



Audio-visual education at the Harvard School of Business Administration

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984A. R. H. BARHAM²²56 Green St
Grosvenor SqThursday [May] 9 [1844]²³

Dear Barham,

I always come to Vivian²⁴ or you in the great concerns of Life—pray investigate this²⁵ as soon as you can and write me something about it for the Edification of Ld Fitzwilliam. I depen[d] on your kindness

yrs ever
Sydney Smith

WILLIAM G. LANE

²² Original in HCL.²³ The date is established by Earl Fitzwilliam's letter, given below.²⁴ James William Vivian (1785-1876), minor canon of St Paul's 1816-75 and rector of St Peter-le-Poor 1842 until his death.²⁵ 'This' is the subject of the following letter (original in HCL.) from Charles William Wentworth, 5th Earl Fitzwilliam, to Smith:Dear M^r Smith

You ought to be, & therefore I conclude you are, well acquainted with all who have

been masters of S^t Paul's School—was there ever a M^r Thickness master of it, & who was he by birth, parentage, &c, &c—he ought to have died shortly before 1792—

if you don't know anything about him, can you tell me who does—My credit as an editor will be ruined if I cannot discover all about him—

And, now, is there any day that you can dine with me—will Monday 20th do—or some other day—

believe me [?]

Yrs very faithfully

Fitzwilliam

Gro^v place, May 9. 1844
thursday morning

George Thicknesse (1714-1790), older brother of Philip Thicknesse, was high master of St Paul's from 1748 to 1769. He was succeeded by Dr Richard Roberts (1769-1814), who befriended Barham when he was sent to the school in 1800. Barham was Smith's logical choice to answer Fitzwilliam, who, with Sir Richard Bourke, was engaged in editing the *Correspondence of the Right Honourable Edmund Burke; between the Year 1744, and the Period of His Decease, in 1797*, 4 vols. (London, 1844). A marble bust of Thicknesse by John Hickey, with an inscription (not extant), 'the joint work of Sir Philip Francis and Edmund Burke, was placed in St. Paul's School by his pupils in 1792' (DNB).

Audio-Visual Education at the Harvard School of Business Administration

THE basic idea of using visual aids in the communicative or educational process is certainly not new. It came into being when the first member of a primitive society sought to enlarge the scope of his vocal expression by illustrating his thoughts with crude drawings scratched on cave walls. Inadvertently, perhaps, he had hit upon a principle fundamental to all learning, the

principle that 'understanding results from coordinated perception.'¹

With the passage of time, scientific research has amassed evidence tending to prove that of all the perceptory mechanisms in the human body those responsible for 'seeing' and 'hearing' are the most important to the process

¹Walter A. Wittich and Charles F. Schuller, *Audio-Visual Materials, Their Nature and Use* (New York, 1953), p. 19.

of understanding. It was in the development of the theory and practice by which knowledge could most efficiently be translated into the stimuli most appropriate to those perceptory mechanisms that the field of Audio-Visual Education came into being.

Preliminary use of Audio-Visual aids in the American educational system was limited almost exclusively to conventional media such as drawings, still pictures, specimens, and models. Some of the more dedicated of educators even went so far as to experiment with records, projected slides, and 35 mm. motion pictures, but it was not until the advent of World War II that these latter forms received any great amount of consideration as media satisfactory for use in teaching large groups of individuals.

In the early stages of the war it became apparent that some means other than those conventionally used in education would have to be devised if the massive demand for trained personnel both in industry and the Armed Services was to be met. The possibilities and potentialities of Audio-Visual training were again explored and assessed. 16 mm. sound motion pictures, 35 mm. slides, and film strips were substituted in great part for 35 mm. silent motion pictures and 3 1/4 by 4 in. glass slides. Subsequent results were so gratifying that almost complete vindication of this method's early promise was realized.

At the end of the war the tremendous influx of veterans into the ranks of students brought about a new need for a means of teaching large groups of individuals. Partly as a consequence of the successful results that had been achieved in the war, and

partly because of the exposure of both teachers and students to the techniques responsible for these results, educators in considerable numbers again began to experiment with the Audio-Visual method of training.

Unfortunately, in their zeal to find an early solution to their problems, many educational administrators adopted this method as a solution to and a substitute for the increasing shortage of competent teachers. The conspicuous lack of success attendant upon this move brought about such a wave of unfavorable publicity that A-V media and techniques were generally abandoned by all but the most dedicated proponents. Here again, as in so many other instances, misguided enthusiasm, lack of proper training, and the desire for quick results combined to do away with the benefits which could otherwise have been attained through the integration of A-V methods into the curriculum.

Nevertheless, the hard truth of the situation was established: Audio-Visual methods were not and are not an acceptable substitute for sound conventional teaching practices. They will not automatically make an incompetent teacher into a competent one; in fact their adoption might even make him less competent. Nor are A-V media and techniques easy to use. Their successful integration into a curriculum requires thorough training, considerable imagination, and hard work.

Yet in spite of what might appear to be factors automatically precluding general adoption, the Audio-Visual method of education, when properly used, has brought into teaching situations new clarity and meaning and un-

derstanding unobtainable by any other means. Without fail the end result has more than justified the additional effort.

The development, integration, and use of A-V media and techniques at the Harvard Graduate School of Business Administration has roughly paralleled the development of the art in other educational institutions.

First known use of Visual Aids in any form at the Business School was during World War I, when 3¼ by 4 in. glass slides were introduced to illustrate lectures for a course in Warehousing. Later on, at the conclusion of the war, similar slides were used as a part of a course in the Taylor System of Management. When the School was subsequently moved to Soldiers Field, provision was made for showing 35 mm. silent movies in the auditorium of Baker Library. Shortly thereafter a collection of 35 mm. industrial films was begun for use in various phases of the curriculum and by 1928 this collection had grown to forty titles. During the next few years the use of Visual Aids was limited almost entirely to those devised or procured for their own use by the faculty in charge of the course in Production Management.

In the years following World War II considerable interest was developed in the possible use of 16 mm. motion pictures as a method of industrial training. A grant was made by the School's Division of Research for the purpose of conducting several studies in this area. These studies successfully culminated in the publication by the Division of Research of *The Use of Training Films in Department and Specialty Stores* by Harry M. Hague

(1948) and *The Film in Industrial Safety Training* by Paul R. Ignatius (1949). However, it was not until the summer of 1953 that the Business School felt the need of establishing A-V activities on a formal basis. In July of that year the Audio-Visual Department of the Baker Library came into being. A staff of two was appointed, and a suite of rooms, located in the link connecting the Baker Library with Aldrich Hall, the newly completed classroom building, was assigned the Department.

A marked increase in the use of A-V media in the instructional process was apparent almost at once. Three factors contributed largely to this increase. First of these was the foresight of the administration and faculty in planning classrooms that would permit maximum use of these media. Second was the willingness of the faculty to maintain an open mind toward, and to investigate the usefulness of, any educational technique that might in any way enhance the case method of instruction. Third was the sagacity of the administration in allotting to the Audio-Visual Department a budget large enough to provide a physical plant and equipment adequate to insure maximum development of classroom facilities. At present the physical layout includes an acoustically treated motion picture preview studio, an acoustically treated recording studio, a work and equipment storage room, and two offices, plus a wide range of equipment for photography, projection, recording, and playback.

The success achieved during 1953-55 in integrating Audio-Visual methods with the case method of instruc-

tion led to the elevation of the Department, in the summer of 1955, to new status as the Division of Audio-Visual Aids of the Baker Library, with addition of two new members to the staff.

This increase in staff will make possible needed research into the practicability and value of developing A-V media specifically for Business School use rather than attempting to adapt commercially prepared media to curricular needs. One of the most difficult problems encountered by the Division in its short span of life has been the acquisition of ready-made or commercially produced Audio-Visual materials suitable for integration into the curriculum. Up to the present results have proved unsatisfactory except in instances where motion pictures of production operations or processes were desired. Even in these instances suitable motion pictures have been found only after considerable searching. In 1953-54 approximately 239 commercially produced films were reviewed by staff members and faculty. Of these 239 only 10 met classroom requirements. This of course does not imply that all films reviewed were technically inferior in quality or subject with respect to the purpose for which they were originally designed. The figures cited have been given merely as an indication of the fruitlessness of attempting to adopt commercially mass produced Audio-Visual material to the case method.

As a result of this past experience increasing emphasis is now being placed upon the production, by staff members, of Audio-Visual materials especially designed to meet the particular requirements of the School.

Primary attention is being given to such relatively inexpensive media as tape recordings and 35 mm. slides. However, the year 1955 will mark the first attempt by the School to present an actual business problem or 'case' by means of a low budget 16 mm. sound motion picture. This production is being carried out as part of an experiment that seeks to determine whether the additional realism that can be injected into case discussions by use of such a vehicle contributes significantly to the instructional results already achieved.

If the experiment is successful, it is hoped that the Division will be enabled to proceed to other productions designed to bring new realism, definition, and insight into the processes of human interaction in business and industry. This entire area, relatively ignored by the commercial makers of educational films, is attracting more and more attention from those concerned with business training and with higher education generally. It is a field of very definite promise for future development.

The Division will also continue investigation of the application of the tape recorder to classroom situations. A continuous check will be maintained on the implications of educational television in so far as it may affect the educational goals of the Business School. Classroom experiments in closed circuit television will be included in this check.

The primary energy and efforts of the Division will, however, continue to be directed toward the anticipation of everyday curriculum needs in those areas in which Audio-Visual Education may contribute most to the

effectiveness and validity of the case method of instruction as it is interpreted and practiced by the faculty of

the School of Business Administration.

GEORGE W. GIBSON

Horatio Greenough's Borrowings from the Harvard College Library

LIKE many another Harvard graduate, Horatio Greenough stoutly maintained that college failed to educate him. 'Fain would I also lay claim to the title of self-made man,' he wrote over twenty-five years later, not altogether jocosely; 'indeed, I graduated at Harvard, in 1825, which they who knew the school will allow was near enough self-making to satisfy any reasonable ambition.'¹

At the time he wrote these words, a year or so before his death in 1852 at the age of forty-seven, Greenough stood at the summit of his career as the first professional American sculptor. His semi-nude, seated statue of Washington ordered by Congress for the rotunda of the Capitol and set up in 1842,² though 'the butt of wise-

acres,' had brought him wide fame and considerable appreciation. His group called 'The Rescue,' depicting a pioneer restraining an Indian from attacking his wife and child, which had been commissioned for one of the buttresses projecting from the portico of the Capitol's eastern façade, was completed though not yet transported from Italy. He himself had just returned from Florence, where he had spent most of his life, and had published his essay *Æsthetics at Washington* containing a statement of his theory (a theory then something of a novelty, at least in America) that architectural forms should be adapted to their functions, together with his fullest criticism of contemporary buildings in the light of that theory. Altogether, he could afford to pose as a self-made man.

Like such of his fellow alumni as

¹ *Æsthetics at Washington* (Washington, 1851), p. 4. The essay was reprinted in Horatio Greenough, *The Travels, Observations, and Experience of a Yankee Stonecutter*, by Horace Rander (New York, 1852), pp. 1-33; in Henry T. Tuckerman, *A Memorial of Horatio Greenough, Consisting of a Memoir, Selections from His Writings, and Tributes to His Genius* (New York, 1853), pp. 61-94; and in *Form and Function: Remarks on Art by Horatio Greenough*, ed. Harold A. Small (Berkeley, 1947), pp. 1-38. For a recent discussion of the essay, as well as of Greenough's other essays, see Charles R. Metzger, *Emerson and Greenough: Transcendental Pioneers of an American Aesthetic* (Berkeley, 1954), pp. 80-133.

² The ineffective lighting of the statue

in the rotunda led Greenough to petition Congress (11 January 1843) for its removal to the Capitol grounds, where it was eventually placed, though without the shelter he had recommended and with plantings that obstructed proper viewing. In 1908 it was again removed, this time to the Smithsonian Institution. See *Memorial of Horatio Greenough, Praying the Removal of the Statue of Washington from Its Present Position* (Washington, 1843); Albert T. Gardner, *Yankee Stonecutters: The First American School of Sculpture, 1800-1850* (New York, 1945), p. 40.

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