

1966

A Background Study for the Preparation of a Handbook Recommended for Use by the A-V Building Coordinators in the Junior High Schools of Tacoma

Ray R. Richards
Central Washington University

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A BACKGROUND STUDY FOR THE PREPARATION OF
A HANDBOOK RECOMMENDED FOR USE BY THE
A-V BUILDING COORDINATORS IN THE
JUNIOR HIGH SCHOOLS
OF TACOMA

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Ray R. Richards
August 1966

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ACKNOWLEDGEMENTS

Sincere thanks go to many, whose loyal, kind, and generous encouragements have made this study possible.

To Mr. Charles Wright, a very warm and sincere appreciation for his valuable assistance and counsel as Chairman of the Graduate Committee.

Appreciation is also expressed to Dr. Kenneth Berry and Dr. Donald Goetschius for their inspirational guidance and advice and for serving on the Graduate Committee.

A special kind of gratitude goes to the writer's wife, Rose-Marie, for her encouragement and sacrifice during the investigation and writing of this thesis.

APPROVED FOR THE GRADUATE FACULTY

Charles W. Wright, COMMITTEE CHAIRMAN

Donald G. Goetschius

Kenneth R. Berry

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CHAPTER I

INTRODUCTION AND STATEMENT OF THE PROBLEM

Audiovisual materials, effectively used, represent one of the greatest advancements in teaching during the past few years.

Most large school systems maintain a centralized audiovisual office and service center which has the major function of localizing the administration of audiovisual materials to make them available for greater and more effective use. Each school in a system maintaining a centralized audiovisual office selects a member of its staff, usually called the audiovisual building coordinator, to be liaison person between the audiovisual center and the personnel of his building.

Audiovisual aids are important tools which the teacher requires to do effective teaching. Just as the doctor, the carpenter, or the electrician requires a variety of tools to do his work, so does the teacher. No longer can the teacher look upon the textbook, lecture and composition as exclusive tools of teaching. The book, lecture and composition, are important, but with each advancing year teachers recognize more and more the need of other teaching tools.

How effectively these tools are used in the

instructional program is in a large measure determined by the audiovisual building coordinator. His attitude and effort toward audiovisual materials greatly determine how well these tools are used in the classrooms of his school.

I. THE PROBLEM

Statement of Purpose

It is the purpose of this study to (1) consider the many related problems that confront the audiovisual building coordinator in the operation of a well-organized audiovisual program; (2) consider the policies and procedures of the Audiovisual Education Department of Tacoma Public Schools; and (3) prepare text material for a handbook for the audiovisual building coordinators in the junior high schools of Tacoma.

A more clearly defined manner of stating the purpose of this study would be to do so in the form of objectives:

1. To improve the functioning role of audiovisual building coordinators in junior high schools of Tacoma.
2. To increase the utilization of audiovisual materials and equipment by teachers in junior high schools of Tacoma.
3. To enhance pupil learning in junior high schools of Tacoma through more effective use of audiovisual materials.

4. To develop favorable skills and attitudes in students in the junior high schools of Tacoma through involvement in a student projectionist crew.

Importance of the Study

Because the audiovisual field is rapidly changing, the role of the audiovisual building coordinator has become important in the improvement of the instructional program. It is the duty of the building coordinator to provide teachers with information. This information concerns audiovisual materials that are available, how the materials can or may be secured, and how the materials can be used to the best advantage.

Limitations of the Study

This study will be confined to defining the duties and responsibilities of the audiovisual building coordinator and preparing text material for a handbook recommended for use by the audiovisual building coordinators in the junior high schools of Tacoma.

II. DEFINITION OF TERMS USED

Audiovisual Building Coordinator

The audiovisual building coordinator is the person in each building assigned the responsibility of coordinating the audiovisual program within his building.

Audiovisual Director

The audiovisual director is the chief officer in charge of the centralized audiovisual office.

Audiovisual (or instructional) Materials

Audiovisual materials are those materials which evoke a learning experience through the use of sight and/or sound.

Centralized Audiovisual Office (or service center)

Often referred to simply as the a-v center, the centralized audiovisual office is the place in the school district where audiovisual materials and equipment are maintained and from which are made available to all schools within the district.

CHAPTER II

REVIEW OF LITERATURE

The literature pertaining to the audiovisual building coordinator may be placed in three categories: (1) the need of audiovisual coordinators; (2) the qualifications of the audiovisual building coordinator; and (3) the duties and responsibilities of the audiovisual building coordinator.

I. LITERATURE PERTAINING TO THE NEED OF AUDIOVISUAL BUILDING COORDINATORS

All professionals in education are, in reality, engaged in the same task of providing democratic teaching-learning situations through which the student learns what the democratic process is and how to use it. Hodes states that:

Teachers are in the enviable position of early and continuous contact with children and youth and of having the opportunity to give them the benefit of the enriching, stimulating audiovisual materials which will help them to develop to their full potential and thus nurture the nation's greatest asset-its young who are learning to be the citizens of tomorrow (26:645).

Wittich and Schuller (46:1-2) stated that in a few brief decades teaching has changed from an almost complete dependence on face-to-face verbal instruction to a widening scope of communications. They further stated that it is

the teacher's responsibility to select from the variety of instructional materials those which, when used properly, will produce the highest level of learning opportunity.

In Hodes' words:

The teacher who makes intelligent, effective use of the wealth of audiovisual materials available to him can make subject matter more vividly interesting and exciting, and can offer an enriched and much broader program of study. These teaching aids help the student acquire better understandings, provide him with vicarious experiences, and help motivate him in the learning opportunities through which he can see, experience, hear and participate in the classroom activities. Thus audiovisual aids play an important part in teaching, particularly since verbal descriptions do not always make clear the thing described, and often, the lack of background experiences of the student prevents full comprehension (26:644).

Reporting about utilization of audiovisual materials,

Reed revealed that:

Teachers and material specialists are faced with a conglomerate smorgasbord of materials. They are confounded by abundance and confronted by variety. Only by random chance do teachers manage to select and get delivered to their classroom the right materials at the right time. They but rarely achieve winning combinations of the instructional materials. Yet, at the same time, we may have at our command technological methods that could promise winning combinations most of the time (42:186).

Many sources also indicated that these conditions contribute to the failure of teachers to use audiovisual aids effectively. A survey (40:21) made in the State of Washington revealed that teachers need more assistance when selecting and locating instructional materials. In

a handbook for principals, the Audiovisual Education Association of California stated that "teachers continuously need encouragement and help in using audiovisual aids" (3:24).

Knight (32:422) and Wittich and Schuller (46:15) reported that teachers have not been trained in the use of audiovisual equipment. The DeBernardis and Brown study (12:550-561) indicated that teachers are interested in learning to operate audiovisual equipment and want to improve their use of audiovisual materials but do not know how to secure them in their own school system. These conditions also are reasons for the failure of teachers to use audiovisual aids effectively.

Most large school systems maintain a centralized audiovisual service center and the main purpose of the center is to localize the administration of instructional materials to make them available for optimum use. Toward this end, DeKieffer and Cochran (13:194) pointed out, the major functions of the audiovisual center are:

1. To assist subject matter specialists with the selection and evaluation of instructional materials.
2. To purchase or produce materials recommended.

3. To catalog all materials and issue lists of available materials.
4. To purchase, repair, and maintain all audio-visual equipment.
5. To house and distribute all materials and equipment.
6. To inspect, repair, and maintain all instructional materials.
7. To conduct in-service programs concerning the improved use of all materials.

The only significantly difference between this list and those of Schuller (43:52), Herman (25:18), and Kinder (31:205) are the additional tasks of promoting good public relations and maintaining evaluation activities for the total audiovisual program.

In 1963 the Washington State Education Department conducted a survey (40:1) which indicated that a well-planned audiovisual program, both in the individual school and at the audiovisual center, needs sufficient materials and equipment with adequate space allotted and personnel with knowledge about all types of instructional materials and the ability to interpret and use them.

Concerned for the personnel in the audiovisual program, Faris concluded that adequate leadership is the most

important aspect of any audiovisual program. Furthermore, he stated that:

A wealth of equipment and materials in a school can be of little value unless there is someone available to inspire the teachers to use it and who is capable also of providing the know-how both in utilization and administration (20:201).

Concern for leadership is shown in Hyer's statement about the administration of the audiovisual program.

If a school system is to get its money's worth from a centralized audiovisual service center, 'support getting' leadership is needed for each building served. The person designated frequently is referred to as the audiovisual building coordinator. He is the link between the teacher and the centralized service center and its director.

Naturally the more knowledgeable this individual is about curricula and media, the better is the service he is capable of giving (27:91).

According to MacMahan (35:419), Allen (1:15), and Erickson (18:308) the audiovisual building coordinator is the key person in the successful operation of a centralized audiovisual program.

In Wilson's report of a session of the 1964 DAVI Convention (45:441) it is pointed out that a well-stocked audiovisual center doesn't have much value unless the individual building coordinator can work with people and knows how to carry out his responsibilities.

Cohen emphasized the importance of the audiovisual building coordinator when he stated:

No matter how excellent the audio-visual center, how abundant the supply of equipment, how up-to-date the audiovisual bulletins and catalogs, or how efficient the distribution and maintenance system, the instructional service in a school system must be a 'team operation' to be effective. Casual coordination is not enough (11:62).

MacMahan writes:

It is not enough for the audiovisual building coordinator to announce his availability, offer his services, and wait for requests to come in. Very few teachers will take advantage of such an offer, and the teachers who need the help most will be the last to request it. The building coordinator must get to each teacher individually (34:663).

Teachers depend on the building coordinator to help keep them abreast of the developments in the audiovisual field. Most teachers do not have the opportunity of reading audiovisual bulletins and publications; their only knowledge of the developments in the audiovisual field, except for that received from the building coordinator, comes from the publications of their own professional organizations, and these may have only limited reports from the audiovisual field.

According to Erickson (18:204), most teachers may not readily admit that they need help in developing certain professional skills, but will readily admit to the need of help in:

1. Locating and scheduling needed materials from sources outside of school.

2. Obtaining supplies and equipment for producing audiovisual materials.
3. Delivery of audiovisual equipment and materials to the classroom and their return on schedule.
4. Providing trained equipment operators whenever needed.
5. Transmitting orders to the audiovisual service center.
6. Finding what the trouble is when physical difficulties with materials and equipment arise.
7. Avoiding conflicts with plans of other teachers for materials and equipment.
8. Obtaining up-to-date information about materials.
9. Learning to operate equipment.

David Berlo once warned an assembly of audiovisual educators that they were not in "the audiovisual business," but in the "people business" of teaching. He stated:

The building coordinator who brings to his job the philosophy of instructional service, an ability to communicate, and an authoritative knowledge of service media is likely to be a real asset to all who share responsibility in 'the people business' of teaching (4:375).

Describing the importance of the audiovisual building coordinator, Ella Clark made the statement:

A qualified media specialist who knows education as well as instructional materials and works well with teachers and administrators can be of tremendous assistance in helping to tailor the educational media

program to the specific needs of your particular school (8:32).

In the handbook published by the Audiovisual Education Association of California, the importance of the audiovisual building coordinator is summed up in the statement:

The successful building coordinator makes it possible for teachers to follow the '4R's of Audio-Visual Education' . . . to make sure that the RIGHT materials and equipment get to the RIGHT place at the RIGHT time, and to see that they are used in the RIGHT way! (3:4)

II. LITERATURE PERTAINING TO THE QUALIFICATION OF THE AUDIOVISUAL BUILDING COORDINATOR

The "4R's of Audio-Visual Education" (3:4) is a remarkable clearly stated goal for the audiovisual program. It should be the aim of every building coordinator.

Illustrating the significance of a qualified person to perform the duties required to accomplish such a goal, Diamond stated:

Obviously the person who can serve this function is a rarity. He must understand both instruction and the new technology; he must be creative and work well with people.

To be most effective in his role the coordinator should have been a successful teacher and ideally might be teaching a minimum load while serving as coordinator (16:594).

Kinder (31:524) found that three qualifications are desirable for the audiovisual building coordinator. First, he must be able to assume the responsibilities of the building

coordinator and can work easily with people. Secondly, he must be a master teacher himself. Finally, he must be resourceful and have special skill and training with audio-visual equipment.

The qualifications of the audiovisual building coordinator listed by both Diamond and Kinder are comparable; and likewise, so are those of Hyer (29:489), Angene (2:506), and Erickson (18:73).

The Washington survey (40:25-6) revealed that most of the audiovisual building coordinators reporting were certified teachers with classroom teaching responsibilities. The requirement placed upon them was to hold certification as a teacher or a librarian. Only 79 per cent of the building coordinators reporting had some degree of professional preparation in audiovisual education.

III. LITERATURE PERTAINING TO THE DUTIES AND RESPONSIBILITIES OF THE AUDIOVISUAL BUILDING COORDINATOR

The audiovisual building coordinator invariably has numerous duties. According to Erickson (18:205), these duties are determined by the needs of the teachers within the building and the functions of the audiovisual center.

A study (19:47-8) by Exter in 1954 listed ten major responsibilities of the audiovisual building coordinator:

1. Recommend a budget for supplies and materials not furnished by the audiovisual center.
2. Schedule and maintain equipment and supplies.
3. Handle the distribution of equipment, supplies, and materials.
4. Promote a building in-service training program.
5. Train and coordinate the efforts of student assistants.
6. Provide teachers with literature and sources of information.
7. Provide an organized plan for the development of the audiovisual physical facilities in the building (room darkening, electrical facilities, storage areas, etc.).
8. Encourage and assist teachers in matters of preparing simple instructional materials.
9. Serve as a contact person for scheduling resource persons in the community and arranging field trips.
10. Keep simple records.

In 1963, Marie MacMahan investigated the role of the building coordinator in the Michigan Schools. Reporting on her study she made the following statement:

In general, the audio-visual directors categorized the various services in this fashion:

Professional
Selecting materials for purchase.
Organizing school-owned materials.

Assisting teachers with selection and evaluation techniques.
Assisting staff and/or students with projection techniques.
Assisting staff and/or students with utilization techniques.
Assisting staff and/or students with production techniques.

Clerical

Cataloging school-owned materials.
Distributing materials.
Distributing equipment.
Keeping equipment records.

Technical

Servicing materials.
Selecting audiovisual equipment.
Servicing equipment (34:663).

In another article (35:419) Miss MacMahan defined the role of the audiovisual building coordinator as she experienced it while she was audiovisual director of the Battle Creek, Michigan, schools from 1949 to 1961. She stated that the building coordinator serves as a liaison officer between the staff members of his building and the audiovisual center. His functions include ordering and scheduling materials and equipment requested by the staff members; informing the staff of acquisitions and deletions of materials and equipment; and reporting to the center the reactions of and problems confronting staff members. He also is required to take an active part in public relations for the school; to assist, train, and work with teachers; to train and work with student projectionists; and to keep records on the use and servicing of equipment.

Every statement of the duties of the audiovisual building coordinator reviewed; namely those of DeKieffer and Cochran (13:193), Hammersmith (23:89), the Department of Elementary School Principals (14:18), the Audiovisual Education Association of California (3:9), and the Washington State Survey of 1963 (40:71); did not differ significantly from Miss MacMahan's statements.

The Audiovisual Education Association of California concluded that:

The building coordinator can relieve the teachers and principals from many responsibilities; but he must have the principal's support and full cooperation of the teachers, he must be given time from his teaching and other activities to do the job, and he should receive additional compensation for this responsibility (3:6).

Miss MacMahan also noted that the building coordinator needs released time to perform the duties required of him as building coordinator. Unfortunately, at the present, released time is the exception, rather than the rule. Miss MacMahan's study (34:664) revealed that 87 per cent of the building coordinators involved had no released time for their duties.

Increasing attention has been paid to the problem of insufficient time for the building coordinator to effectively discharge his duties. The need for released

time was stressed in the writings of Erickson (18:311), Kinder (31:525), Morris (39:12), Maranz (36:616), Exter (19:49) and Hyer (28:758;29:462).

Appointing a teacher as the building coordinator in addition to a full teaching load means, as Exter (19:49-50) found, that one of two things happens. Either the teacher resents the position or does poor work because of insufficient time. In either case, the effectiveness of the building coordinator is reduced.

In its Bulletin No. 218, the Department of Public Instruction of the State of Indiana suggested the following standards for released time of the audiovisual building coordinator:

Each individual school should have an audiovisual coordinator . . . schools with 10-25 teachers should have at least fourth-time coordinators; schools with 25-50 teachers should have half-time coordinators. . (15:127).

An audiovisual task force (39:13), assembled in September, 1962, by the NEA Division of Audiovisual Instructional Service recommended that the building coordinator be a full-time specialist rather than a teacher or librarian appointed to serve this function on a partime basis. The task force further recommended that in smaller schools, a single building coordinator

might serve several buildings but still be a full-time specialist.

The Office of Public Instruction, Olympia, Washington (40:24) revealed the following significant fact in its study: 75 per cent of the audiovisual building coordinators surveyed had no scheduled released time for their duties. Concern for this fact prompted the office to make this recommendation:

If a building audio-visual coordinator is appointed, then specific time should be allotted for the performance of duties. A job description clearly outlining duties and responsibilities should be developed (40:116).

IV. SUMMARY

The audiovisual building coordinator is the key to the administrative success of the audiovisual program.

Teachers need his help in selecting, ordering, and using instructional materials. The a-v center needs his help in coordinating the program within his building. It is important, therefore, to select a person with interest, educational background, and personality necessary to win cooperation, eliminate friction, and handle detail. The job requires a great

deal of work, and sufficient time should be scheduled to enable this person to do it effectively.

While the responsibilities of the building coordinator may vary among many audiovisual programs, there is a general consensus that the building coordinator functions chiefly as:

1. Liaison officer between his building staff and the audiovisual center.
2. Supply officer, ordering and scheduling all equipment and materials.
3. Supervisor, assisting teachers to use equipment and materials, training students to set up and operate equipment.
4. Equipment technician, maintaining equipment.

Published in the 1960 summary of the Lake Okoboji Audio-Visual Leadership Conference is "A Credo for Audio-Visual Education" which implies the responsibilities of the building coordinator. It states:

We believe:

that the selection of instructional materials for providing learning experiences is a responsibility of the teachers with such service and assistance from the audiovisual specialist as the teacher may require;

that the functional relationship of the audiovisual specialist to the teaching personnel is to exercise

every effort toward aiding the teacher to become more useful and effective in developing desirable learning experiences;

that the audiovisual specialist will stimulate development of the creative capabilities of teachers and of the various levels of students in all instructional areas. He will extend the available audiovisual facilities for this purpose (1:21).

CHAPTER III

TEXT MATERIALS FOR USE IN THE RECOMMENDED AUDIOVISUAL HANDBOOK

The first purpose of this study was to consider the many related problems that confront the audiovisual building coordinator in the operation of a well-organized audiovisual program.

The second purpose of this study was to consider the policies and procedures of the Audio-Visual Education Department of Tacoma Public Schools.

The Audio-Visual Education Department of Tacoma Public Schools was established to furnish teachers with materials needed to make teaching more effective. The following materials, equipment, and services are provided for the teachers in Tacoma Public Schools:

1. A three page brochure (37) published by the department describing some of the policies and procedures of the department.
2. Catalogs of materials available from the department.
3. Audiovisual equipment for classroom use permanently assigned in each building.
4. Most buildings have a person in charge of the equipment and the ordering of materials for the building.

5. Additional audiovisual equipment that may be requested, on loan, from the department.
6. Repair and maintenance service of the materials and equipment.
7. Materials, facilities, and assistance for teachers to produce instructional materials.

The wide variety of materials offered by the department includes: films, filmstrips, slides, records, tapes, exhibits, models, kits, picture sets, and mounted paintings. Catalogs of the materials are placed in the school libraries and with the building coordinators. Each junior high school teachers is supplied with a list of materials in his subject areas. A supplement to the catalog and subject lists is compiled twice yearly and distributed. This supplement provides information to up-date the catalog and subject lists.

The policy for delivery and pick up of audiovisual aids is listed in the catalog. Delivery and pick up is made twice a week to each school.

Information concerning planning, selecting, and transporting for field trips is provided in the catalog along with a summary of field trips available.

Facilities and assistance are available for the production of instructional materials and arrangements can be made for teachers to produce materials at the central departmental office.

In most of the junior high schools of Tacoma, the audio-visual equipment assigned includes: motion picture projectors, combination filmstrip and slide projectors, overhead projectors, opaque projectors, screens and other accessories, record players, and tape recorders.

An audiovisual building coordinator is assigned in all but two of the junior high schools. His responsibilities are to coordinate the ordering, using, and returning of audiovisual aids from the Audio-Visual Education Department.

Audiovisual Building coordinators' meetings are scheduled for the first contract Thursday of each month. Building coordinators are urged to attend.

In-service professional credit may be earned through the Audio-Visual Education Department. This credit may be applied wherever undergraduate work is needed in the salary schedule. There are two ways to earn professional credit through the Audio-Visual Education Department:

1. If you are an audiovisual building coordinator, attend the audiovisual meetings, and coordinate the audiovisual program within your building, you earn one quarter hour of professional credit.

2. If you are a member of the preview group which meets each contract Monday from 3:45 p.m. to 5: p.m. at the central departmental office and attend ten meetings, you earn one quarter hour of professional credit.

Efforts are being made by the Audio-Visual Education Department to change the remuneration policy for audio-visual building coordinators. The Department is seeking approval from the Superintendent's Office to grant released time or additional salary compensation for the audio-visual building coordinators' services.

I. PREPARATION OF HANDBOOK

The third and final purpose of this study was to prepare text material for a handbook for audiovisual building coordinators in junior high schools of Tacoma.

The audiovisual building coordinator should constantly strive to find more effective ways of improving the audiovisual program within his building. In the words of Paul Reed: "Educational innovation is the new primary role of audiovisual leadership. Audiovisualists should become innovationalists" (42:635).

The following text material is recommended for use in the Tacoma Junior High School Audiovisual Building Coordinators' Handbook.

This handbook is issued to assist you in your duties as the Audiovisual Building Coordinator. If you have questions or problems telephone the Audio-Visual Education Department on Extension 283.

As Audiovisual Building Coordinator, it will be your responsibility, under the supervision of your principal, to:

1. Coordinate the ordering and return of audio-visual materials from the central audio-visual office.
2. Schedule audiovisual materials and equipment in your building.
3. Supervise the storage, maintenance, and distribution of audiovisual equipment deposited in your building.
4. Keep teachers in your building informed about available audiovisual materials.
5. Help teachers select suitable materials to meet their needs.
6. Assist teachers in the operation of audio-visual equipment.
7. Train and supervise student projectionists.

Ordering and Returning Materials

1. Prepare order forms for your building and distribute to the teachers. (See Appendix B)
2. Make a list of all materials requested.
3. Arrange the list alphabetically by item types.
4. Telephone your order. (Try to limit your telephone calls to one a day)
5. Designate a place where materials are to be delivered or to be picked up.
6. Check all audiovisual materials delivered to and picked up from your building.

Scheduling Materials and Equipment

1. Prepare schedule forms and post outside your classroom door. (See Appendix A)
2. Supervise scheduling and see that equipment is returned.

Storing and Maintaining Equipment

1. Keep an inventory of the audiovisual equipment in your building. (See Appendix C)
2. Maintain a service record of the equipment.
(See Appendix C)

3. Supervise the storing of the equipment.
4. Maintain an adequate supply of bulbs, belts, and other minor parts of equipment. These parts may be obtained from the central departmental service center.
5. Call the service center when minor repair is inadequate.

Keeping Staff Informed

Visit every new teacher in your building, explain what kinds of audiovisual materials and equipment are available in the building, what kinds are available from the central audiovisual departmental office, and the procedures for securing them. Explain the program operation in your building. Make sure new teachers have received the three page brochure (37) and the lists of materials available for their subjects. (For further help, see Suggested Activities).

When information is to be given to the staff, arrange with your principal for some time at staff meetings to do so.

When new materials and equipment are demonstrated at the building coordinators' meetings, arrange for the materials and equipment to be placed on display or demonstrated in your building. Displays and demonstrations are more meaningful to teachers than brochures or reports.

Assisting Teachers with Material Selection

Arrange to meet with the curriculum committees in your building to become familiar with all phases of the curriculum. You should be asked for suggestions in selecting materials to be used in particular courses of study.

Helping Teachers to Operate Equipment

Early in the school year, make a survey of the teachers to find out which ones can operate the audio-visual equipment within your building. Then set up a workshop for those who need assistance. Solicit teaching help from those who can operate the equipment. Operational manuals and operational check lists and films which show detailed step-by-step operation of most of the equipment are available from the central audiovisual office. For further assistance, contact Mr. Elliott, Extension 283.

Training Student Projectionists

The training of student projectionists should be accomplished in a workshop similar to the workshop described for teachers.

The length of the training course, the selection of students, the number of students selected, the number of machines mastered, and the general scope of the student projectionist program should be governed by the needs of the staff, the equipment available, and policies established by the principal, and the building coordinator.

When students complete the training program they should be recognized and given a projectionist card. The student projectionists should be supervised and assigned the duty of assisting teachers with the setting up and operation of equipment.

The student projectionist program will provide competent projectionists to release teachers from purely mechanical tasks and will develop favorable skills and attitudes in students.

II. SUGGESTED TOPICS FOR ACTIVITIES

Present detailed information concerning the audio-visual program to each teacher in your building. This could be done in the form of brochures, bulletin boards, presentations at staff meetings, etc. This information could cover the following detailed topics.

Catalogs

1. Copies of complete catalogs are in your school

library and in the possession of your Audiovisual Building Coordinator.

2. Each teacher should have a list of materials available for his subjects. If not, contact your Audiovisual Building Coordinator.
3. Supplements, called the Visualizer, are compiled twice yearly and distributed to each teacher.

Equipment Available in the Building

1. The following audiovisual equipment is available in your building:
 - (number) motion picture projector(s),
 - (number) filmstrip and slide projector(s),
 - (number) overhead projector(s),
 - (number) opaque projector(s),
 - (number) record player(s), and
 - (number) tape recorder(s).
2. All audiovisual equipment will be scheduled through your Audiovisual Building Coordinator and must be checked out from him.
3. Additional equipment may be requested on loan from the audiovisual center and includes:
 - motion picture projectors,
 - filmstrip and slide projectors,

overhead projectors,
opaque projectors,
record players,
tape recorders, and
micro-projectors.

How to Order Materials

1. Use order forms available from your building coordinator. (See Appendix B)
2. Follow instructions on the order forms.
3. Order well in advance of desired date of viewing and using.
4. All orders are to be made through your building coordinator.
5. After the order is confirmed, schedule the proper equipment through your building coordinator.
6. All audiovisual materials will be checked out of and returned to the audiovisual room(s) through your building coordinator.

Schedule for Delivery and Pick-Up

1. Delivery and pickup will be made during _____ period on _____ and _____ of each week. (Consult the catalog for the time of delivery and pickup for your building.)
2. All materials except 16 mm film will be due for pickup one week after the delivery date.
3. The 16 mm films will be due for pickup on the next subsequent delivery date.
4. In some instances, and then only if confirmed through your building coordinator, materials may be kept longer than the above mentioned periods.
5. Return all materials on the date due. Prompt return of materials is necessary to maintain schedules that are made in advance. Please cooperate!

Field Trips

1. A list of available field trips is provided in the complete catalog in your school.
2. Also available in the catalog are suggestions for the planning and transportation policies.

3. First secure your principal's approval and call the central audiovisual office to make the necessary arrangements.

Utilization of Instructional Materials

Audiovisual equipment do not teach, nor do the materials they use teach by themselves. Their use requires planning and they fail if they are not used to further classroom objectives. To achieve these values it is necessary to use instructional materials with the same care as any other teaching tool. Specific situations will require specific adaptations, but there is a general procedure that has helped teachers for years:

1. Plan and select materials carefully:

Define your objectives with precision.

Select materials that will meet your objectives, interest the class, and is on the student's ability level.

2. Prepare yourself:

Know the content of your material and lesson.

Know the characteristics of your students.

Plan the procedures to be used in detail.

3. Prepare your class:

Explain the purpose of the lesson.

Explain the content of the material to be used.

Explain the procedures to be followed.

Explain class and individual responsibilities.

Encourage as much participation as possible.

4. Prepare the situation:

Know equipment operation.

Arrange good viewing and listening conditions.

Arrange related materials for efficient use.

5. Present the material:

Be deliberate, positive, and efficient in presentation.

Be ready for emergencies.

Encourage as much participation as possible.

6. Follow up after the presentation:

Review the content of the lesson.

Clarify any confusion and misunderstandings.

Reinforce the learning in the presentation.

Check the level of learning.

7. Evaluate the lesson:

Did the materials meet the objectives of the lesson?

Were the students interested?

Did learning take place?

Suggest ways of improving the lesson.

Care of Materials

Films. Good film care and good projection are complementary.

1. Thread carefully, follow the threading diagram on the projector, and select the proper size take-up reel.
2. If a film breaks during showing, overlap broken ends on the take-up reel, insert a slip of paper as a marker, and continue showing. Never make temporary repairs with gummed tape, pins, or staples. Immediately after showing, take the film to your building coordinator.
3. Do not rewind after last showing.
4. Keep away from excessive heat and moisture.
5. Be sure films are placed in correct containers.
6. Return film guides when provided.

Filmstrips. Use every precaution when handling filmstrips. They are almost impossible to repair.

1. Thread projector carefully. Most damage occurs at the beginning of filmstrips.
2. Rewind immediately after use, starting at "The End." Hold the filmstrip by the edges and roll it into a coil small enough to fit the container.

Never cinch a filmstrip to reduce the size of the coil. Cinching will produce scratches on the filmstrip.

3. Be sure filmstrips are placed in correct containers.
4. Return guides when provided.

Slides. It is good practice to keep slides clean and in proper sequential order.

1. Insert slides into the projector up-side-down and with left and right sides reversed.
2. Handle slides by the edges so the picture will be free of finger smudges.
3. Remove the last slide from the projector.
4. Arrange slides in the proper sequential order and place in the correct protective container.
5. Return guides when provided.

Records. Records must be kept clean, unscratched, and unwarped. Store in a true vertical or horizontal position.

1. Hold records by the edges when handling.
2. Be sure to select the proper turntable speed.
(78-45-33 $1/3$ rpm.)
3. Be sure to select the proper needle size. (Standard, identified by a white color code or the abbreviation STD, for 78 rpm and microgroove, identified with a red color code or the

abbreviation MG, for 45 and 33 1/3 rpm.)

4. Use special care in packaging records for their return to the central audiovisual office, they can and do break.

Mock-Ups, Exhibits, and Models.

1. Check inventory of each order.
2. Handle with extreme care.
3. Use special care in packaging each order for its return to the central audiovisual office.

Flat pictures and mounted paintings. These materials must be kept clean, dry, and unwarped.

1. Use pins instead of thumbtacks when placing flat pictures on the bulletin board.
2. Put pictures back into folders in numerical order.
3. Check to see that all pictures are returned.

Care of Equipment

Manuals for operational procedures of audiovisual equipment are available from the central audiovisual office. Also available are films showing detailed step-by-step operation of the equipment. Never try to service or repair equipment.

Projectors. These include: motion picture projectors, opaque projectors, overhead projectors, and filmstrip and slide projectors.

1. Handle with care and follow operational procedures.
2. Clean filmgates and lenses before showing.
3. Report any trouble immediately to your building coordinator.

Record players.

1. Select the proper turntable speed and needle size for each record.
2. When putting away, turn all switches to the off position and lock the tone arm on its stand.
3. Report any trouble immediately to your building coordinator.

Tape recorders.

1. Handle with care and follow operational procedures.
2. Report any trouble immediately to your building coordinator.

III. EVALUATION PROCEDURES

The evaluation of the audiovisual program should be done in terms of accepted competencies. This may be done by answering the following questions:

Do Teachers:

1. Know the contribution that the central audiovisual office can make?

2. Know the contribution that the building coordinator can make?
3. Know the content of materials available in their own area of specialization?
4. Make a regular use of instructional materials as a part of classroom instruction?
5. Acquaint themselves with materials before using them?
6. Stimulate pupil interest and thinking by preparing the students for the use of instructional materials?
7. Frequently re-use materials where such re-use will materially aid learning?
8. Use appropriate follow-up activities to make the materials worthwhile?
10. Know the contribution that the central audiovisual office makes in the production of simple, yet effective, instruction materials?

Does the Audiovisual Building Coordinator:

1. Help teachers develop requests for audiovisual materials and equipment?

2. Inform teachers about available audiovisual materials and equipment?
3. Assist teachers by providing information and demonstration?
4. Provide in-service training for:
 - a) teacher operation of audiovisual equipment?
 - b) student operation of audiovisual equipment?
5. Have some knowledge of the curriculum content of the various levels in the building?
6. Work well with teachers and administrative personnel?
7. Impress upon the teachers the possibility of local production of instructional materials?
8. Successfully involve teachers in the optimum use of instructional materials?

Remember! Teachers cannot use instructional materials properly unless you, as the building coordinator, make it possible for them to follow the "4 R's of Audio-visual Education" . . .

To get the RIGHT material
at the RIGHT time, and
to use them in the RIGHT place
the RIGHT way! (3:4)

CHAPTER IV

SUMMARY AND RECOMMENDATIONS

One of the most important elements in a well-organized and successful operating audiovisual program is the audiovisual building coordinator. Most of the audiovisual activities within his building revolve about him and much of the success of the program within his building depends upon his interest and enthusiasm.

There was common agreement in the literature pertaining to the qualifications and the duties and responsibilities of the audiovisual building coordinator.

The qualifications of the audiovisual building coordinator that were commonly agreed upon were: that he be primarily a teacher skilled in human relations, have some knowledge of curriculum materials, and have some knowledge of audiovisual equipment.

He customarily is given the responsibility of ordering audiovisual materials from the central audiovisual office and scheduling equipment within his building. In a large school this responsibility requires considerable time and effort.

The building coordinator can, and usually does, train and assist teachers in projection techniques. He

frequently assumes the responsibility of training and supervising a student projectionist crew.

Maintenance and service of audiovisual equipment is another responsibility of the building coordinator. This responsibility includes replacing bulbs, belts, etc.; but not major repairs.

Many writers concurred that the building coordinator is an invaluable contact between the personnel of his school and the central audiovisual office. Many teachers are interested in knowing about new instructional materials which are available. An alert audiovisual building coordinator will keep his staff informed about new acquisitions. He can forward to the central office criticisms and recommendations which his staff bring to his attention relating to the audiovisual services available to his school. Probably the most important element he can provide is the spark of enthusiasm to keep the entire audiovisual program moving ahead constructively.

There seemed to be a consensus that due to insufficient time allotted for his duties the audiovisual building coordinator functions chiefly in the duties of ordering and scheduling materials and equipment. National and State organizations are giving this problem the serious attention it deserves and are making recommendations for released

time for the audiovisual building coordinator to perform his duties more effectively.

In this study the text for a handbook for audiovisual building coordinators in junior high schools of Tacoma has been prepared. The purposes of the handbook are:

1. To improve the functioning role of audiovisual building coordinators in junior high schools of Tacoma.
2. To increase the utilization of audiovisual materials and equipment by teachers in junior high schools of Tacoma.
3. To enhance pupil learning in junior high schools of Tacoma through more effective use of audiovisual materials.
4. To develop favorable skills and attitudes in students in junior high schools of Tacoma through involvement in a student projectionist program.

To achieve the objectives set forth, it is recommended that the handbook be printed and utilized by audiovisual building coordinators in the junior high schools of Tacoma.

It is also recommended that the person selected to be audiovisual building coordinator be a teacher interested in the audiovisual program, be willing to devote considerable

time and effort to the program, have some knowledge of all curriculum materials, work well with teachers and administrators, and have some knowledge of audiovisual equipment.

It is further recommended that the building coordinator be given released time from teaching responsibilities to perform his duties as audiovisual building coordinator on the optimum level.

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APPENDIX A

APPENDIX A.

MOTION PICTURE PROJECTOR SCHEDULING

It will be helpful to prepare schedule forms for the audiovisual equipment. The following chart might serve as a guide.

PLACE - PROJECTION ROOM

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
PERIOD	16	17	18	19	20
1	Blank	York	Andersen		
2			Johnson		Smith
3	Jones				
4		Park			Nelson
5				Rogers	
6		Post		Petry	

APPENDIX B

APPENDIX B.

AUDIOVISUAL ORDER FORM

It will be helpful to prepare a order request form and distribute copies to the staff. The following is an example audiovisual order form:

AUDIOVISUAL ORDER REQUEST		TEACHER _____	
List motion pictures alphabetically by name. List filmstrips and slides by number. Indicate medium: motion picture-MP, filmstrip-FS, slides-T, records-R.			
ITEM	MEDIUM	DATE DESIRED	ALTERNATE DATE

INSTRUCTIONS FOR USE:

1. Make duplicate copies and turn both copies into your building coordinator.
2. Indicate a desired date and an alternate date.
3. One copy will be returned to you once your order is confirmed.
4. Upon receipt of the confirmation copy, schedule the proper audiovisual equipment through your building coordinator.
5. If an item is marked "not available," this means not available during the dates requested. Reorder if you decide you can use the item at a later date.

APPENDIX C

APPENDIX C.

It will be helpful to keep a record of the equipment in the building and also maintenance of the equipment. The following card is an example.

EQUIPMENT INVENTORY AND MAINTENANCE CARD	
Equipment _____	
Serial No. _____	
Location _____	
Date	Action