

**FEDERAL UNIVERSITY OF TECHNOLOGY, MINNA,  
NIGERIA**



**CENTRE FOR OPEN DISTANCE AND e-LEARNING  
(CODEL)**

**MANAGEMENT OF MEDIA RESOURCE CENTER  
(EDT 516)**

# **COURSE DEVELOPMENT TEAM**

## **MANAGEMENT OF MEDIA RESOURCE CENTER EDT 516**

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## **COURSE GUIDE**

Management of Media Resource Center (EDT 516) is a semester, two credit unit course. It is a core course for all students in Educational Technology programs. It is also suitable for anyone who wants to a practical knowledge of managing media resource center.

### **The Course**

For purpose of this course, a media resource center is defined as a department that facilitates education, training and promotion through the production of media materials (i.e. slides, overhead transparencies, filmstrips, videotapes, 16mm films, etc.) and delivery of support services (i.e. circulation of audiovisual equipment, playback of video programs, cataloguing and accession of resources through library services, etc.). Emphasis is not on theory but rather the practical, sometimes frustrating, realities of managing a media resource center. The perspective is general having application for students aiming to work in media programs in education, business and industry, libraries, medicine, government, the military, and museum. People in any media program, large or small, should find techniques in this course useful. Most everyone in instructional technology, from production assistant to media director, has some management responsibilities. Students will receive a very realistic view of media resource centre management. Neophytes just entering the educational media field along with experienced professionals should be able to use suggestions in this course.

Media Resource Centre Management is a practical guide, presenting basic principle that can be used to manage a variety of media resource centre services. This course material takes a no-nonsense approach, discussing media centre management the way it is, not the way we would like it to be. Emphasis is placed on how to function effectively in the real world, rather than the ideal world.

Terminology is generalized, to ensure broad application. The student should concentrate on the principles and techniques employed, rather than specific terminology. For example, "clients" is used to represent a variety of people who use media centre services such as teachers, students, content specialists, trainers, and producers. "Students" and "trainees" are used synonymously. "Media resource centre" is also referred to as "Media centre". The emphasis is always to concentrate on management techniques with wide application rather than terminology unique to a particular media centre program.

## **Course Objectives**

This course has three major objectives:

1. To serve as a practical guide for students taking courses in the management of media center programs;
2. To provide students with techniques that have practical application for the management of media center programme ; and
3. To present management concepts that have broad relevance for students aiming to work in a wide variety of media support service.

To achieve the overall objectives set out above, some specific objectives must be considered. In addition, each study unit also has specific objectives. The study unit objectives are always included at the beginning of a study unit; you should read them before you start working through the study unit. You may want to refer to the objectives during your study of each unit to check on your progress. You are expected to look at the study unit objectives after completing a study unit. In this way, you can be sure that you have done what was required of you by the study unit.

### **What you will learn in this Course**

This course consists of 15 study units, grouped accordingly in different segments called Modules so as to give you an organized and broader understanding of various topic discussions from the study units. Module 1 looks at the various factors which influence the organization of a media centre. The advantages and disadvantages of the various organization structures are discussed. Module 2 covers the important job of personnel selection and training. People, not equipment and facilities, are your most important resource. Major areas include personnel selection, orientation and training, performance review, and termination procedures. “When in doubt, create another form,” is a phrase that all too often leads to numerous unproductive services. Module 3 suggests some useful tips on how to design effective services forms that do not quickly become obsolete. The survival of a media centre can depend on the ability to document the value of service programme. Selection and purchasing procedures for instructional materials are discussed in Module 4. Module 5 presents a step-by-step approach to the appropriate selection and purchase of media equipment. The skilful art of learning to toot your own horn without becoming a nuisance is presented in Module 6. In many organizations, media centres are considered overhead and expendable if budget cuts are necessary. Closely linked

with survival and any chance for growth is the ability to effectively promote the instructional and cost effective service of a media centre. Module 7 suggests way in which media professionals and client can work together to develop effective media programs and materials. The practical approach used throughout this course is especially evident in Module 10 which presents some tips on how to handle complaints effectively. At some point media centre services will not please everyone and it is imperative that you be able to solve problems quickly and equitably.

This course material has been developed to suit not only distance learners in Nigeria but to also suit distance learners elsewhere giving examples and illustrations of universal dimension. The intention is to make use of both local experiences and international illustrations to support the students in studying while also ensuring that the content remains current.

### **Working through This Course**

To complete this course you are required to read the study units, read books and other materials provided by the Centre for Open Distance E-Learning of Federal University of Technology Minna (CODEL). Each study unit contains Self-Assessment Exercises (SAEs) and Tutor Marked Assignments (TMAs) and at each point in the course you are required to submit assignments for assessment purposes.

At the end of the course is a final examination. You will also find listed, all the components of the course, what you have to do and how you should allocate your time to each study unit in order to complete the course successfully and on time.

### **Course Materials**

Major components of the course are:

1. Course Guide
2. Study Units
3. References
4. Presentation Schedule

## **STUDY UNITS**

The study units in this course are as follows:

### **MODULE 1: MEDIA CENTER ORGANIZATION**

Unit 1: Organization of a Media Center

Unit 2: Organizational Models

Unit 3: Management Tips

### **MODULE 2: PERSONNEL PROGRAM**

Unit 1: Personnel Selection

Unit 2: Orientation And Training

Unit 3: Performance Review And Termination

### **MODULE 3: SERVICE FORM DESIGN**

Unit 1: Sequence of Steps to Designing Service Forms

### **MODULE 4: INSTRUCTIONAL MATERIALS SELECTION**

Unit 1: Instructional Development Process

Unit 2: Selection and Acquisition

### **MODULE 5: EQUIPMENT SELECTION AND PURCHASING PROCEDURE**

Unit 1: Equipment Selection

Unit 2: Equipment Purchase

### **MODULE 6: PROMOTING MEDIA CENTER SERVICES**

Unit 1: Public Relation

Unit 2: Political Relation

## **MODULE 7: DEVELOPING CONSTRUCTIVE CLIENT RELATIONSHIPS**

Unit 1:

Developing Constructive Client Relationships Part I

Requirements for the Media Center Director

Unit 2:

Developing Constructive Client Relationships Part II

Requirements for the Instructor

## **MODULE 8: COMPLAINTS**

Unit 1:

Complaints (Handling Them Effectively)

## **PRESENTATION SCHEDULE**

The presentation schedule included in your course material gives you the specific dates of this year to complete your tutor-marked assignments and to attend tutorials. Remember, you are required to submit all your assignments by the due date. You should guard against falling behind in your work.

### **Assessment**

There are three aspects in the assessment of the course. First is a set of Self – Assessment Exercises (SAEs), second is a set of tutor-marked assignments (TMAs), and third is a written end of semester examination.

In tackling the assignments, you are expected to be sincere in attempting the exercises; you are expected to apply the information, knowledge and techniques gathered during the course. The assignments must be submitted to your tutor against formal deadlines stated in the presentation schedule and the assignment file. The work you submit to your tutor for assessment will make up 40% of your total course mark.

At the end of the course, you will need to sit for a final written examination of two hours' duration. This examination will make up the remaining 60% of your total course mark.

### **Tutor-Marked Assignments (TMAs)**

There are TMAs in this course. You are encouraged to submit all assignments. Assignment questions for the study units in this course are stated within the study units. You will be able to complete your assignments from the information and materials contained in your reading, and study units. However, it is desirable in all degree level academic programmes to demonstrate that you have read and researched more widely than the required minimum. Using other references will give you a broader viewpoint and may provide a deeper understanding of the subject.

When you have completed each assignment, send it together with a TMA (tutor-marked assignment) form to your tutor. Make sure that each assignment reaches your tutor on or before the deadline given in the presentation schedule and assignment file. If, for any reason, you cannot complete your work on time, contact your tutor before the assignment is due to discuss the possibility of an extension. Extensions will not be granted after the due date unless in exceptional circumstances.

### **Final Examination and Grading**

The final examination for Media Center Resource Management (EDT 516) will be of two hours' duration and it has a value of 60% of the total course grade. The examination will consist of questions, which reflect the type of self-testing, practice exercises and tutor-marked assignments (tutor-attended to problems) you have previously encountered, all areas of the course will be assessed.

Use the time in-between, your completion of the last study unit and sitting for the examination, to revise the entire course. You might find it useful to review your Self-Assessment Tests, Tutor-Marked Assignments and the comments on them before the Examination. The final Examination covers information from all parts of the course.



## **How to Get the Most from This Course**

In Center for Open and Distance E-Learning (CODEL), the study units replace the University Lecturer. This is one of the great advantages of CODEL. You can read and work through specially designed study materials at your own pace, and at a time and place that best suits you. Think of it as reading the lecturer. In the same way that the lecturer might set you some reading to do, the study units tell you when to read your other materials. Just as a lecturer might give you an in-class exercise, your study units provide exercises, for you to do at appropriate points.

Each of the study units follows a common format. The first item is an introduction to the subject matter of the study unit and how a particular study unit is integrated with the other study units and the course as a whole. Next is a set of learning objectives. These objectives let you know what you should be able to do by the time you have completed the study unit. You should use these objectives to guide your study. When you have finished the study unit, you must go back and check whether you have achieved the objectives or not. If you make a habit of doing this, you will significantly improve your chances of passing the course.

The main body of the study unit guides you through the required reading from other sources. This will usually be either from a reading section or some other sources. You will be directed when there is need for it.

Self – Assessment Exercises (SAEs) are interspersed throughout the study units. Working through these SAEs will help you to achieve the objectives of the study units and prepare you for the assignments and examination.

You should do every SAE as you come to it in the study unit. There will also be numerous examples given in the study units. Work through these when you come to them too.

The following is a practical strategy for working through the course. If you run into any trouble, telephone your tutor immediately. Remember that your tutor's job is to help you. When you need help, don't hesitate to call and ask your tutor to provide it.

1. Read this course guide thoroughly.
2. Organize a study schedule. Refer to the course overview for more details. You should note that it is expected of you to devote at least 2 hours per week for studying this course. The number of hours to be devoted for intensive study stated above is outside other need driven academic activities like self-help, group discussion and instructional facilitation. Note the time you are expected to spend on each unit and how the assignments relate to the study units. Important information e.g. details of your

tutorials, and the date of the first day of the semester is available. You need to gather together all these information in one place, such as in your diary or a wall calendar. Whatever method you choose to use, ensure to write in your own dates for working on each unit.

3. Once you have created your own study schedule, do everything you can to stick to it. The major reason why students fail is that they get behind with their course work. If you get into difficulties with your schedule, please let your tutor know before it is too late for him to help you.

4. Turn to unit 1, read the introduction and the objectives for the unit.

5. Assemble the study materials. Information about what you need for a unit is given in the table of content at the beginning of each unit. You will almost always read both the study unit you are working on and one of the materials for further reading on your desk at the same time.

6. Work through the Unit. The content of the unit itself has been arranged to provide a sequence for you to follow. As you work through the unit, you will be instructed to read sections from other sources. Use the unit to guide your reading.

7. Keep in mind that you will learn a lot by doing all your assignments carefully. They have been designed to help you meet the objectives of the course and, therefore, will help you pass the examination. Submit all assignments not later than the due date.

8. Review the objectives for each study unit to confirm that you have achieved them. If you feel unsure about any of the objectives, review the study materials or consult your tutor.

### **Tutors and Tutorials**

There are 14 hours of tutorials provided in support of this course. You will be notified of the dates, times and location of these tutorials together with the name and phone number of your tutor as soon as you are allocated a tutorial group.

Your tutor will mark and comment on your assignments. He will also keep a close watch on your progress or any difficulties you might encounter and provide assistance to you during the course. You must mail your tutor-marked assignments to your tutor well before the due date (at least two working days are required). They will be marked by your tutor and returned to you as soon as possible.

Do not hesitate to contact your tutor by telephone, e – mail, or discussion board if you need help. The following might be circumstances in which you would find help necessary. Contact your tutor if:

You do not understand any part of the study units or the assigned readings.

You have difficulty with the self – assessment exercises.

You have a question or problem with an assignment, with your tutor's comments on an assignment or with the grading of an assignment.

You should try your best to attend the tutorials. This is your only chance to have a face-to-face academic contact with your tutor and to ask questions on problems encountered in the course of your study. To gain the maximum benefit from course tutorials, prepare a question list before attending them. You will learn a lot from participating in discussions actively.

### **Summary**

Upon completing this course, you will be equipped with basic knowledge of Science and Mathematics, The nature of science and mathematics, the nature of teaching, major areas in science and mathematics teaching, General principles of teaching, the maxims of teaching, the teaching of concepts in science and mathematics, the teaching profession and the teacher, and Basic teaching methods. You will be able to answer questions like these ones.

What are you supposed to know in order to make your work as a teacher a successful one?

Give a concise explanation of the factors that could influence the quality of learning. Etc.

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## **MODULE 1**

### **MEDIA CENTER ORGANIZATION**

Unit 1: Organization of a Media Center

Unit 2: Organizational Models

Unit 3: Management Tips

## **UNIT 1**

### **ORGANIZATION OF A MEDIA CENTER**

#### **Content**

- 1.0 Unit Overview
- 2.0 Objectives
- 3.0 Main Body
  - 3.1. Typical Media Center
  - 3.2. Environmental Influences
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 Reference/Further Reading

## **1.0 UNIT OVERVIEW**

This unit defines a media center and provides you with some basic organizational concepts for media center that primarily support instructional and informational needs. This unit also gives you an understanding of basic environmental forces influencing media centers. These principles apply to specific areas such as television, Audio production, Graphics, photography, Audio visual, equipment circulation, library services, printing and learning resource centers.

## **2.0 OBJECTIVE**

At the end of this unit, you should be able to:

- Identify basic organizational concepts for media centers that primarily support instructional and information needs.
- Have an understanding of basic environmental forces influencing media centers.

## **3.0 MAIN BODY**

### **3.1 TYPICAL MEDIA CENTERS**

For the purpose of this course, a media center is defined as a department that facilitates education, training and promotion through the production of media materials (i.e slides, overhead transparencies, filmstrips, video tapes, 16mm films e.t.c) and delivery of support services (i.e circulation of audio visual equipment, playback of video programs, cataloging and accession of resources through library services e.t.c).

Today media centers are found in many areas: education, business and industry, libraries, medicine, government, the military and museums.

Many people are overly concerned with titles and labels. Let's take a look at two very different media centers, one in education and another in industry to determine if there are any similarities.

# UNIVERSITY MEDIA CENTER

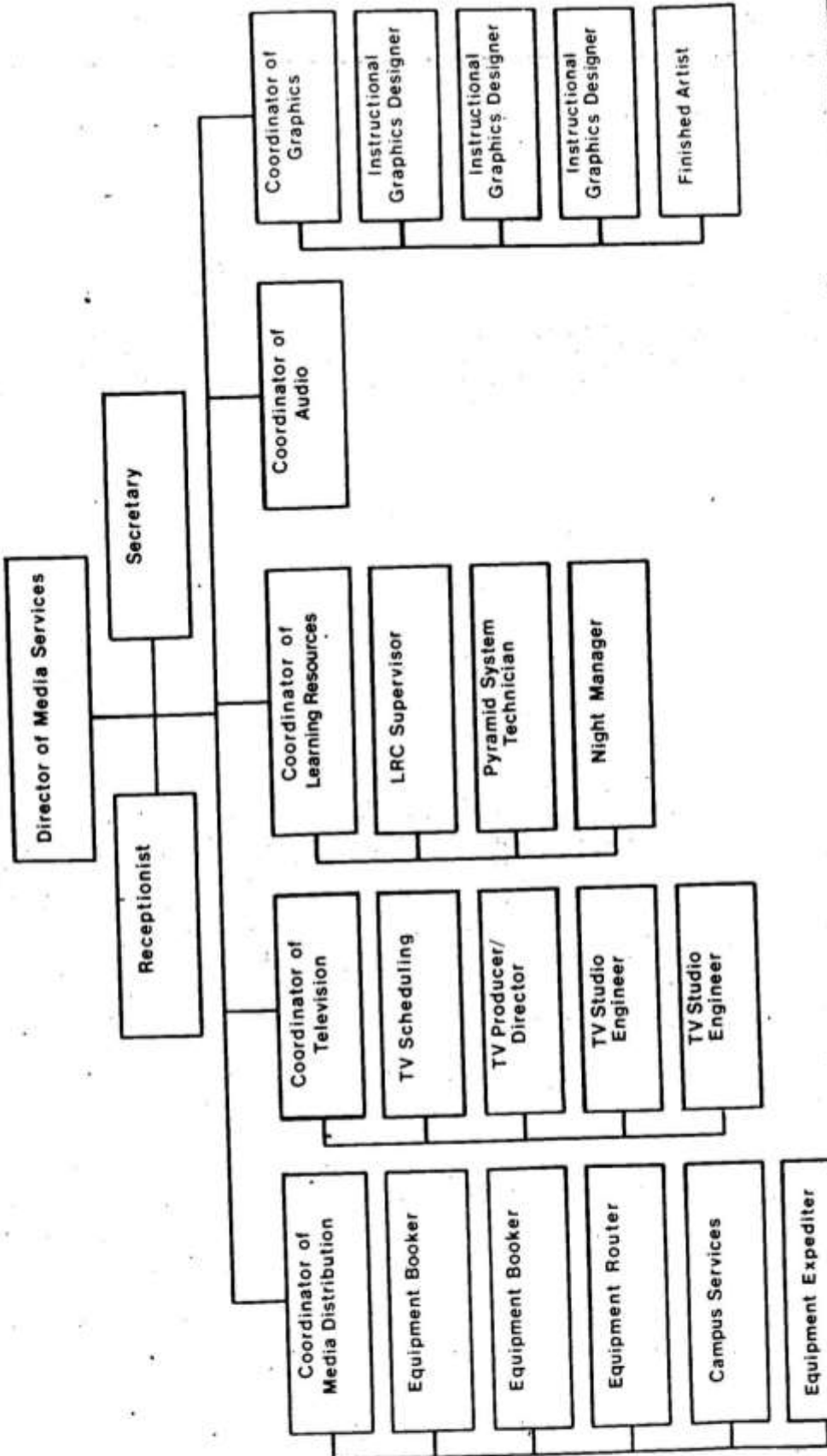




Figure 1.1 Shows what a university media center might look like with the following major operating units: coordinator of distribution, which is in-charge of circulating audio visual equipment and materials; coordinator of Television which is in-charge of producing instructional video tapes and 16mm films; coordinator of learning resources, in-charge of cataloging and providing play back facilities for packaged presentations such as tape/slide programs; coordinator of audio, in-charge of producing all instructional audiotapes which becomes a part of tape/slide programs; and coordinator of graphics, in-charge of producing all original art work and photography.

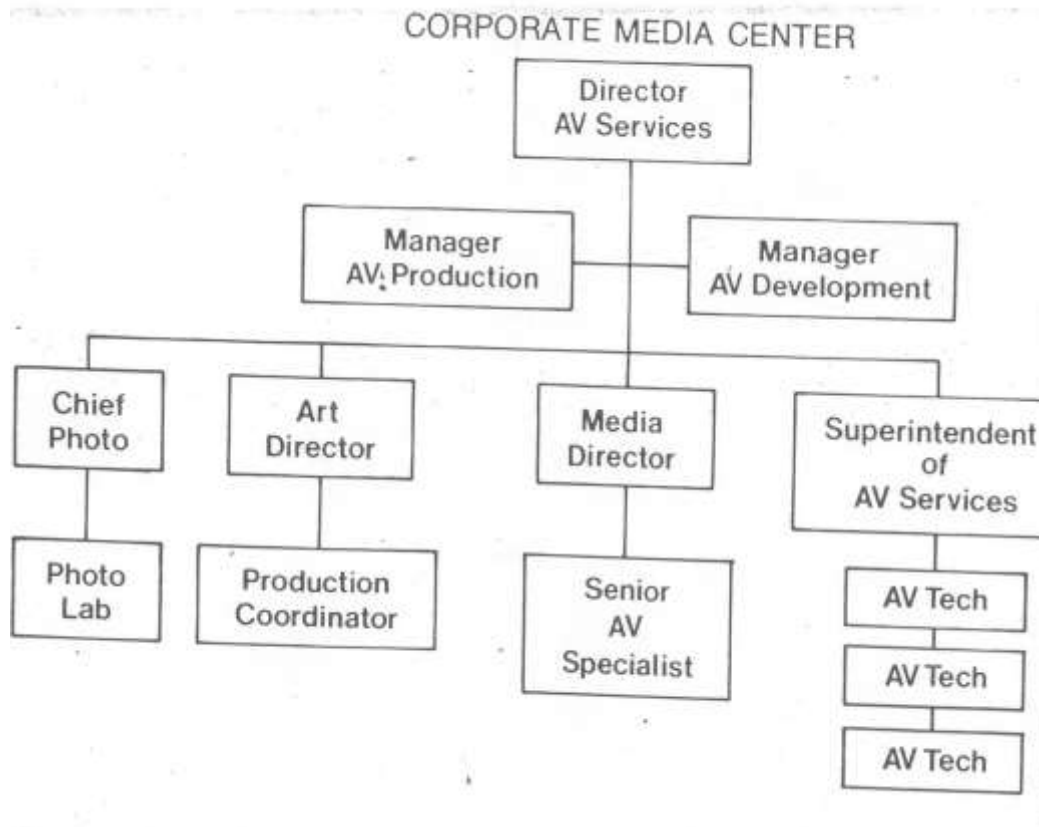


Figure 1.2 shows what the organizational chart for cooperate media center might look like. Major responsibilities are divided between production and development with the following operating units: chief photographer, in-charge of all still and cinematography; Art director, in-charge of

producing all original art work; media director, in-charge of all video tapes and multimedia productions; and superintendent of audio visual services, in-charge of the circulation of all audio visual equipment along with playback facilities for packaged programs.

Now from both, we see that even though the titles are different, the functions are similar. For example, in the university media center, photographic functions are handled in two areas. The coordinator of television does all cinematography while the coordinator of graphics does all still photography. In the corporate media center, all photography is done through the chief photographer's department.

The major point is to identify functions and functional relationships rather than terminology. As stated in the objectives of this course, the intent is to have broad application for media centers not only in education, but in business and industry, libraries, medicine, government, the military and museums. Each area has its own set of terms and labels. To use labels from each area would be confusing and awkward. Therefore, "client" stands for anyone seeking service from a media center. A client may be a teacher, student, trainer, instructional developer, content specialist, librarian, trainee or customer. We can go on and on but the emphasis here is to think in terms of functions and not labels.

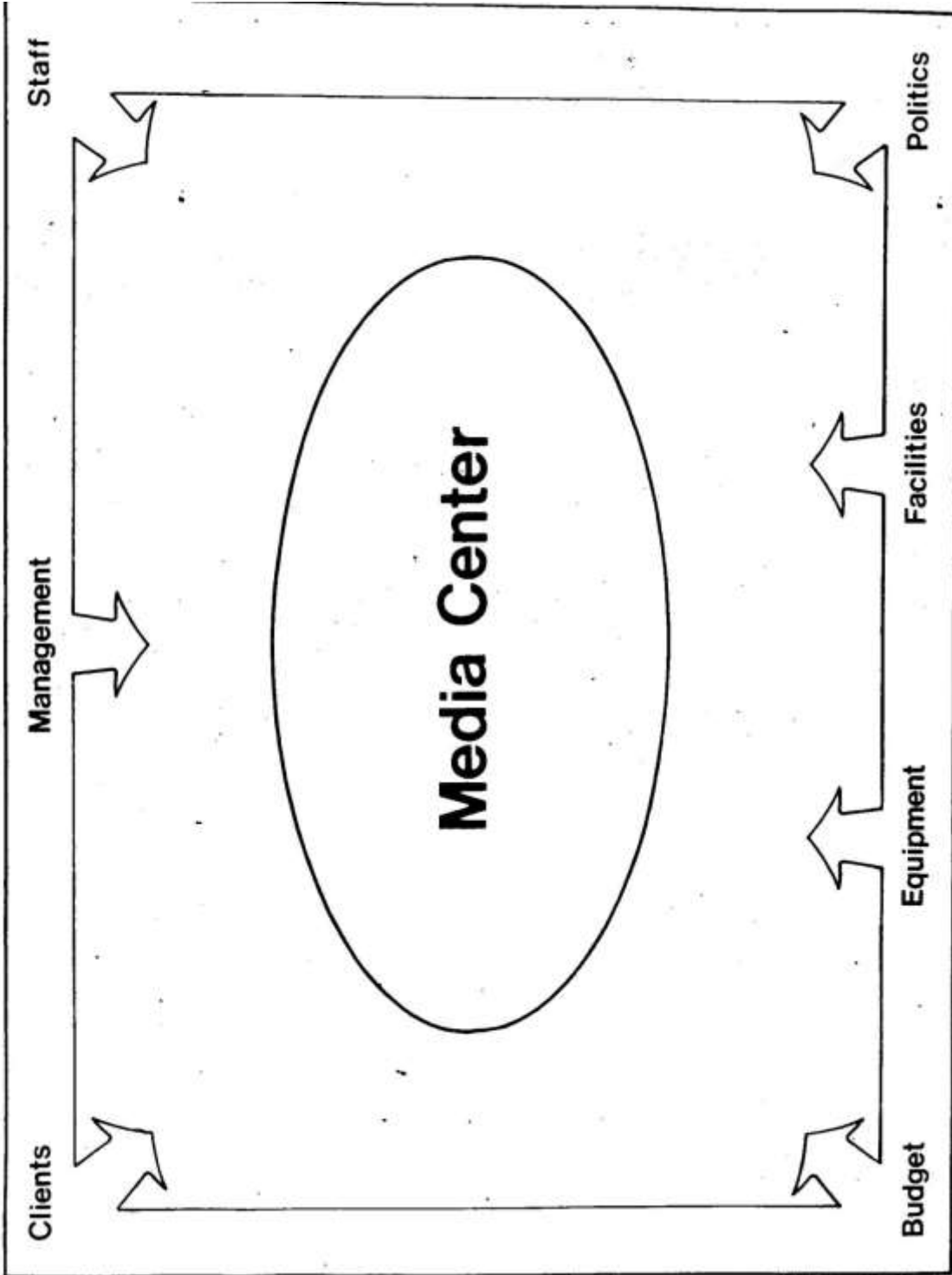
### **Self Assessment Exercise 1**

1. Define a media center
2. How are the two different media centers in education and in the industry similar to one another?

### **3.2 ENVIRONMENTAL INFLUENCES**

A media center is a product of its environment. No two media centers are organized exactly the same way. Most of the factors that make up its environment are subtle. The figure below (Figure 1.3) shows an operational environment consisting of clients, management, staff, politics, facilities, equipment and budget. The arrows indicate that all these factors have a direct influence on how media centers are organized. Irrespective of the type of organization, these influences are the basis for growth.

ENVIRONMENTAL INFLUENCES



Clients

People who use a media centre, whether they be students, instructors, administrators or employees, basically are concerned about convenient, reliable service. Anything less, clients consider as inconvenient and not worthy. The human nature shows that we all patronize services which are easiest to use. The needs of clients represent a real and appropriate influence on the very organizational foundation of a media center. Any media director who does not recognize and work effectively with client needs will not have a successful operation.

## **Management**

The media manager's own concerns have a direct influence on media center structure. Every manager should strive for convenient, reliable services, but it begins with a well conceived organizational chart showing direct lines of accountability.

A basic requirement for any media center organizational structure must be to facilitate the efficient utilization of personnel, equipment, materials and space. Without staff and facilities, a media center cannot function. Since there never seems to be enough staff and facility, it is imperative they be used wisely. The ideal media center organizational structure should also provide for lateral and vertical staff advancement if there are chances for professional development, any new employee coming into a media center is likely to be more enthusiastic and encouraged to perform effectively.

Support from upper administrative levels makes all things possible while lack of such support makes all things impossible. Upper level administrators have a direct influence on organizational structure. These administrators usually have background in instructional technology, so media centre managers must continually tutor them regarding advantages and disadvantages of educational media.

## **Staff**

Staff has more direct influence on media center than any other single factor. There are two dimensions to personnel considerations: the number of staff member and staff talent. Most people fall into easily trap of defining media capability in terms of equipment, facilities, and budget. Without talented staff none of these can be fully developed.

## **Politics**

Political factors pertain to the power of individuals and groups that make decisions. It may be present in the educational setting where state and national politicians can make or break the cause of educational media. On the local level, who reports to whom and with how much clout, can have an effect on operations. Consequently, the media center director is always better off reporting high up in the administrative structure.

In education the media center should be directly linked with instructional process and success of students, while in business the center should contribute directly to profitable performance.

### **Facilities**

Staff and equipment must be housed in adequate facilities. There is a direct relationship between good facilities and the ability of the media center to meet service demands. A major challenge for media managers is to make upper level administrators aware of the unique architectural requirements that influence service capability. Electrical, air conditioning acoustical and work-flow relationships represent just a few of the many design considerations which must be properly addressed to ensure a smooth efficient operation.

### **Equipment**

Equipment capability has a direct influence on service effectiveness. Equipment has advanced much faster than our ability to develop effective programmes. The major challenge is to make the perfect match of the right equipment for the right purpose.

### **Budget**

Budget is another obvious factor having a direct influence on operation. It remains a single area of greater concern for a manager. Many managers feel that; not personnel or facilities make all things possible, as a good, realistic budget will attract talented staff and equip them with the tools to turn out superior product and services.

### **Self Assessment Exercise 2**

3. Mention the environmental factors having direct influence on a media centre.

## **4.0 CONCLUSION**

Media centers are found in different areas, some are small with limited production capability while other provides a full range of support. Be it university or cooperate media center, their functions remain the same.

There are environmental factors such as clients, management, staff, politics, facilities, equipment and budget which have direct influence on how media centers are organized.

## **5.0 SUMMARY**

Hereis a summary of all we have discussed in this unit:

- A media center is a department that facilitates education, training and promotion through the production of media materials and delivery of support services.
- Media centers are found in area of education, business and industry, libraries, medicine, government, the military, and museums.
- An operational environment consists of clients, management, staff, politics, facilities, equipment and budget. These all have a direct influence on the organization of a media center.

## **6.0 TUTOR MARKED ASSIGNMENT (TMA)**

1. Give five examples of areas of where media centers are found
2. Explain the following:
  - a) Media materials
  - b) Support services
3. Illustrate with a diagram the organizational structure of a university center.
4. Illustrate with the aid of a good diagram, the environmental influence on a media center.

## **7.0 REFFERENCE/FURTHER READING**

- Planning and operating media centers: readings from audio visual instruction-2. Washington D.C. Association for Educational Communication and Technology, 1975.

- Evaluative checklist: An instrument for self-evaluating, an educational media program in a colleges and universities. Washington D.C. Association for Educational Communication and Technology, 1979.
- Schmid, William T. Media Center Management. Toronto: Copp Clerk Ltd. 1980.

## **UNIT 2**

### **ORGANISATIONAL MODELS**

#### **Content**

1.0 Unit Overview

2.0 Objective

3.0 Main Body

3.1. Independent Decentralized Organization

3.2. Centralized Organization

3.3. Hybrid Organization

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignment

7.0 References/ Further Reading

## **1.0 UNIT OVERVIEW**

In the previous unit we have considered basic forces influencing media center, this unit gives the advantages and disadvantages of various organization arrangements and a better idea of what positive structural changes are possible within your own environment.

The organizational models discussed in this unit include a wide variety of services. Mediaprofessional from different support services are realizing the client is the most important common denominator; clients do not care about format nearly as much as content and results. There is no ‘best medium’, only the best medium for a particular application.

## **2.0 OBJECTIVES**

The specific objectives of this study are as follows:



- To give an understanding and knowledge of the advantages and disadvantages of various organizational arrangements.
- To give you a better idea of what positive structural changes are possible within your environment.

### **3.0 MAIN BODY**

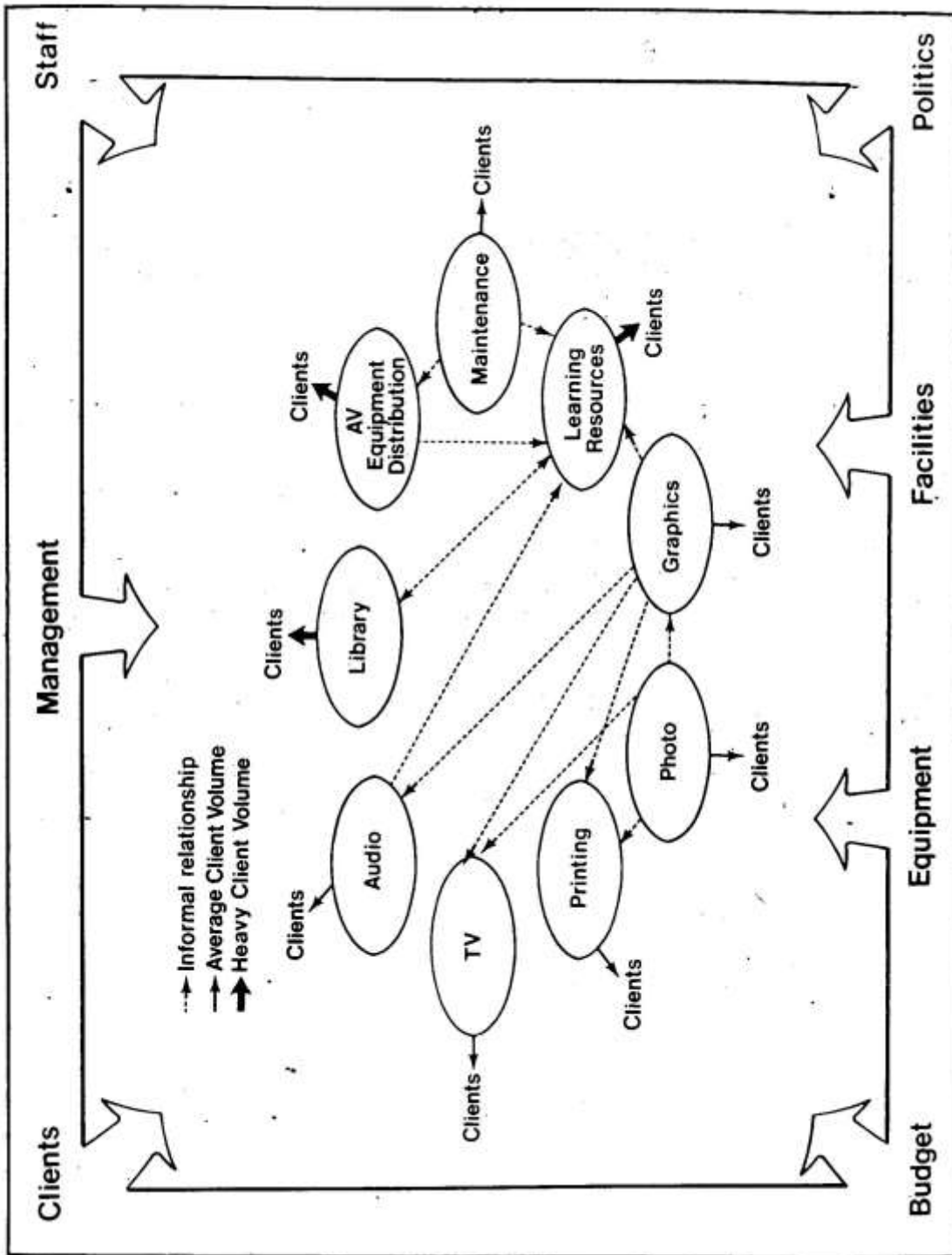
#### **3.1 INDEPENDENT DECENTRALIZED ORGANIZATION**

This is one classic organizational approach which entails having autonomous service; each with its own client .The figure below [Fig 2.1] shows a variety of independent services. Each department has its own facilities, staff and budget. Arrows represent the typical direction of service. A photographic unit might serve television, printing and graphic departments along with regular clients such as teachers or instructional developers. Broken arrows indicate typical informal relationships between service areas. Informal relationships means there is no direct responsibility to provide service to other media support areas. In many cases, there might be a change of services. For example; in Fig 2.1, if television production does not have sufficient budget it could not retain photographic services. Solid arrows indicate that clients must go to each area for service. Bold arrows indicate those service areas typically having the highest client volume.

Personalized service and convenient location probably sum up the advantages of independent service departments since these service areas are usually small, the client feels there is more personalized service. Most independent areas grow out of a concentrated need and thus remain conveniently close to this need. Being logistically close to the clients work location is probably the single most important advantage of the independent media service area.



INDEPENDENT DECENTRALIZED ORGANIZATION



There are some inherent disadvantages with the independent media departments. Users are required to go from one department to the next to co-ordinate a multifaceted media project such as a slide/tape program. The broken arrows in Fig 2.1 show a lack of formal interdependence

between services. This may result in competition instead of cooperation. If the television service produce a video tape which more appropriately should have been a slide presentation, because budgets are closely related to client volume. It shows that the television has a vested interest in not turning away any business, regardless of appropriate application. Operating independent media departments fosters duplication of personnel and equipment. Television may have a graphic artist and photographer along with supporting drawing and darkroom equipment. The same expertise and facilities may also exist in the photographic and graphic service areas. A multiplicity of equipment or personnel might be justified in certain instances [like graphic and darkroom facilities], but in most cases, it is impractical. Another disadvantage is that small organizational structure in an independent media service area can restrict personnel advancement. Professional staff growth can also be limited by a lack of interaction with a variety of media professionals.

### **Self Assessment Exercise 1**

1. Highlights the advantages of decentralized media departments.
2. Highlights the disadvantages of decentralized media organization.

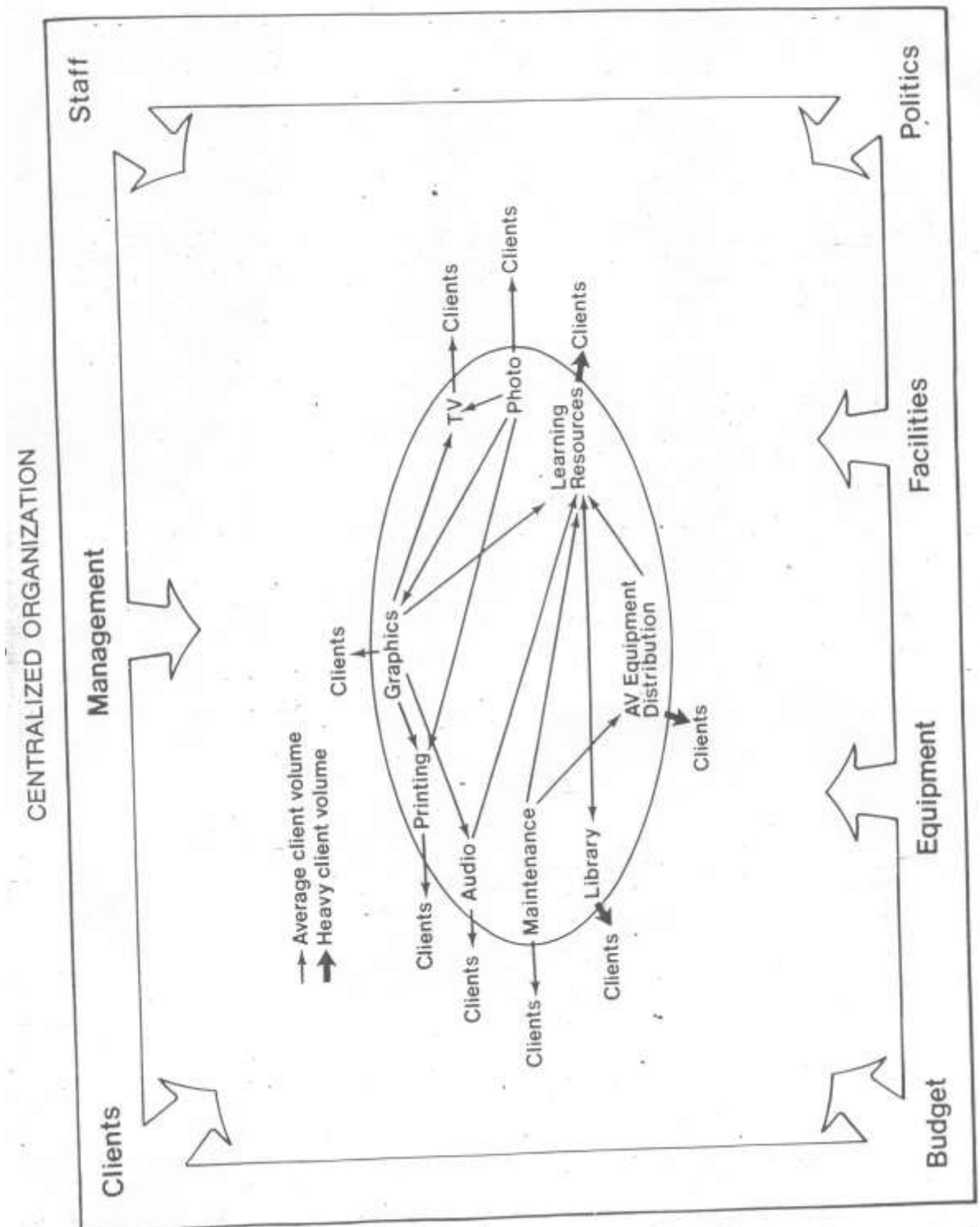
## **3.2 CENTRALIZED ORGANIZATION**

This model is the opposite extreme from the decentralized media departments. Many media services started as independent, eventually in certain cases, management saw advantages for merging separate department into a centralized media center.

In Fig 2.2, broken arrows between media areas have been replaced with solid arrows indicating a strong formal interdependence through centralization. Here autonomous management of separate areas has been replaced with one manager over all media operations. For example, in this arrangement, photo is charged with the responsibility and budgeted to provide direct support to printing, graphics, audio and television. Outside clients may have to pay for services, or an internal budget based on projected volume may be available although client can still work directly with individual services, at least now they are in one location.

In many cases the maximum centralized shown in Fig. 2.2 will not be possible because of local environmental influences. A good compromise would be consolidation of all production areas

where there is a large similar commitment to specialized staff, equipment, materials and space. Such areas could include graphics, television, photography, maintenance, printing and audio. The construction of the modeling cost for production areas is usually much higher than for other facilities in a media center. Efficient design and use of floor space are additional advantages of the physically centralized center. A good floor plan can recognize important relationship between service departments and provide for proper work flow. Physical consolidation also promotes maximum utilization of resources. One center brings together personnel with a wide variety of media competence. This can simulate interdependence and a team work potential task. The major advantages of a centralized media center seem to correct most of the disadvantages of the decentralization. A stronger feeling of interdependence among media service department is nurtured by consolidating these areas administratively and physically. Administrative consolidation provides overall



urgent control, eliminate some of the budget competition which can hinder objective media utilization and faster coordinated development.

With all these advantages, the centralized structure is not without some disadvantages. The consolidated center may be labeled impersonal and because of a centralized location may eliminate easy “next-door” type of service which affects client’s convenience.

### **Self Assignment Exercise 2**

3. Define a centralized organizational structure.
4. Mention the major disadvantages of a centralized media center that correct most of the disadvantages of a decentralized media center.

### **3.3 HYBRID ORGANIZATION: Centralization and Decentralization**

Since there are inherent advantages and disadvantages in both decentralization and centralization of media organizations, it is possible to apply the positives of each model to achieve the best of both worlds.

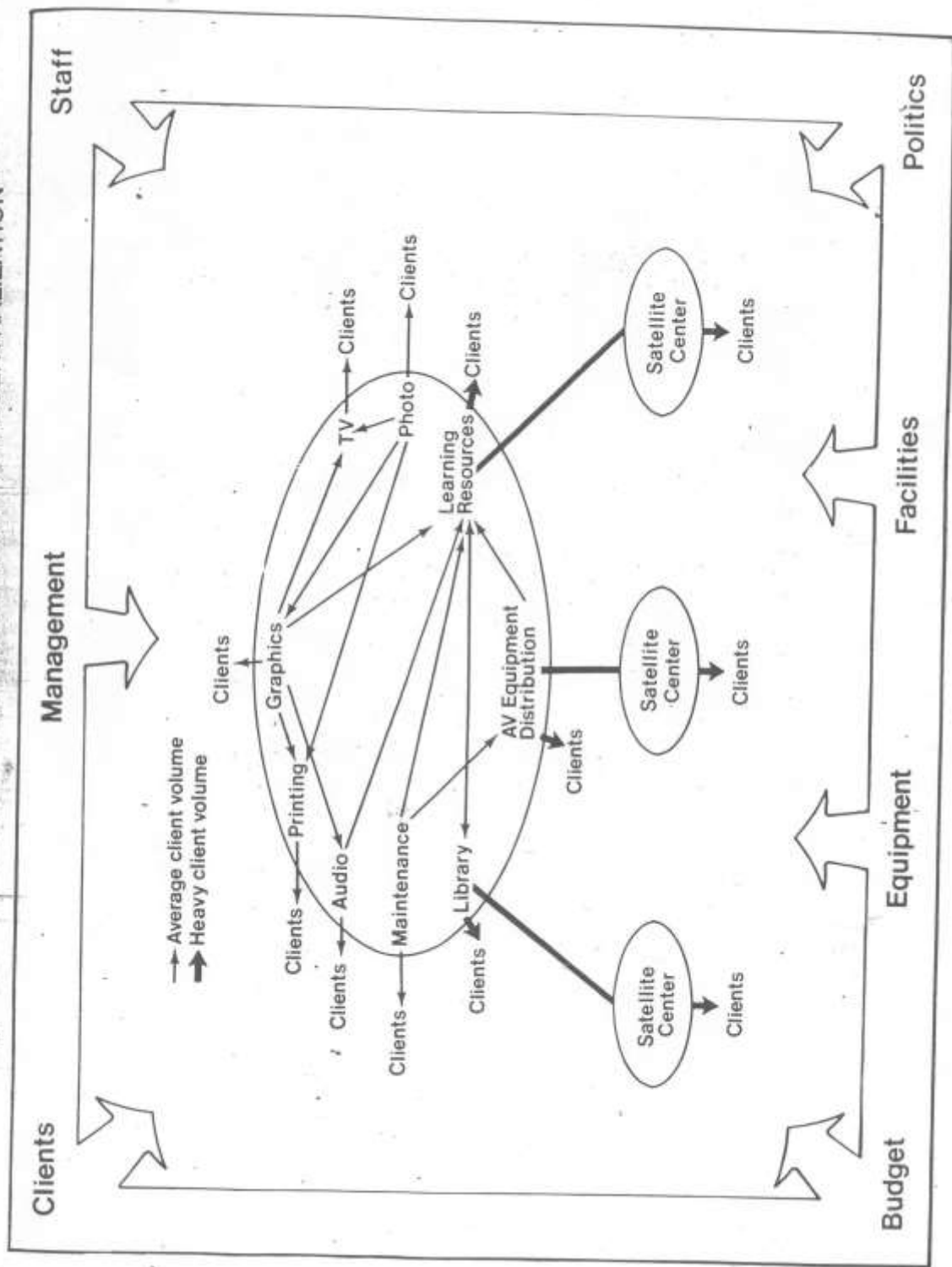
All media departments can be centralized for overall control and efficient use of resources, while establishing decentralized satellite centers close to specific client needs. Fig. 2.3 is the same with Fig. 2.2 except for the addition of satellite centers. Decentralization through satellite centers is used for library materials, audiovisual equipment distribution and learning material resources. All these services have bold arrows indicating heavy client volume and should therefore be located conveniently close to client needs. Each satellite is custom designed to meet local requirements. A typical satellite center for audiovisual equipment distribution might be located in a classroom building with equipment specifically selected to serve the needs of that building. One satellite center may have a heavy concentration of 16mm projectors while another may have more slide projectors, depending on local instructional need.

Satellite centers offer another advantage of being relatively small and so clients receive personalized service which is the one of the major advantage of the decentralized organizational structure. You must realize that no media center organizational structure is perfect, but a hybrid approach like this allows for incorporating the advantages of centralized and decentralized media organization.





HYBRID ORGANIZATION: CENTRALIZATION WITH DECENTRALIZATION



### **Self Assessment Exercise 3**

5. Explain how we can combine a centralized system with a decentralized system to create a hybrid media organizational structure.

## **4.0 CONCLUSION**

We can conclude that no media center organizational structure is ideal, but a hybrid approach allows the incorporation of the advantage of centralization and decentralization in running an effective and well-conceived media center.

## **5.0 SUMMARY**

Now let's review all we have discussed in this unit:

- A realistic view of the environment will help determine what organizational structures are possible.
- Decentralized media departments make possible personalized services, conveniently close to client's need, but reflects lack of management control and a lack of wise use of space, equipment, materials and staff.
- Centralized organization establishes proper management control and cost effective use of facilities but may lack personalized service, close to client needs.
- A hybrid approach can combine the advantages of centralized control with satellite centers to provide services close to clients.

## **6.0 TUTOR MARKED ASSIGNMENT (TMA)**

1. Illustrate with the aid of diagram the three organizational approaches to media center organization.
2. In a tabular form distinguish between a centralized and decentralized media center.

3. State the advantages a hybrid media center structure has over both a centralized and decentralized media center structure.

## **7.0 REFERENCES/FURTHER READING**

- Hannigan Jane Anne and Estes E. Media center facilities Design. Chicago: American Library Association, 1978.
- Liesener, James W. A. Systematic process for planning media programs. Chicago: American Library Association, 1976.
- Merrill, Irving and Drob, Harold. Criteria for planning the college and University Learning Resource Center. Washington D. C. Association for Educational Communications and Technology, 1977.

## **UNIT 3**

### **MANAGEMENT TIPS**

#### **Content**

1.0 Unit Overview

2.0 Objectives

### 3.0 Main Body

3.1 Developing Accountability

3.2 Guaranteeing Consistency

3.3 Avoiding Over commitment

3.4 Determining Accurate Turnaround Time

3.5 Standardizing Operational Procedures

### 4.0 Conclusion

### 5.0 Summary

### 6.0 Tutor Marked Assignment

### 7.0 Reference/Further Reading

## **1.0 UNIT OVERVIEW**

Once an organizational structure has been selected that fits the local needs, certain operational procedures or guidelines should be employed to ensure maximum service. This unit provides tips which are proven management techniques and can be applied to any media center.

## **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- Identify desirable qualities for any media center organization.

- Conceive a media center that reflects on and meet the needs of its surrounding environment.

### **3.0 MAIN BODY**

#### **3.1 Developing Accountability**

Accountability is a proven management technique that is essential for the smooth running of every media center. In other for a media center to operate smoothly, the entire work load must be logically subdivided into operating units. Any manager who cannot successfully delegate authority or responsibility will not survive. There must be an exact definition of responsibilities for two reasons:

- i. To ensure that each job is done quickly and efficiently; and,
- ii. To ensure that staff members know the range of their responsibilities.

Now such a division of authority will only be successful if employees are hold accountable for their performance. The organizational chart of a media center should show who reports to whom and, more important, how the work actually gets done.

If informal operational arrangements evolve, several possibilities might exist:

- i) Someone is taking on additional duties;
- ii) Someone is not doing the required work, forcing others to take up the load; and/or
- iii) The formal organizational structure no longer satisfies client needs, resulting in the use of make-shift solutions.

Under any circumstances, well planned lines of accountability must exist for management to quickly isolate problems or acknowledge accomplishments. Correction or praise should be done with dispatch. All too often the media manager is quick to criticize and slow to praise. Judicial use of accountability keeps everyone on the right track so confusion and inefficient use of time can be avoided.

#### **3.2 Guaranteeing Consistency**

Guaranteeing Consistent service is crucial yet difficult to achieve. People using a media center must be able to depend on a high level of service. Most clients, when faced with the options of sporadic service, ranging from very good to mediocre, or consistent average service, would choose the latter. At least with consistent average service they can plan accordingly and know the job will be completed on the date promised within quality standards. Achieving consistency of service is difficult when considering the member of variables at work. Such as fluctuations in budget, productivity of personnel, objectives of the organization, operating costs and service volume. To maintain a dependable level of service, a continual balancing of all these factors is required. As a manager, you must plan ahead and project the correct mix of these variables to ensure consistent service.

With consistency comes increased service volume while inconsistency results in a decline in patronage.

### **3.3 Avoiding Over Commitment**

You cannot please all the people all the time and some people you can't please at all. Over commitment starts out as a onetime exception to usual policies to help a client in dire need, but such exception quickly become the rule. This is the long run results in poor inconsistent service with the very same clients complaining. Do not over commit in the zeal to help a client.

### **3.4 Determining Accurate Turnaround Time**

Turnaround Time is the total time required between submission and completion of a service request. Turnaround Time can fluctuate radically, depending on available staff and service volume. The objective should be to establish a realistic turnaround time that satisfies the needs of most clients and operational capability of the center. A balance must be established between client needs and what is realistically possible to guarantee a stated turnaround time to build credibility for the center.

### **3.5 Standardizing Operational Procedures**

Standardizing operational procedures means establishing the simplest set of procedures to accomplish a specific task with the least expenditure of personnel time, equipment, and materials. The simpler the procedure, the easier it is for personnel to learn resulting in fewer errors. Mistakes and confusion quickly convert to increased personnel time. Standardization means establishing set procedures for certain types of routine jobs to save time. Assembly line concept should be employed whenever possible. Developing service forms that get the job done is a very important part of standardization and will be covered in Module 3, “Service Form Design”. Keeping personnel equipment and materials expenditure to a minimum can release these same valuable resources for increased volume. Every effort should be made to standardize all routine requests. Efficient standardized operating procedures can create the additional time required for special projects without a commensurate budget increase.

There are some tips for improved efficiency:

- i) Group similar requests for processing
- ii) Use assembly line techniques.
- iii) Keep all processing steps close together.
- iv) Design service forms which are easy to use.
- v) Keep alternatives to a minimum.
- vi) Use compatible equipment

### **Self Assessment Exercise 1**

1. What should the desirable qualities for any media center organization include?
2. How can a manager develop accountability in a media center organization?
3. What do you understand by a standardized operational procedure?

### **4.0 CONCLUSION**

In any media center organization, there are certain operational management guidelines that must be employed to ensure efficient use of staff and resources to give maximum service.

## **5.0 SUMMARY**

Now let's reflect on what you have learnt in this unit:

- Management tips provide operational guidelines that ensure maximum service in any media center organization.
- Desirable management qualities for any media center organization should include the following:
  - i) Accountability
  - ii) Consistent service
  - iii) Reliable turnaround time
  - iv) Standardized operational procedures
- These qualities ensure efficient use of staff and resources for reliable and sustainable service delivery.

## **4.0 TUTOR MARKED ASSIGNMENT (TMA)**

1. Why do we need management techniques in media centers?
2. Explain the following as it relate to managing media centers:
  - i) Accountability
  - ii) Consistency service
  - iii) Reliable turnaround time
  - iv) Standardized operational procedures
3. Explain what you understand by assembly line technique
4. Mention some tips required to effect standardization for improved efficiency in media centers.



## **5.0 REFERENCES/FURTHER READING**

- Tracy, William R. Managing Training and Development Systems. New York: AMACOM, a Division of American Management Associations, 1974.
- Merrill, Irving and Drob, Harold. Criteria for planning the college and University Learning Resource Center. Washington D. C. Association for Educational Communications and Technology, 1977.

## **ANSWERS TO SELF ASSESSMENT EXERCISE**

### **MODULE 1**

#### **Unit 1**

1. A media center is defined as a department that facilitates education, training and promotion through the production of media materials and delivery of support services.
2. The university media center and the corporate media center are similar functions.
3. Clients, management, staff, politics, facilities, equipment and budget.

#### **Unit 2**

1. Advantages of decentralized media departments are; personalized services are made possible clients needs are conveniently and closely met.
2. Disadvantages of decentralized media departments are;
  - a. Lack of management control

- b. Lack of wise- up use of space
  - c. Lack of wise-up of equipments and staff
3. Centralized organizational structure can be defined as a system that relies on one individual to make a decision and provide direction for the organizational.
  4. The major advantage of a centralized media center that corrects the disadvantages of decentralization is the consolidation of independent media departments administratively and physically.
  5. We can create a hybrid media organizational structure from both centralized and decentralized media organizations, by having an overall control for all media department and also establishing satellite centers to meet specific client needs.

### **Unit 3**

1. The desirable qualities for any media center organization should include accountability, consistent service, reliable turnaround time and standardized procedures for efficient use of staff.
2. A manager develops accountability in a media center organization by ensuring that there is division of authority, so that employees are hold accountable for their performance.
3. A standardized operation procedure can be defined as an established simple set of procedures to accomplish a specific task with optimum efficiency.

**MODULE 2**  
**PERSONNEL PROGRAM**

Unit 1: Personnel Selection

Unit 2: Orientation And Training

Unit 3: Performance Review And Termination

## **UNIT 1**

### **PERSONNEL SELECTION**

#### **Content**

1.0 Unit Overview

2.0 Objectives

3.0 Main Body

3.1 Advertising for Positions

3.2 Screening Applications

3.3 Interviewing

3.4 Hiring

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignment

7.0 Reference/Further Reading

#### **1.0 UNIT OVERVIEW**

This unit focuses on proper selection of personnel which is an important management consolidation in any media center. The likelihood for a successful operation is directly proportional to staff capability (William T. Schmid, 1980). In this unit, a brief discussion of some basic techniques on how to hire personnel is presented.

## **2.0 OBJECTIVES**

At the end of this study, you should know;

- How to select the right people for any media center organization
- The basic steps to take in hiring personnel
- Why the job of personnel selection is very important.

## **3.0 MAIN BODY**

### **3.1 Advertising For Position**

Any publicity about a position should be specific and accurate so as not to waste the applicant's or interviewer's time. A media manager must accurately describe the position available.

There are several avenues of publicity that can be used once the job description and ad are written. Placing ad in trade journals can be effective, especially for a specific position. The local newspaper should be considered, especially in a large city. Position openings can also be sent to trade schools, community or junior colleges and universities. The media manager should also comply with all equal opportunity, affirmative action requirements.

### **3.2 Screening Applications**

Reading through a large pile of resumes is a work if the advertisement accurately described the position; many resumes will probably sound like ideal candidate, making the selection process more difficult.

In screening applications, the first is to list essential qualifications; those resumes meeting such essentials are kept. The next step is to rank the remaining resumes on a

scale from excellent to poor, or one through five. During the ranking process, two consolidations should be kept in mind. Applicants who either call before applying to find out more about the position or use a follow-up call to find out the status of the position are exhibiting that extra effort and interest which are very positive characteristics. Excessive calling can be a nuisance but the applicant who tactfully calls regarding a position might be worth remembering. Another plus is the applicant who sends a personal letter highlighting his or her qualifications which uniquely fit the position. A cover letter is many times, more important than a resume.

Once the applicants have been ranked one through five, an additional ranking step is used. The most desirable candidate are contacted first, this can be done by mail or phone and should verify the candidate's continued interest and availability. Checking on current eligibility is important since several weeks can pass between the time the position is first advertised and initial screening is completed.

Another step is checking with previous employers and references. Both sources can be very revealing, particularly if in the negative.

### **3.3 Interviewing**

Interviewing should give the candidate a chance to

- i) Be fully acquainted with the manager
- ii) Meet other staff
- iii) See the media center
- iv) Understand in more depth the requirements of the position
- v) Express in greater detail, qualities the candidate brings to the position.

There is value in using a few minutes of casual conversation covering anything but the position opening. Candidates come into an interview with a little nervousness and this will help them settle down and talk in a manner. Once the candidate seems relaxed, the manager can start by asking what education and experience uniquely qualifies the candidate for the position. The response from the candidate should be with ease and confidence. In a media center where service is the major function, a better determination of candidate's personality is very important. Problem-solving questions the applicant would face in the position should be a part of the interview. Staff who might work with the candidate should be given a chance to ask questions.

### **3.4 Hiring**

The decision to hire comes after all candidates must have been interviewed. Before making a decision on hiring a candidate, the manager should review several things before making a decision. Staff reaction to the candidate should be ascertained, especially from people who would work closely with the candidate. The manager should assume the applicant's perspective and judge whether or not the position represents a good professional move.

Every manager wants someone who has the right professional qualifications and a winning personality. Realistically, this represents a rare find. Once the applicant has basic required skills, the most important concern should be personality. Media centers are primarily service oriented. Staff must be able to deal effectively with different personalities of themselves and their clients. Therefore, personality should be the most important consideration. The manager should be able to make the best choice after reviewing staff reaction and the applicant's own motivation, professional qualifications and personality.

#### **Self Assessment Exercise 1**

1. Why is proper selection of personnel important to any media center?
2. Outline the process to follow in selecting personnel.

### **4.0 CONCLUSION**

We can conclude that a competent staff is the single most important resource of a media center and therefore a proper selection procedure that focuses on professionalism and personality should be adopted.

### **5.0 SUMMARY**

We have discussed the following:

- People are the most important resource of any media center.

- There are basic techniques in carrying out selection procedures for any media center organizations, these are:
  - i. Accurate description of the position
  - ii. A screening process that checks for highly motivated and qualified candidates.
  - iii. Interviewing techniques that allow all candidates to describe unique qualifications for the position.
  - iv. Hiring practices that do not over-emphasize professional skills to the detriment of important personality qualities.

## **6.0 TUTOR MARKED ASSIGNMENT (TMA)**

1. What do you understand by the term “personality selection”?
2. Why are people considered as the most important resource of any media center?
3. Outline and explain basic techniques a manager should follow in hiring personnel.

## **7.0 REFERENCE/FURTHER READING**

Schmid, William T. Media Center Management. Toronto: Copp Clerk Ltd, 1980.

## **UNIT 2**

### **ORIENTATION AND TRAINNING**



## **Content**

- 1.0 Unit Overview
- 2.0 Objectives
- 3.0 Main Body
  - 3.1 Orientation Programs
    - 3.1.1 Specific Orientation Program
    - 3.1.2 General Orientation Program
  - 3.2 Professional Training
    - 3.2.1 Beginners Training
    - 3.2.2 Mid-level Training
    - 3.2.3 Advanced Training
    - 3.2.4 Cross Training
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 Reference/Further Reading

### **1.0 UNIT OVERVIEW**

In any organization, once a person has been hired, he will probably undergo some training or orientation. This unit does not give a specific training program since training must be specified to requirements of any center. More appropriately this unit briefly describes the different approaches to orientation and training programs.

### **2.0 OBJECTIVES**

Let's outline the specific objective of this unit:

- To emphasize the importance of training and orientation in any media center.
- To help you develop orientation and training programs that performance standards.

### **3.0 MAIN BODY**

#### **3.1 ORIENTATION PROGRAMS**

There are two kinds of orientation programs in a media center. A specific orientation program, which covers the typical goal of helping employees adjust to new job roles. And general orientation program, covering the broader challenge of providing all employees with a better working knowledge of the entire media center.

##### **3.1.1 Specific orientation program**

Orientation is important to any new staff member because it can make a lasting impression and a set of precedent for attitude, professionalism and standards. An informal orientation or no program at all in which the employee is just dropped into a position quickly establishes undesirable impressions. In such situations, the employee may feel the same sloppy approach can be used in the actual work.

Orientation programmed should be well planned, with emphasis on required standards and professionalism. New staff orientation programs should do the following;

- a. Inform employee about routine personnel matters such as vacation, sick leave, pay roll, health insurance and life insurance;
- b. State performance standards and performance review procedures.
- c. Indicate dress code
- d. Review typed of training to initiated
- e. Provide sources to answer questions
- f. Establish an atmosphere encouraging questions and eliminating new job anxiety
- g. Explain probationary period and grievance procedures.

### 3.1.2 General orientation programs

Many staff orientation programs deal only with the specific area where such individuals will be working. This tends to ignore the broader responsibility of providing the employee with a good working knowledge of the entire center. There is the need to understand the overall program as well as the specific area where the new employee works. It is important to note that such programs as discussed in this section have more relevance for larger media centers because in small media center the little staff probably has multiple responsibilities. A manager of a large media center usually has responsibility for a number of diverse activities such as television, audio graphics, learning resource, audio visual equipment circulation, printing, photography and equipment repairs. In such centers, numerous disciplines work together to provide programs and services. Staff member in a particular area can quickly become engrossed in their responsibility and lose sight of the total media program. A good general orientation program should have three objectives [William T.Schmid, 1980]

- a. Provide staff with a comprehension of how their jobs fit in the entire operation
- b. Provide staff with an understanding of the total media center in order to answer clients questions
- c. Provide staff with an opportunity to interact and have fun while involved in the program. This third objective will increase the probability of developing an enthusiastic and informed staff.

#### **Self Assessment Exercise 1**

1. Mention the objectives, specific orientation programs in any media center should accomplish to do.
2. What are the main objectives of organizing general orientation program in large media centers

## **3.2 Professional Training**

The higher the position, the more training and experience required. This applies to any media center. The media field keeps changing every day, forcing staff to learn new techniques even though most come to such positions with some formal professional training.

To keep staff up to date on new technologies, training and, training and, training should be carried out, ranging from inexpensive to expensive.

### **3.2.1 Beginning Training**

Any training program should use an instructional design approach; determine entry level skills; specify needs; establish objectives; design a program to meet those objectives; evaluate the program to make sure the objectives are met; revise; and, implement. Such an approach will guarantee a training program covering only what is essential for the staff member to function satisfactorily.

The use of essential training content is crucial since it is quite easy to get off the subject and teach new employees more than what is required.

### **3.2.2 Mid Level Training**

In any media setting, many staff members already have basic training and may be experienced when hired. Mid- level training objective is to build on established knowledge and refine procedures and techniques. Principles of instructional design mentioned under ‘Beginning Training’ should still be employed. There is a concern of what additional training is really required to meet observable, measurable objectives. Workshops, seminars and institutes can be evaluated in much the same way by asking participants what they thought of them. Workshops instructors are usually listed in advance publicity and can be contacted for a better idea of material covered. Once a workshop has been selected the person attending can be given the responsibility of obtaining as much information as possible in order to teach other staff members. This establishes a level of accountability and enlarges the return on the original investment.

### **3.2.3 Advance Training**

Usually in organizations, staff member requiring advanced training is being groomed for a promotion or additional responsibilities. Major technological innovations in the media field may require advanced specialized training. Advance trainings are usually very expensive, individuals with good track record and plans to stay with the media center for a while should be the ones funded for this training. Managers can expend funds training people who by virtue of additional knowledge and skills are able to accept a new position elsewhere. Such training may involve seminars, correspondence courses or period of time at a technical school or university. The manager must make sure that return on the investment in advance training is worth the expenditure.

### **3.2.4 Cross training**

This refers to training staff members in areas that are not their usual responsibility. For example, commercial artists working in a graphic production area can learn to operate television camera. Cross training activity does not place an unusual burden on the employee. Managers should always look up for common areas of knowledge or skill where cross- training programs can be easily implemented.

From a management perspective, cross training ensures consistent service which is a desirable objective discussed in Module 1. It guarantees continued trouble-free service, in instances where people are on vacation or sick by providing necessary back up. It gives a media manager a well developed substitute to ensure uninterrupted service. Also, employees get additional variety in their work and are groomed for future promotion opportunities.

### **Self Assessment Exercise 2**

3. Why do media center organizations require professional training of their staff?
4. From inexpensive to expensive mention the different training programs associated with media center.

## **4.0 CONCLUSION**

We can conclude our discussion with thus:

Orientation program in media centers for employees result in an added degree of professionalism and a sense of importance for each member.

Training program carried out in media center organizations for its employees must meet instructional objectives and be worth the time and expenses involved.

## **5.0 SUMMARY**

Now let's review what we have discussed in this unit:

- Orientation program are of two kinds
  - i. Specific orientation
  - ii. General orientation
- Specific orientation program for media centers should establish performance standards, provide answers to questions and relieve some of the anxiety connected with a new job.
- General orientation programs for media center staff can help employees understand the entire media centre operation.
- Professional training programs include:
  - i. Beginning
  - ii. Mid-level
  - iii. Advanced; and
  - iv. Cross training
- All training programs should be designed to meet instructional objectives and since they are expensive, they must be worthwhile.

## **6.0 TUTOR MARKED ASSIGNMENT (TMA)**

1. Explain the two kinds of orientation programs found in media centers.
2. Which orientation program is for selected employees?
3. What should be the primary objective of any orientation program?
4. Define cross training
5. From a manager's perspective, what is the most important advantage of cross training?

6. In carrying out advance training for staff, how can a manager ensure it is worth the expenditure?

## **7.0 REFERENCE/FURTHER READING**

- Shimid, William T. Media Center Management. Toronto: Copp Clerk Ltd. 1980.
- Tracy, William R. Managing Training and Development Systems. New York: AMACOM, a Division of American Management Associations, 1974.

## **UNIT 3**

### **PERFORMANCE REVIEW AND TERMINATION**

#### **Content**

- 1.0 Unit Overview
- 2.0 Objectives
- 3.0 Main Body
  - 3.1 Performance Review
  - 3.2 Termination
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 Reference/Further Reading

#### **1.0 UNIT OVERVIEW**



Once an individual is on the staff, performance review should be a regular part of the personnel program. Reviews are necessary to let the employee know areas of strength along with areas needing improvement. Once the ample opportunity has been provided for correction or improvement, employees who do not co-operate or are unable to change should be given reassignments or termination.

This unit provides suggestions and guidelines for personnel improvement, promotions, and reassignments or termination as the case may be in any media center setting.

## **2.0 OBJECTIVES**

The objectives of this study unit are as follows:

- For you to understand that personnel performance review and termination determine to a large extent the success or failure of any media center organization.
- For you to see performance review as a tool for personnel development to achieve the highest possible performance of personnel.
- For you to use reassignments and terminations as a way to stress incorrect match of talent and job requirement rather than employee failure.

## **3.0 MAIN BODY**

### **3.1 Performance Review**

Performance review is a systematic and periodic process that assess an individual employee's job performance and productivity in relation to organizational objectives. In any media center organization, reviews are necessary and should be regular, for it will allow employees to know their areas of strength and weakness.

Even though it is quite easy to praise, management many time do not offer such positive feedback as often as they should.

When things go well there is a tendency to take excellent performance for granted. Concerted effort should be made to praise good work. A quick phone call to acknowledge a job well done can prove to be a real morale booster. In a large media center, where management probably do not have extensive daily contact with entire staff, an impromptu visit to compliment exceptional

performance can be very effective. A conscious effort to praise good performance helps build staff morale and pride.

Also, constructive criticism must not be shied away from because of the possibility of offending the employee. If a manager continues to come up with excuses for not confronting the employee, small problems can escalate into large problems. There must be a system in place to assess staff performance and personnel not meeting such standards should be informed. This will enable management spend little time in solving large problems. Management should handle corrective actions by suggesting realistic solutions and obtaining ideas from the employee using a constructive, team work approach. Management and employees both working to improve employees performance will defuse a touching situation and enhance productivity for effective service delivery.

### **Self Assessment Exercise 1**

1. Explain how managers can effectively handle the task of criticism of employee performance where necessary.

### **3.2 Termination**

A termination is never enjoyable for both the manager and employee. In cases where an employee is not interested in improving performance or has previously been involved in numerous disciplinary actions, termination may be clear cut and necessary. The difficulty is in a case where employee has tried hard but does not have the innate talent to master the job. This represents an incorrect match of employee and position. It is important that management stresses that such mismatch does not mean the employee is a failure but simply lacks the required talent or skill. This will help the employee understand the need for reassignment or even termination as the case may be. In such cases it might be possible to let the employee resign rather than giving a termination notice on the employment record.

Management must be able to prove that an employee was notified of problems, provided with suggestions for improvement and given ample time to make the required changes before any termination action is taken.

## **Self Assessment Exercise 2**

2. How and when should termination or reassignment be given to an employee?

## **4.0 CONCLUSION**

Performance review and reassignment or termination of employee is both part of personnel program in a media center but should be carried out in a positive and employee friendly manner.

## **5.0 SUMMARY**

In the cause of our discussion in this unit, you have learnt that:

- Performance review should be a regular part of the personnel program for any media center organization
- Management should offer constructive criticism in a problem solving team work approach with the employee.
- Most large problems start as small ones which is when such problems should be corrected.
- Reassignment or termination should stress an incorrect match of talent and job requirement rather than employee failure except otherwise.

## **6.0 TUTOR MARKED ASSIGNMENT (TMA)**

1. What do you understand by the term “performance review”?
2. Can you mention any benefit of performance review of personnel to any media center organization?
3. How should a manager handle correction actions?
4. How can a manager make an employee that does not possess the talent or skill for the job see the need for termination or reassignment?
5. When is termination of personnel staff clear and necessary?

## **7.0 REFERENCE/FURTHER READING**

- Tracy, William R. Managing Training and Development Systems. New York: AMACOM, a Division of American Management Associations, 1974.
- Shimid, William T. Media Center Management. Toronto: Copp Clerk Ltd. 1980.
- [www.en.m.wikipedia.org/wiki/performance-appraisal](http://www.en.m.wikipedia.org/wiki/performance-appraisal)

## **ANSWERS TO SELFASSESSMENT EXERCISE**

### **MODULE 2**

#### **Unit 1**

1. Proper selection of personnel is important in any media center organization because people remain the most important resource of any media center organization and the likelihood for a successful media center operation is directly proportional to staff capability.
2. Selection procedure should include:
  - i. An accurate description of the position
  - ii. A screening process to elicit highly motivated, qualified candidates
  - iii. Interview techniques allowing candidates to describe unique qualification for the position.
  - iv. Hiring practices that do not over-emphasize professional skills to the detriment of important personality qualities.

#### **Unit 2**

1. The specific orientation program objectives in any media center should do the following:
  - i. Inform employee about routine personnel matters such as vacation, sick leave, payroll, health insurance, and life insurance.
  - ii. State performance standards and performance review procedures;
  - iii. Indicate dress code;
  - iv. Review types of training which will be initiated;

- v. Provide sources to answer questions;
  - vi. Establish an atmosphere which encourages questions;
  - vii. Eliminate new job anxiety;
  - viii. Explain probationary period and grievance procedures.
2. The three main objectives of general orientation programs for large media centers are:
    - i. To provide staff with a comprehension of how their jobs fit into the entire operation.
    - ii. To provide staff with the understanding of the total media center
    - iii. To provide staff the opportunity to interact and have fun while involved in the program.
  3. Media center organization requires professional training of their staff because the media field keeps changing with new technologies and increased responsibilities.
  4. Beginning, mid-level, advanced and cross training.

### **Unit 3**

1. Managers can successfully handle the task of criticism of employee performance where necessary by using constructive, teamwork approach involving such employees to improve their performance.
2. Termination or reassignment should be given as the last alternative and should stress an increased match of talent and job requirement rather than failure.

## **MODULE 3**

### **SERVICE FORM DESIGN**

#### Unit 1: Sequence of Steps to Designing Service Forms

## **UNIT 1**

### **SEQUENCE OF STEPS TO DESIGNING SERVICE FORMS**

#### **Content**

1.0 Unit Overview

2.0 Objectives

3.0 Main Body

Step 1: Internal and External Information

Step 2: Essential Information

Step 3: Easy Usage

Step 4: Logical Sequencing

Step 5: Staff Recommendation

Step 6: Prototype

Step 7: Final Revision

Step 8: Completion Time

Step 9: Additional Suggestions

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignment

7.0 Reference/Further Reading.

## **1.0 UNIT OVERVIEW**

In managing a media center, designing service form is an inescapable part of a media manager's duties. Properly designed forms provide information that can be used for decisions regarding budget, equipment, personnel and facilities. Important management information for media centers are generated from properly designed forms. A poorly designed form will provide inaccurate information leading to poor decision. Therefore, in this unit, you will be presented with a sequence of steps to follow in designing any kind of service form. Using this step should result in effective forms at less expense and with fewer revisions

## **2.0 OBJECTIVES**

At the end of this study unit, you should;

- Understand how the efficiency of a media center is dependent on the design of service forms
- Know how to develop and produce well designed, effective service forms at less expense and fewer revisions.

### **3.0 MAIN BODY**

#### **STEP 1: Internal and external information.**

In designing service forms, the first step is to divide the form into internal and external information to make sure all data are covered. Internal information refers to data used only by media center staff while external information covers a description of the client such as name, department, and phone number.

Internal information should usually be expressed in media short hand such as ‘VTR’ for video tape recorder, ‘PB’ for television play back and ‘TAT’ for turnaround time. Figure 3.1 shows a graphic production form with much internal information expressed in short hand such as ‘STM’ for Strathmore , ‘CD’ for cardstock and, ‘CP’ for colored paper. Media short hand increases efficiency by allowing more information to be included in less space. The internal information should supply all data required to complete the production or service request. Fig 3.1 also shows typical external information. If there are questions, the included necessary information can save staff time. Plenty of space should be left for phone numbers. The usage of the concept of internal and external information give the media manager a better chance of making sure all relevant information is included.



Fig 3.1

White copy-  
Graphics Production  
Yellow copy-Client

Graphics Production  
Unit 436-6651

# Production Request

Date in:	Requested:	Completed:	Accepted by:	Job #:
----------	------------	------------	--------------	--------

TAT: \_\_\_\_\_ Requested by: \_\_\_\_\_  
 Artist: \_\_\_\_\_ Department: \_\_\_\_\_  
 Phone: \_\_\_\_\_

Description or Directions:

		Mat. Used	End Prod.			Mat. Used	End Prod.
Drawing	STM			Film	35mm		
	CD __TV. __8Ply __14Ply				35mm B&W __Line __Cont.		
	CP				4x5		
	TP				8x10 __S.K. __Kodak		
AL				Paper	5x7		
__2x2 __Overhead					8x10 __S.K. __Kodak		
					11x14		

We are interested in knowing how you liked the service and/or materials provided by Media Services. If you have comments, please indicate below.

Quality of materials

very good  
  good  
  average  
  poor  
  very poor

Send to:  
Director of Media Services  
436-7691

Comments:

Essential information can be defined as the least amount of information necessary to complete the request. When designing a service form, include only essential information. A form that tries to accommodate every eventuality will be cumbersome and inefficient. When deciding on the essential information, remember that a form needs to accomplish only two objectives; expedite the request and obtain utilization data. Everything else is non-essential.

STEP 3: Easy usage

Form designs must be simple for easy usage. Including only essential material goes a long way in satisfying the easy requirement. It should also be easy to read.

Fig 3.2

SLIDE PRODUCTION REQUEST

Date in: 7/9/79	Completed: 7/10/79	Job Number	
Requested: 5:11P	Picked up: 7/11/79	M.S. 362	P.S.

<p>Description or directions: <i>Two graphs each on separate slides. Use full color and fill entire screen.</i></p> <p>Authorization: <i>gs.</i></p>	<p>Materials used: <i>2 16x18 color sheets paper, Miscellaneous gipatone, presstype, tape. Film - 40 frame</i></p> <p>Cost: <i>Processing Fee - \$4.85</i></p>
--	--

Fig 3.2 shows a classic example of a form which is hard to read and does not provide enough space for writing. Such a form will take longer time to complete and could easily generate incorrect information. Usually squeezing information into smaller space is done to cut costs by printing smaller forms. The resulting trade-offs of confusion and misinformations are usually not worth the savings.

STEP 4: Logical sequencing

It is necessary to arrange information in a logical sequence. This might mean moving from top to bottom or left to right when completing the form. The way clients ask for or provide information should also be used to determine the sequence. Another organizational technique

would be to arrange information from most often to least often used. Content should be arranged in a linear fashion so that staff members don't look over the form for correct space to write information. Filling considerations can also affect the sequence of information. Key accessing information such as order number or client name should be positioned at the top for easy filling and retrieval. If different forms must be cross-referenced the key access information should be located in the same place on each form so unnecessary time is not spent scanning the entire form. Little inconveniences caused by illogical sequencing of information can represent hundreds of wasted hours.

### **Self Assessment Exercise 1**

1. Why is it necessary to express internal information in media short hand when designing service forms
2. Define the essential content of a service form
3. Give an example of logical sequential arrangement of content in service forms.

### **STEP 5: Staff Recommendations**

Staff advice is a valuable resource, media organizations should use in designing service forms. This is so for two reasons;

1. Because managers are often removed from daily operational activities, staff members, may have better insights on what will work in practice ; and
2. Staff members like the opportunity to contribute ideas that will affect their work

When planning a form, the manager can ask personnel to suggest what should be included. A rough draft can be developed for further staff reaction and revision. A joint effort from the experience of staff and management should be encouraged for the designing of a practical and efficient form.

### **STEP 6: Prototype**

A prototype form must first be developed so as to avoid classic mistakes of error or omission of vital piece of information after thousands of copies [multi-layer pressure-sensitive form] have been printed. This will represent financial loss to the media center, if not anticipated. To avoid such loss, the prototype should be made of cheap quality run on a small quantity. If multiples

copies are need, carbon paper should be used during this test period. The prototype should be used in regular operational procedures to check any problem that may arise. If actual use of the prototype is not possible, consider simulations. With simulation staff members can try completing the form under circumstances approximating actual operational conditions. Management might not want to use a prototype form in actual operation for fear of jeopardizing services. Then simulation should be made more realistic by hiring the time for competition through actual use or simulations of prototype forms, many form design problems can be restricted before the final printing.

### **Self Assessment Exercise 2**

4. Why is staff recommendation essential in designing service forms for any media center?
5. What is a prototype form?

### **STEP 7: Final Revision**

Following the above design considerations of internal and external content, easy use, logical sequencing and staff recommendations, a prototype can be developed as shown in Fig 3.3 which is a form for scheduling audio visual equipment. This prototype is tested through actual use or simulation of actual use, for a long enough period to experience an average variety of requests for audio visual equipment.

Fig 3.3

MEDIA DISTRIBUTION  
(Equipment & Materials)

White-office Pink-return  
Yellow-delivery Gold-client

Name \_\_\_\_\_ Dept. \_\_\_\_\_ Phone: Office \_\_\_\_\_ Home \_\_\_\_\_

Home Address \_\_\_\_\_

Order Taken: Time \_\_\_\_\_ Date \_\_\_\_\_

Bldg. \_\_\_\_\_ Room \_\_\_\_\_ Use Date \_\_\_\_\_

Return Date \_\_\_\_\_ Course Title \_\_\_\_\_

Students Served \_\_\_\_\_ Not Filled  Code \_\_\_\_\_

---

Equipment

Materials

A spot check looking for any consistent trends in how forms were completed should run after the test period. Fig 3.4 shows a typical completed form.

Fig 3.4

Will drop at  
STV 250  
Satellite

MEDIA DISTRIBUTION  
(Equipment & Materials)

White-office Pink-return  
Yellow-delivery Gold-client

Use time: 7:00  
Return time: 8:00

Name BURNS, DON Dept. Political Science Phone: Office 438-234/Home \_\_\_\_\_

Home Address \_\_\_\_\_

Order Taken: Time \_\_\_\_\_ Date \_\_\_\_\_

Bldg. STV Room 231 Use Date 5/21/80

Return Date 5/30/80 Course Title American Government

Students Served 25 Not Filled  Code \_\_\_\_\_

booked by  
JWD

Equipment OH- 16mm

16mm films:

Materials Introduction to the Senate  
Beginning of a Law  
John Smith will operate

Taking a glance, the form might appear satisfactory but there are three symptoms signaling the need for revisions that should be looked for: information not provided; additional information in the margin and; poorly organized information. One or more of these symptoms should be evident with some consistency on a number of forms before making revisions.

Fig. 3-5

MEDIA DISTRIBUTION  
(Equipment & Materials)

White-office Pink-return  
Yellow-delivery Gold-client

Will drop at STV 250 Satellite

Use time: 7:00  
Return time: 8:00

Name BURNS, DON Dept. Political Science Phone: Office 438-2341 Home   
Home Address   
Order Taken: Time  Date   
Bldg. STV Room 231 Use Date 5/21/80  
Return Date 5/30/80 Course Title American Government  
Students Served 25  Not Filled  Code

---

Equipment OH- 16mm

Materials 16mm films:  
Introduction to the Senate  
Beginning of a Law  
John Smith will operate

booked by JWD

section 2

Fig 3.5 shows a typical example of all three symptoms even though this form did facilitate satisfactory completion of the request, still there are some problems. Information that was not completed has been circled with a bold line.

In most cases staff did not need such information to execute the request successfully. Therefore these requested data can be eliminated from the final version of the form. Additional information not originally design into prototype has been circle with a dashed line. Although not originally included in the form, staff members need the information. Such information added by staff members to complete the request should also be included in the final form. Poorly organized data have been circled with a dotted line. There are several courses entitled ‘‘American government’’ so it would be better to revise the form to ask for course number which is more accurate and faster to write. There is no reason to mark the ‘‘not filled’’ box and then put in a code number signifying the reason the request could not be filled. Just by writing in the code number accomplishes both operations. For the equipment section, specific types were to be written out such as ‘‘over head projector’’ and ‘‘16mm projector’’. Due to time pressure, abbreviations were used. Such as ‘‘OH’’ and ‘‘16mm’’.in this request, the client wanted an overhead projector and a



16mm projector, but “OH-16mm” was read as “overhead projector #16mm”. Some people might also think there were three 16mm films: “Introduction to the senate”. “The beginning of a law” and “John Smith will operate”. Actually, John Smith will operate is not a film title but the person assigned to operate the 16mm projector. The above analysis indicates a need for revision. Since a prototype was used, expense is kept to a minimum. Figure 3.6 shows the final revised form and figure 3.7 shows how the same request might look on the revised form. The revised form in figure 3.6 is a good practical example of the concept of maximum efficiency through standardization earlier discussed in Module 1. All routine requests are printed on the form. The final version is also a four-part pressure-sensitive no-carbon form. When writing the original information, the goal should be to complete as many steps as possible simultaneously. When an order is taken, the file copy, circulation copy, delivery copy and pick up copy are all completed simultaneously by filling out the original. The common objective of all design considerations for service forms should be efficiency through standardization terms and procedures.

Fig 3.6

MEDIA DISTRIBUTION

Name \_\_\_\_\_ Dept. \_\_\_\_\_ Phone \_\_\_\_\_ Stud. Served \_\_\_\_\_  
 Del./P.U. Pt. \_\_\_\_\_ Use Date \_\_\_\_\_ Time \_\_\_\_\_ Bldg. \_\_\_\_\_ Room \_\_\_\_\_  
 Course \_\_\_\_\_ Sec. \_\_\_\_\_ Return Date \_\_\_\_\_ Time \_\_\_\_\_ N.F. Code \_\_\_\_\_

Quan.	Equipment	Dist. Code	Quan.	Equipment	Dist. Code	Quan.	Equipment	Dist. Code
	16mm			Filmstrip			Dual 8m	
	OH			CART			Screen, Prt	
	S 8 So			Rec Play MS			Tpe Rcr MS	
	CRSL			Cass S Sync			TV 1/2 RR	
	CASS			VCR 3/4			R 8 LOOP	
	Monitor MC			TV RR Ens			OTHER	
	Fm strp cass			Fm strp R/P			OTHER	
	S8 LOOP			3 1/2 x 4			OTHER	
	TV VCR Ens			Opaque			OTHER	

Materials	Shelf No.	Notes
		Booked by _____
		Operator _____

Fig 3.7

MEDIA DISTRIBUTION

Name Burns, Don Dept. Political Science Phone 438-2341 Stud. Served 25  
 Del./P.U. Pt. STV Sat. 250 Use Date 5/21/80 Time 7:00 Bldg. STV Room 231  
 Course 320 Sec. 2 Return Date 5/30/80 Time 8:00 N.F. Code \_\_\_\_\_

Quan.	Equipment	Dist. Code	Quan.	Equipment	Dist. Code	Quan.	Equipment	Dist. Code
1	16mm	5		Filmstrip			Dual 8m	
1	OH	8		CART			Screen, Prt	
	S 8 So			Rec Play MS			Tpe Rcr MS	
	CRSL			Cass S Sync			TV 1/2 RR	
	CASS			VCR 3/4			R 8 LOOP	
	Monitor MC			TV RR Ens			OTHER	
	Fm strp cass			Fm strp R/P			OTHER	
	S8 LOOP			3 1/2 x 4			OTHER	
	TV VCR Ens			Opaque			OTHER	

Materials <i>Introduction to the Senate Beginning of a Law</i>	Shelf No.	Notes
	16mm - 40	Will come from Center and drop at Stu Sat 250
	16mm - 65	
		Booked by <u>JWD</u> Operator <u>John Smith</u>

6. Study Figure 3.6 critically and highlight the changes made from figure 3.5

#### STEP 8: Completion Time

The time spent completing forms has a direct relationship with request volume. So staff time required to complete the form is crucial in any media center since clients do not want to spend a great deal of time on the phone or in person ordering items. Staff should not be allowed to know when they are being timed in completing a form so that realistic data can be obtained. Time saving gives a tremendous ability to handle additional volume without the usual need for additional staff. A well designed service form that accommodates increased volume can be much less expensive than acquiring additional staff.

#### STEP 9: Additional Suggestions

Now for a high volume service area, computer tabulation of utilization data might be seen as cost-effective. Taking a look at our case study shown from figure 3.3 to 3.7 only a slight form modification needs to be made for computer tabulation. This is shown in figure 3.8.

Fig. 3-8

NO 9146

MEDIA DISTRIBUTION

Name \_\_\_\_\_ Dept. \_\_\_\_\_ Phone \_\_\_\_\_ Stud. Served \_\_\_\_\_  
 Del./P.U. Pt. \_\_\_\_\_ Use Date \_\_\_\_\_ Time \_\_\_\_\_ Bldg. \_\_\_\_\_ Room \_\_\_\_\_  
 Course \_\_\_\_\_ Sec. \_\_\_\_\_ Return Date \_\_\_\_\_ Time \_\_\_\_\_ N.F. Code \_\_\_\_\_

Quan.	Equipment	Type	Dist. Code	Quan.	Equipment	Type	Dist. Code	Quan.	Equipment	Type	Dist. Code
	16mm				Filmstrip	005			Dual 8m	015	
	OH	008			CART	010			Screen, Prt	021	
	S 8 So	017			Rec Play MS				Tpe Rcr MS		
	CRSL	025			Cass S Sync				TV 1/2 RR	083	
	CASS	035			VCR 3/4	081			R 8 LOOP	102	
	Monitor MC				TV RR Ens	122			OTHER		
	Fm strp cass	132			Fm strp R/P	133			OTHER		
	S8 LOOP	141			3 1/2 x 4	145			OTHER		
	TV VCR Ens	178			Opaque	007			OTHER		

Materials	Shelf No.	Notes
		Booked by _____ Operator _____

Figure 3.8 is still much like figure 3.6 but with these changes:

- i. Each form has preprinted transaction number in the upper right hand corner, and
- ii. Numerical codes are used for most standard equipment types such as 008 for an overhead projector. Those equipment types without a printed number indicate more than one is available. For example, the 16mm projector might be 050 for self-thread or 057 for manual thread. The correct type is written when taking the order.

Fig. 3-9

CONVERSION TABLE FOR REGULAR AND MILITARY TIME

Regular Time	Military Time
1:00 a.m.	1:00
2:00	2:00
3:00	3:00
4:00	4:00
5:00	5:00
6:00	6:00
7:00	7:00
8:00	8:00
9:00	9:00
10:00	10:00
11:00	11:00
12:00 p.m.	12:00
1:00	13:00
2:00	14:00
3:00	15:00
4:00	16:00
5:00	17:00
6:00	18:00
7:00	19:00
8:00	20:00
9:00	21:00
10:00	22:00
11:00	23:00
12:00	24:00

The use of military timing might also be applicable to our case study. In figure 3.4, there could have been some confusion whether the “use” and “return time” were a.m. or p.m. You can see from the conversion table in Figure 3.9 that military timing eliminates all of such confusion over

a.m. or p.m. However, confusion is only reduced as long as all staffs are familiar with this timing.

#### **Self Assessment Exercise 4**

7. Mention the device that can be used to note the time required to complete service forms.

### **4.0 CONCLUSION**

We can conclude from this discussion that well designed production and service forms are a key to operating an efficient media center. Therefore, a media center must know how to develop effective service forms.

### **5.0 SUMMARY**

Now a highlight of what you have learnt from this study unit:

- Well designed service forms generate important management information for the efficiency of media centers.
- A media manager must know how to develop effective service forms.
- A service form must accurately record utilization data and efficiently expedite requests.
- All information required to measure the effectiveness of a media center and to formulate justification for increased staff, facilities and budget is usually first recorded on some type of service form.
- How effective and efficient a media center functions is heavily dependent on how the service forms are designed.
- A prototype for a new form should be used first, so that revisions can be made at minimal expense.
- Staff using the form should be given the opportunity for reactions and suggestions.
- The final form should be easy to use and contain only essential information germane to facilitating routine requests while allowing for flexibility to accommodate special cases.

### **6.0 TUTOR MARKED ASSIGNMENT (TMA)**

1. Mention five reasons why properly designed service forms are essential for any media center organization.
2. Highlight appropriate steps that can be taken in developing a well designed service form.
3. Mention five media center departments that require the use of service forms.
4. How many parts should the final version of a service form contain? List them.

## **7.0 REFERENCE/FURTHER READING**

Shimid, William T. Media Center Management. Toronto: Copp Clerk Ltd. 1980.

## **ANSWERS TO SELF ASSESSMENT EXERCISE**

### **MODULE 3**

#### **UNIT 1**

1. Because media shorthand increases efficiency by allowing more information to be included in less space.
2. Essential content can be defined as the least amount of information necessary to complete the request of a service.
3. Arrangement of content in a linear fashion, moving from left to right is an example of logical sequential arrangement.
4. Staff recommendations are important because they are often involved in the daily operational activities of media center, thus may have better insights.
5. A prototype form is a sample form developed to test-run operational activities for a short period of time. It is the form from which a final form is developed.
6. Taking a close look at figure 3.6 which shows the final form with all revisions. We observe the following changes:



- More essential information has been dropped.
- Critical information added to the prototype by staff members during test period has been included.
- Poorly arranged information has been re-organized.
- All basic pieces of equipment have been printed on the form to eliminate confusion.
- Equipment is sequentially arranged on the form
- A “materials” section has been included, providing “shelf number” to clarify program titles, and “operator” section to eliminate confusion concerning a projectionist.
- Flexibility is also incorporated for non-routine request by including a “note” section and others section.

## **MODULE 4**

### **INSTRUCTIONAL MATERIALS SELECTION**

Unit 1: Instructional Development Process

Unit 2: Selection and Acquisition

# UNIT 1

## INSTRUCTIONAL DEVELOPMENT PROCESS

### **Content**

- 1.0 Unit Overview
- 2.0 Objectives
- 3.0 Main Body
  - 3.1 Instructional Development Model
  - 3.2 Instructional Development Model in Practice.
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment (TMA)
- 7.0 Reference/Further Reading

### **1.0 UNIT OVERVIEW**

The proper development of instructional materials directly affects the success of a media center. A poorly conceived program, whether used on the best media equipment will not guarantee desired learning. Instructional quality of information is not a function of the media equipment. This unit has been put in place for you since the effective development of instructional program represents an important media center responsibility. Here a simple instructional development procedure is presented so that you can become familiar with the important steps that must take place before any selection of media materials. A thorough knowledge of instructional objectives is required for accurate selection of media material.

## **2.0 OBJECTIVES**

At the end of this study on instructional development considerations, you will be exposed to the process of developing basic instructional material, by taking essential steps to answer these questions:

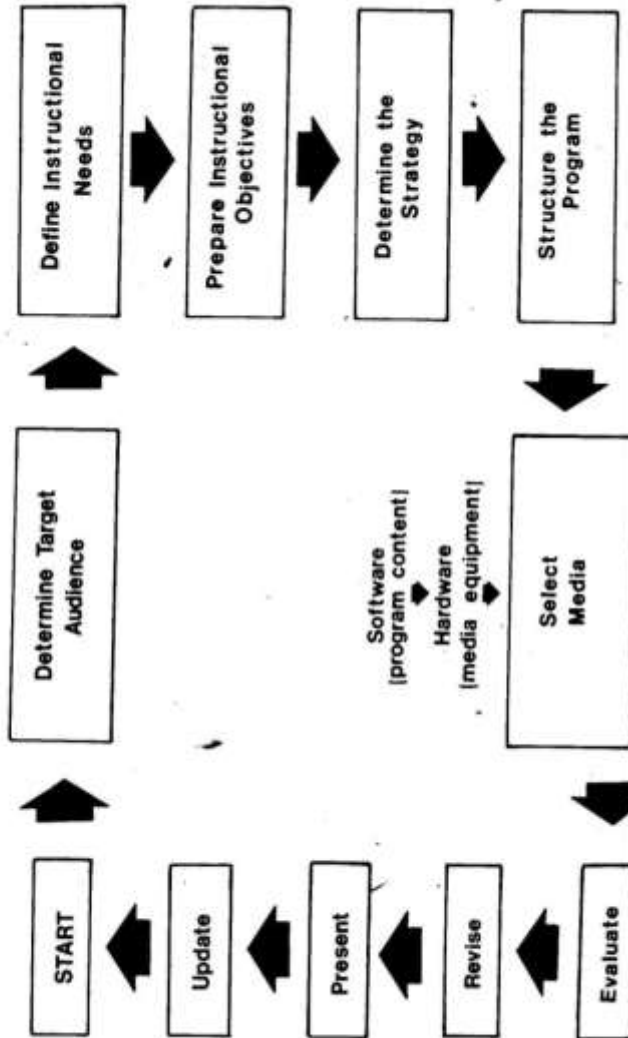
- i. What must students learn (objective)?
- ii. What procedures and resources are required to accomplish the learning (teaching and learning strategies)?
- iii. How will you know when the required learning has taken place (the evaluation)?

## **3.0 MAIN BODY**

### **3.1 INSTRUCTIONAL DEVELOPMENT MODEL**

Figure 4.1 is a typical instructional model, which usually includes the following steps we are about to discuss.

INSTRUCTIONAL DEVELOPMENT MODEL IN THEORY



STEP 1: Determine the Target Audience

This entails: finding out the educational level of the student population; the knowledge and skills they already possess; their socio economic background; and the motivating factor of the students (professional advancement or prestige). Instructional development cannot be done in a vacuum. A thorough knowledge of the student is essential.

STEP 2: Define the Instructional Needs

Training and use of instructional media will not solve every problem. Certainly a tangential concern when defining instructional needs is whether training will solve the problem. The skills or knowledge required to solve the training problem must be known. If someone is having difficulty operating equipments because parts are mislabeled, that is not a training a problem. Training is not a solution for every problem, therefore, the need to accurately define instructional needs.

Another important reason why there should be accurate determination of instructional needs is to make sure that if training is required, it is designed to correct the real problem. This is important because, development of an instructional program that does not solve the problem represents a tremendous waste of personnel and money in any media center.

### STEP 3: Prepare Instructional Objectives

Instructional or behavioral objectives must be specific and measurable. The objective must state measurable behaviours to be observed, demonstrating that the student has mastered the instructional material. If the objectives are not measurable there will be no method of determining when the student has mastered the instructional material.

### STEP 4: Determine the Strategy

The kind of learning to take place must be determined. Three basic kind of learning are largely accepted by authorities:

1. Cognitive domain relates to knowledge, information and other intellectual skills;
2. Affective domain covers personal attitudes and values; and
3. Psychomotor domain refers to skeletal-muscle use and coordination.

One or more kind of learning will need to take place, depending on the instructional needs and resulting objectives. Another strategy should be to select the most appropriate teaching-learning pattern:

- i. Presentation
- ii. Individualized learning; or
- iii. Small group interaction.

There are also choices regarding the category of learning experience that is most suitable:

- i. Direct experience;
- ii. Verbal or printed word abstractions and
- iii. Vicarious, sensory experience.

This strategy step helps to formulate ideas and eliminate options regarding media selection.

#### STEP 5: Structure the Program

The information to be included and the sequence the program should follow must be decided. One of the toughest choices in instructional development, especially for the content expert or teacher, is deciding what content must be included so the student will attain the required instructional objectives. In selecting content essential for mastering instructional objective, one is faced with making some hard choices. Teachers usually want to include content that is entertaining. The main question must always be: Is this content essential for the student to master the instructional objective? If the answer is not “yes”, the content should be excluded. Determining the sequence of information is usually not as difficult as deciding on essential content. Sequence should be moving from previous knowledge and skills to new information. Instructional development should be structured to move from simple to more complex and sequenced by the learning pace of the student.

#### STEP 6: Select Media

The right medium or media that will help the student master instructional objectives must be selected. But selection of media only takes place after fundamental decisions have been made regarding target audience, instructional needs, instructional objectives, strategy and program structure. Selection of media is much easier once the learning activity has been thoroughly defined. Media classifications include: Audio, printed material, audio print, projected still-visual, audio-projected still-visual, motion-visual, audio-motion visual, physical objects, human and situational resources and computers. Although classification systems vary, decisions on selection must be made by determining how media characteristics such as audio, video, colour and motion will help the student master instructional objectives. Media selection can also be influenced by available equipment, the need to quickly update information, and student control of program

pace. With proper analysis of instructional requirements, media selection can be less complicated and more accurate. Program objectives should determine media selection which will, in turn, specify equipment needs. An in-depth treatment of equipment selection is presented in Module 5.

#### STEP 7: Evaluate

It is better to catch problems during development rather than after the program is implemented. The program should be tested on a sample of target audience. Some authorities recommend lean programming whereby student knowledge is intentionally over estimated and content is under taught. During evaluation students reveal where and to what extent teaching must be increased. Production can also be learn by using the least expensive approach to determine what is satisfactory and what learning will required more elaborate production techniques. Lean programming can reduce development and production cost because, based on evaluation, you need only to upgrade those program sections where students are not mastering instructional objectives.

#### STEP 8: Revise

Revisions or program adjustments should be based on the evaluation results. Sections of the program where students are not accomplishing the instructional objectives should only be revised. But if the program works, then there is no need for revision.

#### STEP 9: Present

The next step will be to implement the finished program. From figure 4.1 illustrated above, if previous steps are followed, the finished program should represent the least expensive instruction that makes students master instructional objectives.

#### STEP 10: Update

Learning is continuous; therefore a part of any instructional development model should include continual learner verification so as to determine where changes in the program are necessary. The instructional development cycle in figure 4.1 is continually activated by expansion of knowledge.

### **Self Assessment Exercise 1**

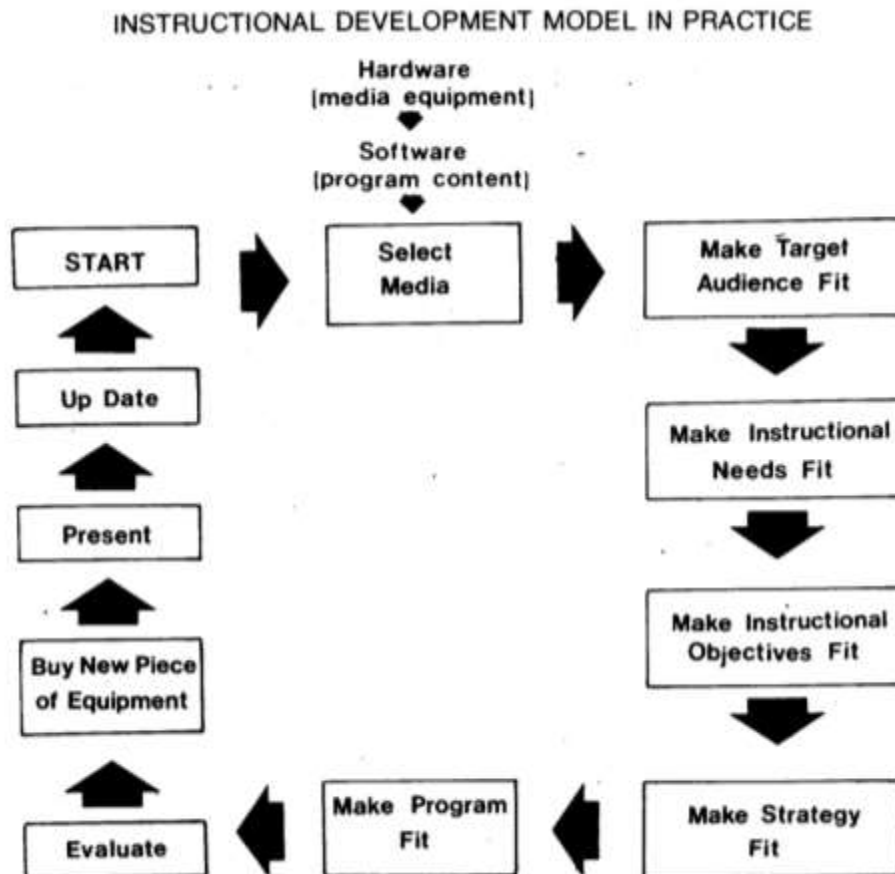


1. Highlight the basic instructional development steps to follow from the typical instructional development model given in figure 4.1
2. Mention two reasons why it is important to accurately determine instructional needs.
3. Why is evaluation a critical step in instructional material development?

### 3.2 INSTRUCTIONAL DEVELOPMENT MODEL IN PRACTICE

People in education and training will publicly extol the virtues for developing instructional objectives. Privately, however, some feel instructional development procedures are too complex and time consuming. They rather feel comfortable following figure 4.2, instructional development model in practice. Here, media selection which should be one of the least steps in the instructional development process is placed at the beginning. This means, the rest of the instructional development process must fit the initial hardware decision.

Fig 4.2



Using media equipment is fun and exciting, while developing instructional objectives is demanding, frustrating hard work. Yet a media manager who requires teachers to use a rigid instructional development process will probably not have any business. There must be a compromise where the media manager slowly initiates instructional development procedures without being too restrictive. Certain simple request may not require elaborate instructional development procedures. More sophisticated learning requirements can start with some basic objectives. As clients become more familiar with the process and logic of instructional development we can continue to move away from figure 4.2 and closer to figure 4.1.

### **Self Assessment Exercise 2**

4. What factors or considerations can you think of that affects the actual practice of instructional development model by people?

## **4.0 CONCLUSION**

In conclusion, instructional materials selection and purchasing starts with taking some basic instructional development steps that gives a thorough knowledge of student needs and instructional objectives.

## **5.0 SUMMARY**

In this unit, we looked at some basic instructional development steps to determine:

1. Target audience;
2. Instructional needs;
3. Instructional objectives;
4. Program strategy;
5. Program structure;
6. Media; and

7. Evaluation.

## **6.0 TUTOR MARKED ASSIGNMENT (TMA)**

1. Outline and explain basic instructional development steps to follow in instructional development process for instructional materials.
2. Illustrate with a diagram instructional development model in practice.

## **7.0 REFERENCE/FURTHER READING**

- Jerrold E. Kemp, *Planning and Producing Audiovisual Materials* (3<sup>rd</sup>ed; New York: Thomas Y. Crowell, 1975).
- Ron H. Anderson, *Selecting and Developing Media for Instruction* (New York: American Society for Training and Development and Van Nostrand Reinhold Co., 1976).

## **UNIT 2**

### **SELECTION AND ACQUISITION**

#### **Content**

- 1.0 Unit Overview
- 2.0 Objectives
- 3.0 Main Body
  - 3.1 Tips for selecting commercial materials
  - 3.2 Acquisition procedures
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment (TMA)
- 7.0 Reference/Further Reading

## **1.0 UNIT OVERVIEW**

In unit 1, we emphasized on the importance of proper development of instructional material as it directly affects the success of a media center. Also the selection and acquisition of instructional materials represents an important media center responsibility. Accurate selection cannot be made in the absence of a thorough knowledge of instructional objectives. Once the target audience needs, and instructional objectives have been established, the decision to purchase or produce instructional material becomes much easier.

This unit discusses the process of selecting commercially available educational materials, as commercial program content tends to be broad in scope to appeal to a large segment of the market. Also after the evaluation phase of selecting, several points are highlighted for your remembrance when it comes to proper instructional material acquisition.

## **2.0 OBJECTIVES**

- Providing you with practical guidelines for proper selection and purchase of instructional materials.
- Providing you with techniques for selecting commercial materials.
- Acquainting you with basic considerations regarding instructional material acquisition.

## **3.0 MAIN BODY**

### **3.1 TIPS FOR SELECTING COMMERCIAL MATERIALS**

A commercially produced instructional package might be appropriate if development procedures indicate the instructional needs and objectives have general application. There are some techniques which can be used to simplify the selection process and increase the likelihood of obtaining materials that will satisfy instructional goals:

1. Let instructional objectives be your guide. This module started with a discussion of instructional development procedures because a clear statement of instructional objectives can make the selection of commercial material or local production much easier. With the wide variety of both good and bad commercial programming available, it is essential that instructional objectives be used to focus your consideration on a relatively small number of choices. Unless the scope of consideration is limited, the selection process will be time consuming and frustrating.
2. Develop a file of resource material. There are many sources of information or commercial instructional materials: promotional brochures and flyers; catalogs from commercial producers and distributors; reviews in trade journals and magazines; displays at professional conventions; trade books; colleagues; and professionally compiled resource directories and bibliographies.
3. Establish a review panel. A panel of people directly responsible for teaching activities should be established to review available materials and make purchasing recommendations. The media center manager should not select instructional materials in a vacuum. Realistically, there are political as well as pedagogical reasons for establishing a review panel. If certain individual interest, within your organization are not represented, hurt feelings can block utilization of the best instructional material. Typical candidates for the review panel should include teachers, content specialists, administrators, and media professionals. The list can be expanded or restricted, depending on local needs. A review panel large enough to satisfy political considerations might be too large to reach any purchase recommendations. The panel must function efficiently. At least one of the teachers or trainers who will actually use the material in the classroom must be on the panel. Teachers and content expert should have the ultimate responsibility for evaluation. The media center staff should facilitate the evaluative process rather than assume the role of evaluator.
4. Look for commercially produced materials that have been validated. Many commercial materials are produced to appeal to a training need but cannot guarantee a desired level of student performance. Well designed programs often describe evaluation procedures, the target audience tested, and the amount of demonstrated learning that took place.

5. Always request a preview. Educational materials should not be selected on the basis of attractive brochures. Always request to preview before purchase. If a preview is not possible, ask to rent the material in order to preview. Most reputable producers and distributors allow for free previews or preview at a reduced rental rate. There can be tremendous difference between the description in a promotional brochure and a review of the actual program by teachers and media specialists.
6. Do not make a large purchase before classroom use. Even if a review panel is favorably impressed, a large purchase should not be made until the instructional materials have been tried out in training situations. Actual use in a learning situation is always the best test. Some producers and distributors will not want free preview copies used in a class, especially if the material is available for rental or purchase. Sometimes it is best to pay the rental fee so the material can be used in an instructional sequence for final evaluation. The rental rate can be much less costly than a large expenditure on materials that are never used.
7. Develop practical effective evaluation forms. The large and very important job of evaluation can be made easier and more reliable through well developed forms. With review panels or committees some standard method for rating materials for purchase is essential.

When developing your own evaluation forms consider the following:

- a) Develop evaluation forms that are short and easy to use. A complex evaluation form is guaranteed to stifle teacher participation. There must be some compromises between a form that covers all aspects of evaluation and a form that is quick and easy to use.
- b) Develop evaluation forms that fit local needs. Do not require people to evaluate aspects of the program that have no relevance to local learning requirements.
- c) Evaluate materials in terms of stated instructional objectives. The evaluation step must determine whether the material will facilitate desired learning.
- d) Evaluate content. Is the vocabulary appropriate? Are the examples realistic? Is the information accurate? Is the program pace too fast or slow for intended students? Teachers and content specialists have a primary responsibility for answering these questions on the evaluation form.

- e) Evaluate the technical quality. Is the color realistic? Is the radio easy to hear? Are the pictures in focus? Can the print be easily read?
- 8. Develop student evaluation forms. The ultimate reason for selecting any instructional material is to facilitate student learning. However, seldom are students involved in initial evaluation stage. Try to incorporate a student evaluation before final selection.
- 9. Develop a priority list of materials. You will probably not have enough budgets to obtain all materials receiving a favourable evaluation by a review panel. Use evaluation forms to place materials in priority classifications:
  - i. Purchase immediately;
  - ii. Consider for future purchasing;
  - iii. Do not purchase.

A thorough review of commercial materials in light of stated instructional objectives should indicate whether purchase or original production is the best approach.

### **Self Assessment Exercise**

1. Highlight the techniques discussed that can be used to simplify selection process of commercial instructional material.
2. Mention five things to consider when developing your own evaluation forms.

## **3.2 ACQUISITION PROCEDURES**

Acquisition is the next step if the selection process has revealed commercial material that meets instructional objectives and budget guidelines. Once the evaluation phase has been completed there are several points to remember regarding instructional materials acquisition:

1. Review purchase and rental arrangements. Several questions should be asked when considering purchase or rental of instructional materials:
  - i. How often will the material be used?
  - ii. How much advance notice is required to obtain the material when needed?
  - iii. How many students will be served?
  - iv. How long will the content remain current? And



- v. What is the difference between purchase price and rental rate?

Although answers to these questions are all relative to local conditions, a general recommendation might be to purchase these materials that are used often, requested on short notice, will serve a large number of students, will not quickly become outdated and where continued rental would quickly surpass the purchase price. A combination of purchase and rental will often represent the most flexible and advantageous acquisition program.

2. Consider a three-level acquisition budget.

Suggested priorities are:

- i. High use purchase and replacement;
- ii. Infrequent rental; and
- iii. Reserve funds for unexpected requests. Funds must be available for purchasing new titles and replacing worn out materials. Rental funds can resist when purchase is not prudent. There should be some reserve funds for unexpected requests that will always occur.

3. Consider lease or rent-to-own contracts as an acquisition option.

A major advantage of lease and rent-to-own is that both contracts allow you immediate use of a number of programs for less than it would initially cost to purchase the same programs. Lease and rent-to-own contracts are often used for videotape and 16mm film programs. When the lease expires the programs must be returned to the distributor. Such a lease arrangement can be very beneficial, especially if the programs might quickly become out-dated. For example, leasing programs on computer technology might be more advantageous than purchase, since computer represent a rapidly changing field. There are various lease arrangements such as the option to the purchase at the expiration of the lease by paying the difference between what has been paid and the original purchase price. Rent-to-own is a time payment plan used to purchase programs. With a rent-to-own contract you receive an agreed upon list of titles and make payments until the programs have been purchased. A big advantage of rent-to-own over a lease contract is that, when the rent-to-own is paid off, you own the films. Consequently, rent-to-own can be a wise acquisition plan for programs that will not quickly become outdated.

4. Consider cooperative acquisition plans

Several organizations can jointly enter a purchase, base on rent-to-own contract. If sharing arrangements for the acquired programs are well defined, cooperative acquisitions can make a variety of media materials available that no single organization would be able to afford. The cooperative purchase arrangement can also be used by a media center on a smaller scale within an organization. When purchase requests exceed budget, a cooperative plan could be used where the media center would pay a percentage of the acquisition cost provided the requesting department would fund the balance. A limited acquisition budget can then be used as matching or seed money to stimulate the release of additional funds for cooperative purchasing.

5. Inspect instructional materials before releasing payment. On rare occasions 16mm films can come from distributors without a sound track! Always make sure instructional materials are technically satisfactory before releasing payment.

6. Plan for a maintenance budget.

Instructional materials can become damaged during use. Films might require replacement footage, especially in the first 50 feet. Learning kits might require replacing parts such as slides or audio cassettes.

### **Self Assessment Exercise**

3. Mention points to note when acquiring instructional material acquisition

## **4.0 CONCLUSION**

In conclusion, it is best to consider purchase before going to the expense of producing programs. Many commercial programs are excellent and often less expensive than trying to produce the same material locally. However, unique instructional objectives might require local production.

In acquiring instructional materials after considering purchase, there are appropriate steps and arrangements that could be put in place to ensure reduced cost and profit maximization for any media center.

## **5.0 SUMMARY**

A thorough knowledge of student's needs and resulting instructional objectives can make decision to purchase or produce instructional materials much easier.

Selection procedures for commercial materials should include:

- i. A review based on instructional needs;
- ii. A resource file of information on commercially available materials;
- iii. A review panel consisting of content experts, media personnel and teachers who will actually use the material;
- iv. A review of validation procedures used for materials;
- v. A preview of all materials considered for purchase; and
- vi. Evaluation forms for the review panel and students using the material.

Acquisition considerations include:

- i. A priority acquisition list;
- ii. A review of purchase, rental and lease arrangements;
- iii. A flexible acquisition budget based on combination of planned purchase, rental and reserve funds for unexpected needs;
- iv. Inspection of materials before payment; and
- v. A maintenance budget. Media center personnel should coordinate the selection process rather than assume the role of evaluation.

## **6.0 TUTOR MARKED ASSIGNMENT**

1. Highlight and explain the major techniques that could be used to simplify selection process of instructional material in any media center.
2. Mention certain points to take note of when acquiring instructional materials and state why they are important to be considered.

## **7.0 REFERENCE/FURTHER READING**

- Jerrold E. Kemp, *Planning and Producing Audiovisual Materials* (3<sup>rd</sup>ed; New York: Thomas Y. Crowell, 1975).
- Ron H. Anderson, *Selecting and Developing Media for Instruction* (New York: American Society for Training and Development and Van Nostrand Reinhold Co., 1976).

## **ANSWERS TO SELF ASSESSMENT EXERCISE**

### **MODULE 4**

#### **Unit 1**

1. The basic instructional development steps to follow as indicated from the typical instructional development model are to determine:
  - i. Target audience;
  - ii. Instructional needs;
  - iii. Instructional objectives;
  - iv. Program strategy;
  - v. Program structure;
  - vi. Media; and
  - vii. Evaluation.
2. Accurate determination of instructional needs is important because:  
Training is not a solution for every problem and if training is required, it is designed to correct the real problem.
3. Evaluation is critical because it reveals where and to what extent teaching must be increased in the instructional material development process and as such development and production cost is reduced.
4. Factors or considerations affecting the actual practice of instructional development model are available development time, staff talent, production capability, and operating budget.

## **Unit 2**

1.
  - i. Let instructional objectives be the guide in selecting commercial material.
  - ii. Develop a file of resource material.
  - iii. Establish a review panel.
  - iv. Look for commercially produced materials that have been validated.
  - v. Always request a preview.
  - vi. Do not make a large purchase before classroom use.
  - vii. Develop practical effective evaluation forms.
  - viii. Develop student evaluation forms.
  - ix. Develop a priority list of materials.
2.
  - i. Develop evaluation forms, short and easy to use.
  - ii. Develop evaluation forms that fit local needs.
  - iii. Evaluate items of stated instructional objectives.
  - iv. Evaluate content.
  - v. Evaluate the technical quality
3.
  - i. Review purchase and rental arrangements.
  - ii. Consider a three-level acquisition budget.
  - iii. Consider lease or rent-to-own contracts as an acquisition option.
  - iv. Consider cooperative acquisition plans.
  - v. Inspect instructional material before releasing payment.
  - vi. Plan for a material maintenance budget.

## **MODULE 5**

### **EQUIPMENT SELECTION AND PURCHASING PROCEDURE**

Unit 1: Equipment Selection

Unit 2: Equipment Purchase

## **UNIT 1**

### **EQUIPMENT SELECTION**

#### **Content**

1.0 Unit Overview

2.0 Objectives

- 3.0 Main Body
  - 3.1 Cautions Regarding Equipment Selection
  - 3.2 Determining Equipment Function
  - 3.3 Selecting Equipment to Fit Function
  - 3.4 Evaluating Equipment
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment (TMA)
- 7.0 Reference/Further Reading

## **1.0 UNIT OVERVIEW**

This unit provides a rationale for the proper selection of media equipment. Appropriate step by step procedures for selecting media equipments are discussed. The procedure outlined in this unit provides techniques that: determines media equipment function in relation to instructional objective; can select media equipment to fit specified function. Thereby making purchase or buying of equipment productive. The approach used is based on clients requesting the purchase of media equipment by a media center.

## **2.0 OBJECTIVES**

At the end of this unit study on “equipment selection”, you should be able to:

- Understand media formats and media characteristics.
- Select appropriate model of media equipment that will satisfy specified instructional function in any media center.

### **3.0 MAIN BODY**

#### **3.1 CAUTIONS REGARDING EQUIPMENT SELECTION**

In equipment selection process, there are ramifications if wrong equipment are selected or if more sophisticated equipment than required is used to meet stated objectives. Therefore, management of the media center must proceed with caution regarding certain points in the equipment selection process.

##### **A. Media center equipment review.**

The selection and subsequent approval for purchase of media equipment should be a media center responsibility. Media practitioners work with equipment on a daily basis and are best qualified to select reliable model having the necessary capability to accomplish stipulated instructional objectives. Where the media professionals are not given final authority for equipment selection, the result is usually a conglomeration of mismatched equipment, purchase as a result of personal whim, cosmetic appeal or sales pressure. Most people who do not circulate, operate and maintain media equipment do not understand the costly ramifications of selecting the wrong equipment. Inappropriate purchases can result in equipment that:

- i. Does not operate well;
- ii. Is difficult to repair;
- iii. Is too expensive to operate;
- iv. Does not meet minimum safety standards;
- v. Does not interface with other equipments or accessories;
- vi. May not be accepted by those who will use it; and
- vii. May not facilitate instructional objectives.



Media directors should always push for the authority to make all final decisions on media equipment purchases.

#### B. Creeping Complexity.

The growth of media equipment technology has always been way ahead of program development. Rapid development of media equipment has also created a disease affectionately referred to as creeping complexity. This disease can quickly be diagnosed when someone gradually becomes preoccupied with additional equipment options. Such individuals usually are mesmerized by the glitter of chrome-plated knobs, dials, switches, hand-rubbed imitation mahogany finishes, and a host of little windows housing all sorts of impressive matters.

Euphoria soon sets in and we find wild-eyed individuals purchasing attractively packaged boxes of technology.

Creeping complexity affects even experience media professionals; they may not realize they are slowly moving into more sophistication than is required to meet stated objectives. Without objectives, creeping complexity is almost certainly inevitable. Therefore in any equipment selection or purchase, the simplest piece of equipment for the lowest price that accomplishes the required tasks, is the best purchase.

#### **Self Assessment Exercise**

1. Why should there be caution on who chooses and on what equipment is selected for any media center?
2. How can creeping complexity be avoided in selecting media equipments?

### **3.2 DETERMINING EQUIPMENT FUNCTION**

This is the first step in equipment selection process, what must be accomplished by the equipment must be determined. Any selection process of equipment should elicit instructional function rather than type of equipment. Concentration should be on content or software requirements rather than hardware. Equipment selection becomes much easier, more rational process, once program content and objectives have been well defined.

In defining function, the major problems remains that clients do not think in terms of instructional objectives. Clients come to a media center with a pre-determined idea of what equipment will be required along with a basic description of content. There are cases where a client has a firm idea of equipment needs but is vague regarding program content. Carrying out a needs assessment, complete with instructional objectives, before purchasing equipment will probably be considered as a frustrating waste of time by the client.

There are ways to uncover required information without been involved in a lengthy instructional design session. Screening questions as suggested below are oriented towards equipment while really uncovering the instructional function of the program. Since most clients requesting equipment are more comfortable talking about equipment rather than instructional objectives. These questions could be used in an interview or incorporated into a printed form for clients to complete:

1. What is the instructional problem and how does the equipment solve that problem?
2. How does the equipment make better use of class, instructor and/or student time?
3. What is the rate of use and number of students served by the equipment?
4. What is the projected demand for the equipment?
5. How did you figure the number of units needed?
6. What software packages are planned for this equipment?
7. How much money has been set aside for equipment incidentals?
8. Is this equipment replacing old equipment? If yes. Why?
9. What security provisions have you made for this equipment?

Well designed screening questions allow the client to talk in terms of equipment while really providing valuable information about program content. This process is not as threatening to the client as a requirement to state specific behavioral objectives. The above list of questions forms a good basic screening instrument but should not be considered comprehensive since other questions could include:

1. What instructional function does the requested equipment replace?
2. What has the demand been in the past for this equipment, specifically in terms of students not served?
3. Why is the equipment needed in lieu of some other less expensive equipment?

4. Can the equipment be used periodically on loan from the media center?
5. Can the equipment be rented?
6. What utilization records planned to document use of the equipment?
7. How could you rank equipment in priority order?

Other questions that are more closely fitted to local concerns might be considered. The goal should be to select the shortest possible list of questions that define the instructional function of the desired equipment.

### **Self Assessment Exercise**

3. Why is it important to determine the instructional function to be facilitated by the equipment, in selecting media equipment?

### **3.3 SELECTING EQUIPMENT TO FIT FUNCTION**

This is a crucial phase where media formats are selected that will satisfy the required program functions. You must however, note that this is not a phase where equipment brand names are considered. This phase of selection only concerns matching the appropriate media characteristics with instructional functions outlined in the previous screening questions. The decision must be based on format such as whether to use slides, overhead transparencies, audio tapes or video tapes, not whether to use slide projector, overhead projectors, audio tape recorders or video tape recorders. The emphasis must be on program content, not on media hardware. Certain key questions such as the following can help zero in on the media format required:

1. Is the instruction for individual or group study?
2. Will simple or complex equipment be required?
3. Will instructors and students know how to operate the equipment?
4. Can the instructional sequence order remain the same? Are there times when the instructional sequence should not be changed?
5. Can the instructional sequence be changed and updated easily?
6. What is the cost of production and duplication?
7. What is the cost of presentation and production equipment?

8. Is motion required?
9. Is audio required?
10. Does the student need printed materials such as a manual or diagrams?
11. Are still pictures required?
12. Does the instructional information require color or black-and-white visuals?
13. Must programs be served or can they be erased?
14. Must programs be widely distributed? And is sufficient presentation equipment available in the field?

There are numerous guides available outlining characteristics of different media. Figure 5.1 is based on a media characteristic chart developed by Kemp. But for the purpose of this case study, figure 5.1 represents a simplified version of Kemp's chart. The key advantages and disadvantages for six basic media formats are described. Advantages and disadvantages of media are defined by application. An advantage of the filmstrip is that it is always in proper sequence, yet a disadvantage is that one cannot easily re-arrange the sequence. If you do not want the sequence re-arranged, the disadvantage becomes an important advantage. The following are some definitions of media characteristics:

1. Individual study: the rate of learning can be controlled by the student (i.e a student can control the presentation rate of slides in a slide projector whereas a student cannot control the presentation rate of a program broadcast by a television station).
2. Large group study: the media material can easily be presented to large groups (i.e overhead transparencies are designed for large group presentation whereas photographic prints cannot be shown to a large group unless presented in another format such as slides).
3. Presentation equipment easy to use: with little or no training the instructor can operate media equipment used to present information to students (i.e the overhead projector can be operated by most teachers with no instruction whereas the set up and play back of a video tape usually requires some training).
4. Can update segments: the media format allows for easy updating of particular segments (i.e slide programs can be easily updated by simply pulling specific slides and inserting

new ones whereas a film strip is one continuous piece of film, making quick selective updating difficult).

5. Standard format: one agreed upon design and set of dimensions for a media format that will ensure its use with a specific type of media equipment (i.e a 16mm film can be projected through any 16mm projector whereas video tape comes in various widths of open reel and video cassette requiring different types of equipment for play back).
6. Can control presentation rate: the instructor can easily control the presentation rate (i.e the instructor can control the rate of a slide presentation with the forward and reverse buttons on a slide projector whereas a 16mm film advances at a precise rate of speed not controlled by the instructor).
7. Always in proper sequence: the information will always appear in the proper sequence as designed (i.e since a film strip is a continuous piece of film all individual frames are always in the correct sequence whereas if the instructor is not careful, slides can fall out of a tray or mysteriously get out of sequence, usually about one minute before major presentation).
8. Systematic development format: being able to move from already acquired knowledge to new information in a logical sequence controlled by the instructor (i.e information can be added to an overhead transparency in a logical progression through use of overlays, or revealing information in steps, whereas the same systematic development of material on a film-strip would be a complex and possibly extensive approach).
9. Easily interact with visual: the instructor can easily point to, write on or manipulate the material for more effective instruction (i.e the instructor can draw on an overhead transparency or use overlays to highlight certain points whereas with a video tape the instructor has little opportunity for direct physical interaction with the program).
10. Easy to prepare: the media material can be easily prepared by someone with no training or access to sophisticated production equipment (i.e the instructor can draw charts or graphs on a piece of clear acetate for projection on an overhead projector whereas making a 16mm film requires training and sophisticated production equipment).
11. Can show actual motion: the media material can easily show natural sequential continuous motion (i.e a videotape can accurately and realistically show the continuous

natural motion of a subject whereas slides can only show segments of continuous motion).

12. Automatic presentation rate: when started, the program will automatically advance at a predetermined rate of speed (i.e when started, a 16mm film will advance at a specific rate of speed whereas the presentation rate for a series of overhead transparencies is determined by the instructor).

Figure 5.1

MEDIA CHARACTERISTICS

	ADVANTAGES	DISADVANTAGES
SLIDES	Individual or large group study. Presentation equipment easy to use. Can update segments. Standard format. Can control presentation rate.	Requires some photo equipment and skill. Can get out of sequence.
FILMSTRIP	Individual or large group study. Always in proper sequence. Standard format. Presentation equipment easy to use. Can control presentation rate.	Can rearrange sequence. Can update segments. Requires some photo equipment and skill. Production equipment can be very expensive. Cannot show actual motion.
AUDIOTAPES	Individual or large group study. Always in proper sequence. Standard format. Presentation equipment easy	Not visual. Over use as oral textbook. Multiple formats. Production equipment can be very expensive.

	<p>to use.</p> <p>Can control presentation rate.</p>	<p>Cannot arrange sequence.</p> <p>Can update segments.</p> <p>Cannot show actual motion.</p>
<p>OVERHEAD TRANSPARENCIES</p>	<p>Large group study.</p> <p>Can present information in systematic, development sequence.</p> <p>Can easily interact with visual.</p> <p>Standard format.</p> <p>Easy to prepare.</p> <p>Presentation equipment easy to use.</p> <p>Can control presentation rate.</p>	<p>Not for individual study.</p> <p>Can require special production equipment and skills.</p> <p>Cannot show actualization.</p>
<p>MOTION PICTURE</p>	<p>Individual or large group study.</p> <p>Always in proper sequence.</p> <p>Standard format.</p> <p>Automatic presentation rate.</p>	<p>Requires fairly sophisticated production equipment and skills.</p> <p>Cannot rearrange sequence.</p> <p>Special design required to control presentation rate.</p>
<p>VIDEOTAPES</p>	<p>Individual or large group study.</p> <p>Always in proper sequence.</p> <p>Automatic presentation rate.</p> <p>Can show actual motion.</p> <p>Can re-use videotapes</p>	<p>Multiple formats.</p> <p>Cannot update segments.</p> <p>Requires fairly sophisticated production equipment and skills.</p> <p>Cannot rearrange sequence.</p> <p>Special design required to control presentation rate.</p>

There are additional media formats available such as print, photo or computer-assisted instruction.

### **Self Assessment Exercise**

2. Define a standard format
3. Mention media formats favourable to both individual and large group study.

### **3.4 EVALUATING EQUIPMENT**

More intelligent decisions can now be made regarding specific models and brands of equipment, since the instructional function has been determined. Once the media format of the equipment has been selected, one question remains. Which model is best suited for the stated function?

Let's now take a look at several sources that can help answer this question:

#### **1. Essential Needs:**

Dugan Laird, in the A-V buyer's guide: a user's look at the audiovisual world, talk about selecting the proper medium by putting requirements in one of three categories:

- i. "must haves";
- ii. "should haves"; and
- iii. "Nice to haves".

The original intent was to use progressive stages of "must haves" and "nice to haves", when selecting a medium to accomplish instructional objectives. The concept can also be applied when evaluating models of equipment. "Must haves" should cover only absolutely essential equipments necessary for the program to meet objectives. The "should haves" provide added convenience but are not absolutely essential. "Nice to haves" usually provide added feature although not used in every instructional situation, do provide greater flexibility and convenience. The whole idea is select the piece of equipment providing all the "must haves", most of the "should haves" and the largest number of "nice to haves" possible within budget.

#### **2. Operating Environment.**



Operating environment is one area of evaluation, many people tend to target about. Dirt, temperature and humidity are chief concerns. Basic type of audiovisual equipment has reasonable latitude for acceptable operating condition. Usually the same temperature and humidity requirements for human comfort also work well for media equipment. The more sophisticated the equipment usually the more stringent the operating environments. Typically environment considerations to keep in mind are the following:

- I. Will the equipment be housed in areas with proper heating, ventilating and air conditioning requirement? These climatic factors, along with humidity control, are important for proper operation of media equipment and storage of certain media programs such as audiotapes and videotapes.
- II. Is the dust or dirt level high in the area where the equipment will be used?
- III. Are there sufficient electrical outlets in proper location where media equipment will be used? Are there electrical circuits large enough to accommodate the media equipment power requirements?
- IV. Is there proper security to discourage theft, vandalism and unauthorized movement of equipment?
- V. Where are windows located in the classroom? Will drapes or blinds adequately control light?
- VI. Are interior light controllable through dimmers or banks of light which can be turned off independently? Being able to control overhead lights near the projection screen is very important.
- VII. Is seating arranged so everyone has a good view of the screen?
- VIII. Is the operating noise level of the equipment loud and distracting?
- IX. Is external noise easily transmitted into the room where the audiovisual equipment is been used?

### 3. Safety

Media equipments that are been considered for purchase should be evaluated for safety, using the following questions:

- I. Does the equipment use a three-prong grounded plug and a permanently attached power cord?
- II. Is the equipment under writer laboratories (UL) approved?

- III. Are all corners and edges rounded to avoid cuts, pinches or punctures?
- IV. Is heat emission properly ventilated?
- V. Is access to electrical components only possible through a safety interlock that cuts all power to the equipment?
- VI. Is the equipment well constructed with welded joints, proper reinforcement struts, and rubber guards around any wiring going through metal panels?
- VII. Does the equipment have a thermocouple to activate a ventilation fan?
- VIII. Does the equipment have a fuse or resettable breaker to prevent electrical overload damage?
- IX. Does the equipment have well constructed comfortable handles? The handle that feels comfortable for 30 seconds may not after 5 minutes. How long will the equipment typically have to be carried?
- X. How heavy is the equipment? Will it have to be lifted? Will a cart be necessary for transporting?

#### 4. Personal Experience

Personal experience is a valuable evaluation source. For some reasons people tend to discount their own experience when evaluating equipment. Personal experience can be especially valuable if you have used a particular brand of equipment for a number of years. You know best how well that equipment will function in your operation. Personal experience is much less expensive and can prove to be more accurate than outside consultants. However, when considering a new line of unfamiliar equipment a consultant can be a wise investment.

#### 5. Evaluation Forms

When not familiar with a new line of equipment, try to see and operate the models under consideration. Test operating a new piece of equipment is desirable since promotional brochures and specifications sheets cannot tell the whole story. Design evaluation forms for basic types of equipment to make sure all testing is objective. The evaluation process should include basic technical information along with any special considerations unique to a media centre. Technical review by media personnel and an operator review by people who will actually use the equipment should be included in the evaluation process. Also, obtain evaluations from typical users before purchase.

#### 6. Publish Materials

Several equipment evaluations are available in books, magazines and special reports. An important distinction between reviews and evaluations is that reviews usually describe equipment features whereas evaluations usually rate equipment against some type of standard or comparable piece of equipment. Evaluation is most valuable.

#### 7. Buyer's List

One best way of evaluation is to contact people who have purchase the same equipment you are considering. Usually the dealers or manufacturer supplies a list of buyers who have purchased specific equipment models. These people use the equipment in the real world application and not in idealized world picture in equipment promos. Most media professionals are very candid and willing to admit disappointment with any equipment purchase. A dealer unwilling to supply buyer's list may indicate the equipment in question has not performed well or the dealer does not have reputation with customer. Always look for dealers who are willing to supply buyers list.

### **Self Assesment Exercise**

6. Highlight the sources discussed that help in equipment evaluation.
7. According to Dugan Laird, what are the three categories of essential needs that can be applied when evaluating equipment models?

## **4.0 CONCLUSION**

In conclusion, the responsibility for the proper selection of media equipment in any media center should be that of the media center manager. Management must first ensure that the instructional function is determined, the equipment to fit such function is selected and an equipment evaluation process is carried out.

## **5.0 SUMMARY**

Here is a review of all discussions. In this unit, the following was stated:

- The management of any media center has the responsibility of ensuring proper selection of media equipment and therefore must carry out the selection process with caution.
- The simplest piece of equipment satisfying the instructional function is always the best choice.
- Determining what instructional functions will be facilitated by the equipment is the first step in selecting equipment. Considerations will include whether the instructional functions call for large or small group learning or direct interaction between students and the instructors.
- The definition of instructional function makes the selection of the equipment that best fits the function easy.
- The equipment evaluation of brands determine the “most haves” (absolute necessities), “should haves” (added convenience), and “nice to haves” (not essential but can provide flexibility).
- Evaluation of brands and models should consider: operating environment, safety features, personal experience, evaluation forms, publish equipment review and interview with existing users of same equipment under consideration.

## **6.0 TUTOR MARKED ASSIGNMENT (TMA)**

- 1) Who should be responsible for the proper selection of media equipment and why?
- 2) What do you understand by the team creeping complexity?
- 3) List nine screening questions that can help determine equipment functions.
- 4) From the media characteristic chart given, which media format will you recommend to a client that want to record basic financial accounting technique that will be used in several business courses by the client organization.
- 5) Explain five sources to consider when evaluating equipment brands and models.

## **7.0 REFERENCES/FURTHER READING**

- Jerrold E. Kemp, Planning and Producing Audiovisual Materials (3<sup>rd</sup> ed.; New York: Thomas Y. Crowell, 1975) p46-47.

- Dugan Laird, AV-Buyer's Guide: A User's Look at the Audio-visual world (2<sup>nd</sup> ed.; Washington D.C. : National Audio-visual Association, 1974). P10
- Raymond Wyman, media ware; selection, operation and maintenance (Dubagne Iowa: William C. Brown company, 1975)

**UNIT 2**  
**EQUIPMENT PURCHASE**

**Content**

- 1.0 Unit Overview
- 2.0 Objectives
- 3.0 Main Body
  - 3.1 Typical Equipment Purchasing Process
  - 3.2 Various Steps Involved in Detail
  - 3.3 Inventory Procedure and Circulation Coding.
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment (TMA)
- 7.0 Reference/Further Reading

## **1.0 UNIT OVERVIEW**

In this unit, appropriate purchasing techniques of media equipments are presented. Techniques in: writing requisition; selecting dealers; evaluating equipment sales; checking equipment; making inventory; and circulation coding are discussed.

This unit provides the necessary information needed to purchase dependable equipment that will satisfy instructional function at minimum possible cost.

## **2.0 OBJECTIVES**

At the end of this unit study, you should know how to:

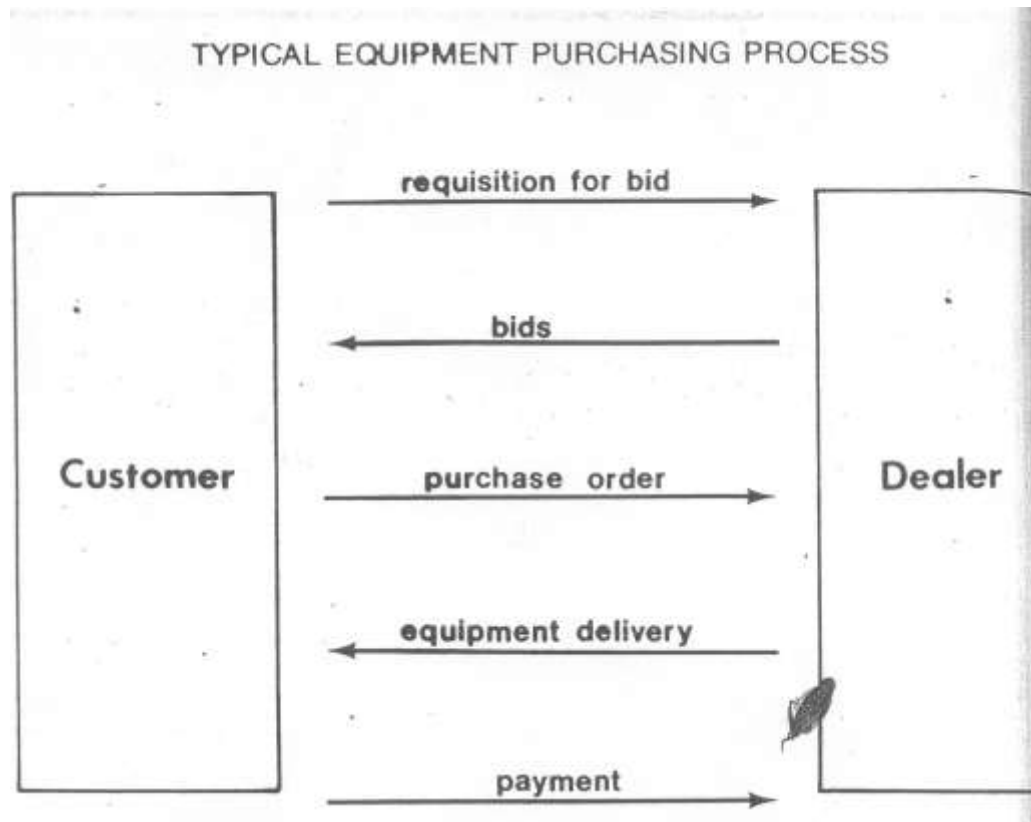
- Write registration
- Select reputable dealers of media equipment
- Evaluate equipment sales
- Provide necessary information for inventory and code equipment for circulation.

### **3.0 MAIN BODY**

#### **3.1 TYPICAL EQUIPMENT PURCHASING PROCESS**

The purchasing process to obtain the best equipment at the lowest possible price requires a number of steps to follow. Figure 5.2 provides an overview of typical steps involved in the equipment purchasing process.

Fig 5.2



### **3.2 VARIOUS STEPS IN DETAIL**

#### **Bid procedures**

You will require a brief explanation of the bidding process before we discuss the purchasing techniques proper. The bid process involves dealer independently submitting quotes on specified merchandise in hopes of having the lowest price. A purchase order is usually awarded to the dealer with the lowest price for merchandise that meets stated specifications. The bid process is effective since usually the cost for goods and services tends to be higher where only one dealer or manufacturer is available many media centers are require to advertise for bid on equipment orders above a certain dollar amount. Other centers by choice use a competitive bid system to try and obtain the best price. Often the lowest does not necessarily represent the best purchase. Other important consideration include equipment reliability and availability, replacement parts, service and the dealer's generation reputation ' These considerations should be spelled out in the bid for one protection so dealers fully understand the criteria's for bid selection.



## **Requisitions**

A requisition is a formal request for dealers or vendors to submit bids on specified merchandise. It is important to know how to write good requisitions for purchasing equipment whether or not a bidding procedure is used. A requisition shows an accurate description of the requested equipment. Two types requisition are;

### **Short form Requisition**

As the name implies, short form requisition is precise and usually require dealers to submit quotes on a specific brand of equipment or an alternate with similar specifications. Many people write a short form requisition by listing only brand name and model number of equipment requested. Others may include basics specifications they feel are important. In situations where there are restrictions against using brand name, only the type of equipment and important specifications can be obtain from product information supplied by the dealer or manufacturer. The disadvantage of short form, especially in a bid situation is that important specifications may be left out. Short form invites the use of alternate bids by dealers because the specification is not detailed. An alternate is often using desirable.

### **Long Form Requisition**

The long form requisition, especially in a bid situation, is probably the best approach because the equipment specifications are more complete. The exact equipment requirement is written in details. If properly written, there is little chance for a dealer to submit an undesirable alternate. Specialized requirements are not included in a typical short form, but long form gives good room for unique needs or features.

### **Requisition Writing Tips**

The following are a number of techniques that can be helpful when preparing any equipment requisition;

1. Be concise, the best specifications should contain only the minimum amount of information require to describe exactly what you to purchase. Lengthen; elaborate descriptions are a waste of everyone's time if the information does not relate exactly to a purchase decision.
2. Try to use standardized measurements when stating specifications
3. State specifically what you do not want as well as what you want

4. You can include that all equipment specifications must be tested before purchase.
5. You can also include a statement “if dealer suggest alternate, all technical data must be sent and, if requested, a unit for evaluation”. With the above suggestion, failure to supply the information or demonstration unit for evaluation would be grounds for elimination of dealer bid from further consideration
6. If you are accepting bids on a sophisticated system involving interconnection of numerous component and you do not people with sufficient technical background, you should request that the dealers bid on a “turnkey” system. With a turnkey approach the dealer must supply, install or demonstrate that the equipment work satisfactorily before payment
7. You might want to include the cost of installation for certain types of equipment such as 16mm auditorium projector
8. Remember to make arrangements for any necessary remodelling of facilities to accommodate new media equipment by mentioning remodelling requirement early, facilities can be made ready so when equipment arrives installation can be completed immediately
9. You can request that a service manual parts list be included in the bid price. Usually only an operator’s manual is included with purchase. But the operator’s manual usually offers little information on maintenance
10. A “service what you sell” phrase might be needed in the requisition if you do not have local repair talent i.e dealer are not allowed to bid anything they cannot service. You can further stipulate that dealers must have a guaranteed turnaround time for repair and replacement equipment available during time of repair
11. Consider a service contract as a part of the bid price with a guaranteed turnaround time and option to renew. Service contract acts like an extended warranty to cover major repair or routine preventive maintenance
12. Include a stipulation that the dealer must sign the following statement; “by signing below i certify i am a franchised dealer for the equipment being bid”. A dealer who is not franchised may sell the equipment but is under no legal obligation to honour a warranty or service standards. Most manufacturers will supply a list of their franchised dealers; manufacturers want responsible dealers representing their products and will often cancel

franchises if they receive numerous complaints. So contact manufacturers at least once a year for an updated list of franchised dealers.

13. The more units purchased, the lower the price per unit. Therefore strive for high volume buying.

### **Self Assessment Exercise**

1. Outline in the right order, the various steps involved in the equipment purchasing process from the diagram.
2. Distinguish between a short form and long form requisition.
3. Mention five requisition writing tips.

### **Selecting a Good Dealer**

There are number of criteria that help determine a good dealer. The best dealer is not necessarily the least expensive; this is one fact management find hard to understand. A full service dealer:

- I. Maintains a good equipment and part inventory.
- II. Have a service department.
- III. Provide loan equipment and
- IV. Conduct-on-site demonstrations of new equipment.

Cut-rate dealers never have many services and give some savings to customer with reduced cost full service dealers are more expensive due to increased overhead cost. There may be nothing wrong with selecting the cut-rate dealer if the additional amenities of the full service dealer are not needed. But the real question remains whether such additional service is worth the increased price. You must stipulate in the requisition the kind of services you want so you end up only comparing price quotes from similar dealers.

In writing good requisitions, we discussed several desirable dealer qualities:

1. Being a franchise dealer for products represented;
2. Having demonstration equipment available for evaluation;
3. Providing loan equipment; and
4. Having a good part inventory and service department.

Other considerations should also include the following:

1. What kind of relationship does the dealer have with the manufacturer? You can contact the manufacturer to find out how the dealer represents the product.
2. How long has the dealer been in the business? A dealer who has been in business for a while has had an equal opportunity to establish a good reputation or a bad one. However, do not discount the new dealer who may be striving very hard to establish a good clientele.
3. Does the dealer keep a current inventory of new equipment? Some dealers are very slow in obtaining new equipment for their inventory. Others do not order equipment until they receive a purchase order, so as to eliminate varying much inventory. Note that, not having inventory results in extended delivery time.
4. Does the dealer have a history of customer satisfaction? Opinions regarding customer satisfaction can be obtained from equipment manufacturers or by calling other organizations using media equipment supplied by the dealer.
5. Does the dealer have up-to-date product information?
6. Does the dealer stand behind factory warranties and any dealer guarantees?
7. Does the dealer have fair prices?

### **Evaluating Sales**

Equipment sales can be two sided, positive and negative. On the positive side, the dealer may be discounting equipment to reduce inventory and to make room for new model. On the negative side, the dealer may be trying to more discontinue or undesirable equipment and any such sale should be research properly before purchase.

### **Equipment Check-in Procedure**

Generally, when equipment arrives in the media center, in the excitement of unpacking new equipment due to the festive atmosphere, some crucial mistake could be made. There are some helpful tips on a logical standardize check-in procedure for new equipment is presented to eliminate any possible confusion:

Fig 5.3

MEDIA SERVICES  
EQUIPMENT CHECK-IN FORM

P.O. # \_\_\_\_\_  
DEALER \_\_\_\_\_

REQ. #	DESCRIPTION	SERIAL #	DESCRIBE MISSING PART	BACK ORDERED	NOT FUNCTIONING	DATE RETURNED	WARRANTY COMPLETED	COMPLETELY OK	TAG #	CODE #	MS #

CHECKED BY \_\_\_\_\_ DATE \_\_\_\_\_ DELIVERED TO \_\_\_\_\_  
 By signing, I affirm order is complete SIGNATURE \_\_\_\_\_  
 WHITE COPY - MEDIA SERVICES OFFICE YELLOW COPY - MAINTENANCE

Fig 5.4  
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EQUIPMENT HISTORY

Acct.# \_\_\_\_\_ Req.# \_\_\_\_\_ P.O.# \_\_\_\_\_ Dealer \_\_\_\_\_ Purchase Price \_\_\_\_\_

DESCRIPTION	SERIAL #	LOCATION CODE	INVENTORY #	EQUIPMENT CODE	MS #

MAINTENANCE RECORD

DATE	Repairs			Total
	OUT	IN	Parts	

1. Set up a form such as the one showing in figure 5.3 to standardize the check-in procedure. All information is recorded on one form, such as the purchase other number, dealer requisition member, equipment description, serial number, missing parts and other

data regarding the status of the other. The “back ordered” column is very important since many times a dealer will ship what is available and partially fill an order. Some dealers require a percentage of the full payment with partial delivery. However, customers may state in the requisition that payment in full will be made only when the order is complete. With holding payment until the order is complete or damage, merchandise has been replaced gives the customer some financial leverage. Partial payment of incomplete is usually practical only among customers and dealers that have had along, cordial relationship. All parts of the form in figure 5.3 must be complete, up to the double line, before any physical identification can be placed on the equipment. Sometimes in the excitement of the unpacking, identification number will be placed on equipment before any operational or parts check has been completed. Identification numbers may be applied, using irreversible technique and permanently glued tags, itching pains, or stencils and spray paint. This usually happens as a short cut for equipment seldom failing to operate upon delivery, such as overhead projectors. If, purchase, and overhead projector is found defective after the identification stage, no dealer in the world will be able to take it back if graced with your “flamingo pink” identification letters. The unit has been defaced and dealer and manufacturer have every right to refuse to provide replacement. Most defective units are examined at the factory and usually can be fixed and sold as “factory rebuilds”, depending on local trade loss. However, a unit with “flamingo pink” identification is yours forever. There is also a place on the form in figure 5.3 for a signature to confirm who checked-in the equipment. When someone has to sign for something he/she tends to be more conscientious, which increases quality control. Another signature is used when equipment is delivered to another department for permanent assignment. Therefore receiving the equipment from the media center must sign, affirming the order is complete. This second signature puts the responsibility on the recipient, not the media center and can eliminate latter charges that the order was not complete.

2. Figure 5.4 shows equipment history form that can be stated when each piece of equipment is checked-in. All pertinent purchasing information is listed across the top with the maintenance information below. This form can be simple or elaborate as the local condition requires.



3. With some slight modification to eliminate duplicating all rewards for a piece of equipment can be kept together. The purchase and check-in information can be on one side of a card show in figure 5.3 and the equipment history on the other side as shown in figure 5.4.
4. Designate a specific area for checking-in equipment. New equipment can be host or mixed with existing equipment inventory if not kept in a separate area until the check-in procedure is complete.
5. Do not throw away all the shipping cartons in case some equipment must be return. If all the shipping cartons are gone and you send the unit back in a make shift carton, there is a good chance of additional damage and the dealer have every right to refuse replacement of equipment return.
6. As long as the defective merchandize is return in the original shipping carton, a new replacement unit should be sent by the dealer. Requesting a replacement unit often can be faster than waiting for a part. You have every right to expect that the equipment will on pack. Do not become involve in trying to fix the equipment with replacement parts unless there is no other solution. If the dealer does not send a new unit but instead does major repairs on your initial purchase, you could try negotiating an additional discount for a factory rebuild model.
7. When unpacking equipment, make sure everything is complete. Most manufacturers include a packing slip with the equipment, listing all items which should be included in the shipping carton.
8. Complete all warranty information and send it immediately. There is a crucial step yet often forgetting because warranty card can be easily lost.
9. Make sure the equipments operate properly under environmental conditions where it will be used.
10. If the order is complete and the equipment operates properly, release payment immediately. Prompt payment is a good business practice and a common courtesy.

### **Self Assignment Exercise**

4. State five qualities of a good dealer.
5. Why is it necessary to evaluate self before purchasing equipment?

6. Explain the importance of the equipment check-in procedure.

### **3.3 INVENTORY PROCEDURE AND CIRCULATION CODING**

#### Inventory Procedure

Inventory or properly controlled identification is usually a rather long number, etched or glued to the body of the equipment in some unobtrusive place. Each inventory number is use to identify a specific piece of equipment on the inventory. Once checked-in and operating properly, an inventory number should be put on the equipment immediately there are insurance company that will not pay a theft or a damage claim unless there is inventory identification. The inventory number is usually entered on an inventory card along with other required information about the equipment item. Inventory cards are often key-purchase for a computer print out. Many people find the print out pages easier to work with because many equipment items appear on each page rather than each item on a separately inventory card. When the inventory is conducted, the number on each piece of equipment should be checked against the number of the inventory sheet. After making corrections and depreciation adjustments, a new set of inventory cards or a print-out can be processed. Usually an inventory is up dated at least once a year. Typical information on inventory cards or print-out includes:

1. Institution (i.e organization owing the equipment).
2. Department (i.e where the equipment is assigned).
3. Department code (a number designating the department where the equipment is assigned).
4. Property controlled number (assigned to the specific equipment item for identification).
5. Purchase price
6. Purchase date
7. Description (equipment description, starting with a broad classification and then becoming more specific).
8. Equipment code (assigned to identify the broad classification and specific type).
9. Depreciation rate (it designates the method for writing off equipment cost).
10. Depreciation balance (represents the remaining balance yet to be depreciated).

11. Inventory date (the date of the most recent inventory).

#### Distribution or Circulation Coding

Equipment purchased by the media center is likely to be circulated for client usage.

The inventory number can be too long for circulation purposes and visual identification can also be difficult since the inventory is usually located in an inconspicuous place on the equipment. A short number or letter abbreviation system is desirable for circulation purposes. The physical size of such numbers and letters should be large to be read easily from a distance. A numbering system for circulation purposes would allow computer application such as computer scheduling of equipment.

#### Self Assignment Exercise

7. Why do media centers require keeping inventory and coding of equipment?

## 4.0 CONCLUSION

Concluding our discussion on equipment purchase, we can therefore say that all the information presented here in this unit are necessary information required to purchase dependable equipments that will satisfy the instructional functions at the lowest possible price.

## 5.0 SUMMARY

You have learnt the following.

The purchasing process involves:

- i. Writing a requisition that states concisely what is needed;
- ii. Selecting reputable dealers;
- iii. Evaluating equipment sales;
- iv. Checking-in equipment properly;
- v. Providing the necessary information for inventory; and
- vi. Coding equipment for circulation.

## **6.0 TUTOR MARKED ASSIGNMENT**

1. What do you understand by the term “bidding process”?
2. Illustrate with diagram a typical equipment purchasing process.
3. List and explain the various step involve in the purchasing process.

## **7.0 REFERENCE/FURTHER READING**

- Jerrold E. Kemp, Planning and Producing Audiovisual Materials (3<sup>rd</sup> ed.; New York: Thomas Y. Crowell, 1975) p46-47.
- Dugan Laird, AV-Buyer’s Guide: A User’s Look at the Audio-visual world (2<sup>nd</sup> ed.; Washington D.C. : National Audio-visual Association, 1974). P10
- Raymond Wyman, media ware; selection, operation and maintenance (Dubagne Iowa: William C. Brown company, 1975)

## **ANSWERS TO SELF ASSESSMENT EXERCISE**

### **MODULE 5**

#### **Unit 1**

1. There should be cautions regarding who selects and what equipment is selected in the media equipment selection process because wrong selection of media equipment and the ever increasing sophistication of equipment can result in purchase of sub-standard, expensive, complicated, hazardous or inappropriate equipment.

2. Creeping complexity can be avoided in selection and purchase of media equipment when only equipment satisfying the instructional objectives are selected.
3. In selecting media equipment, it is important to determine instructional function of equipment because it makes selection easier and specific.
4. A standard format is a media format that has an agreed upon design and set of dimension ensuring it use with a specific type of media equipment.
5. Slide, filmstrips, audiotapes, motion pictures and videotapes.
6. Essential needs, operating environmental, personal experience, evaluation form, published material and buyer's list.
7. The three categories are the:
  - i. "must haves";
  - ii. "should haves"; and
  - iii. "Nice to haves".

## Unit 2

1. Steps involved in equipment purchasing process:

Requisition for:

  - Bids
  - Purchase order
  - Equipment delivery
  - Payment
2. Short form requisition requires listing only brand names, model number of equipment and basic specifications of equipment.
3.
  - Be concise
  - Use standardize measurement
  - Be specific
  - Strive for high volume purchasing

- Use a “turnkey” system approach if necessary
4. Five qualities of a good dealer:
    - i. Having a franchise with manufacturers for products represented.
    - ii. Having demonstrate equipment available for evaluation.
    - iii. Providing loan equipment.
    - iv. Having a good parts inventory and service departments.
    - v. Having up-to-date product information.
  5. It is important to evaluate sales before purchasing because equipment sales can be a double-edge sword.
  6. Equipment check-in procedure creates a standardized check-in system for new equipment, so as to eliminate possible confusion or misplacement.
  7. Inventory and coding of equipment provides a property control and identification system for all equipments, purchase in media centers for easy circulation and usage.

## **MODULE 6**

### **PROMOTING MEDIA CENTER SERVICES**

Unit 1: Public Relation

Unit 2: Political Relation

## **UNIT 1      PUBLIC RELATIONS**

### **Content**

1.0 Unit Overview

2.0 Objectives

3.0 Main Body

    3.1 The Need For Strong Public Relation In Media Centers

    3.2 Public Relation Techniques And Activities

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignment

7.0 References/Further Reading



## **1.0 UNIT OVERVIEW**

The lack of ability to promote media center services makes it highly susceptible to cut backs. Management of media center requires more than excellent media production and utilization, these services must be promoted. Promotional activities that generate client interest and maintain a positive public image should be carried out.

In this unit, public relations are discussed as a tool for effectively promoting media center services.

## **2.0 OBJECTIVES**

1. To promote media center services through public relations
2. To develop good public relation techniques for media center services.

## **3.0 MAIN BODY**

### **3.1 THE NEED FOR STRONG PUBLIC RELATIONS IN MEDIA CENTERS**

There are several reasons why a media center should have a strong public relations program. Whether the center is in a profit or nonprofit setting, there are many influential people who feel the products and services provided are unnecessary luxury. Consequently, when budget reductions are required the media center is usually reviewed critically. In difficult periods, many media centers have either received major budget cuts or have been closed. There should be a continual and aggressive public relations program that will give media centers positive visibility and justification for existence helping to offset any tendency to eliminate programs without careful deliberation. There are a wide variety of publications and activities that can be used for promotion.

## **3.2 PUBLIC RELATION ACTIVITIES AND TECHNIQUES**

### **Brochures**

Brochures are effective promotion device but must be directed to the proper audience. Often brochures are designed from the media staff point of view rather than client centered. This results in terminology used and services stressed holding a particular fascination only for staff while not being understood or appreciated by clients. Brochures must be designed for the target audience. Let your brochure promote your basic services. Give your sophisticated services that have limited appeal only limited space.

Brochures must be attractive, concise and designed to generate interest. You must learn from prospective clients exactly what they would find useful and stress those services. The design should be simple and easy to use, try to use short words, phrases, and sentences. A brochure must communicate a message immediately. Do not waste time and expense printing a brochure that no one but the media center staff will read. Not compromising these objectives, a well designed brochure can be a valuable and productive promotional piece.

### **Exhibits**

A properly designed and target audience oriented exhibit can be effective. Picture displays about the media center or sophisticated media demonstrations can be used for exhibits. Exhibits should be kept simple and designed primarily for impact, as this would leave an impression. Exhibits are also staff morale boosters as they provide media center personnel with an opportunity to tell others about their work. Location is

also important for exhibits. Well planned exhibit in the right location can generate additional interested clients. Use promotional flair in displays that communicates quickly and clearly. Use language that target audience will understand and target the largest possible client audience, telling your story emphatically and memorably.

Once exhibits are produced, they can be taken to numerous locations such as schools, museums, fairs and community gatherings.

### **Staff Speakers' Bureau**

Staff members of a media center often forget the importance of their jobs. But, if given the opportunity to talk about their profession, they can become effective goodwill ambassadors and receive public recognition for their work at the same time.

Establishing a speakers' bureau for media center, provides staff members a platform to tell others about their work. Develop an effective program, well supported with audiovisual materials and train several staff members to deliver it effectively to help build support for the objectives of your media center.

### **Tours**

Inviting groups to tour your media center is a very effective means of demonstrating your services. Well planned tours and staff members thoroughly prepared as guides can simplify the process. Let's take a look at some ideas that can make visitors a pleasure rather than a problem.

1. Give visitor a brochure or handout summarizing media activities.
2. Show activities that will convince them you are a service agency and possess adequate resources.
3. Use terms and figures that are easily understood and quickly make a point.

4. Use media in your tour. For example, a five minute sound-slide show can present an overview that makes the tour effective and saves time.
5. Keeps the tour entertaining yet informative. Involve guests in tour activities.
6. Have several members trained to give tours.
7. Have exhibits and displays in various departments showing typical activities.
8. Stress the services most likely to be used by your visitors and show new possibilities.

### **New Releases**

Writing new releases is a basic requirement of any public relations effort. New releases must be in formats that can easily be used by mass media. This is necessary for media centers because, a story written in journalistic style, requiring little editing, has a much better chance of being used than if a reporter is requested to come and write the entire story. Reporter will not have time for sufficient coverage unless it is a big story. It is therefore advisable for media center to take initiative and write their own release, in order to receive the desired exposure.

### **Awards**

Awards of any type can give clients a feeling of satisfaction about the hard work invested, and possibly might encourage them to return to the media center for another production. This in turn invites improvement in education and training for instructors or trainers. It can also be humorous and result in great appeal.

### **Letters of Commendation and Appreciation**

Well written letters of commendation or appreciation to client's supervisor regarding participation in an instructional production can be valuable. A letter to a supervisor can bring attention to the fine work done by a subordinate in the production. Such letters are included as part of the performance review; positive recommendations are appreciated by both supervisors and subordinates.

### **Newsletters**

Newsletters should provide articles and information that promotes media center services and programs. Such articles could include: new program acquisitions; new services; special workshops on effective uses of educational media; and notification of instructional program available for preview.

Articles should not be confused with those of the usually journalistic approach where people write for themselves instead of her potential clients. It should not be too long, too involved or written with a media vocabulary no one else can understand. Newsletter should not be done too frequently as novelty wears off and people stop reading the newsletter. The sole objective must be to promote increased use of the media center.

### **Self Assessment Exercise**

1. Why do media centers require good promotional techniques?
2. Mention four varieties of publications that can be used to promote media centers.
3. Mention four varieties of activities that can help in promoting media center services.

## **Evaluation Forms**

A media center that seriously seeks information on the results of its services and acts on that information will have a better image than a center that never elicits client's reactions. Facilitating client reactions has several advantages:

- I. Clients that normally would not be inclined to comment may complete the form because it is easier to do so than calling or sending memo;
- II. Clients do not have the excuse that they could not reach the media center manager; and
- III. Even if clients do not respond, an evaluation section promotes a positive image for the media center as a service interested in client reactions.

A questionnaire to monitor client satisfaction and need may also be an effective device. However, evaluation questionnaire sent too frequently will be considered a nuisance by clients.

## **Client feedback sessions**

Sometimes more in-depth analysis is needed than can be articulated in response form or a short questionnaire. A discussion format allows opportunity for a free exchange of ideas between media personnel and clients. It facilitates clarification of any misunderstanding about services.

## **Self Assessment Exercise**

4. Mention reasons why facilitating clients reaction through evaluation forms is important.
5. What extra advantage does having a client feedback session bring to the promotion of media center service among clients?

#### **4.0 CONCLUSION**

Good promotional public relation techniques must be stresses since media centers are often among the first to be considered for cutbacks. You can never promote a media center too much; however, promotion should be done with budget and service limitations.

#### **5.0 SUMMARY**

In this unit, you have learnt that:

- A continual and aggressive public relations program that will give media centers positive visibility and justification for existence is necessary so as to eliminate cutback considerations without careful deliberation.
- Public relations activities such as brochures, exhibits, a speakers' bureau, tours, forms, and client feedback are good promotional techniques helpful to any media center.

#### **6.0 TUTOR MARKED ASSIGNMENT**

1. Why do media centers require a good public relations program that is continuous and aggressive?
2. Explain four varieties of activities, media centers can engage in to promote good public relations.
3. Explain four variety of publication that can be produced by media center to generate public interest and patronage of their services.

## **7.0 REFERENCES**

## **UNIT 2 POLITICAL RELATIONS**



## **Content**

- 1.0 Unit Overview
- 2.0 Objectives
- 3.0 Main Body
  - 3.1 Reliable Service
  - 3.2 Real Organization Chart
  - 3.3 Motivation
  - 3.4 Initial Contact
  - 3.5 Client Participation
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 Reference/Further Reading

### **1.0 UNIT OVERVIEW**

In unit 1, we discussed public relation techniques for promoting media center services. Good political relation techniques can also help publicize media center services and build increased support for the media center.

Media center organizations require political astuteness to survive in today's world. In managing media centers, you must learn to define your political environment and deal effectively with it. Therefore, this unit discusses promotional techniques that can enhance political position for media centers.

## **2.0 OBJECTIVES**

- To promote media center services through political relation.
- To develop good political relations techniques.

## **3.0 MAIN BODY**

### **3.1 Reliable Service**

An appropriate service provides clients with what they want, not necessarily what they need. What clients want and what they need are not necessarily synonymous, there is a distinction. Getting clients' support is much easier when they are reasonably happy with existing services. However, this is definitely not meant to endorse inappropriate use of media, but rather the realization that in a political environment growth is nurtured through a spirit of compromise. Nothing can be achieved in the political environment until clients are first satisfied with basic media center services. Clients' satisfaction can be used as a solid foundation to add services clients really need and probably should use.

### **3.2 Real Organization Chart**

Formal organization charts never really depicts how things get done, or more specifically, reveal the emotions and drives that facilitate action. You must find out who are the important, influential people in the organization. How much power do they have in the decision making process? Whom do they like or dislike? Whom can they influence and who is beyond their influence?

Learning about the decision makers' demands:

- I. Tactful talking with others in the organization;
- II. Noting who the decision makers socialize with; and
- III. Close observation on how decision makers relate to other people in meetings.

Once the people who really make decisions have been identified you can develop a strategy to obtain their support for your program.

### **3.3 Motivation**

Having identified the decision makers, the next challenge is to determine their motivation. Everyone has some interest or desire that serves as motivation, as there are numerous motivational drives. The key concern should be to determine those drives that can be advanced through media. You will likely have the attention and support of people you can help achieve their goals through media.

### **3.4 Initial Contact**

You must plan initial contact with client under favorable conditions. People are receptive under different conditions. While some are best approached directly in their offices, others are more receptive over lunch. Additional armies include an indirect approach, like through a golf match,

social gatherings etc. the goal is to plan an initial meeting providing optimum receptivity to your ideas. The enthusiasm and receptivity of a decision maker are largely dependent on how new ideas are presented.

### **3.5 Client Participation**

One way of achieving political relations is to solicit client participation. Clients will be more receptive to new ideas/services if they are part of the formulative process resulting to such new service. Also, encouraging participation in such development gives them a sense of part ownership. Clients no longer feel subjected to such new services but rather that they helped to develop them. Clients should be on committees reviewing the acquisition of educational materials and programs. The use of questionnaire and feedback forms mentioned earlier is a good way to obtain client reaction, but it important to emphasize their participation in the actual decision making process that results in new services.

#### **Self Assessment Exercise**

1. How can media centers provide reliable service that will establish good political relations with clients?
2. What does learning about the decision makers in the institution in which the media center operates demands?
3. Why use motivation?
4. Why plan initial contact?
5. Why solicit clients' participation?

## **4.0 CONCLUSION**

In conclusion, there is a well-worn adage that says: “It’s not what you know, it’s who you know”. This certainly has application in the world of media management. Good political relations with the right people are very important.

## **5.0 SUMMARY**

In this unit, you have learnt that:

- Good political relations are very important to promoting media center services and build support for it.
- Political activities must be based on good reliable service.
- Other techniques that can enhance political position include learning the real organization chart of the institution in which the media center operates, determining the motivation of decision makers, planning the right initial contacts, and soliciting client participation in the development of media services and program acquisitions.

## **6.0 TUTOR MARKED ASSIGNMENT**

1. How can a media center define its political environment and effectively deal with it as regards to political relations with clients.
2. Explain the techniques that can help enhance the political position of media center organizations.

## **7.0 REFERENCES**

- Schmid, William T. Media Center Management. Toronto: Copp Clerk Ltd. 1980.

**ANSWERS TO SELF ASSESSMENT EXERCISE**

**MODULE 6**

## **Unit 1**

1. Media centers require good promotional techniques such as, good public relations programs, so as to generate client interest and maintain a positive image.
2. Four varieties of publications: Brochures, New releases, Letters of commendations, Newsletters.
3. Four varieties of activities: Exhibits, Staff speakers' bureau, Tours, and Awards.
4.
  - i. Clients that usually would not be inclined to comment tend to find completing the form easier to do than calling or sending a memo.
  - ii. Every form of excuse from clients of not being able to reach management is eliminated.
  - iii. Whether clients respond or not, evaluation sections tend to promote a positive image for the media center as a service interested in clients reaction.
5. Having a client feedback gives clarification of any possible misunderstanding about services provided by media center.

## **Unit 2**

1. Establishing a reliable service to clients requires appropriate or good services that satisfy client's wants which establishes a solid foundation of political relations with clients.
2. It demands:
  - i. Tactful talking with people in the organization you are working with.
  - ii. Taking note of those that have social relationship with decision makers.

- iii. Closely monitoring how decision makers interact or relate during meetings with other people.
3. Motivation is the tool that drives people, using it on decision makers generates their attention and enthusiastic support.
4. You need to plan initial contact with clients because people are receptive under different conditions.
5. Client participation in the development of media services and program acquisition makes them more receptive and cooperating to the service being provided.

## **MODULE 7**

### **DEVELOPING CONSTRUCTIVE CLIENT RELATIONSHIPS**

#### Unit 1:

Developing Constructive Client Relationships Part I

Requirements for the Media Center Director

#### Unit 2:

Developing Constructive Client Relationships Part II

Requirements for the Instructor



## **UNIT 1**

### **DEVELOPING CONSTRUCTIVE CLIENT RELATIONSHIPS PART I REQUIREMENTS FOR THE MEDIA CENTER DIRECTOR**

#### **Content**

1.0 Unit Overview

2.0 Objectives

3.0 Main Body

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignment

7.0 References/Further Reading

## **1.0 UNIT OVERVIEW**

Media center management is a people business. Clients contact the center with instructional support needs. Personnel produce materials and deliver services. Trainees or students use programs and services. While administrators approve client programs and budgets. The ability to work well with people permeates every aspect of instructional media center activity.

Module 6 concentrated on developing public and political relations which could favorably influence the right people. However, this module will concentrate specifically on clients who require production support from the instructional media center. This unit in particular focuses on the media center director: it suggests ways of establishing a harmonious production team consisting of the clients and media professionals. Even though it is primarily written for the media director of the center, the concepts of this unit have equal application for all media professionals who work with client on production projects. A team-work approach is crucial in production activities where much can be lost in terms of budget, time expenditure and final results.

## **2.0 OBJECTIVES**

- To develop an effective working relationship between media professional (Directors) and teaching professionals (Instructors) in media productions.

- To define the role of the media center director towards ensuring a successful instructional program.

### **3.0 MAIN BODY**

1. Recognize the instructor as the content specialist.

A content specialist has final authority for the information in a program produced by a media center and the instructor should be so recognized. The instructor has the important job of assembling information and ensuring the accuracy of content; without him/her there would be no program. A media production with poorly developed, inaccurate content is doomed from the start, hence a qualified instructor as the content specialist is a basic requirement for the program that satisfies stated instructional objectives.

2. Stress Instructor's sources of control.

Many instructors who use media for the first time may feel humbled by the strange technology surrounding them. Suddenly, the rather private world of instruction between teacher and student is thrust into the open, examined, and rearranged by media specialists. Instructors, quite naturally, may feel they are losing control over something which once was totally theirs. The media director must eliminate these concerns with technology by making the instructor aware that:

- I. Media equipment is only a means to an end; and
- II. The instructor has several sources of direct control over media productions.

The correct development of a program using instructional media depends heavily on guidance from the instructor. After production the program can have maximum effectiveness only if the instructor properly incorporates it into a learning sequence. As a

manager of learning experiences, the instructor has tremendous control and corresponding responsibility for the success or failure of mediated instructional program.

Media professional must emphasize this crucial role.

### 3. Adjust to different personalities

Media professionals must work constantly with different personalities. This can be a challenge and often a source of frustration. There is no standard formula for producing every client program. Each project must be approached differently depending on the personality of the client, and quickly, during the first meeting, the media director must analyze the instructor's personality and adjust to it. Some instructors might be apprehensive about the use of media while others show attentions. The director should move carefully so as to sell the apprehensive client on the advantages inherent in a media program. With the enthusiastic client the director may have to save some limit on what, realistically, can be accomplished within production and budget capability. Any type of media production is primarily a "people process" and the director who cannot adjust and work with many different personalities is ill-suited for the job.

### 4. Treat Ideas With Sensitivity

Ideas are personal and represent an extension of one's personality. During the production process the director will receive many ideas from the instructor which just will not work with media. Instructors often think in terms of printed material or lectures that can be deadly if transferred directly to slide or video tape. However, tact and sensitivity must be used in redirecting or rejecting the instructor's idea. Since ideas are personal, being told such ideas are impractical or silly may often be discontinued. Build from the positive by

selecting and supporting these ideas offered by the instructor that do have effective media application.

In the first production meeting it is often effective to brainstorm. During this period the instructor and media director each offer ideas with the understanding that there is no such thing as a bad idea. A cardinal rule of brainstorming is that no idea is analyzed or questioned. To facilitate spontaneity, have someone else write down the ideas on cards. The director must set the tone by encouraging participants to lose their inhibitions, and not be afraid to come up with ideas that may be wild or far-out; such ideas often trigger other ideas that are not so wild and, with some modifications, might work. After everyone has contributed without challenge, the instructor and media director can begin to refine the ideas. More important, in the brainstorming process a team spirit may begin to emerge.

#### 5. Eliminate Technological Fears

During the initial stages of production, the media director, should keep technology in the background. Some instructors have a genuine fear of media. For example, the technical maze of lights, cameras, and engineering gadgetry associated with television may be particularly conducive to such apprehension. One way to ease this fear is to let the instructor actually touch the equipment, thus leading to the realization that there is no special secret to focusing a camera or pushing a button on a switcher bank. Media directors may be apprehensive about this technique since some instructors have been known to label media people as mere “button pushers” unable to contribute to instructional planning. The crucial issue is not in knowing how to push a button, but when. To be able to provide the right mix of production skills and resources represents a

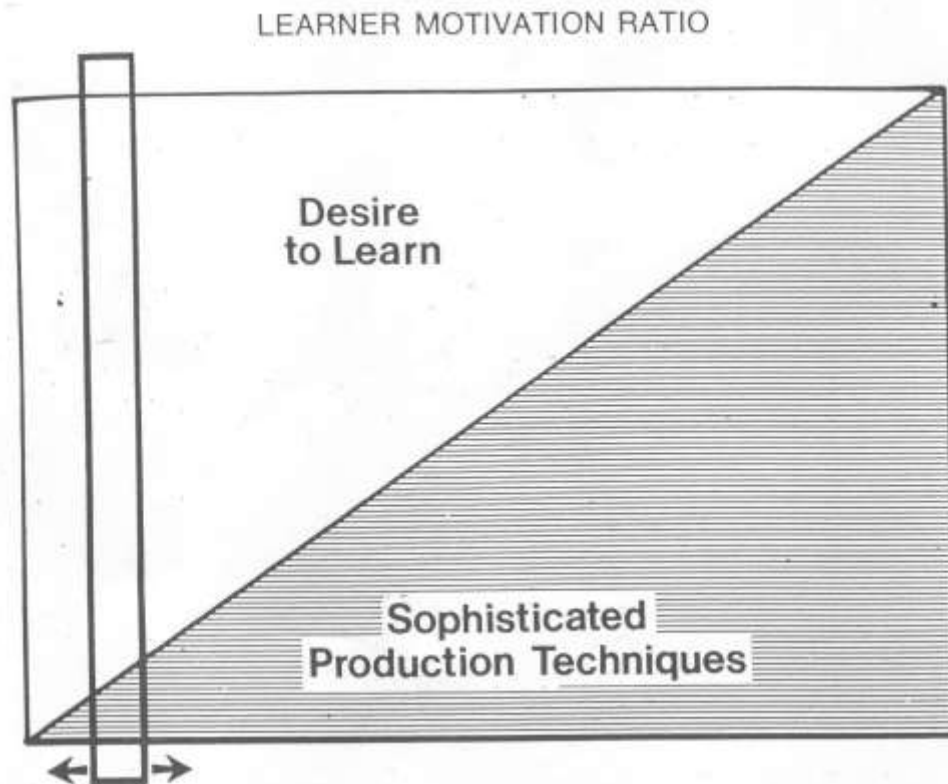
primary responsibility of media directors. A client's fear of technology can be put to rest by giving that client sense of control over the equipment. The media director can also establish a leadership role as someone able to harness technological capability for the benefit of the instructor and students.

6. Keep Technology in its place.

A common fault with a media practitioner is to be so enamored with technological excellence that content is given inadequate attention. Media people primarily concerned with technology are easy to spot and often discourage an instructor's ideas of technical reasons. The media director must remember a basic rule to check uncontrolled zeal for technical quality: media production must be of sufficient quality so as not to distract from content. That is all that is required. Any push for additional technical quality could represent overkill and a waste of time and money. If students remember technical imperfection or sophisticated technical effects instead of content, then the wrong balance between technology and content has been achieved. Media professionals must remember that technical quality should be the silent partner, not the dominant force in a production.

A simple ratio is appropriate here: the higher the desire for students to learn, the less sophistication is required in the media production. Conversely, the lower the desire to learn, the more sophistication is required in the production. Fig. 7.1 graphically demonstrates the ratio between the desire to learn and the need for sophisticated production techniques. Imagine, as the window bar moves from left to right, the need for sophisticated production techniques increases as the desire to learn decreases. Conversely, as the window-bar moves from right to left, the need for sophisticated production techniques decreases as the desire to learn increases.

**Fig 7.1**



7. Talk in Understandable Terms

The media director must learn to talk about production techniques in terms understandable to the instructor. Some media directors feel that the use of technical terminology will impress the client; experience shows, however, that resentment, confusion and frustration on the part of the instructor are the most probable result. Directors must use a vocabulary the instructor-easily understands.

8. Be Tolerant of Limited Technical Knowledge

One favorite pastime of media directors is to trade stories regarding the inability of instructors to understand and work with instructional media. Typical comments include, "they wanted to know why they couldn't see any pictures on the video tape stock", or

“they wanted us to take our television camera and go ‘film’ a speaker”. Although these can be humorous and even frustrating experiences, the media director must remember that the instructor is not supposed to be the media specialist much as in the patient-doctor relationship, the instructor comes to the media director to seek answers for instructional problems. The doctor should not scoff at patients because they do not understand the structure of the circulatory system. The patient is not paid to know such medical information any more than the instructor should be expected to understand media technology. Remember, the day when instructors know as much about media as your staff, will be the same day your services will no longer be needed. Be thankful clients make what appear to be silly mistakes and need your assistance.

#### 9. Be Realistic About Instructional Design

Many give lip service to the need for a systemized approach to planning instruction. While many instructors pledge undaunted allegiance to educational objectives, few are probably using instructional development principles. Privately, teachers will admit they do not have time to systematically develop lessons; more important priorities are teaching overloads, large classes, and training deadlines. Because of this reality, if you insist, that instructors follow an elaborate instructional development process they probably will decide against using media. There may be value in not using a rigid, fully developed instructional development model, especially for the instructor considering media for the first time. Some media production requests may not even require in-depth instructional development. Media directors must be realistic and custom-fit instructional development techniques to the job and the client. On some simple projects, an abbreviated statement of objectives will work. As instructors gain experience in developing and producing media



they will become more sophisticated in using thorough instructional development procedures.

#### 10. Develop a Sample Portfolio

Sometimes it is difficult for the instructor to imagine how a production technique will actually look. The media director should assemble a portfolio of samples showing techniques used in past productions. All types of media including slides, overhead transparencies, short videotape clips, and prints can be available. A portfolio of excellent examples gives evidence of competence and previous success which can be reassuring for clients.

#### 11. Keep an Open Mind

Media directors must enter the instructional production process with an open attitude towards experimentation. The media director together with the instructor can adopt a routine approach to solving certain instructional problems. People usually like to stay in an environment that is safe and predictable; however, the media director with the instructor must be willing to take some risks. The rapidly growing field of instructional technology requires experimentation for growth. An open and receptive mindedness is required from both the media director and instructor to support each other in the pursuit of new instructional techniques.

#### 12. Learn To Compromise

Under the best circumstances of successful evaluation and implementation of instructional program, the media director and the instructor should have learned humility and the ability to compromise for the good of the program. In the part of the media director, he has probably sacrificed some technical quality standards but in the end, it's a

win-win situation for everyone by developing a product that achieves the instructional objectives.

### **Self Assessment Exercise**

1. Explain how media center management is a people business?
2. Mention at least ten requirements for a media professional in order to ensure healthy client relationships.

## **4.0 CONCLUSION**

The best instructional program using media requires total cooperation between the media director and the instructor. Cooperation can be achieved if the media director and the instructor are aware of what each should be doing for the other.

## **5.0 SUMMARY**

In this unit, you have learnt the following:

- Media center management is a people business.
- The people involved in media production include, clients, instructors, administrators, staff, students and the general public.
- The production of instructional media materials represents a very special area where the media director must be able to develop an effective working relationship with an instructor.
- The media director should treat the instructor as a content specialist, stress the instructor's sources of control regarding media, adjust to personality differences,

treat ideas with sensitivity, eliminate fears of technology, be tolerant of limited technical knowledge, be realistic about the use of instructional development techniques and develop a portfolio of media samples.

- The media director should imbibe open and receptive mindedness approach and sacrifice to show cooperation and respect while working towards an effective production team.

## **6.0 TUTOR MARKED ASSIGNMENT**

1. Media center managers are not in the media business, they are in the people business. Explain.
2. List the different people involved in media production.
3. Why must the media director develop an effective working relationship with an instructor?
4. Highlight with brief explanations the requirements of a media director in developing a constructive client relationship.

## **7.0 REFERENCES**

- AECT Task Force on Definition and Terminology, Educational Technology: Definition and Glossary of Terms. Volume 1 [Washington, D.C.: Association for Educational Communication and Technology, 1977].
- Jerrold E. Kemp, Planning and Producing Audio Visual Materials [New York: Thomas Y. Crowell, 1975].

## **UNIT 2**

### **DEVELOPING CONSTRUCTIVE CLIENT RELATIONSHIPS PART II REQUIREMENTS FOR THE INSTRUCTOR**

#### **Content**

1.0 Unit Overview

2.0 Objectives

3.0 Main Body

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignment

7.0 References/Further Reading

## **1.0 UNIT OVERVIEW**

Developing constructive client relationship in media productions is not the responsibility of the media professionals alone. The clients also have responsibilities in the media production. The concepts used for client relations in media production are also applicable for work with clients in service areas such as equipment and materials circulation. However, this unit is more specifically concentrated on the instructor or teacher as the primary type of client involved in media productions.

In this unit, suggestions are offered on how the teaching professionals can work together with the media professionals to develop effective uses of instructional technology. Media, educational media and material instruction will be used interchangeably since the concept presented has equal application for all three terms. Constructive client relationship can be develop if the instructors (teaching professionals) are aware of what they should be doing along with the media professionals.

## **2.0 OBJECTIVES**

- To develop an effective working relationship between teaching professionals and media professionals.

- To define the role of the instructor towards ensuring cooperation for a successful media program.

### **3.0 MAIN BODY**

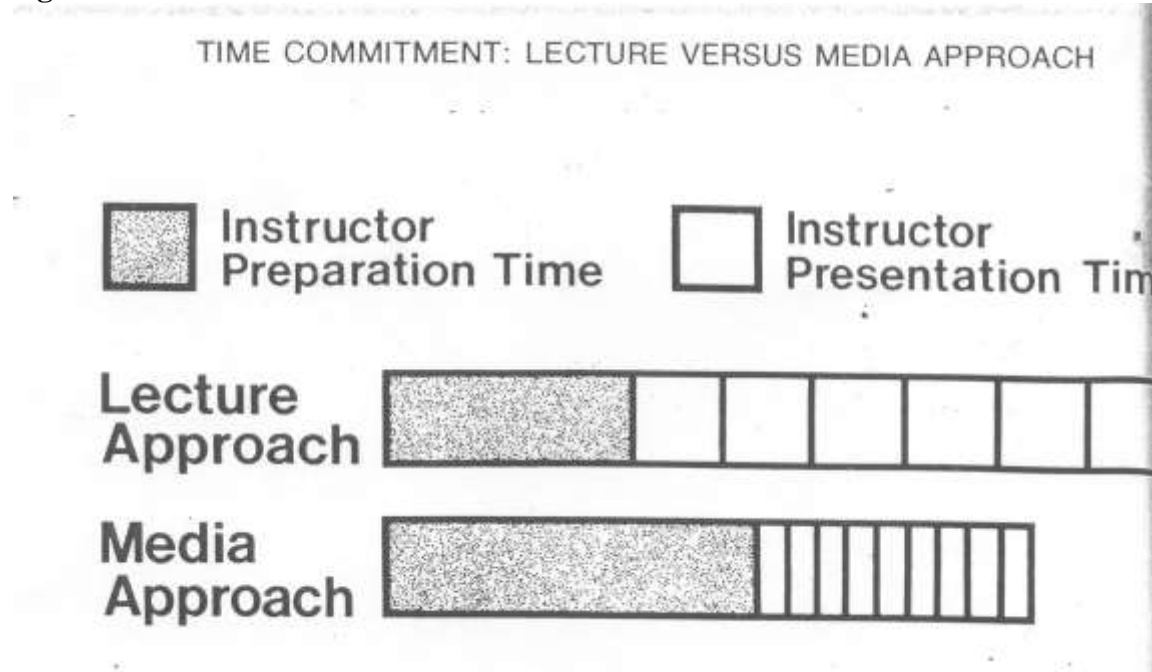
#### **1. Be Prepared To Make Commitments.**

Instructor should realize that when they become involved in a media production they must make a commitment in personal energy and time. The time spent in properly planning a production is directly proportional to instructional effectiveness.

The level of media involvement in an instructional sequence also can influence the teacher's commitment. Mediated instruction in this unit, can mean anything from developing a few overhead transparencies the teacher will use in a lecture, to producing a total program where the learner has little or no contact with the instructor. Producing a few overhead transparencies will probably require much less time and energy from the instructor and media center staff than a program that must be designed to teach essential content without assistance from the instructor. Instructors must understand that their time and energy commitment are heavily influenced by the amount of educational media incorporated into a learning sequence. In addition to the advantage of more effective instruction, a mediated program can also save instructor time. These advantages of media should cause the instructor to invest more time initially to save time in the long run, and improve instruction. Figure 7.2 illustrates this point. Granted, the media approach will usually take more time to develop versus the lecture approach but, once implemented, the instructor will spend less direct time presenting information

with the media approach. The smaller increments of instructor presentation time in figure 7.2 illustrate that the basic content can be taught primarily through use of media.

**Fig 7.2**



Time commitment also is influenced by media techniques employed. Usually the simpler the medium, the less time involved for instructors and media staff. In figure 7.3, typical media characteristics are listed along the lefthand margin with selected basic media along the top. An "X" is placed across from each characteristic that might apply to a particular medium. Both the characteristics and media cited are representative and not inclusive. But, this chart should help instructors see several relationships:



- i. Production time for instructors and media staff as it relates to a particular medium; and
- ii. The characteristics of each medium. As the medium becomes more sophisticated the time commitment for instructors and media personnel

increases. These relationships are only general approximation, not exact measurements based on research. Actual ratios would depend on specific programs. However, in a general sense, figure 7.3 can give the instructor an idea of relative time commitment. Selection should depend on instructional objectives and content.



TIME COMMITMENT BASED ON MEDIA CHARACTERISTICS

	slides	overhead transparencies	audiotape	tape/slide	videotape & film
individual study	X		X	X	X
large group	X	X	X	X	X
control presentation rate	X	X			
presentation equipment easy to use	X	X	X		
easy to manipulate		X			
motion					X
sound			X	X	X
visual	X	X		X	X

 Instructor Time     Media Staff Time

Often media directors are pressured to do productions with insufficient time for preparation. If the director refuses to proceed, instructors may complain about a “lack of cooperation”. If the director is coerced into doing the production with insufficient planning, the instructor may use the program and find it ineffective. If instructors choose not to make a time commitment, they shouldn’t attempt to participate in instructional media production.

2. Recognize the Media Director as the Media Specialist.

Instructors often come to a media center with a preconceived notion of how they want to use media. The application may not be appropriate because the instructor has seen and enjoyed someone else use media for an entirely different purpose. Sometimes ideas come from network television where production budgets are considerably larger than those of the educational media center. Instructors should not try to be both the media specialist and content specialist. Instructors must recognize the media director as the media specialist, just as the director never tries to become the content specialist.

3. Establish Objectives

Instructors frequently come to the media center with no specific instructional objectives. Objectives represent a starting point for production planning. Even if not perfectly written, instructors should get something down on paper to tell what they want students to learn. Broad goals or generalized objectives can always be made more specific. Much like a road map, objectives keep the instructor and media staff moving in the right direction. Spending some extra time writing specific, measurable objectives can save much time and money later in actual production and implementation of the program.

#### 4. Use Only Essential Content

One inherent advantage of the use of media is that it forces the instructor to organize and to be specific. Since the attention span of students is often limited, only essential content should be covered. Usually the longer a fully mediated program, the higher the risk that you will lose the student's attention. Conversely, the shorter the program, the lower the likelihood of losing student interest. A rule of thumb should be to keep mediated presentations as short as possible without sacrificing essential content. Figure 7.4 graphically shows the ratio. Imagine, as the window-bar moves from left to right, the likelihood of maintaining the student's attention span increases as the program length decreases. Conversely, as the window-bar moves from right to left, the likelihood of maintaining the student's attention span decreases as the program length increases. The instructor must be prepared to make some hard decisions on exactly what information is essential for the student to achieve the specified instructional objectives. Most of us find it very difficult to cut content. Instructors fascinated by their subject, may think all information is important for students, and find it extremely difficult to cut content that is of personal interest but not necessarily for student learning. Instructors must develop the objectivity necessary to make hard decisions on what is essential content.

#### 5. Be Prepared for the Production

A media production normally involves a number of people. The instructor becomes part of a team that can involve graphic artists, television directors, audio production personnel, instructional designers, photographers and equipment technicians. The instructor should arrive for production on time and be totally familiar with the script.

## 6. Measure Effectiveness

There must be a commitment to evaluate the program against original statement of instructional objectives. When an instructor has finished a media production there is a sense of relief and desire to get on with other pressing responsibilities. Primary concern should be whether or not the students have achieved instructional objectives as a result of program content. Everything in a media production relates to good preproduction planning, including realistic objectives and tests designed to measure instructional effectiveness.

## 7. Keep an Open Mind

As mention earlier in unit 1, both the instructor and media director must enter the instructional production process with an open attitude towards experimentation. The instructor also must have an open and receptive mind and be willing to support the media director in the pursuit of new instructional techniques.

## 8. Learn To Compromise

This requirement as stated earlier in unit 1 is also for both the instructor and the media director. Neither the instructor nor media director is totally happy with the final product after evaluation and implementation of instructional program. The instructor probably had to cut some non-essential content. But in the end, a product that achieves the instructional objectives has been developed.

### **Self Assessment Exercise**

1. How can instructors make commitments in personal energy and time?

2. What must instructors do or not do to show they recognize the media director as the media specialist in instructional program?
3. Mention other requirements for instructors in ensuring a successful media production.

#### **4.0 CONCLUSION**

A productive working relationship with media professionals requires complete honesty, objectivity and a constant desire for improvement from the instructor.

#### **5.0 SUMMARY**

In this unit, you have learnt that:

- Instructors also have responsibilities to ensure constructive working relationship in a media production.
- The instructor must make a time commitment, recognize the media director as the media specialist, establish objectives, use only essential content, be prepared, and be willing to measure the effectiveness of finished programs.
- The instructor together with the media director through cooperation and respect can form an effective production team.

#### **6.0 TUTOR MARKED ASSIGNMENT**

1. What do you understand by the term “media instruction”?
2. Who is an instructor?

3. Mention and explain briefly certain responsibilities and requirements of an instructor in a media production.

## **7.0 REFERENCES**

- AECT Task Force on Definition and Terminology, Educational Technology: Definition and Glossary of Terms. Volume 1 [Washington, D.C.: Association for Educational Communication and Technology, 1977].
- Jerrold E. Kemp, Planning and Producing Audio Visual Materials [New York: Thomas Y. Crowell, 1975].

## **ANSWERS TO SELF ASSESSMENT EXERCISE**

### **MODULE 7**

#### **Unit 1**

1. Media center management is a people business because it involves people working together in different capacity: clients, instructors, administrators, technical staff, students and the general public.
2. Ten requirement of a media director:
  - i. Recognize the instructor
  - ii. Stress instructor's sources of control
  - iii. Adjust to different personalities
  - iv. Treat ideas with sensitivity
  - v. Eliminate technological fears
  - vi. Keep technology in its place
  - vii. Talk in understandable terms
  - viii. Be tolerant of limited technical knowledge
  - ix. Be realistic about instructional design
  - x. Develop a sample portfolio

## **Unit 2**

1. Instructors can make commitments in personal energy and time by ensuring they spend more time in preparing and planning instructional program, objectives and functions. They must also devote time to work with media professionals to ensure media program meet stipulated objectives.
2. Instructors should never try to become the media specialist and they should respect the decision of media directors as regard to production approach of instructional program.
3. Other requirement for instructors are:
  - Establishing objectives;

- Using only essential content;
- Preparedness for production;
- Open mindedness; and
- Making compromises.

## **MODULE 8**

### **COMPLAINTS**

Unit 1:

Complaints (Handling Them Effectively)



## **UNIT 1: COMPLAINTS (HANDLING THEM EFFECTIVELY)**

### **Content**

- 1.0 Unit Overview
- 2.0 Objectives
- 3.0 Main Body
  - 3.1 Client-Management Perspectives
  - 3.2 Handling Complaints
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment

## 7.0 References/Further Reading

### 1.0 UNIT OVERVIEW

Effective client-management relationships are basic for successful media center management. Achieving these relationships requires continual effort. As a manager you may spend a surprising amount of time initiating, maintaining, saving [and sometimes losing], productive working relationships with clients. You must develop an objective understanding of factors that lead to differences of opinion. Therefore, this unit will give you an understanding of the causes of complaints which will help you gain the necessary perspective needed to reach appropriate solution. It is impossible to predict every source of a problem, but it is essential for a successful media center program that complaints are handled effectively because:

- i. Managers of instructional media centers will always have some complaints about service; and
- ii. Effective solutions for complaints can yield large dividend in increased client satisfaction and patronage.

Emphasis is primarily on the manager but, all media center staff members must become proficient at handling complaints effectively.

## **2.0 OBJECTIVES**

At the end of this unit, you should:

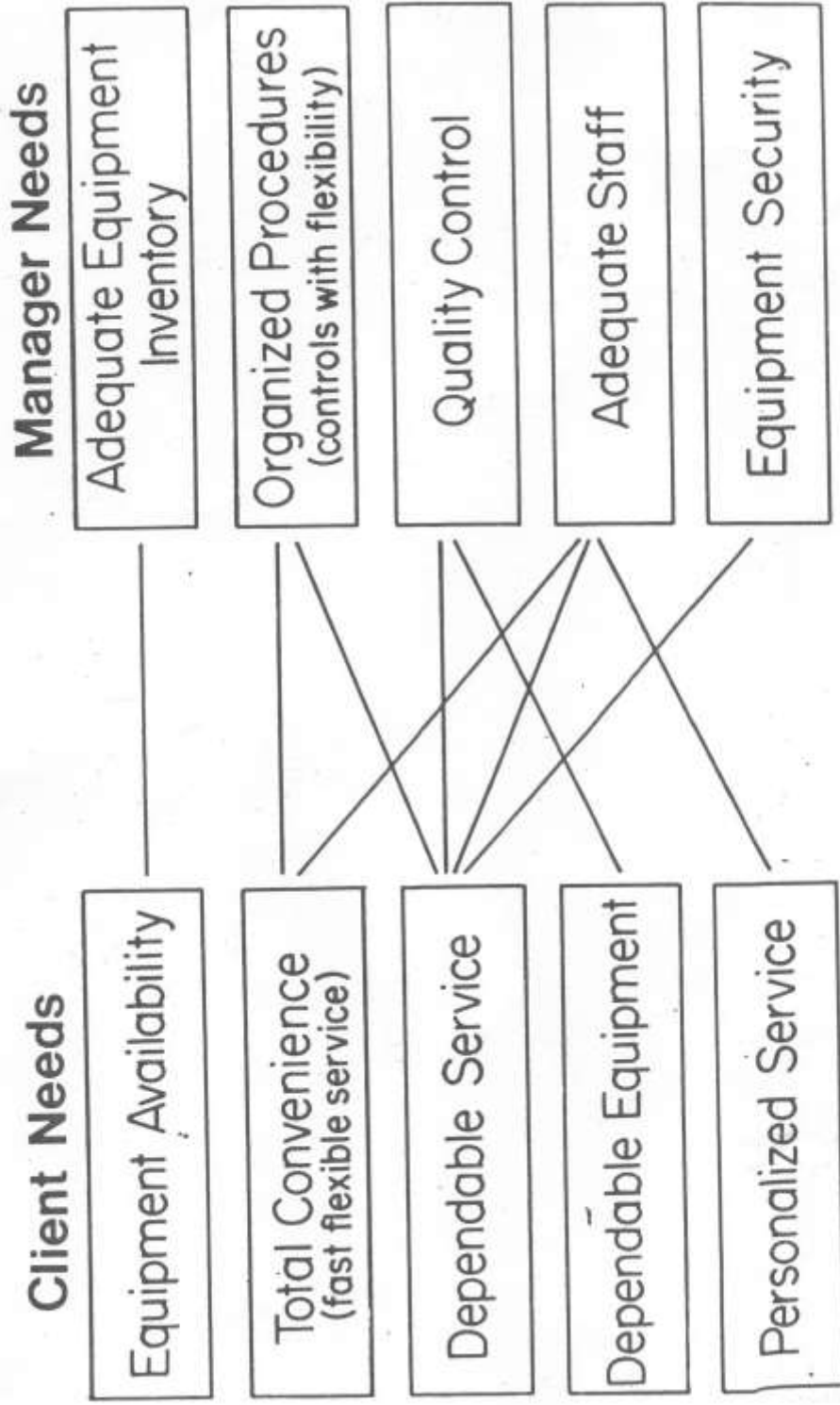
1. Understand causes of complaints
2. Know how to handle complaints effectively

## **3.0 MAIN BODY**

### **3.1 CLIENT MANAGEMENT PERSPECTIVES**

Client and media managers have the same concerns, they just use different labels. figure 8.1 shows typical client and management need in a media equipment circulation department. Clients and managers express needs using different terms yet the lines connect those areas of mutual concern. A desire for equipment availability by clients is the same concern management has for adequate equipment inventory. The clients want dependable media equipment while the manager wants quality control. Clients like personalized service while management want adequate staff. The point is that clients and managers really want the same things. If clients and media managers realize they have the same goals; a best cooperation can be established. Although service relationship may never be perfect, more program improvement is possible through cooperation than can be achieve in adversary relationship.

CLIENT-MANAGEMENT NEEDS



GOOD SERVICE

## Self Assignment Exercise

1. Why is it important for managers to develop an objective understanding of factors that lead to differences of opinion?
2. From the figure 8.1, clients need of dependable service from media center correlates with the manager's need. State them.

### 3.2 HANDLING COMPLAINTS

Complaints are inevitable in media center management, partly due to the following condition:

- i. Media centers usually try to do too much with too few resources;
- ii. There are numerous opportunities for communication errors;
- iii. Media centers are staffed with people who cater to people, and people are not perfect; and
- iv. Media equipment will fail.

Here are some basic media management axioms regarding complaints:

- i. If you make a mistake with a client you will make another worse one quickly;
- ii. The size of the mistake will be directly proportional to the client's ability to complain; and
- iii. A client will remember only your mistakes when generalizing about the quality of your service.

These realities emphasize the need for devoting major attention to the effective management of complains. When you and your staff are being severely criticized, it is difficult to stay composed. Even if your service is at fault, there is a natural tendency to defend yourself, hope you can find someone else to blame, or select another career. Being confronted with complaints is never pleasant but there are some suggestions which can be helpful for you and your staff:

1. Be Courteous

Do not, under any circumstances, lose your composure. It is difficult to be courteous when a client is dismantling your office, stick by stick. Actually, even under such bizarre circumstances, you have no choice but to remain calm. You represent the only controlling factor in the situation. Becoming upset elevates the problem and also sends a wrong image to other clients. The bottom line in a complaints situation is: do not give the client anything to complain about except the original problem. If you find it difficult to stay calm, take comfort in the fact that clients with a problem come in with the intent of making you upset. Staying calm and handling the problem in a courteous manner, makes them feel frustrated because there is nothing left to complain about.

2. Be Concerned

Instructional media management is a people business, first and foremost. Exhibit a concern for the client's problem. Demonstrating a genuine interest in solving the problem will defuse many potential complaints quickly; even if it is a small problem and you find it difficult to become concerned, pretend. At least let the client think you are concerned. Exhibiting a concerned attitude will probably quell most complaints, or at least reduce them to a manageable level. After all, put yourself in the client's shoes. There is nothing

more frustrating than expressing what you think is a legitimate problem only to have the service staff show little interest in suggesting a solution.

### 3. Put Your Self in Client's Shoes

People in service occupations must develop a refine ability to see the problem from the client's viewpoint. Looking at a problem from the client's perspective will help explain most of his/her frustration and help you to be genuinely concerned about the difficulty.

### 4. Take Responsibility

If a person confronts you with a problem, act-even if the problem does not relate to the media center. Too many times in a complaint situation staff will look for another source to blame or the all too familiar response, "that's not my job". It is your responsibility and your job to assist anyone that confronts you with a problem in every way possible. Even if this assistance only means directing that person to the proper office where the problem should be handled.

### 5. Be in Control

In a complaint situation you must take control of the conversation quickly:

- i. Ask specific questions leading to the facts rather than exaggeration and misinformation;
- ii. Be courteous yet firm;
- iii. Do not become emotional;
- iv. Do not make unnecessary concessions before you know all the details; and
- v. Do not become defensive regarding your services.

Take charge immediately before the client has a chance to dominate the conversation. A professional, mature, courteous businesslike manner on your part tells clients quickly

they are not going to benefit by threats and badgering and that you want to solve their problems.

#### 6. Get the Facts

Clients want impact when they are upset, this result in exaggeration and generalization of information regarding a problem. Try to eliminate emotion and concentrate on the real facts. Working with facts is the only way to solve the problem. Always get all sides of the story, taking only the client's side of the problem and quickly acting can result in blaming the wrong people and making inappropriate adjustments in service. As a responsible manager you must be objective, gathering all the pertinent facts regarding the problem.

When you act concerned but neutral in your approach, people will usually be honest with you.

#### 7. Act Quickly

Negative effects from a problem can be mitigated if you act quickly. Get all facts needed and act. Make the quick resolution of a service problem your top priority.

#### 8. Learn From Your Mistakes

People are not perfect and technology is not infallible, making problems likely to always occur. Nevertheless, perfection should always be your goal, any lower objective can cause more than a tolerable level of problems. Always learn from mistakes. A problem should be seen as a development tool to help you refine the present system. In learning from your mistakes you must be able to differentiate between a problem that will continue and a unique infrequent problem.

#### 9. Anticipate Possible Problems



In media production the ability to anticipate problems is developed by experience. The problem with experience is that you have to grow old acquiring it. Anticipating problems can be learned through experience but can also be acquired through practice. Managers of instructional media centers must develop the ability to construct accurate scenarios of how new services or procedures might work. Often people are more impressed by how a media center staff solved a problem than by the performance of regular services. Quick action and courtesy can help solve a problem and possibly generate increased clients loyalty.

### **Self Assessment Exercise**

3. State conditions that exist which makes complaints inevitable in media centers.
4. Mention techniques management staff of media centers can follow to handle client complaints effectively.

## **4.0 CONCLUSION**

To some large or small degree, complaints from clients are inevitable in media center management. The objective should be to handle them effectively when they arise.

## **5.0 SUMMARY**

- Managing instructional media center demands handling of complaints.
- Complaints and problems can be kept to a minimum.

- Too many human and technological chances for error makes complaints from client inevitable in a media center.
- Handling complaints starts from understanding client-management needs.
- Handling complaints effectively requires the following techniques: be courteous; be concerned; put yourself in the client's shoes; take responsibility; be in control; get the facts; act quickly; learn from your mistakes; and anticipate possible problems.
- The entire media center staff, not just the management, must learn to handle complaints effectively.
- Handling complaints effectively can yield to increased client trust and use of your services.

## **6.0 TUTOR MARKED ASSIGNMENT**

1. With the aid of a diagram, explain client-management perspective of having the same concerns but using different terms.
2. Mention two media management axioms regarding complaints.
3. State how a media management staff can exert control in a complaint situation with clients.
4. Why is client-complain inevitable in a media center?
5. Explain briefly the techniques required of management staff of media centers in order to handle complaints from clients effectively.

## **7.0 REFERENCES**

- Schmid, William T. Media Center Management. Toronto: Copp Clerk Ltd. 1980.

## **ANSWERS TO SELF ASSESSMENT EXERCISE**

### **MODULE 8**

#### **Unit 1**

1. It is important for managers to develop an objective understanding of factors that lead to differences of opinion because understanding causes of complaints will help to handle them appropriately.
2. Manager's needs are:
  - i. Organized procedures
  - ii. Quality control
  - iii. Adequate staff
  - iv. Equipment security

Clients need for a dependable service correlates with the managers concern listed above.

3. Conditions that make client complaints inevitable:
  - i. Media centers usually try to do much with few resources;

- ii. There are numerous opportunities for communication errors;
  - iii. Media centers are staffed with people who cater to people, and people are not perfect.
  - iv. Media equipment will fail.
4. Techniques for handling complaints effectively include:
- i. To be courteous;
  - ii. To be concerned;
  - iii. To put oneself in client's shoes;
  - iv. To take responsibility;
  - v. To be in control;
  - vi. To get facts;
  - vii. To act quickly;
  - viii. To learn from mistakes; and
  - ix. To anticipate possible problems.