: An amorous moment from the Broadway play *The Widow Jones*.



A high-tech multimedia presentation at an AVEAC Conference, ca. 1970s.



Mildred Brackett, first school library consultant in the California Department of Education's Bureau of Audio-Visual Education.

power of this new medium. As early as the 1930s, the field even conducted research studies on the effects of audio-visual education. One study in 1936 purported to prove that students in Los Angeles County who listened to radio broadcasts as a springboard to classroom discussions read more books.

Then a cataclysmic historic event occurred that launched this movement to a new level. World War II drew millions of young men and women into the services where many people had to be trained rapidly. Training films fit the bill. Scores of men and women who entered the services and took part in all aspects of training film production became leaders in California's audio-visual education in its heyday, the 1950s through the 1980s. The Army alone eventually had over 100,000 training films, and the Navy was highly active in the field. Film was only

one of the media used by the services. In addition to the use of wire audio recordings and radio broadcasts, the Army later developed the overhead projector and the technology for creating transparencies. The ubiquity of that technology in classrooms and at conferences only recently began to wane.

When the war ended, the men and women who learned the value and power of audiovisual education returned to civilian life and applied their knowledge and skills in classrooms. California was particularly affected by this movement due to the huge numbers of families that poured into the state after the war. New schools were built in record numbers. Small districts began to consolidate into larger, better-funded unified districts. Taxpayers were more willing to support excellence in education. In 1946, audiovisual educators formed their



Francis Noel, center standing, first director of the Bureau of Audio-Visual Education in the California Department of Education, at Governor Goodwin Knight's signing of the TV bill in 1957. Also pictured, from the left, are Roy Simpson, superintendent of public instruction; Assemblymember John Busterud; Noel; Assemblymembers Ernest Geddes and Caspar Weinberger.



Bill Roberts,  
president of the  
California  
Association of  
Educational Media  
and Technology  
(CAEMAT).



Earlene Billings, president  
of the California  
Association of School  
Librarians (CASL).

*Ways in Which the School Library May Assist  
the School Audio-Visual program.*

- 1- by serving as a deposit place for school owned audio-visual materials such as models, flat pictures, slides, filmstrips, tape recordings and record albums.
- 2- by serving as deposit place for audio-visual materials on long term loan from instructional materials center.
- 3- by serving as deposit place for audio-visual material loaned from instructional materials center on a one day or one week basis.
- 4- by checking audio-visual materials in and out in same way in which it checks books.
- 5- as a deposit place for audio-visual catalogues - local and rental. Card index very useful.
- 6- deposit place for audio-visual books and magazines for teacher use.
- 7- by accepting responsibility for teachers unknown with audio-visual bulletin board and display center.
- 8- by accepting responsibility for checking equipment in and out. (Some, probably most, librarians would rather do this to the audio-visual coordinator.

*Frances Head*

"Ways in Which the School Library May Assist the School Audio-Visual program" by Frances Head, 1952.

own association, Audio Visual Educators Association of California (AVEAC). At about the same time, the California Department of Education created a new division of Audio-Visual Education. Within a few years, it grew into the Bureau of Audio-Visual Education. A research study conducted by one of the consultants of this bureau revealed that during the 1951-52 school year the average expenditure per unit of ADA for audio-visual services was \$1.49 in the 47 northern counties of California. The study also revealed that almost all county offices of education were providing some level of audio-visual service to the school districts in their areas.

Audio-visual education took another turn in the early 1950s after Governor Earl Warren convened his conference on educational television that was attended by over 2,000 people, including the chairman of the Federal

Communications Commission. Educators in the field created the Public School Instructional Television Committee that worked with the California Department of Education's coordinator for educational television. As early as 1953, the Los Angeles City Schools began the use of television broadcasting. In time, instructional television became a field in itself. Some leaders in this field foresaw that traditional audio-visual libraries of 16 mm films, filmstrips, audiotapes, realia, and slides would be rendered obsolete by instructional television, teleconferencing using satellites, and videoconferencing using telephone lines. Some educators argued that a new generation of students who have known television from birth would be fundamentally different in their learning styles from previous generations. In fact, some visionaries wondered whether classrooms themselves would be rendered

obsolete by these rapidly growing technologies. In other cases, however, audiovisual education departments, rather than seeing a threat, welcomed the new technologies of television into their arsenals of audiovisual tools. What many leaders also saw was a need for a new vocabulary. *Audiovisual* as a term began to give way to *media* to reflect the broadening scope of formats, as well as to be more in line with industry. San Francisco State University (SFSU) was even further ahead of the wordsmiths. In 1960, SFSU was the first to use the term *educational technology center*.

That same year, one of the oldest technologies of all was finally represented in the Department of Education's Audio Visual Bureau – books. The bureau hired its first school library consultant. By the end of the 60s, it had two. School library programs that seemed to fly under the

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■

radar during this period of explosive growth in audiovisual education were, in fact, attuned to the audiovisual movement. As early as 1952, school librarian Frances Head drafted a list titled "Ways in Which the School Library May Assist the School Audio-Visual program." The natural affinity of the two programs was further evidenced by the fact that so many audiovisual educators and school librarians met at each other's conferences. By the 1970s, school librarians caught the vocabulary virus and *media* began appearing both in their job titles and in the names of the facilities where they worked. The modern school library was variously called the library media center, multimedia center, or just media center.

About this time, the marriage of the two associations became inevitable. Through the leadership of Bill Roberts, president of CAEMAT, and Earlene Billings, president of CASL, the two associations worked toward the consummation of their relationship in 1977. By that time, the staples of media were books and periodicals, 16-mm films, 35-mm slides in carousel trays, photograph files, videotape, videocassettes, filmstrips, and audiocassettes. Most libraries housed the equipment for viewing and listening. The cutting edge school libraries even operated video production facilities. That same year, two guys in a garage introduced a new machine called the Apple II. A few upgrades later and in 1983 the Apple IIe became one of the most popular

computers on the market. To secure its popularity in education, Apple created the "Kids Can't Wait" program and donated an Apple computer to every school in California. Many landed in school libraries.

By 1987, when the *CMLA Journal* published its retrospective on the past decade, the school library field was on the cusp of another major shift in educational technology. Two articles in that issue clearly evidenced the change. Bill Roberts' article, "Quo Vadimus," transcribed a discussion by six major audiovisual education leaders. They reflected on the past and made some predictions for the future. The next article was Bob Skapura's (1987) "Microcomputers: A Ten-Year Look at an Eight-Year-Old," in which he summarized the experiences of three school librarians and how their work was transformed by the use of microcomputers. The contributors to these two articles predicted, with some humility and a great deal of enthusiasm, an exciting future transformed by innovations like fiber optic cables and laser technology. But, of course, they had no idea that the Internet, enhanced by graphic interfaces, was just around the corner.

Despite the enthusiasm, a cogent concern was expressed by Ray Stansbury in "Quo Vadimus," who said, "Few of us could have projected the changes and the implications of technology on our profession and the educational forum. Certainly, the array of tools is impressive, yet the equipment is just the *form* and not the *substance* of educational technology" (Roberts). He worried that, "Equipment has become the focus; the way technology relates to instructional design and curriculum is being lost." Jim Eby noted, however, that, "... national organizations are working on a new set of standards for the field." And within a year, the American Association of School Librarians (AASL) and the Association for Educational Communication and Technology (AECT) published *Information Power* (AASL/AECT, 1988), introducing the term *information literacy* to a national audience of school library professionals. While the term seemed new, the concepts it embodied were as old as learning itself. This publication and its later edition represented a stepping back from the dazzle of the technology and the equipment to reconsider the fundamental ways in which students have always recognized their need to learn and the processes by which they acquire information and ideas and integrate them into their lives.

Sometimes simply repackaging fundamental ideas in the context of a changing environment is a good thing. Mike Eisenberg and Bob Berkowitz's *The Big6™* is an information-literacy model that has enjoyed wide success. However, here I must confess that, as a lifelong enthusiast of American musical theater, when I heard of the Big6, information literacy did not spring to my mind. I thought perhaps Mike and Bob were introducing to a new generation of students the Great American Songbook's Big Six composers: Harold Arlen, Irving

Berlin, George Gershwin, Jerome Kern, Cole Porter, and Richard Rogers. And then I realized this would be a good place to go for this article's history lesson. But rather than drawing from the Big Six composers, I draw the lesson from the words of one of the Great American Songbook's "minor many" lyricists. You may never have heard the name Herman Hupfeld, but you know his words, written for a Broadway musical at about the time ERPI Classroom Films was starting to build its film inventory and sung by Dooley Wilson to Humphrey Bogart across a piano in Rick's Café Americain. They are reprinted here with the rarely heard introduction:

This day and age we're living in  
Gives cause for apprehension  
With speed and new invention  
And things like fourth dimension.  
Yet we get a trifle weary  
With Mr. Einstein's theory  
So we must get down to earth at times  
Relax, relieve the tension.  
And no matter what the progress  
Or what may yet be proved,  
The simple facts of life are such  
They cannot be removed –

You must remember this  
A kiss is just a kiss, a sigh is just a sigh.  
The fundamental things apply  
As time goes by...

#### ACKNOWLEDGEMENT

Credit must be given to Hardy Pelham (1989), whose book is the source of much of the information in this article.

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