

Ryerson

— Harris Kirshenbaum

The very fine film school at Ryerson is a result of many years of searching for the right combination of academic and practical teaching experiences, culminating in a balance of these two areas. Students are not given free rein on subject matter until the fourth year, and neither are things tightly constricted, prohibiting creative output. The facilities and equipment are at professional standard, and the object of the entire course is to offer a well-rounded general and aesthetic education, leading to the graduates fulfilling two needs: 1) for production specialists in the various media; 2) for communication generalists with comprehensive and diverse educational experience to co-ordinate the growing interaction between various media of communication.

Most of the following information is culled from the brief presented to Ryerson by the Photographic Arts Department which led to the establishing of new course outlines four years ago.

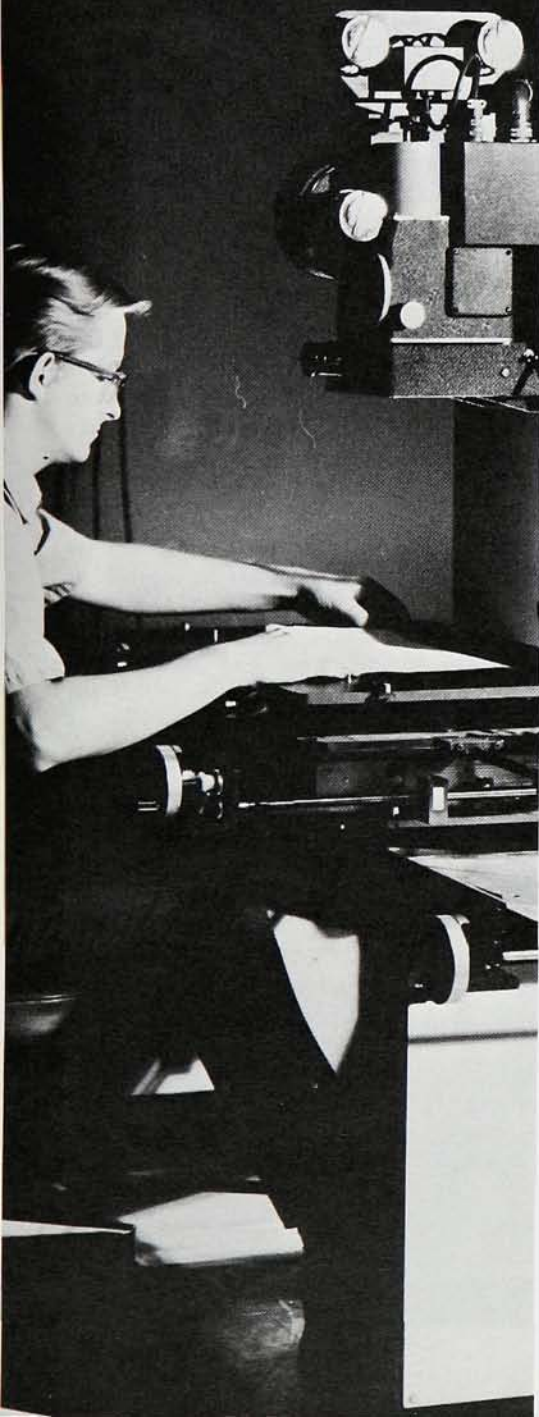
The Ryerson Photographic Arts Department is more than a school for the instruction of students. Beyond the extensive educational resources offered by its facilities and faculty, the Photographic Arts Department provides a broad base for the learning resource centre that it was intended to be. Through the students' and faculty's professional and educational ties with the outside community of photographers, artists and filmmakers, links are made between the community of individuals working at Ryerson and the larger community working in similar fields in North America. Besides the more obvious and visible links between Ryerson and larger institutions such as the National Film Board, there are more numerous and subtler links between the community of persons in the Photographic Arts Department and the various developments in photography and filmmaking in Toronto and Canada. Tracing the influence of Ryerson upon such photographic developments as the Toronto Gallery of Photography, A-Space Gallery, Image Nation Magazine, and Impression Magazine is not a difficult job, yet it does require a certain knowledge of the Photographic Arts community as it exists within the framework of the Canadian film and photographic community. Each member of the department, student, faculty or staff, establishes links with the outside community. It is these links with the outside community that make the Ryerson Photographic Arts Department a viable learning resource centre flexible

enough to respond to the needs of individuals.

The prime example of this is the Photographic Arts Gallery. Created to cope with the need for an accessible collection of photographic work, the gallery provides individuals working in photography with a visual reference to work done and being done by others. Within four years the gallery and its related resources have mushroomed to the point that today it is a collection of 250 original works by photographers, 9 folio editions totaling 341 reproductions, and well over 14,000 slides, growing at a rate of approximately 50 slides per week. This will serve to demonstrate the scope of the gallery and its resources, developed within its brief history.

The question of degrees to be granted at the end of the programme has plagued several departments at Ryerson for many years. With the granting of degree status to the institution last year, it became legally possible for each programme to offer a degree, once certain standards were met. The Photographic Arts Department claims to be acknowledged as the premier photographic school in Canada and, as such, has been in the forefront of developing education in film and photography for 25 years. In contrast to their counterparts in the Community Colleges, according to the brief published by the department, Photographic Arts students have become less vocationally oriented and more interested in undertaking graduate studies. Without the degree, however, they are prevented from entering graduate schools in Canada and were able to negotiate admission with advanced standing into undergraduate programmes. To date only graduate schools in the U.S. have allowed direct entry with full graduate student status. The granting of the degree, however, has remedied this situation. The degree programme involves a fourth year of studies and is rewarded with a Bachelor of Applied Arts Degree.

Admission to the Photographic Arts Programme requires Ontario Secondary School Graduation (Grade 12), with 70 per cent, or Grade 13 with 60 per cent. Further, every applicant receives a selection kit which contains eight test items related to the areas of study offered in the first year. Upon completion of the test items, the applicant returns the kit within a prescribed time to the Selection Committee of the department for evaluation by appropriate faculty members. If the applicant completes the kit to the satisfaction of the Committee, he is granted a personal interview to which he brings a portfolio of his work in any medium or media. On the basis of the selection kit results, the interview and the quality of the portfolio, the Selection Committee makes a final decision



and notifies the applicant.

The Department claims that the calibre of student entering the programme is increasing due to the improved screening process, the growing reputation of the department and the continued excellence of the course material and faculty. In the present first-year class of approximately 185 students, 43 per cent have one year or more of post-secondary education. In fact, eight students hold B.A. degrees and one holds an M.A. A further 33 per cent of the freshmen have Ontario Grade 13 or equivalent matriculation from other provinces or countries. This works out to 75 per cent of first year students having more qualifications than the minimum requirements for admission.

Some of the courses offered are as follows: In second year – History of Film, History of Photography, Design: The Human Figure, and Historical and Experimental Processes. In third year – Man: Forms of Expression, Man: Exploration of Perception, Media Applications, Aesthetics and Criticism, Sculpture, Photographic Technology, (Systems or Colour), Instructional Media. In fourth year – Still Photography, Motion Picture Photography, Photographic Technology, Instructional Media. Just as an indication, the description of "Man: Exploration of Perception" is:

"Through joint seminars and projects, this course encourages the student to explore the community outside the school from the perspective of individuals or groups who are involved directly in the cultural or social life of the general public. Upon consultation with faculty members, the student approaches a particular organization or individual and offers to act as a media resource person. In the process of assisting in their programmes and activities, the student comes to an awareness of his capacity to integrate his own artistic sensibilities with the practical demands of those he serves, and at the same time to examine his own perceptual point of view and the social implications of his art in the context of everyday human relations."

Just as a sample, the course set-up for fourth year looks like this: Major Option (one required) Motion Picture Studies, Still Photography Studies, Photographic Technology, Instructional Media. 14 hours per week.

Elective Group A: (one required) History of Visual Expression, The New Media, Aesthetics and Criticism, History of Science and Technology, Music. 3 hours per week.

Elective Group B: (one required) Media Applications, Graphics, Design, The Human Figure, Sculpture, Historical and Experimental Processes. 4 hours per week.

Elective Group C: (one required) English: The Human Predicament, Eng-

lish: Utopian Literature, and a broad choice of various Economics, Geography, Philosophy, Politics, Sociology, Psychology and History courses. 3 hours per week.

Staff members include Lawrence J. Caza, whose credits read: Ryerson Diploma in Photographic Arts, 1966; CBC Television Workshop 1960. Experience: Film cameraman, Ontario Hydro, 1966-67; assistant cameraman, *Winter Kept Us Warm*, 1964-65; Producer/Director, Television commercials, 1966-70; Director, *The March*, short feature, 1972-73; production manager, feature, *Nacom Ltd.*, 1973; producer, feature-in-progress; awarded CFDC grant (low budget category) 1974.

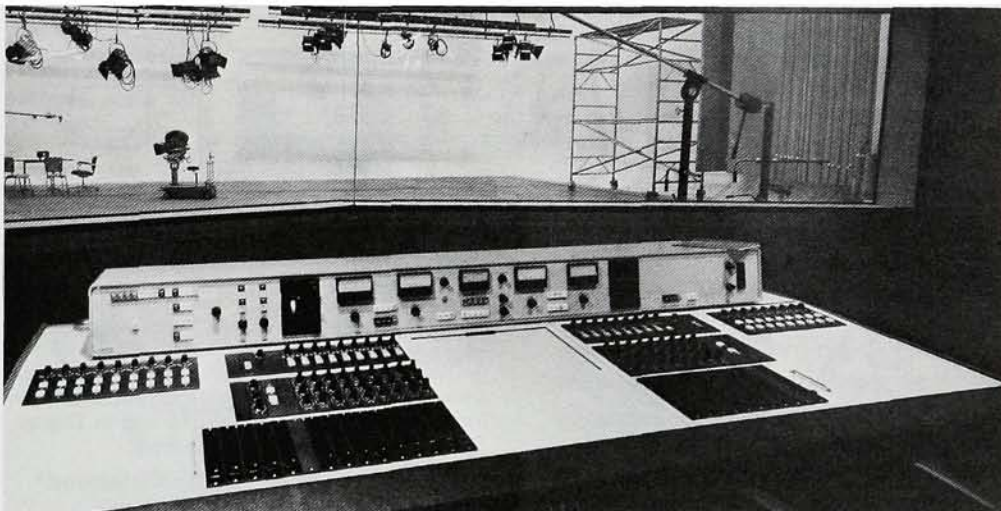
Heinz A.K. Drege whose background includes a Dipl. Ingenieur, University of Berlin, 1939, and studies in Sound and Electronics, University of Berlin. His credits: producer and director of German, American and Canadian documentary, commercial and feature films; a principal of Drege Audio Ltd., Toronto since 1955; served in various capacities as Executive officer, president and past president of the AMPPLE; and instructor in Photographic Arts Department part-time 1968-72 and full-time since 72.

Acting Chairman Donald J. Gillies has an M.A. in Economic Science, Uni-

and various part-time teaching posts.

Film Instructor Elvino Sauro holds a Ryerson diploma in Radio and Television Arts 1955, and a B.A. in Music from the U of T 1960. He's worked in Radio and TV production in Sault St. Marie and Toronto, as a film sound recordist/editor in Toronto and Vancouver, as a film production manager in London England, and as a publicist.

In all, the Ryerson film school offers a large framework within which students can move in many directions. The remaining question is only whether or not the programme is turning out the kind of graduates who are fitting into the various industries and community situations in which they can make meaningful contributions. The department answers that question by supplying a list of 72-73 graduates and the positions they now hold. Some samples from that list: Masoe Abe is a photographer with Art and Design Studios, Ltd. Jane Bartholemew is a production assistant with BG & M Colour Labs. Mark Berman has a Canada Council grant to photograph rural Ontario. John Blahut is in graduate studies at the Visual Studies Workshop of the State University of New York at Buffalo. Bruce Elder is a film instructor at Ryerson. David Hood is the head of government film unit for Tanzania. Andrew Komáromi is in Education Re-



Multi-functional sound-stage/mixing theatre

versity of Edinburgh, 1962; Technical Institute Assistant's Certificate, College of Education, U of T, 1965; The Artists' Workshop, Toronto 68-69; Graduate Studies, Department of Curriculum, Ontario Institute for Studies in Education, 1969; Graduate Studies, The Centre for Culture and Technology, University of Toronto, 1970-71; M.Sc. in the History of Technology, University of London, 73; Diploma of Membership, the Imperial College of Science and Technology, 73. His list of experience, 1963-74: Advertising media research analyst, Instructor of Business Administration Department of Ryerson, Economic Consultant for NABET, media and communication consultant,

search at Folk University of the Scandinavian North, Sweden. Mark Sawyer is a medical staff photographer at the U of T. Susan Trow has a Canada Council grant to develop research in still photography and videotape, begun at Ryerson. Edith Steiner has a Canada Council grant for personal photography.

Ryerson's efficient, multi-purpose sound stage/mixing theatre is usually busy with film students at work. Group editing rooms for junior students and individual Moviola-equipped rooms for seniors buzz, clatter and squawk around the clock. The old beer warehouse at Gould and Bond Streets is a bustling film production centre that may rival the CBC headquarters in . . .



THE CANADIAN

introduces the Super 8TM Sound Recorder

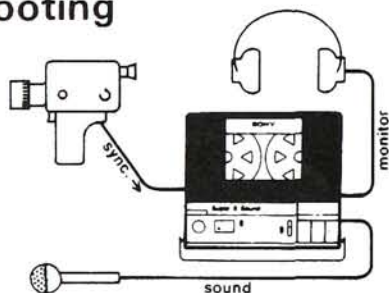
With sound on Super 8 fully coated magnetic film, Super 8 sync filmmaking is as straightforward as 16mm practice



The Super 8 Sound Recorder can be used with a number of Super 8 cameras, with no camera modifications, to shoot original sync sound. The machine servo-controls its own speed to match the frame rate of the camera during filming. It produces a sound track directly on easily edited Super 8 Fullcoat. Or, for the filmmaker who prefers to record his sound on tape in the field, this recorder will automatically resolve the sync tape onto Super 8 Fullcoat for editing. The machine will also servo-control its speed to match the frame rate of a Super 8 sound projector, making it possible to view sync rushes or to transfer edited sound to magnetic edge stripe in precise sync.

The Super 8 Sound Recorder will also synchronize to other Super 8 Sound Recorders for multitrack rerecording or dubbing.

shooting



The Super 8 Sound Recorder has been designed to sync with the latest generation of "electronic" Super 8 cameras equipped with a once-per-frame contact switch (electronic flash socket).

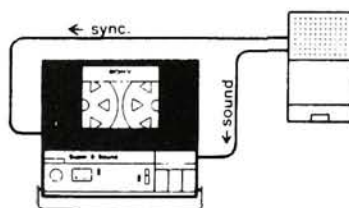
- | | |
|-----------------------|-------------------|
| Argus 7310 | Minolta Autopak-8 |
| Bauer C Royal 8E, 10E | D10 |
| Beaulieu 4008ZM2 | Nikon R8, R10 |
| Canon 814E, 1014E | Nizo S56, S80, |
| Cinema Pathe DS8 | S480, S560, |
| Fujica Z800 | S800 |
| GAF ST/802, ST/1002 | Rollei SL84 |
| Leicina Super RT1 | Sankyo CME 1100 |

The Super 8 Sound Recorder servo-controls its speed so that one frame of Super 8 magnetic film passes the recording head for each frame of film exposed in the camera. A cable from the camera carries frame rate information to the recorder. The soundman can monitor sync condition using a sync indication meter on the recorder. The recorder will run between shots for continuous sound, or it can be stopped and started by remote control from the camera.

THE Super 8 Sound Recorder IS A MULTIPLE PURPOSE MACHINE THAT RECORDS ON SUPER 8 MAGNETIC FILM AND COMBINES THE FUNCTIONS OF LOCATION RECORDER

Crystal or Cable Operation
LABORATORY RESOLVER
SOUND STUDIO DUBBER
TRANSFER RECORDER

resolving

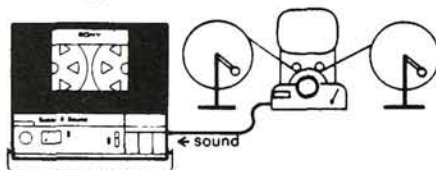


Super 8 magnetic film is now available to the filmmaker who already owns a sync sound system. The Super 8 Sound Recorder does not necessarily obsolete any existing equipment or, more importantly, any existing footage since it will automatically resolve sound from most* original sync tracks, Pilotone or Digital, Reel-to-Reel or cassette, including

- | | |
|---------------------|-------------------|
| Alan Sidi Cine Sync | Filmin/Optasound* |
| Bell & Howell | Fuji Puls-sync |
| Filmosound 8 | Philips/Norelco |
| Carol Cinesound | Rivendell |
| Chinon* | Scipio |
| Cine Slave | Synchronex* |
| Farnell Tandberg | Volland Syntan* |
| Nagra | Tandberg |
| Stellavox | Uher |

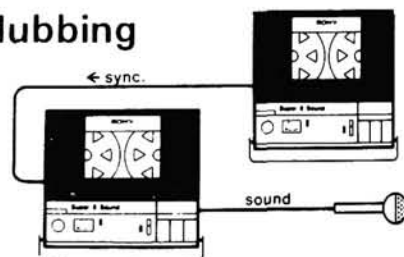
*Accessory equipment is required for systems that do not use the standard once-per-frame digital pulse or standard 60Hz pilotone.

editing



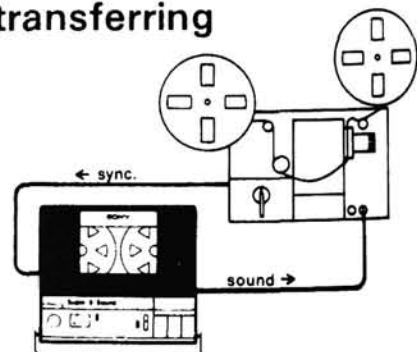
With new Super 8 fully-coated magnetic film, editing in Super 8 is almost identical to professional procedures in 16mm and 35mm.

dubbing



Any number of Super 8 Sound Recorders can be electronically interlocked. They are started simultaneously with a common start switch. Each recorder can be in either play or record mode, so that any number of original tracks can be rerecorded or mixed, and any number of new tracks can be dubbed in sync with original sound and with picture.

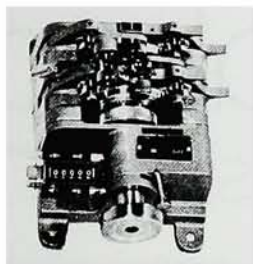
transferring



Once edited, sound can be easily transferred to magnetic edge stripe. The master sound track is placed on the Super 8 Sound Recorder at the sound start mark. The striped release print film is threaded into the projector to the picture start mark. When the projector is started, the recorder starts automatically and maintains sync.

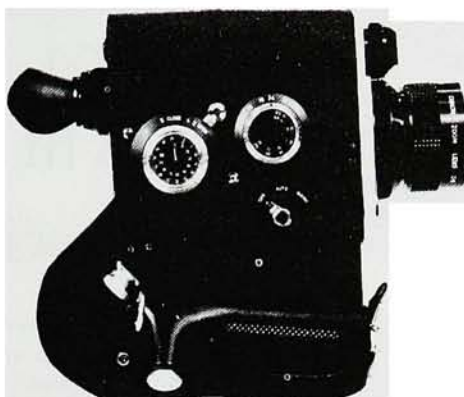
Transfer from the magnetic edge stripe back to magnetic film allows double system editing of single system films (e.g. Wilcam, Kodak Ektasound, or Synchronex sound films).

SUPER 8 CENTRE



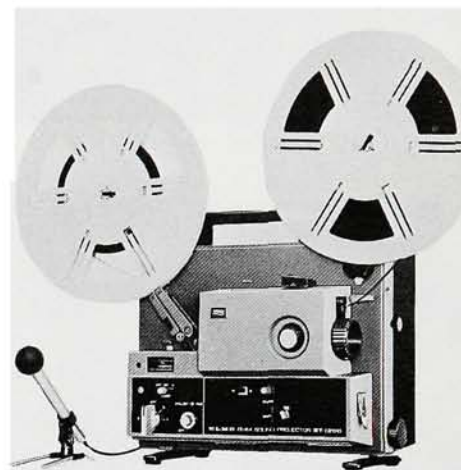
Precision Super 8 Synchronizer

The standard version has two gangs, a footage counter, and a locking mechanism. Optional equipment includes a magnetic sound head for reading the Super 8 magnetic fullcoat, and additional gangs, which may be added at any time for multiple tracks.



Canon Double Super 8 Camera

The Canon Zoom DS-8 is an 8mm camera for professionals and advanced amateurs. By incorporating the Double Super 8 film system and variable shutter control mechanism, the camera makes possible high-level photographic techniques like fades and dissolves. It also provides 200 feet of continuous two-way shooting because it uses double-width 100 foot film loads. The lens is a 7.5-60mm f/1.4 zoom. Focusing is easy and accurate with the split-image screen rangefinder. A newly developed servomechanism helps to assure correctly exposed film at all times.



Elmo ST-1200 Super 8 Sound Projector

The ELMO ST-1200 is a sound projector which brings out all the advantages of Super 8 films. A new special light source consisting of a 15V, 150 W halogen lamp of mirror condensor type, a choice of three zoom lenses, and high fidelity sound combine to produce effects which make you wonder if it really is an 8mm movie that you are watching. 1,200 foot reel capacity lets you continue projection for more than one hour. Film loading is fully automatic right onto the take-up reel. The AGC circuit assures perfect magnetic recording. Operation is simple and the equipment is highly portable.

ELMO ST-1200 models sold by the Canadian Super 8 Centre are adapted to be fully compatible with the Super 8 Sound recorder, for synchronous playbacks and transfers.

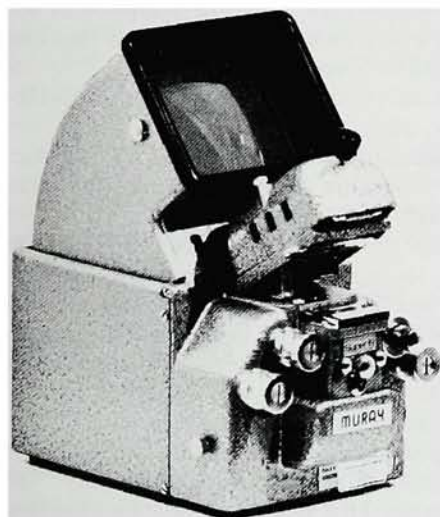
For a free copy of the Canadian Super 8 Centre catalogue:

Name:

Address

.....

Mail to:
Dept. CC-2
The Canadian Super 8 Centre
205 Richmond Street West, Suite 201
Toronto M5V 1V5
or call (416) 363-4554



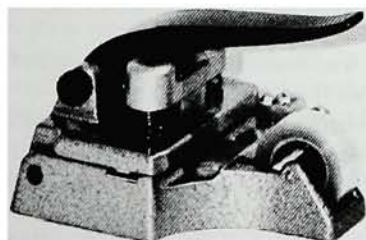
Muray Super 8 Viewer

A thoroughly professional editing instrument, the MURAY viewer features rugged all-steel construction, gentle film handling and a frame marking device. High quality optical system assures a bright screen image.



Model 824 Flatbed Editing Table

The Model 824 is a horizontal editing table with one Super 8 picture and one Super 8 fullcoat sound track. It permits straightforward editing since picture and sound correspond frame for frame and in length. The table has four independent winding motors and an inching knob for manual operation is also provided. The film head is equipped with an eight-sided prism for flicker-free viewing and the picture is rear projected onto a daylight ground glass. The sound is reproduced through a built-in speaker. Jacks for earphones or a remote speaker are provided. The film and sound tracks can be uncoupled and moved independently.



Guillotine Super 8 Splicer

The same tape splicer that has become the industry standard in 16 and 35mm is now available in Super 8. The "Italian Splicer" has earned a worldwide reputation as the fastest, most convenient way to edit. Splices are easily removable for trial edits and are almost invisible on the screen.